

The Innomine Chorale 29th Annual Concert

欣樂詠團廿九周年音樂會





鳴謝

Acknowledgement

香港大會堂

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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

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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

前言

王永強

敬拜讚美的人生

每次聽到演譯得好的聖樂，心中總會產生感動，知道這如詩的獻祭，必蒙上帝悅納。而每次參與欣樂詠團的讚美會，這種感動悠然而生。在今天百花齊放，各式其式的基督教讚美潮流衝擊下，能好好演譯高質素的聖樂甚是難能可貴，仍能欣賞，支持高質素聖樂更是少之又少，今天晚上蒞臨讚美會的嘉賓對詠團的支持實在令人鼓舞，我相信當中定有不少嘉賓更是詠團的長期支持者，也因為您們的支持，欣樂詠團將繼續邁向30週年。

自己有幸由1976年起就參與欣樂，20多年來在張美萍師母的帶領下，與團友一同操練，事奉，在本港及海外，並近幾年與城浸兄弟在中國的事奉，成為人生中難忘的記憶，師母的要求甚高，態度也甚嚴謹，團員的操練絕不輕鬆，經常需要背誦詩歌，然而詠團不但唱出詩歌，也唱出感動的信息，這已成為欣樂詠團的特式。雖然近幾年因工作忙碌，未能再與團員一同歌頌，卻仍以能成為欣樂的一份子為榮，欣樂也成為我在教會外唯一仍然堅持的事奉群體。

教會今年研讀華里克牧師的「標竿人生」，讓我再思敬拜的功課。誠如華里克牧師的教導，敬拜的人生是信徒五大存因之首，我們要向耶和華唱「新歌」乃特意的，專門的，及主所喜悅的，也是有要求的，有質素的，為此信徒不但要努力不懈，更要自我提升，欣樂詠團多年所堅持的異象，完全合乎神的心意，在本港各教會，中國及海外等地都蒙神使用，事奉良多，張師母的辛勞，團員的努力及付出都是十分有價值的，認同此人生目的的兄弟，我誠意邀請你加入我們的事奉行列。

今日我們面對社會急速發展的衝擊，即食，變幻的文化就連教會亦難以倖免，教會詩班了無新血加入，以致常有老弱殘兵之嘆，立志長期苦學聲樂，進修樂理樂器的信徒更已成為稀有動物。相反打鼓、結他式的敬拜模式卻大行其道，然而這些敬拜是滿足自我還是滿足上帝卻值得信徒慎思。敬拜上帝是基督徒今生之存因，而高質素的敬拜是不能妥協的。

就讓我們獻唱的，欣賞的，今晚上一同口唱心和同向上帝獻上新歌，使讚美會成為佳美祭品，蒙主悅納。

Patrick Wong
Wing-Keung

Foreword

Our life of Worship and Praise

I am always moved whenever I listen to performance of good Sacred music, as such music will serve as an offering appreciated by God. Likewise, whenever I attend concert presented by the Innomine Chorale, the same touching feeling arouses. It is very rare in the impact of the present trend of praise culture that a nice Sacred piece is interpreted with quality, and it is equally rare that audiences still appreciate such quality Sacred music. Tonight, we are all here not only to give thanks and praise to God, but also to support the Innomine Chorale, a Sacred music group that insists in serving God with quality music, and with your support, the Innomine Chorale is proceeding to the 30th Anniversary.

It has been my great pleasure in joining the Innomine Chorale since 1976. For more than 2 decades, I, along with all members have come under the leadership of Dr Dorothy Cheung in practice, in evangelistic tour in Hong Kong, China and overseas with the church choir of Kowloon City Baptist Church, which has been unforgettable memory of my life. Dr Dorothy Cheung is a demanding and serious master. Members have to work hard, consequently, the Chorale not only sings praises but also delivers message, which makes the Innomine Chorale a very outstanding choral group in our time. Though I regret to cease being an active singing member of the Chorale, it has always been my pleasure and honor to serve in another capacity in the group. Hence, the Innomine Chorale continues to be the only group that I am serving beside my ministry in the church.

