

INNOMINE CHORALE 28th ANNUAL CONCERT

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彭惠蓮

高級經理（香港大會堂）

電話：2921 2836 圖文傳真：2877 0353

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前言

楊伯倫

目前東南亞有三個演唱聖樂的合唱團給我很大的鼓勵和動力，就是星加坡的哈利路亞聖樂社，台北的音契聖樂傳播中心，和香港的欣樂詠團。他們各有特色和路線，但目標都是歌頌我們的神；培養了不少人材，到處傳揚福音，介紹了無數優良詩歌，組織了完美的團隊，在聖樂合唱的領域中像高山般巍然聳立，他們的光輝、歷史、辛勞和成就，是值得我們介紹、推廣和鼓掌的。

哈利路亞聖樂社剛舉行了廿五周年紀念，在指揮李忠民老師領導下，舉行的大型聖樂作品演唱，深得星馬教會的歡迎，更難得的是他們經常和星加坡

神學院合唱隊交流合作，每次音樂會總是滿座。

台北音契聖樂傳播中心由金希文博士領導，常常有合唱、獨唱的音樂會，也有樂隊伴奏，但他們唱的詩歌是比較大眾化的，也十分受歡迎。

欣樂詠團今年已渡過了廿八個年頭，他們演唱的詩歌都很有份量，並且要求甚高，必須達到一個相當的水準才去獻唱，這是他們的指揮張美萍博士的教導特色，亦讓我們學習到獻給神的歌聲不是隨隨便便、馬馬虎虎地唱便是了。他們也經常和九龍城浸信會詩班交流合作，往各地去傳揚福音，並且開始了由管弦樂隊

伴奏演唱，使聽眾有更完美的音樂享受和學習。更難得的是張美萍博士雖然工作甚忙，但她始終堅持原則，認真排練，使欣樂詠團有今日的成就！記得廿多年前欣樂詠團的指揮是香港浸信會神學院音樂系鄭棣聲教授，但因事突然不能繼續擔任欣樂詠團的指揮，那時我便邀請張美萍博士來擔任指揮。一晃又廿多年了，的確不是一個很短的日子。

回顧以往，展望將來，我們多麼需要這樣有魄力、有成績、有貢獻的合唱團。但願神祝福欣樂詠團有更大的進步，為神作美好的見證，在此我預祝這次廿八周年音樂會演出成功。

Forewords

Yeung Pak Lun

At present, there are three sacred music choirs in the South East Asia that give me much encouragement and motivation. They are the Hallelujah Oratorio Society in Singapore, The Taipei Campus Evangelical Fellowship and the Innomine Chorale in Hong Kong. Each of them has their character and direction. However, their common object is the Lord we praise. They have fostered many talented and have preached the gospel in different places. They have introduced to us many beautiful hymns and have formed perfect teams. They stand tall like mountains in the realms of sacred music. Their flare, history, effort and achievements are worth our introduction, promotion and applause.

The Hallelujah Oratorio Society has just celebrated their 25th Anniversary. The grand sacred music concert conducted by Mr. Lee Chung Min was greatly welcomed by the churches in both Singapore and Malaysia. It is all

the more encouraging that they often have exchanges with the Singapore Theological College Choir. Every time the concert house is full.

The Taipei Campus Evangelical Fellowship is led by Dr. Jin Xi Wen. They often have choral and solo concerts and are often accompanied by bands. However, the songs they sing are relatively more popular style. They, too, are very popular.

The Innomine Chorale has passed 28 years now. The songs they sing are always very substantial and are of high standards. The songs rehearsed shall reach a minimum standard before they are performed - this is the style and teaching of their conductor Dr. Dorothy Cheung. It also teaches us that the songs which we dedicate to God cannot be casual. They often have co-operations with the Kowloon City Baptist Church choir, singing the gospel in different places. They have also started performances accompanied by orchestra. This

gives the audience a perfect musical enjoyment and learning. It is worth mentioning that Dr. Dorothy Cheung is very busy in her work, however, she persists in her principles and rehearses seriously. This brings the Innomine Chorale to success! I still remember some twenty years ago, the conductor of Innomine Chorale was Professor Cheng Tai Sing of the Music Department of the Hong Kong Baptist Theological College. However, he had to stop conducting Innomine Chorale suddenly because of other work arrangements. I then invited Dr. Dorothy Cheung to be the conductor. Now looking back, twenty years have gone by. It is such a long time.

Looking back in history on one hand, we look forward to the future on the other. We really need such an enthusiastic, recognized and contributing choir. May the Lord bless the Innomine Chorale with even greater improvements and be good witnesses of God. Here, I wish the 28th Concert of the Innomine Chorale every success.

我們的信息，我們的詩歌

梁永堅
(欣樂詠團團長)

我們生活於繁忙的都市裡，整天奔波勞累，沒有一陣子的喘息，也難得一刻的寧謐。今天晚上，詠團願意藉著上主恩言與美樂妙韻，讓我們的心靈得到復甦。雖然埋頭苦幹的日子使人精神疲憊，縈繞心間的煩惱使我們悵鬱。此刻，隨著甜美柔和的樂曲，我們便悠然地回到上主的慈愛裡，得享一份永恆神聖的安息。上主是我們的牧者。祂帶領我們躺於青草地、溪水旁，並為我們擺設豐富的筵席，使我們一生享用不盡。

在人生的旅途中，我們

會遇上無數的挫敗與艱澀。它們都叫我們常常感到渺小無助，但我們卻深深地體會到：若單憑自己力量，自知難以抵抗，幸得上主為我們堅固保障，祂幫助我們乘風破浪，使我們安穩前航；上主又是我們在暴風中的避難所。當我們抓緊上主話語的應許，就可經歷到主耶穌在我們生命裡的神蹟奇事。「縱使周遭黯然失色，我仍信有太陽！雖然我心漠然未感，我仍信有愛！即或上主默然無語，我仍信有神！」這是我們的信息，我們的詩歌。啊，讓我們堅定不移地仰賴恩主吧！

欣樂詠團盼望與各位嘉賓一起藉著禱告、讚美和感恩來事奉上主。來啊！祈求上主用那歷久彌新的信仰更新我們。讓我們把一切勞苦、愁煩、重擔、困軛都帶到上主的施恩座前，祂就把那出人意外的平安賞賜給我們。不單如此，就聖經以賽亞書52章7節所記，「那報佳音、傳平安、傳救恩的，他們踏遍山嶺的腳蹤是何等佳美啊！」願我們都同樣地踏上這些腳蹤，把平安的好信息傳給別人。讓全地都來歡呼頌唱上主的名字，因為我們都是上主所眷愛的。

Our Messages, Our Songs

Leung Wing Kin
(Choir Chairman)

We all live in a busy city, bustling about all day long. We do not even have a minute's break, nor have we a moment of silence. Tonight, the Chorale would want to revive our souls with the merciful words of God and beautiful music. Although we are wearied by our working lives and depressed by anxiety, at this moment, let us go back to the mercy of our Lord through the gentleness of the music and enjoy the everlasting and sanctified peace. The Lord is our shepherd. He leads us to the green pasture and beside the waters of comfort. The table that He prepares for us against them that trouble us shall be sufficient for our whole lives.

In the paths of our lives, we often encounter much failure and hardship. These make us feel small and helpless. However, we truly understand that "did we in our own strength confide, our striving would be losing". Fortunately, the Lord is our mighty fortress. He prevails over the flood of mortal ills. Also, He is a rock in the weary land. If we hold firm to the promise of God's words, we will experience miracles of Jesus in our lives. "We believe in the Sun even when it is not shining. We believe in love even when feeling it not. We believe in God even when He is silent." These are our messages and our songs. Oh! Let us look upon God and rely on Him with assurance.