Our church just finished studying Rev Rick Warren's *Purpose Driven Life*, and I have had a chance to rethink the lesson of worship. Indeed, as quoted by Rev Warren, worship is the first reason of five for which we live today. The "new song" we are offering to God must be NEW, unique, special and for the purpose of fulfilling God's pleasure. Therefore, it requires quality, which has been life time mission for all Christians. The vision of the Innomine Chorale coincides with this purpose, and their ministry has blessed Hong Kong, China and overseas. I strongly believe all efforts and hard works of Dr Dorothy Cheung and all choir members are meaningful, and I kindly invite those who share our vision to join our ministry.

Nowadays, our society is impacted by rapid development and fastfood culture, and our church is by no means excluded from them. We see fewer newcomers joining church choirs, therefore, choirs are left with old members only. It is very rare that Christians are willing to engage in long term commitment to Sacred music study. On the contrary, worship with light music is in fashion. However, with such music, are we pleasing only ourselves, disregarding God's appreciation? To me, worship is a life time ministry for all Christians. For that purpose, there is no compromise.

Let us all join and praise together tonight, with new songs as tribute to God to His appreciation.

求主賜平安

梁永堅
(欣樂詠團團長)

Grant Us Peace

Leung Wing Kin
(Choir Chairman)

「在至高之處，榮耀歸與神！在地上，平安歸與祂所喜悅的人！」（路加福音2:14）那是天使天軍在首個聖誕晚上，舉行的音樂佈道會中讚美上主的歌曲。

今晚是欣樂詠團第29周年音樂會，詠團誠意地將詩歌全然獻給我們的上主，並藉著優雅的樂章，把上主所賜的平安與恩惠送給每一位嘉賓，讓眾人的生命一起得著欣慰。

自古至今，人類多麼渴望得到平安；可惜，這世界的掌權者拒絕賜予。戰爭所帶來的破壞確實使人們感到惶恐、悲傷與絕望。生命也像戰爭，常令人喪膽、灰心與失落。但那屬主、有主同在的人，不用害怕——外在的景況縱然有如漫天烽火，內心卻仍可以得著平安福樂，並唱出感恩的讚歌。然而，對於在戰火中犧牲的人們，我們感到無限的嘆息。今晚，我們衷心獻上致敬的輓歌，以表慰藉：「我的戰友們啊，退役軍人們啊！月亮給您們光芒，號角與軍鼓給您們音樂；我的心給您們——愛！……深願您們平安永享。」

今晚所唱的詩歌告訴我們：上主已賜下「平安的國度」。主耶穌勉勵我們不要憂愁，只要信靠祂，因祂是掌管萬有的主宰。有了祂，我們在絕處也可以逢生。還有，詩歌勉勵我們：當轉眼仰望耶穌，並倚靠祂的大能大力，作剛強的人；要做醒，預備主再來！在屬靈戰爭中，我們當穿戴祂所賜的全副軍裝，必能夠抵禦敵人的攻擊，站穩崗位，戰鬥到底；靠賴愛我們的主，在这一切的事上得勝有餘。

末了，願上主差派那代表著希望、和平與更新生命的鴿子進入您的心中，帶給您一片新鮮的橄欖葉！

“Glory be to God in the highest, and on earth peace, goodwill toward men.” (Luke 2:14) That was the song of praise sung by the angels in the evangelistic concert on the very first Christmas.

Tonight we celebrate the 29th Annual Concert of the Innomine Chorale. We dedicate all the music with our hearts to our Lord. We bring to each and every one in the audience the peace and grace of God with fine music so that our lives may be delighted.

From age to age, man yearns for peace. However, it is refused by the world rulers. The damage brought by war brings us fear, mourn and despair. Life is also like war, it is so often full of dismays, discouragement and disappointment. But those who belong to God should not be afraid in the presence of God! Despite the outward condition seems like fire burning, inside our souls there is still the blessing of peace as we sing praises with thanksgiving. Nonetheless, we feel an endless sigh for those lost in war. Tonight, we heartily dedicate our respectful dirge for comfort, “O my soldiers! my veterans, the moon gives you light; the bugles and drums give you music; and my heart give you love. Dona nobis pacem, may God give you eternal peace.”

The songs we sing also tell us, “The Lord has granted the ‘Peaceable Kingdom’”. Jesus Christ encourages us not to fear but only to trust in Him, He is the Lord who reigns. With Him, we can be revived even from despair. Also, the songs encourage us to “Turn our eyes and Look upon Jesus” and I wish that we will turn our eyes upon Jesus, be strong in the Lord and in the strength of His power, be watchful and prepare for the coming of our Lord. Put on the whole armor of God, that we may be able to stand against the wiles of the devil. In all these things we are more than conquerors through Him that loved us.

Lastly, may the Lord send the pigeon that represents hope, peace and renewed life into your hearts and bring to you a new olive leave.

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“Innomine 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。廿九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 “innomine 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

Music Director & Conductor

Dorothy Cheung

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。



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 gratitude 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 tool 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.

深感神所賜音樂恩賜，應專心從事聖樂工作，於是隨夫婿張慕鎧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 1981 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 1992 年 7 月獲得音樂博士學位，主修聖樂及鋼琴演奏。

曾擔任香港聖樂團客席指揮，演出布拉姆斯之德國安魂曲，及雅詩合唱團之客席指揮，演出路達之安魂曲。曾擔任香港小交響樂團、香港聖樂團及本團聯合之世界首演作品朝聖者之指揮。

伴奏簡介

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 1984 年被選委任為皇家音樂學院院士。

吳亦兒

鋼琴伴奏

吳亦兒女士於香港浸會學院隨黃安爵女士主修鋼琴演奏。畢業後赴美國堪薩斯大學深造，師承國際知名鋼琴家 Sequeira Costa。吳亦兒在學期間已經常擔當伴奏和教會司琴。返港後仍繼續積極投入聖樂事奉，當教會司琴、指揮及製作聖樂唱片；又經常於音樂會中作鋼琴伴奏。

吳亦兒曾任教聖保羅男女中學、香港浸信會神學院；現任教於香港國際音樂學校。

Accompanists

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.

Ng Yik Yee, Emily

Pianist



Ms Ng Yik Yee studied piano performance from with Ms. Wong On Cheuk at the Hong Kong Baptist College. She further her studies with the internationally reputed pianist Sequeira Costa at the University of Kansas. Ms Ng frequently performs as a pianist for choirs and soloists. Being an active pianist in Church, Ms Ng is also a choir conductor and producer of sacred music album. Yik Yee had been a lecturer at Hong Kong Baptist Theological Seminary and St Paul Co-educational College. At present she is an adjunct lecturer at the Hong Kong International Institute of Music.

演出嘉賓簡介

黃葉綺娟

女高音

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、雅詞合唱團、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」、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。

Clara Yip

Soprano



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.

Guest Performers

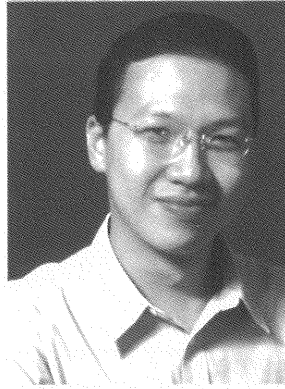
關傑明

男低音

關傑明先生畢業於香港浸會大學音樂系。現於匯基書院任教音樂。關傑明曾師隨何克、江樺、聶明康、苗凱勳、奧達臣及戴志誠習聲樂，擁有豐富的神劇及歌劇獨唱經驗。曾與香港管弦樂團合唱團、香港巴赫合唱團、香港中文大學合唱團等合作，擔任男低音獨唱；並曾多次參與香港、英國、意大利及奧地利各地歌劇演出。關先生熱心聖樂事奉，培育教會歌唱人才，曾在香港浸信會神學院及國際音樂學院教授聲樂課程。

Edmund Kwan

Bass



Mr. Edmund Kwan graduated from the Music Faculty of the Hong Kong Baptist University and now teaches music in United Christian College. He has been a vocal pupil of Ho Hat, Ella Kiang, Kevin Miller, Michael Rippon, Robert Alderson and Derek Anthony and has had extensive experience in solo roles in both oratorio and opera. He has appeared as soloist with the Hong Kong Philharmonic Chorus, The Hong Kong Bach Choir, Hong Kong Chinese University Choir and

a few other choirs. He has also taken part in operas in various country including Hong Kong, Britain, Italy and Austria. Mr. Kwan is devoted to sacred music service and church musicians training. He has also been a lecturer of vocal singing of Hong Kong Baptist Theological College and the International Institute of Music.