The Innomine Chorale wish to serve the Lord together with all of you through prayer, praise and thanksgiving. Come on! May the Lord renew us with the enduring belief. Let us lay all our weariness, worry, burden and yoke in front of the merciful throne that He will grant us His peace. Not only this, but as Isaiah 52:7 writes, "How beautiful upon the mountains are the feet of Him that bringeth good tidings that publisheth peace, that publisheth salvation." May we also follow these feet and bring good tidings to others. Let us shout and sing praise to His name because we are all loved by God.



欣樂詠團簡介

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付。

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周年音樂會外，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、周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。

Innomine Chorale

- A Brief Introduction

The Innomine Chorale was founded in 1977 and registered in the government as a charitable organization. “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 from holding annual concerts in Hong Kong, the Chorale has also been leading

numerous evangelical meetings of sacred music in churches, organizations, 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 traveling expenditure.

音樂總監及指揮——張美萍博士



張博士少年時在港隨朱麗雲女士學習鋼琴，後來移民美國在羅斯福大學隨名師 Saul Dorfman 繼續學琴。中學畢業後入北園大學主修音樂教育及鋼琴，副修管風琴及指揮，獲音樂教育學士。隨後考獲獎學金進入西北大學主修鋼琴，跟隨名師並室樂演奏家 Gui Mombaerts 習琴，Guy Duckworth (MENC 鋼琴科主席) 學習鋼琴教授法，專門天才兒童、小組教授法。一年後

獲得音樂碩士並同時被邀為 Mu Phi Epsilon 及 Pi Kappa Lambda 兩美國榮譽音樂協會會員，繼而被邀留校於鋼琴系初中組任教五年，期間在美國芝城教會擔任風琴師及詩班指揮十多年，又曾參加名指揮家 Robert Shaw 及 Margaret Hillis 主辦的合唱指揮研習班、鋼琴家 Victor Babin 的大師班、伴奏家 Gerald Moore 及聲樂家 Lotte Lehman 合辦的伴奏大師班。

深感神所賜音樂恩賜，應專心從事聖樂工作，於是隨夫婿張慕皚博士往西南浸信會神學院深造。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，回到西南浸信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。

Music Director & Conductor: Dorothy Cheung

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.

伴奏簡介 Accompanists

潘德

風琴伴奏

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

Organist

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 Overseas 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

鋼琴伴奏

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。

Ng Yik Yee, Emily

Pianist

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.



獨唱者簡介 Soloist

梁靜宜

女高音

出生於香港的梁靜宜，是本地年青花腔女高音。她的音域廣至三個八度，高音區音色清澈華美，擅長演唱高難度的花腔曲目。她獲香港浸會大學學士學位、演藝學院專業文憑、英國聖三一音樂學院表演文憑及院士文憑。曾參與由中國文化部主辦之「哈爾濱之夏音樂會」及「比利時國際音樂節」。她有豐富本地和海外演出經驗，除多次舉行獨唱音樂會外，亦曾擔任巴赫—**聖母頌**、韓德爾神劇—**彌賽亞**、馬卡布斯的**猶大**、海頓—**納爾遜彌撒曲**、貝多芬—**合唱幻想曲**、布拉姆斯—**安魂曲**等曲目的獨唱部份。自九四年起，於香港浸會大學音樂及藝術系教授聲樂；並成立「百靈鳥合唱團」，提供年青人正規的音樂訓練；每年均為學生舉辦音樂會。

Jeffie Leung

Soprano

Miss LEUNG Ching-yee was locally born, a colouratura soprano, and her brilliant performance catches the focus of the audience. Her wonderful voice hammers into the depth of every heart. She obtained a Bachelor's degree of Arts in music at Hong Kong Baptist University, professional Diploma at Hong Kong Academy for Performing Arts, L.T.

C.L. and F.T.C.L. Diplomas in Performance at Trinity College of Music, London. She frequently performed in public concerts in Hong Kong and overseas. She has also performed Bach's *Magnificent*, Handel's *Messiah* and *Judas Maccabaeus*, Haydn's *Imperial 'Nelson' Mass*, Beethoven's *Choral Fantasy*, Brahms's *Ein deutsches Requiem* as a soloist. She participated in the Summer Music Festival of Harbin and Belgium International Music Festival. She has been teaching at the Music and Fine Arts Department of Hong Kong Baptist University since 1994. In the same year, she founded the "Voice of the Larks" in order to provide youngsters with more opportunities to receive formal musical training.



九龍城浸信會管弦樂團

Kowloon City Baptist Church Orchestra

第一小提琴

Violin I

何俊銓
嚴守真
胡欣恩
黃俊匡
張平

Jason Ho
Jennifer Yim
Wu Yan Yan
Wong Chun Hong
Shanta Cheung

第二小提琴

Violin II

卞祉碩
李澤恩
關傑明
嚴守恩
陳昌隆
李嘉浩

Samuel Bin
Li Chak Yan
Edmund Kwan
Andy Yim
Chan Cheong Lung
Matthew Lee

中提琴

Viola

冼基祐
梁焯霖
梁衛德

Benedict Shin
Frank Leung
Victor Leung

大提琴

王嘉瑩
卞祉恆
范碧怡

低音大提琴

簡思慈
朱慧珍

長笛

梁彥琪
蘇梓安

雙簧管

黃雅玲*

單簧管

李蘊琦*
王惟珍

Cello

Christy Wong
Bin Chih Heng
Tess Fan

Double Bass

Kan Sze Chi
Chu Wai Chun

Flute

Phoebe Leung
Andy So

Oboe

Alice Wong*

Clarinet

Wendy Lee, Wang*
Wei Zhen

巴松管

黃仲豪*

圓號

鄭康業
梁日科

小號

蘇偉雄

長號

彭慕芳

定音鼓

李盛潮*

敲擊

梁智謙

豎琴

何靜文*

Bassoon

Richard Wong*

French Horn

Jack Cheng
Leung Yat For

Trumpet

William So

Trombone

Pang Mo Fong

Timpani

Stephen Lee*

Percussion

Leung Chi Him

Harp

Ho Ching Man*

* 客席樂手

程序 Programme

指揮 張美萍博士
風琴 潘 德小姐
鋼琴 吳亦兒小姐

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

I O Sing unto the Lord a New Song
領唱：鄭守宇 (男低音)

Healey Willan (1880-1968)

How Beautiful upon the Mountains

John Stainer (1840-1901)

Blessed be the God and Father
領唱：陸國儀 (女高音)

Samuel Sebastian Wesley (1810-1876)

II Requiem

John Rutter (1945-)

Requiem aeternam

Out of the deep

Pie Jesu

Sanctus

Agnus Dei

The Lord is my shepherd

Lux aeterna

領唱：梁靜宜 (女高音)

休息 INTERMISSION

III Jubilate Deo

David Schwoebel (1949-)

向主歡呼

Darlene Zschech

Old Time Religion Medley

Arr. Mark Hayes (1953-)

IV Even When God is Silent

Michael Horvit

My God is a Rock

Arr. Alice Parker and Robert Shaw (1916-1999)

領唱：彭家鏗 (男低音)

堅固保障

Carl F. Mueller (1892-1982)

V Prayers of Kierkegaard

Samuel Barber (1910-1981)

領唱：梁靜宜 (女高音) 陳肇春 (女低音) 李可立 (男高音)

晚安 GOOD NIGHT

今天晚上的音樂會，以三首頌歌揭開序幕，作品來自三位不同的英國作曲家。第一首頌歌是威倫 Healey Willan (1880-1968) 所寫的 *O Sing unto the Lord a New Song*。威倫的作品深受中世紀的素歌及文藝復興時期的風格影響。這首快樂的頌歌充滿著流動的旋律和美麗的半音和聲。在樂曲發展部分，由男低音獨唱唱出以 D 小調寫成的抒情旋律，作曲家通過音樂來刻劃耶穌基督的復活。此外，威倫巧妙地運用了文字著色的技巧，來處理迅速上升的音樂線條。這首歌曲有一部分的創作是啟發自正教禮儀的定型聖歌。合唱團以無伴奏形式演唱，在華麗而莊嚴的結構上以加倍遞增的八度音程來進行。最後，在歡欣鼓舞的賦格曲式中結束。威倫處理其音樂結構、和聲和節奏方面的手法變化多端，在此曲中不難找到。

How Beautiful is upon the Mountain 是由史丹納 John Stainer (1840-1901) 所作的。從 1889 到 1899 年間，史丹納被委任為英國牛津大學音樂教授，並於 1866 年獲頒發碩士學位。在 1888 年英女王維多利亞賜與爵士稱號給史丹納，表彰他對音樂的貢獻。這首頌歌簡短、寧靜和平安，用簡潔的對位法再配合中等速度演奏。四聲部以輪唱形式唱出主題。歌詞選自聖經以賽亞書 52 章 7 節。

Blessed be the God and Father 是由讚美詩歌作曲家查爾斯·衛斯理 Charles Wesley 的孫兒——山姆·衛斯理 Samuel Sebastian Wesley (1810-1876) 所作的。山姆·衛斯理是一位知名的風琴師和劇院指揮。他寫了大約 38 首頌歌和許多讚美詩。這首頌歌是寫給女高音獨唱和合唱團的，歌詞選自聖經彼得前書。衛斯理對音樂精工細作在此歌的結構、和聲、節奏和情感變化上都處處可見。加上管風琴的音色變化萬千、力度變化細緻，作曲家以優秀的管風琴伴奏襯托著整首樂曲。歌曲首先由合唱團輕柔地唱出，發展部分是最優美動人的地方——女高音獨唱和女聲合唱團互相呼應、一唱一和。接著，聲音洪亮的管風琴奏出小調七和弦後，男聲作朗誦形式演唱。這朗誦部份展現了 16 世紀無伴奏合唱曲的樣式和恢復了格雷果聖歌的原始形式，使聽眾的情緒隨即振奮起來。當合唱團與管風琴一起有力地演奏時，音樂立刻被推至高潮。衛斯理將多段不同的樂段緊密地串連起來，帶出無限驚喜。

下一首歌曲是一首長篇的 20 世紀當代教會音樂。*安魂曲 Requiem* 由最多產的英國作曲家路達 John Rutter (1945-) 在 1985 年經歷喪親之痛而寫成。故此，這樂曲有別於路達的其他作品，它不是受委託所寫的。路達的 *安魂曲* 是寫給女

高音獨唱，混聲合唱團及小型管弦樂團。與大部份的 *安魂曲* 比較，路達的樂曲是一首小規模作品，與佛瑞的作品相似。雖然這首歌曲常在禮拜儀式中出現，但其寫作原意是給音樂會表演之用，而非以禮拜儀式為目的。正如在大約 1850 年後的許多 *安魂曲* 作品，音樂已不是一套完全依照彌撒曲的配樂，在天主教儀式中用作悼念死者。這是一篇以生與死為題材的默想作品，歌詞是由作曲家個人編輯的。路達在 *安魂曲* 的大部份歌詞中，運用英文與拉丁文一起交織形成對位法。英文歌詞包括兩首在葬禮所用的讚美詩（詩篇 130 篇和 23 篇）和一些取自 1662 祈禱書中的葬禮詩句。

安魂曲 的結構是由七個樂章組成，像拱形曲式。第一和最後樂章是對父神的禱告（歌詞選自悼念死者的彌撒曲）；第二和第六樂章是聖詩樂曲，必須用樂器伴奏；第三和第五樂章是個人對基督的禱告，而中央 *歡呼頌* 樂章是拱形曲式的基本拱頂石。在彌撒曲的這個位置中，響鈴是傳統選用的樂器用作慶祝和肯定之意思。這樂曲基本上是無調性的，在演奏不屬於任何大調和小調或調性的基本關係屬音—主音時，音樂偶爾地出現一些音調中心（G、C 和 F 音）和區域。簡單的旋律蘊含著許多不協和音而沒有解決。此外，樂曲大量引用格雷果聖歌。例如，在 *Agnus Dei* 中，唱出

"I am the resurrection and the life" 之時，長笛在前奏部份奏出復活節的順列 *Victimae Paschali Laudes* 的片段。在最後的 *Lux Aeterna* 中，女高音所唱的主題裡，首幾個音取材自與歌詞相關聯的聖歌。路達精煉的作曲技巧、抒情的風格、優美的旋律、精采的節奏和強烈的動感成為此曲特色。

在節目的下半場，詠團先演唱四首具有美國當代基督教音樂風格的頌歌和讚美詩。歌曲受著美國爵士樂和流行音樂影響。第一首是舒禾堡 David Schwoebel 所作的 *Jubilate Deo*，舒禾堡是一位全面的教會音樂家，他以精巧的合唱作品成名。這首頌歌講述信徒對神的信靠發出歡悅的認定。歌詞選自聖經詩篇100篇。在複二拍的樂曲中，旋律常出現不尋常的切分音用作破壞樂曲的固定節奏。還有，由切分音構成的三拍節奏與鋼琴伴奏中的二拍節奏彼此產生沖擊，這些意義不明的節奏反而使到音樂更加生動有趣。一如既往，舒禾堡選用音域擴闊的音來寫作鋼琴伴奏，使其音色豐厚圓潤。

接著兩首喜樂的歌曲都是由深受歡迎的美國編曲和作曲家黑斯 Mark Hayes 重新編成。第一首是耳熟能詳的讚美詩 *向主歡呼 Shout to the Lord*，由 Darlene Zschech 作曲。Zschech 這個名子總使人聯想起當代的讚美及敬拜音樂，一股風靡全球的新浪潮。讚美詩 *向主歡呼* 中，黑斯構思把兩首大家喜愛的讚美合唱曲和歷史悠久的讚美詩結合而成。旋律由

女低音輕柔地唱出，男高音和女高音跟隨加入組成三重奏。接著，所有聲部一起唱出充滿節奏感的副歌，然後再分為三個聲部。傳統讚美詩 *All Creatures of our God* 出現於音樂轉調後，在音調和風格上都產生了清晰的對比。黑斯熟練地以一段歡呼歌唱的結尾把兩首歌曲結合起來，帶領觀眾達至讚美的境界。這首讚美詩宣告出我們的主和主是莊嚴的、令人敬畏的。 *Old Time Religion* 是另一首重新改編的混合曲。這首充滿活力的讚美頌歌主要由四首受歡迎的福音讚美詩和靈歌組成，包括 *Old Time Medley*、*Standing in the Need of Prayer*、*Down by the Riverside*、*Do, Lord*。主題講述信徒需通過禱告、稱讚和感恩來服侍神。音樂被編寫成二拍節拍的輕鬆爵士樂，並有大量齊唱和二部合唱的樂段。混合曲是從四首靈歌中取出音樂上的插曲，互相結合而成。最後，以振奮人心的音樂作結束。