九龍城浸信會 管弦樂團

Kowloon City Baptist Church Orchestra

第一小提琴 Violin I

何俊姓 Jason Ho
薛國宏 Patrick Sze
陳昌隆 Chan Cheong Lung
嚴守真 Jennifer Yim
李澤恩 Li Chak Yan
郭昭麟 Evan Kuo
胡欣恩 Wu Yan Yan

第二小提琴 Violin II

卞祉碩 Samuel Bin
黃俊匡 Wong Chun Hong
嚴守恩 Andy Yim
李嘉浩 Matthew Lee
林尚欣 Sharon Lam
張平 Shanta Cheung

中提琴 Viola

梁焯霖 Frank Leung
梁衛德 Victor Leung
黎珏堃 Lai Kwok Kwan

大提琴 Cello

王嘉瑩 Christy Wong
卞祉恆 Bin Chih Heng
范碧怡 Tess Fan

低音大提琴 Double Bass

簡思慈 Kan Sze Chi
朱慧珍 Chu Wai Chun

長笛 Flute

梁彥琪 Phoebe Leung
賴光沂 Anthony Lai

雙簧管 Oboe

關愛馨 Josephine Kwan
梁樂群 Peter Leung

單簧管 Clarinet

余健嫦 Yu Kin Seung
鄧梓晞 Tang Chi Hei

巴松管 Bassoon

李慧儀 Lee Wai Yee
譚宏標 Tam Wang Bui

圓號 French Horn

黃榮基 Wong Wing Kei
曹穎鑾 Winnie Tso
梁日科 Leung Yat For
鍾楚而 Joey Chung

小號 Trumpet

梁哲晞 Leung Jackie
陳穎思 Eva Chan
黎樂堃 Lai Lok Kwan

長號 Trombone

彭慕芳 Pang Mo Fong
羅家驥 Anson Lo

低音長號 Bass Trombone

曾彥亭 Anton Tsang

大號 Tuba

蔡錦榮 Kenson Choi

定音鼓 Timpani

李寶龍 Boron Li

敲擊 Percussion

李盛潮 Stephen Lee
梁智謙 Leung Chi Him
黃翔宇 Vivian Wong

豎琴 Harp

何靜文 Ho Ching Man

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 **Jubilate** David Ashley White (1944-)
The Peaceable Kingdom Randall Thompson (1899-1984)
 Say Ye to the Righteous
 The Noise of a Multitude
 Ye Shall Have a Song
Be Not Afraid J. S. Bach (1685-1750)
- II **E'en So, Lord Jesus, Quickly Come** Paul Manz (1919-)

The Parable of the Ten Virgins Eric Thiman (1900-1975)
 領唱：梅威倫（男低音）
- III **Let Not Your Heart Be Troubled** Henry A. Clark (1732-1823)
My Lord, What a Morning Traditional spiritual
 Arr. by Paul Leddington Wright
He's Got the Whole World in His Hands Traditional spiritual
 Arr. by Mark Hayes
Turn Your Eyes Upon Jesus Helen Howarth Lemmel (1863-1961)
 Arr. by Johnnie Carl

休息 Intermission

- IV **Dona Nobis Pacem** Ralph Vaughan Williams (1872-1958)
 領唱：黃葉綺娟（女高音）、關傑明（男低音）
- V **Behold, I Make All Things New** Allen Pote (1945-)
 鴿子飛回來 小敏
 領唱：黃葉綺娟（女高音） 編曲：黃安倫
The King Is Coming William Gaither (1936-)
 Arr. by Camp Kirkland
We Are More Than Conquerors Mark Hayes (1953-)

晚安 Good Night

Programme Notes and Lyrics

節目簡介及歌詞

Thank God for His guidance, the Innomine Chorale enters the twenty-ninth anniversary this year. Tonight's program intends to let our audience appreciate fine quality Christian music and to experience a meditation on the hope in Christ. Owing to our God's great mercy, He gives us a new life into a living hope through the resurrection of Jesus Christ from the dead.