接著這一首頌歌不論在音樂風格上，在歌詞意思上都展示另一種嚴肅的氣氛和態度，與剛才的輕鬆活潑產生鮮明的對比。 *Even When God is Silent* 由霍次 Michael Horvit 寫給 Kristallnacht 於1988年11月 "The Night of Broken Glass" 演出，作為50週年紀念之用。在第二次世界大戰以後，聯盟的隊伍在德國科隆的 Gestapo 地下室的牆壁上發現了由匿藏者所寫的詩。霍次承認這是一首最傷感的詩，也是一個非凡的見證，充份體現在極度驚惶的情況下仍對信仰充滿信心。霍次寫此曲給混聲合唱

團作無伴奏形式演唱。表面上看來簡單的樂曲卻包含了許多素材，包括在輪唱的風格中屢次帶出主題和細緻的強弱變化中出現鮮明的對比，實在令人喜出望外。雖然樂曲的調性沒有關鍵性變動，但在和弦上出現多次變化，由三和弦到七和弦、十一和弦及隨後轉位。在發展部份，優秀地使用三連音作為和聲節奏，把音樂推至高潮。最後，一個美妙的陳述肯定地表達我們在信仰和信念上的堅定。

除此之外，另一類的創意編曲手法可在以下一首黑人靈歌中發現。 *My God is a Rock* 為一首新編歌曲，由著名指揮家蕭 Robert Shaw (1916-1999) 和作曲家派克 Alice Parker 一同處理。兩位夥伴曾合作完成一系列經典曲目，當中許多是為合唱團重新編曲的美國民謠、讚美詩和靈歌。 *My God is a Rock* 一曲，音樂由快速的切分音節奏開始，慢慢地轉變為一個沉重的藍調拍子，形成一個有趣的對比。樂曲結構由齊唱形式轉變成為四部對位法，主題以平衡八度出現於二部合唱中。當主題完結，音樂進入另一部分，由男中音獨唱擔任敘述者的角色，把耶穌基督在聖經裡的故事逐篇章地告訴出來，而合唱團唱出切分音的樂句作為背景。與此同時，一個複雜的主調音樂結構便由獨奏旋律與合唱曲調交織而成。往後各合唱樂段均有細緻的變化，以增加樂曲的趣味性和緊湊性。

A Mighty Fortress is Our God 頌歌是由一位高度成功的合唱音樂作曲家，繆納

Carl F. Mueller (1892-1982)寫成，歌詞由馬丁·路德博士Dr. Martin Luther (1483-1546) 撰寫。這首優美的歌曲分成四個部分，透過各式各樣的主題在不同的調性上展現。歌曲簡單直接、風格獨特，莊嚴而有力的演唱顯出神聖的氣氛。主題於開始時出現在齊唱形式中，到了最後的再現部份，以不同樣式出現。樂章結尾部份，各聲部順序排列，由低至高的音域唱出主題，待女高音獨唱加入後把高音延長作結束，讓觀眾留下一個難忘的印象。

最後部分——*Prayers of Kierkegaard* 由著名當代作曲家巴伯 Samuel Barber (1910-1981) 所寫。這是一首大型的音樂作品，寫給混聲合唱團和管弦樂團演出。巴伯從丹麥哲學家祈克果 Soren Kierkegaard 在 1847 年至 1855 年間的文字和講道文章中選出幾個禱告。在巴伯的學報裡「不變的上帝」和「基督徒演講」中，可發現有關資料。巴伯構成這篇作品是根據四個圍繞著基督的愛的禱告為內容，樂曲在 1954 年 1 月完成。從祈克果的文章中所選的四個禱告翻譯成英語後，並不容易作為音樂配曲的材料（相似於許多巴赫的清唱劇中的歌詞）。巴伯採用了中世紀聖歌及一段仿似巴赫的合唱樂曲之結尾，來表達向神祈求的獻祭和個人的回應。

巴伯稱自己為一個旋律寫作家。這首樂曲的旋律經常尖角不平，富戲劇性和具伸展性的。當旋律保持遠大的跳躍時，它縮成一個簡短的主

題，有如鋸齒般鋒利和尖銳刺人。巴伯的和聲複雜，常有不協和音。樂曲基本上是無調性的，因此音調已不是關鍵因素，取而代之是某些五度和四度音程，成為控制旋律的結構。節奏方面，切分音經常出現在變化無窮的拍子和速度裡。主要動機出現在開首的男聲主題。在往後的各個部分中，動機也有出現並加以發展。音樂開始時保持在極輕聲中，配以神聖的風格和遙遠的感覺，直到樂隊奏出漸強的力度，合唱團加入演唱極強的樂段。第二主題在輪唱形式中出現，合唱團有感情地歌唱，接著減輕力度和保持輕聲，直到突然大聲的結尾戲劇性地出現。在第二首禱告裡，由雙簧管吹奏圓滑奏的主題配以樂隊輕柔的伴奏，接著在女高音獨唱部份主題再加以發展。首兩個樂章沒有在樂曲開始時產生太多的戲劇性或宇宙奧秘的感覺。在合唱團的有力聲量與獨奏那滿腔熱誠的歌聲之間取得平衡，作好控制是一項挑戰。第三首是一個誠摯的禱告及主要圍繞主題發展。在輪唱樂段中，由男高音、女低音和女高音獨唱有感情地唱出主題，全體男高音輕輕私語般地和唱著作為背景。音樂開始時給人神祕的感覺，接著音量逐漸增強直到合唱團加入。在發展部份，由雙合唱團形式作混聲合唱，音量持續增強，直到混聲合唱團結合唱出廣闊的高潮部份。最後，樂隊接著演奏並連接至第四首禱告。樂隊演奏早前主題中的概略片段，配上持續的低音來保持音樂的調性和穩定性。此外，他們經常奏出開放五和弦、平行五度、平行八度和

不協和的二度音程。在第四首禱告中，合唱團加入唱出主題"Father in Heaven"。然後，合唱團逐漸淡出，樂隊繼續演奏間奏部份。低音樂器演奏樂曲的主要動機，奏著固定反複的樂句。隨後合唱團作無伴奏歌唱，並在結尾部份，出現戲劇性的變化，用廣闊和簡單直接的風格唱出合唱樂段。巴伯在樂曲中把無調性的樂段與浪漫音調的結尾熔成一體，發出一股無法抗拒的魅力來結束今天晚上的音樂會。

Programme Note

Cheung Man Sin, Janice

This evening's concert begins with three anthems composed by three different English composers. ***O Sing unto the Lord a New Song***, was composed by Healey Willan (1880-1968). His work was rooted in medieval plainsong and heavily influenced by Renaissance style. The anthem is a joyful piece with flowing melodies and beautiful chromatic harmonies. In the development section, the music turns into lyrical melodies for the solo bass part in D minor key to express Jesus Christ's resurrection. Willan uses well the word-painting technique in his treatment of the soaring line. There is a section inspired by the modal chants of the Orthodox liturgy. The preceding chorus is unaccompanied and set with effective octave doublings in a rich and solemn texture. This piece ends in a triumphant fugue style. Willan's wide variance in texture, harmonies and rhythms is encompassed in this song.

How Beautiful is upon the Mountain, was composed by John Stainer (1840-1901). Stainer received his Master Degree in 1866, and was appointed as the professor of music at Oxford University from 1889 to 1899. Queen Victoria bestowed a knighthood upon Stainer in 1888, in recognition of his services to music. This delightful anthem is short, calm and peaceful with simple counterpoint in moderate speed. Four-part choir sings the graceful theme in canon style.

The text is taken from Isaiah 52: 7.

Blessed be the God and Father, was composed by Samuel Sebastian Wesley (1810-1876), who was a grandson of the hymnist Charles Wesley. Wesley was also a well-known organist and theater conductor. He wrote about 38 anthems and many hymns. This anthem is written for solo soprano and chorus. The text is based on 1 Peter. This piece encompasses Wesley's finest craftsmanship in texture, harmonies, rhythms and expression. The outstanding organ accompaniment supports the entire piece with various tone colors and dynamics. The piece begins gently and softly with the choir. The development section is the most beautiful and charming part of the piece. The soprano solo sings and the female chorus responds. Then, the music turns into a recitative style for men after the organ played the minor-seventh chord in forte. The recitative part brings about a revival of the 16th century a cappella style and the restoration of Gregorian chant into its pristine form. This section elevates the emotion leading into the climax as the full choir joins in fortissimo with the organ accompaniment. Wesley combines several sections smoothly with continuity as he provides many surprises throughout the whole piece.

Next on the program, an extended contemporary piece of church music in 20th century is selected. The most prolific

English composer, John Rutter (1945-), wrote the ***Requiem*** in 1985 owing to his personal bereavement. Therefore, unlike most of his works, it was not commissioned. Rutter's ***Requiem*** was written for soprano solo, mixed choir and small orchestra. In comparison with most Requiems, it is a small-scale work, similar to that of Faure. It is a work intended for concert rather than liturgical purposes, though sometimes it has been used liturgically. As many Requiems since about 1850, the music is not a complete setting of the Missa pro defunctis as laid down in Catholic liturgy. It is a meditation on themes of life and death using a personal compilation of texts instead. Rutter selects portions of the Requiem Mass and he weaves the English texts to form a counterpoint to the Latin. The English texts consist of two psalms usually used in funerals (Psalms 130 and 23), together with some of the Burial Sentences from the 1662 *Book of Common Prayer*.

The structure of this ***Requiem*** is in seven-movement as an arch-like form. The first and the last movements are prayers to God the Father (using texts of the Missa pro defunctis). The second and the sixth movements are psalm settings, both with instrumental obbligatos. The third and the fifth movements are personal prayers to Christ. The central Sanctus is the keystone of the arch. The celebration and affirmation are presented by using bells that are traditional at

this point in a mass. This work is basically atonal with occasionally some tonal centers (the notes of G, C and F) and areas, if not to major and minor keys or dominant-tonic polarities. The melodic are simple with many dissonances without resolution. Besides, a large number of Gregorian chants are also quoted. For instance, in the **Agnus Dei**, the flute part plays the fragments of the Easter Sequence, **Victimae Paschali Laudes**, before and during the words 'I am the resurrection and the life'. In the final **Lux Aeterna**, the opening few notes of the theme in soprano part are taken from the chant that associated with the text. This work features Rutter's refined lyricism, beautiful melodies, brilliant rhythms and intense dynamics.

In the second half of the program, Chorale performs several pieces of anthems and hymn arrangements in the style of the American contemporary Christian music. They are slightly affected by jazz in idiom and treatment of popular music. The first piece, **Jubilate Deo**, was composed by David Schwoebel. Schwoebel, a comprehensive church musician, is known for his well-crafted choral writing. This anthem is a joyous affirmation of the faith in God. The texts are quoted from Psalm 100. The melody is mainly in a compound duple but filled with the extraordinary syncopated pattern which destroys its metrical regularity. Besides, this syncopated 3-beat rhythmic pattern always plays against the regular 2-beat pattern of piano accompaniment. The music becomes more interesting with this rhythmic ambiguity. As always, Schwoebel provides a

rich-sounding accompaniment with wide range of notes.

The next two pieces are joyous new arrangement by the popular American arranger and composer Mark Hayes. The first favorite praise song, **Shout to the Lord**, is written by the songwriter Darlene Zschech. Zschech has become synonymous with the fresh wave of contemporary praise and worship sweeping the globe. The hymn, **Shout to the Lord**, is an inspired pairing of a favorite praise chorus and a time-honored hymn. The melody begins gently with alto, followed by tenor and soprano to form a trio. All voices join together to sing the rhythmic refrain in unison which then divides into three parts. After the changes of keys, the traditional hymn **All Creatures of our God and King** provides the contrasts in both tonality and style. Hayes skillfully combines the two songs into fortissimo ending that brings listeners to the point of praise. To proclaim the awesome majesty of our Lord and King is a basic theme of this hymn. Another arranged medley, **Old Time Religion Medley**, is an energetic general praise anthem. It features four favorite gospel songs and spirituals, including **Old Time Religion**, **Standing in the Need of Prayer**, **Down by the Riverside** and **Do, Lord**. The basic theme is serving God through prayer, praise and thanksgiving. The music is set in a light jazz and two beat styles. Extensive unison and two-parts writing are featured. The medley is composed of little musical vignettes from the popular spirituals. It ends with a rousing finale.

The next anthem demonstrates contrasting solemn atmosphere and manner by not only the

music style, but also the meaning of the text. **Even When God is Silent** was composed by Michael Horvit for the 50th anniversary of Kristallnacht, The Night of Broken Glass, in November 1988. After World War II, Allied troops found the poem written on the walls by somebody hiding from the Gestapo in a basement in Cologne, Germany. Horvit recognized it to be one of the most poignant poems. Besides, it was an extraordinary testimony of faith under horrible circumstances. Horvit wrote this piece for mixed choir in a *cappella*. There is surprisingly much contained within this seemingly simple piece, including the canonic setting of the theme and the detailed dynamic changes with sudden contrast. There is no key signature change but with chord changes from triad harmonic to diatonic sevenths, eleventh chords and subsequent inversion. In the development, the harmonic triplet rhythms are excellently used to push the music into a climax. At last, a wonderful statement is affirmed to express our firmness in faith and believe.

In addition, another kind of creative arrangement is found in the following Negro spiritual, **My God is a Rock**. This is a new setting by the partnership of the famous conductor Robert Shaw (1916-1999) and composer Alice Parker. Shaw and Parker gave to the choral genre an enduring repertoire with many settings of American folksongs, hymns and spirituals for choruses. In **My God is a Rock**, the music interchanges between a fast-syncopated rhythm and a heavy blue tempo that forms an interesting contrast. The piece begins with

a theme appearing in unison and later changes to four-part contrapuntal texture. The subject always appears in two voices with an octave apart. When the subject ends, the music goes into the other section that the baritone solo sings as a narrator to tell Jesus Christ's story in the Bible chapter by chapter. The choir mostly sings the syncopated rhythms in the background while the solo melody weaves with unison chorus part to form a complex homophonic texture. The chorus of each verse is treated slightly differently with increasing interest and intensity.

The anthem, ***A Mighty Fortress is Our God***, was written by a highly successful composer of choral music, Carl F. Mueller (1892-1982) and by Dr. Martin Luther (1483-1546) for the text. This is a beautiful piece divided into four sections with various subjects by the use of changing keys. A straightforward and unique style goes through the piece. The solemn mood expressed from the singing *maestoso* to *marcato*. The main theme is presented in unison in the exposition and reappears with variation in the recapitulation. In the coda, the entries of each part move upwards from low to high register until the soprano solo comes in and prolongs in singing the highest note. It gives a huge and memorable impression to audience.