感謝神的帶領，欣樂詠團已踏入二十九週年。今夜的節目讓聽眾可以欣賞優質聖樂，並且深思有關在主耶穌基督裡的盼望。因著我們的神照祂的大憐憫，藉耶穌基督從死裡復活，賜給我們新生命，叫我們有活潑的盼望。

Jubilate

Psalm 100 (Book of Common Prayer)

David Ashley White

The program begins with an anthem **Jubilate** giving thanks to our merciful God. Composed by David Ashley White, this piece is set for a mixed chorus with organ accompaniment and the text is quoted from Psalm 100. Dissonances without resolutions are found throughout this twentieth century atonal piece. Various rhythmic patterns and meters are frequently changed in a fast tempo to form a lively style. Different changes of expressions, moods, dynamics, harmonies and tonalities also help to express the lyric. They include seven sections: an energetic opening, a smooth phrasing, an emphatically powerful praise, a gentle singing, a joyful thanksgiving, a mysterious expression and an animated recapitulation. The outstanding organ accompaniment supports the entire piece with various tone colors and dynamics. A neat craftsmanship of the composer is shown.

節目開始是一首頌歌**Jubilate**，藉此向我們仁慈的神獻上感恩。作曲家 David Ashley White 寫作此歌給混聲合唱團演唱，配以管風琴伴奏。歌詞取材自詩篇 100 篇。在這首二十世紀無調性音樂中，出現許多沒有解決的不協和音。而在快速的節奏裡，各種拍子樣式和拍子記號經常轉變，形成活潑的風格。至於樂曲的感情、氣氛、力度、和聲和音調常作不同的交替，幫助表達細膩的歌詞。他們包括七個部分：有精力充沛的開始、平滑流暢的樂句、激昂有力的讚美、平和優雅的歌聲、歡欣喜樂的感恩、神秘懸疑的表達和歡呼鼓舞的再現部份。優秀的管風琴伴奏以變化多端的音色和力度襯托著整首樂曲。作曲家的精湛技巧處處可見。

Be joyful in the LORD, all you lands;
serve the LORD with gladness and come before his
presence with a song.
Know this: The LORD himself is God; He has made
us, and we are His; we are his people and the
sheep of his pasture.
Enter His gates with thanksgiving; go into His courts
with praise; give thanks to Him and call upon
his Name.
For the LORD is good; His mercy is everlasting; and
His faithfulness endures from age to age.

普天下當向耶和華歡呼！
你們當樂意事奉耶和華，當來向祂歌唱！
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。

The Peaceable Kingdom

Randall Thompson

Randall Thompson's *The Peaceable Kingdom* is a collection of pieces to praise God's righteousness. He rules over all nations and loves the righteous. God disciplines the wicked men, and refine them as in the prophecy of judgment in Isaiah. He uses the Medes as a tool to destroy Babylon and revives the Israel. The title of the piece is taken from the famous painting 'The Peaceable Kingdom' by Edward Hicks (1780-1849) that illustrates the words of Isaiah 11: 6-9, "The wolf also shall dwell with the lamb..." This piece was commissioned in 1936 by G. Wallace Woodworth, Director in the League of Composers for the Harvard Glee Club and the Radcliffe Choral Society. Randall Thompson (1899-1984) is recognized as one of the finest twentieth century composers of American choral music and he served as a professor in Harvard University. Thompson's compositions are influenced by the early American hymnody and music of the sixteenth-century. His choral work is very challenging in a way that he adds various interpretive markings, articulating gestures and musical demands throughout the piece. Therefore, the chorus is demanded a high level of technical ability and musical aptitude. Thompson utilizes the technique of word-painting and presents the texts in a musical way. This work is divided into eight movements that employ different groupings of voices and textures. Only three movements, the first, the third and the eighth movements, are selected for performance tonight. The first movement, **Say Ye to the Righteous**, is based on Isaiah 3:10-11; 65:14. Distinct contrasts are found throughout. At the beginning, the music is quiet illustrating the righteous men, and it suddenly changes to be violent and strong presenting the wicked men. In the middle section, the composer uses a beautiful contour of melody on the text of "sing for joy of heart" but uses an ebbing descending scale on the text of "shall howl for vexation of spirit". In the recapitulation, the dynamic setting is totally opposite to the exposition. **The Noise of a Multitude**, the third movement of the set, is based on Isaiah 8:4, 5, 7, 8, 15, 16, 18, describing the prophecy about Babylon. The powerful contrasts are created by the dramatic changes of dynamic and articulations. The music starts in a soft, distant and mysterious mood illustrating the Medes. While describing "the Lord of hosts mustereth the host of battle", the music uses intense dynamics to create such an exciting mood. It suddenly calms down in the second section in preparation for a sudden shock at the coming text "to destroy the whole land". The poignant discordant harmonies depict God's harsh punishments. At last, the Babylonians' sadness