The last section, ***Prayers of Kierkegaard***, was written by the famous contemporary composer Samuel Barber (1910-1981). It is a large-scale work for double choir and orchestra. Barber selected several prayers interpolated

through the writings and sermons written by a Danish philosopher Soren Kierkegaard, between 1847 and 1855. They were found in Barber's Journals, "The Unchangeableness of God" and "Christian Discourses". Barber based on these poems in this composition on four prayers of Christ's divine love. The work was completed in January, 1954. Rendered into English, the four prayers from the writings of Kierkegaard are not the materials for a musical setting (likes many of Bach's texts in his cantatas). Barber invoked medieval chant as well as a closing chorale in his plea for "sacrifice and personal response" to God.

Barber distinguished himself as a melodist. The melodies of this piece are mostly angular, dramatic and expansive. While retaining the broad leaps, the melodies are contracted into a short theme, jagged and biting. His harmonies are complex and always dissonant without resolution. The piece is atonal basically, and therefore the tonality is no longer the principal determining factor. Certain intervals (the fifths and fourths) dominate the melodic structure instead. Rhythmically, it is often syncopated with some multiple changes of meter and tempo. The main motive appears at the beginning of the first theme in men's voice. This motive is found and developed in each section afterwards. The music starts in *pianissimo* with the style of grave and remote feeling until the orchestra plays *crescendo* and the choir joins to sing *fortissimo*. The second theme appears expressively in canonic style. The dynamic decreases and remains to be soft until the dramatic ending in *sforzando*. In the

second prayer, a legato theme is played by oboe solo with orchestra accompaniment in *piano*. Then, it reappears in the soprano solo and develops. The first two movements do not begin to generate much sense of drama or cosmic mystery. There are many places of challenge for controlling a well balance between the choral forces and the solo's ardent singing. The third prayer is an earnest prayer and is based on the theme, which is sung expressively by the solos of tenor, alto and soprano in canon with the whispered background of tenor *tutti*. The music starts with a mysterious and gradually increasing intensity until the choir enters. In the development, the music appears in *piano* again in the form of the double choirs and continues to increase in intensity until the double choirs join to sing broadly. Then, a climax is achieved by the tumultuous sound of the orchestra that also serves as a link to the fourth prayer. The orchestra plays the sketchy fragments of the previous theme with some sustained long bass notes to keep the tonality and stability of the music. In the fourth prayer, the choir comes in to sing the "Father in Heaven" theme. Then the choir gradually fades out as the bass instruments play the beginning motive. In the coda, the choir dramatically changes to sing in a Chorale texture with a broad and straightforward style. Barber fused the atonal section and the romantic tonal coda into a compound of irresistible charm to close this evening's program.

歌詞 Lyrics

O Sing unto the Lord a New Song

Healey Willan

O sing unto the Lord a new song,
for He hath done marvelous things.
With His own right hand, and with his holy arm
Hath He gotten Himself the victory,
Alleluya.

It behoveth Christ to suffer and to rise again from the dead:
And so to enter into His glory.
Alleluya.
Christ being raised from the dead, dieth no more;
Death hath no more dominion over Him.
Alleluya.

With a voice of singing declare ye this and let it be known,
Utter it even unto the ends of the world.
The Lord hath delivered His people.
O be joyful in God, all ye lands,
O sing praises, sing praises to the honour of His name.
Make His praise to be glorious,
Alleluya. Amen.

向耶和華唱新歌

你們要向耶和華唱新歌，
因為祂行過奇妙的事，
祂的右手和聖臂施行拯救，
哈利路亞。

基督這樣受苦，從死裡復活，
進入祂的榮耀，
哈利路亞。
基督既從死裡復活，就不再死，
死也不再作祂的主了，
哈利路亞。

以歡呼的聲音傳揚說：
「耶和華救贖了祂的子民！」
你們要將這事宣揚到地極，
全地都當靠神快樂，
你們當向神唱詩，歌頌祂名的榮耀，
用讚美的言語將祂的榮耀發明，
哈利路亞。阿們。

How Beautiful Upon the Mountains

John Stainer

How beautiful upon the mountains are
the feet of him that bringeth good tidings,
that publisheth peace,
that publisheth salvation,
that saith unto Zion,
Thy God reigneth!
(Isaiah 52:7)

佳美的腳蹤

那報佳音、傳平安、報好信、傳救
恩的，對錫安說：你的神作王了。
這人的腳登山何等佳美。
(以賽亞書 52:7)

Blessed be the God and Father

Samuel Sebastian Wesley (1 Peter)

Blessed be the God and Father of our Lord Jesus Christ,
Which, according to his abundant mercy,
hath begotten us again unto a lively hope by the
resurrection of Jesus Christ from the dead,

頌讚歸與父神

節錄自彼得前書

願頌讚歸與我們主耶穌基督的父神！
祂曾照自己的大憐憫，藉耶穌基督從
死裡復活，
重生了我們，叫我們有活潑的盼望，

To an inheritance incorruptible, and undefiled,
that fadeth not away, reserved in heaven for you,
Who are kept by the power of God, through faith unto
salvation ready to be revealed in the last time.

But as He which hath called you is holy,
so be ye holy in all manner of conversation.
Pass the time of your sojourning here in fear.

Love one another with a pure heart fervently,
See that ye love one another with a pure heart fervently.

Being born again, not of corruptible seed, but of
incorruptible, by the word of God.

For all flesh is as grass,
and all the glory of man as the flower of grass.
The grass withereth, and the flower thereof falleth away:
But the word of the Lord endureth forever.
Amen.

可以得著不能朽壞、不能玷污、
不能衰殘、
為你們存留在天上的基業。你們這因信
蒙神能力保守的人，必能得著所預
備、到末世要顯現的救恩。

那召你們的既是聖潔，你們在一切所行
的事上也要聖潔。
當存敬畏的心度你們在世寄居的日子。

當從清潔的心彼此切實相愛。

你們蒙了重生，不是由於能壞的種子，
乃是由於不能壞的種子，是藉著神活潑
常存的道。

因為「凡有血氣的，盡都如草；
他的美榮都像草上的花。
草必枯乾，花必凋謝；
惟有主的道是永存的。」
阿們。

Requiem (English translations by John Rutter)
John Rutter

安魂曲

I. Requiem aeternam

Grant them rest eternal

安魂

Requiem aeternam dona eis
Domine:
et lux perpetua luceat eis.
Te decet hymnus, Deus in Sion:
et tibi reddetur votum in
Jerusalem.
Exaudi orationem meam, ad te
omnis caro veniet.
Kyrie eleison.
Christe eleison.
Kyrie eleison.
(from Missa pro defunctis)

Grant them rest eternal, Lord our God,
we pray to thee: and light
perpetual shine on them forever.
Thou, Lord, art worshipped in Zion;
thy praises shall ever be sung in
all Jerusalem.
O hear us; O Lord, hear thy faithful
servants' prayer; to thee shall all
mortal flesh return.
Lord, have mercy.
Christ, have mercy.
Lord, have mercy.
(from the Burial Service, 1662 Book of
Common Prayer)

我主我神，求賜他們永遠
的安息，
我們懇求你，以永恆真光不
息地照亮他們。
主啊，錫安敬拜你，
耶路撒冷全地歌唱讚美你。
主啊，求聽我們！求你傾
聽你忠僕的祈禱；使世
人歸回你。
主啊！求施憐憫。
基督啊！求施憐憫。
主啊！求施憐憫。

2. Out of the deep (Psalm 130)

Out of the deep have I called unto thee, O Lord:
Lord, hear my voice.
O let thine ears consider well: the voice of my complaint.
If thou, Lord, wilt be extreme to mark what is done amiss:
O Lord, who may abide it?
For there is mercy with thee: therefore shalt thou be
feared.
I look for the Lord; my soul doth wait for him: in his word
is my trust.
My soul fleeth unto the Lord; before the morning watch,
I say, before the morning watch.
O Israel, trust in the Lord, for with the Lord there is mercy:
and with him is plenteous redemption.
And he shall redeem Israel: from all his sins.

深處的呼求 (詩篇 130)

耶和華啊，我從深處向你求告。
主啊，求你聽我的聲音，願你側耳聽我
懇求的聲音！
主耶和華啊，你若究察罪孽，誰能站得
住呢？
但在你有赦免之恩，要叫人敬畏你。
我等候耶和華，我的心等候，我也仰望
他的話。
我的心等候主，勝於守夜的等候天亮，
勝於守夜的等候天亮。
以色列啊，你當仰望耶和華！
因他有慈愛，有豐盛的救恩。
他必救贖以色列脫離一切的罪孽。

3. Pie Jesu

Pie Jesu Domine, dona eis
requiem.
Pie Jesu Domine, dona eis
sempiternam requiem.
(from 'Dies Irae', Missa pro
defunctis)

Blessed Jesus

Blessed Jesus, Lord I pray in thy mercy
grant them rest.
Lord our God, we pray thee, grant
them everlasting rest.

萬福耶穌

萬福耶穌，求施憐憫，
賜他們安息。
我主我神，懇求賜他們
永遠的安息。

4. Sanctus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria
tua.
Hosanna in excelsis.
Benedictus qui venit in nomine
Domini.
Hosanna in excelsis.
(from Missa pro defunctis)

Holy

Holy, Holy, Holy Lord, God of power
and majesty.
Heaven and earth are full of thy glory.
Hosanna in the highest.
Blessed is he who comes in the name
of the Lord our God:
Hosanna in the highest.

聖哉

聖哉！聖哉！聖哉！
能力、威嚴的主，
你的榮光充滿天地；
高高在上和撒那！至高處
的拯救者，
奉主名來的是應當
稱頌的！
高高在上和撒那！

5. Agnus Dei

Agnus Dei, qui tollis peccata mundi, dona eis requiem.
(Lamb of God, that takest away the sins of the world: in
thy mercy, grant them rest.)

Agnus Dei, qui tollis peccata mundi, dona eis requiem.
Man that is born of a woman hath but a short time to
live, and is full of misery. He cometh up, and is cut

羔羊頌

神的羔羊，除去世人罪孽的。
求施憐憫，賜他們安息。

人為婦人所生，
日子短少，多有患難。
出來如花，又被割下，

down like a flower; he fleeth as it were a shadow.

Agnus Dei, qui tollis peccata mundi, dona eis requiem.
In the midst of life we are in death: of whom may we seek
for succour?

Agnus Dei, qui tollis peccata mundi, dona eis requiem.
I am the resurrection and the life, saith the Lord: he that
believeth in me, though he were dead, yet shall he
live: and whosoever liveth and believeth in me shall
never die. (John 11:25-26)

(Latin text from Missa pro defunctis; English texts from the Burial Service, 1662 Book of Common Prayer)

飛去如影，不能存留。(伯14)

生命至死原是一片雲霧，
問誰可解救？

主說：復活在我，生命也在我！
信我的人，雖然死了，也必復活。
凡活著信我的人必永遠不死。
(約 11: 25-26)

6. The Lord is my shepherd (Psalm 23)

The Lord is my shepherd: therefore can I lack nothing.
He shall feed me in a green pasture: and lead me forth
beside the waters of comfort.
He shall convert my soul: and bring me forth in the paths
of righteousness, for his Name's sake.
Yea, though I walk through the valley of the shadow of
death, I will fear no evil: for thou art with me; thy rod
and thy staff comfort me.
Thou shalt prepare a table before me against them that
trouble me: thou has anointed my head with oil, and
my cup shall be full.
But thy loving-kindness and mercy shall follow me all
the days of my life: and I will dwell in the house of
the Lord forever.

主是我的牧者（詩篇 23）

耶和華是我的牧者，我必不至缺乏。
祂使我躺臥在青草地上，領我在可安歇
的水邊。
祂使我的靈魂甦醒，為自己的名引導我
走義路。
我雖然行過死蔭的幽谷，也不怕遭害。
因為你與我同在。你的杖、你的竿，
都安慰我。
在我敵人面前，你為我擺設筵席。你用
油膏了我的頭，使我的福杯滿溢。
我一生一世必有恩惠慈愛隨著我。我且
要住在耶和華的殿中，直到永遠。

7. Lux aeterna

I heard a voice from heaven saying unto me, Blessed are
the dead who die in the Lord, for they rest from their
labours: even so saith the Spirit. (Rev. 14:13)

Light eternal shine upon them, Lord, we pray: with saints
and angels ever dwelling, for thy mercy's sake, may
they rest in peace.

Requiem aeternam dona eis Domine: et lux perpetua
luceat eis.
(Grant them rest eternal, Lord our God, we pray to thee:
and light perpetual shine on them for ever.)

永恆真光

我聽見從天上有聲音對我說：在主裡面
而死的人有福了！他們息了自己的勞
苦；聖靈也如此說。(啟 14:13)

求主永遠光照他們，願聖徒天使常與他
們同住。因你的憐憫，賜他們安息。

我主我神，求賜他們永遠的安息，
我們懇求你，以永恆真光不息地照亮
他們。

(English texts from the Burial Service with slight alterations; Latin text, Missa pro defunctis)

Jubilate Deo

David Schwoebel (Psalm 100, alt)

Jubilate Deo!

O be joyful in the Lord all ye lands.

O be joyful in the Lord.

O be joyful and serve Him with gladness;

Come before His presence with song.

Jubilate Deo!

Be ye sure that the Lord He is God;

It is He that hath made us and not we ourselves;

We are His people, and the sheep of His pasture;

O go your way into His gates;

Into His gates with thanksgiving

And go into His courts with praise.

Be thankful to Him and speak good of His name.

The Lord is gracious, His mercy everlasting;

His truth endureth from generation to generation.

Jubilate Deo!

Glory be to the Father, the Son.

Glory be to the Holy Ghost;

As it was in the beginning, is now, and ever shall be.

World without end. Amen.

Jubilate Deo!

以神為樂

(詩篇 100)

以神為樂！

普天下當向耶和華歡呼，

當向耶和華歡呼，

你們當樂意事奉祂，

當來向祂歌唱。

以神為樂！

你們當曉得耶和華是神，

我們是祂造的，也是屬祂的，

我們是祂的民，也是祂草場上的羊。

當稱謝進入祂的門，

當讚美進入祂的院，

當感謝祂，稱頌祂的名。

因為耶和華本為善，

祂的慈愛存到永遠，祂的信實直到萬代。

以神為樂！

願榮耀歸與聖父、聖子、聖靈，

從起初、今時、到永遠，世界末了

仍無窮盡，

阿們。

以神為樂！

向主歡呼

Darlene Zdchech

主耶穌，我救主，
世上無人能像你。
我要一生稱頌讚美，
主愛奇妙偉大無比。

安慰我，蔭庇我，
是我力量、避難所，
我將所有，一切氣息，
永遠頌讚敬拜你。

全地歡呼同歌唱，頌主名，
尊貴、權柄都歸於榮耀君。
高山跪拜，大海洋呼嘯，
同發聲，頌主名。

我要歡唱，因你手作奇事。
我要愛你到永遠不變更。
我要信靠主應許最寶貴恩賜。

主手所造萬象生靈，（全地歡呼）
同發聲音讚美真神，（我要歡唱）
哈利路亞！
溫柔明月，光耀日輪，
狂風、密雲、清晨、黃昏。
讚美真神！哈利路亞！
全地歡呼！我要歡唱！
哈利路亞！

Old Time Religion Medley

Arranged by Mark Hayes

Gimme that old time religion, it's good enough for me.
Makes me love ev'rybody, and it's good enough for me.
It's me, it's me, O Lord, I'm a standin' in the need of
prayer.