Randall Thompson 的 *The Peaceable Kingdom* 是一套組曲，用作讚美神的公義。祂統管全地和喜愛義人。神對惡人施行管教，並且精煉他們，如同以賽亞書中對審判的預言。祂利用瑪代人作為工具來消滅巴比倫及使以色列復興。此曲的題名源自 Edward Hicks (1780-1849) 所畫的一幅名畫 *The Peaceable Kingdom*，當中說明了以賽亞書 11:6-9 「豺狼必與綿羊羔同居……」。這曲於 1936 年由 G. Wallace Woodworth 委約而寫，他是哈佛大學歌詠團與 Radcliffe 合唱團所組成的作曲家聯盟之主任。Randall Thompson (1899-1984) 被譽為美國合唱音樂中最優秀的二十世紀作曲家之一，及他曾在哈佛大學擔任教授。Thompson 的樂曲深受美國早期讚美詩和十六世紀音樂所影響。他在作品上加上各種解釋的記號、演奏方法的示意和音樂的需求，使他的讚美詩富有挑戰性。因此，歌詠團也要求高水準的技巧和音樂才能。Thompson 利用文字著色手法，使歌詞表達具音樂感。這套樂曲共分八個樂章，當中選用不同的聲音組合和體裁架構。今夜只選取三個樂章作表演：第一、第三和第八樂章。第一樂章 **Say Ye to the Righteous** 是根據以賽亞書 3:10-11; 65:14 寫成。整篇樂曲充滿著截然不同的對比。開始那平靜的音樂是描述正義人，及音樂突然改變成猛烈而雄渾是代表惡人。在中間部分，作曲家用優美的旋律配上歌詞「因心裡高興而歡呼」，卻用沉悶的下行音階配在歌詞「因靈裡破碎而哀號」中。在末段再現部份，力度變化的處理手法與開始部份完全相反。組曲的第三樂章 **The Noise of a Multitude** 是根據以賽亞書 8:4、5、7、8、15、16、18 寫成，主要描述巴比倫的預言。音樂中的力度和演奏法常有戲劇性的變化而產生強烈對比。音樂開始以輕柔、隱約和神秘的氣氛來介紹瑪代人。正當描述「萬軍之耶和華正在數點軍兵，預備打仗」時，音樂以強烈的力度變化來製造令人激動的氣氛。在第二部分中，音樂突然平靜下來是為往後「要毀滅這全地」的突然震驚作鋪排。不協和音是代表神的嚴厲懲處。最後，巴比倫的悲哀和痛苦從緩

and painfulness are expressed in the slow tempo. **Ye shall have a song** is the eighth movement based on Isaiah 30:29. It is set for eight-part as the male and female choruses sing in antiphony. During the text of "as when one goeth with a pipe", the eight-voice parts in turn imitate the subject, then they join in unison at the codetta. In this Thompson's fine work, a basic tonal harmony is used however beautiful tone colour is achieved.