Not my father, not my mother, but it's me, O Lord,
Not my sister, not my brother, but it's me, O Lord,
standin' in the need of prayer.

Gimme that old time religion, it's good enough for me.
Gonna lay down my burdens, down by the river side.
I ain't gonna study war no more.

I've got a home in glory land that outshines the sun,
Look away beyond the blue.

Do, Lord, do, Lord, do remember me.

Look away beyond the blue.

Gimme that old time religion, it's good enough for me.
Bible preachin', faith believin'

All night singin', church bell ringin'

Glory hallelujah meetin'

Gimme that old time religion!

古舊的信仰

我只要那古舊的信仰，別無他求。
讓我關愛眾人，別無他求。
是我，主啊，站在你面前禱告懇求的，
正是我。

非我父，非我母，站在你面前禱告
懇求的，正是我。

非我姊妹和兄弟，站在你面前禱告
懇求的，正是我。

我把重擔都卸下，卸在河邊。

我不須再專注爭戰。

我有家在榮耀樂園 — 比太陽更耀眼，
在蔚藍的深處。

主啊！記念我。在蔚藍的深處。

我只要那古舊的信仰，別無他求。

宣講聖經，分享信心，

徹夜歌唱，鐘聲響亮，

同唱榮耀哈利路亞，

我只要那古舊的信仰。

Even When God is Silent

Michael Horvit

I believe in the sun even when it is not shining
I believe in love even when feeling it not
I believe in God even when God is silent.

即或蒼天無語

縱使烏雲密佈我仍信太陽永耀；
雖然感覺孤苦我仍信仁愛長存；
即或蒼天無語我仍信上帝常在。

My God is a Rock

Negro Spiritual

Arranged by Alice Parker and Robert Shaw

My God is a rock in a weary land,
Shelter in a time of storm.
I know He is a rock in a weary land,
Shelter in a time of storm.

主是我磐石

主是疲乏之地的磐石，
風暴中的避難所。
我知道主是疲乏之地的磐石，
風暴中的避難所。

Stop 'n' let me tell you 'bout de Chapter One,
When de Lord God's work was jes' begun,
Stop 'n' let me tell you 'bout de Chapter Two,
When de Lord God's written His Bible through.
Stop 'n' let me tell you 'bout de Chapter Three,
When de Lord God died on Calvary!

Stop an' let me tell you 'bout de Chapter Four,
When de Lord God visit 'mong de po',
Stop an' let me tell you 'bout de Chapter Five,
When de Lord God brought de dead alive,
Stop an' let me tell you 'bout de Chapter Six,
He went in Jerusalem an' healed de sick.

Stop, let me tell you 'bout de Chapter Sev'n,
Died and ris'n an' went to Heav'n,
Stop 'n' let me tell you 'bout de Chapter Eight,
John seen Him standin' at de Golden Gate.
Stop 'n' let me tell you 'bout de Chapter Nine,
Lord God turned de water to wine,
Stop 'n' let me tell you 'bout de Chapter Ten,
John says He's comin' in de world again.

O my Lord, O my Jesus, an' I know He is a rock in a weary
land, Shelter in a time of storm.

O my Lord, O my Jesus, Amen.

請聽我告訴你：

第一章：主的作為剛展開。

第二章：主的靈默示聖經。

第三章：主的命捨各各他！

第四章：道成肉身臨人間。

第五章：死人復生彰大能。

第六章：耶路撒冷救危病。

第七章：死而復活升天上。

第八章：子站在金門前。

第九章：神蹟一施水變酒。

第十章：約翰預告主再來。

啊我主，啊我耶穌，我知祂是疲乏之地的
磐石，風暴中的避難所。

啊我主，啊我耶穌，阿們。

堅固保障

Choral Paraphrase by Carl F. Mueller

上主是我堅固保障，莊嚴雄峻永堅強。
上主使我安穩前航，助我乘風破駭浪。
盤踞世上，仍謀興波作浪，猖狂狡滑異常，
猙獰殘暴非常，陰險絕世惡無雙。
我若但憑自己力量，自知斷難相對抗。
主言權力偉大非常，遠勝世上眾君王，
親戚貨財可捨，渺小浮生可喪，人或殘殺我身，
主道依然興旺，上主國度永久長。上主是我堅固保障。
我若但憑自己力量，自知斷難相對抗。
上主是我保障，莊嚴雄峻永堅強，永堅強。

Prayers of Kierkegaard

Samuel Barber

O Thou Who art unchangeable,
Whom nothing changes,
May we find our rest
And remain at rest
In Thee unchanging.

Thou art moved
And moved in infinite love by all things:
The need of a sparrow, even this moves Thee;
And what we scarcely see,
A human sigh,
This moves Thee, O infinite Love!
But nothing changes Thee, O Thou unchanging!

Lord Jesus Christ
Who suffered all life long
That I, too, might be saved,
And Whose suffering still knows no end,
This, too, wilt Thou endure:
Saving and redeeming me,
This patient suffering of me
With whom Thou hast to do -
I, who so often go astray.

Father in Heaven,
Well we know that it is Thou
That giveth both to will and to do,

That also longing,
when it leads us to renew
the fellowship with our Savior and Redeemer,
is from Thee.

Father in Heaven, longing is Thy gift.
But when longing lays hold of us,
Oh, that we might lay hold of the longing!
When it would carry us away,
That we also might give ourselves up!
When Thou art near to summon us,
That we also in prayer might stay near Thee!
When Thou in the longing
Dost offer us the highest good,
Oh, that we might hold it fast!

Father in Heaven!
Hold not our sins up against us
But hold us up against our sins,
So that the thought of Thee should not remind us
Of what we have committed,
But of what Thou didst forgive;
Not how we went astray,
But how Thou didst save us!

祈克果的祈禱

噢，永不變動的主，
無事物可改變你，
讓我在你裡面尋得安息，
並永遠享有不變的安息。

你卻可被觸動，世間萬事觸動你無盡
慈愛；
小如麻雀，牠的所需也牽動你的心；
人間的一聲歎息，鮮為人留意，
但卻觸動著你，何等的愛！
但無事物可改變你，你永不變動！

主耶穌基督，
你的一生受盡了痛苦，
為我成就救贖，
然而傷痛仍未止息，
你也默然承受：
挽回我、救贖我，
為我你恆久忍受傷痛——
只為了我，這走迷叛離的浪子。

天上的父，
我們深知，我們立志、行事，
都在於你；

甚至心中的渴慕，
那引領我們與救贖主進入更深契合的
渴慕，
也從你而來。

天上的父，心中的渴慕是你所賜，
然而當這渴慕把我們牢牢牽引，
但願我們把這渴慕緊緊把握！
當它帶我們遠去，
但願我們把自己交付與它！
當你召喚我們，
但願我們在禱告中與你親近！
當你透過這渴慕賜下最高的祝福，
但願我們將它緊緊把握！

天上的父！
求不要按我們的罪孽對付我們，
但幫助我們對付我們的罪孽，
好叫對你的思念，
不會提醒我們所犯之惡，
只會念及你赦免之恩；
不會憶記如何失喪迷路；
只會記念怎樣蒙救知返！

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