慢的節奏中表達出來。組曲的第八樂章 **Ye shall have a song** 是根據以賽亞書 30:29 編寫成八聲部給男、女聲合唱團作輪流對唱。在歌詞「好像吹著笛行走的人」中，八聲部輪流模仿主題，然後在小結部份再聯合一起齊唱。在這首 Thompson 的精湛作品中，雖用基本調性的和聲，卻造出美麗的音色。

I. Say ye to the righteous (Isaiah 3:10-11; 65:14)

Say ye to the righteous, it shall be well with him: for they shall eat the fruit of their doings.

Woe unto the wicked! It shall be ill with him: for the reward of his hands shall be given him.

Behold, my servants shall sing for joy of heart, but ye shall cry for sorrow of heart, and shall howl for vexation of spirit.

你們要告訴義人，他們必得福樂，因為他們必享自己行為所結的果子。

惡人卻有禍了，他們必遭災難，因為他們必按自己手所作的得報應。

看哪！我的僕人必因心裡高興而歡呼，你們卻要因心中傷痛而哀叫，因靈裡破碎而哀號。

III. The noise of a multitude (Isaiah 8: 4-5, 18, 15-16, 7-8)

The noise of a multitude in the mountains, like as of a great people; a tumultuous noise of the kingdoms of nations gathered together: the LORD of hosts mustereth the host of the battle.

They come from a far country, from the end of heaven, even the LORD, and the weapons of his indignation, to destroy the whole land.

Their bows also shall dash the young men to pieces; and they shall have no pity on the fruit of the womb; their eye shall not spare children.

Every one that is found shall be thrust through; and every one that is joined unto them shall fall by the sword.

Their children also shall be dashed to pieces before their eyes; their houses shall be spoiled, and their wives ravished.

Therefore shall all hands be faint, and every man's heart shall melt.

They shall be afraid: pangs and sorrows shall take hold of them; they shall be in pain as a woman that travaileth: they shall be amazed one at another; their faces shall be as flames.

聽啊！山上有喧嘩的聲音，好像是眾多的人民；聽啊！有多國的人的嘈雜聲，好像是列國聚集在一起。萬軍之耶和華正在數點軍兵，預備打仗。

他們從遠地而來，從天邊而來。就是耶和華和他惱怒的工具，要毀滅這全地。

他們的弓箭必射倒年輕人，他們不憐憫婦人腹中的嬰兒；他們的眼也不顧惜小孩。

凡被追上的，必被刺死；凡被捉住的，必倒在刀下。

他們的嬰孩必在他們眼前被摔死；他們的房屋必被搶掠，他們的妻子必被污辱。

因此，各人的手都必發軟，各人也必心驚膽戰。

他們都要驚惶失措，疼痛與痛苦必抓住他們；他們必絞痛，像生產中的婦人一樣。他們在驚愕中彼此對望，面色像火燄一般。

VIII. Ye shall have a song (Isaiah 30:29)

Ye shall have a song, as in the night when a holy solemnity is kept; and gladness of heart, as when one goeth with a pipe to come into the mountain of the LORD...

你們卻必歌唱，好像守聖節的夜間一樣；你們必心裡喜樂，好像吹著笛行走的人，必上耶和華的山。

Be Not Afraid

Isaiah 41:10; 43:1

Johann Sebastian Bach

In the next masterpiece of J.S. Bach's Motet, *Be Not Afraid (Furchte dich nicht) BWV 228*, the text is also excerpted from Isaiah. 41:10 and 43:1. It gives praise to God who grants us comfort. The Bible states that He solaces Israel not to be afraid and assures them that He is the only Savior. This piece was composed by the greatest German composer, Johann Sebastian Bach (1685-1750). *Be Not Afraid* is set for eight-part double chorus. It begins in a homophonic texture with the highlight in the soprano part and an insistent bass line on the tonic and dominant. The starting words are from Isaiah: 'Be not afraid', and then many words following are with short syllables. The strong words or syllables occur at the repeated beats. The text "fear thou not" is also repeated leading to a prominent cadence that is formed by all eight parts simultaneously on the powerful statement "I am thy God". The texture changes to contrapuntal during the text "I strengthen thee". Every voice part sings this text using an elaborate melisma. The eight parts imitate the phrase "and I brace" and enters one by one. A good balance is found between the harmonic and contrapuntal forces. The final stanza is the chorale in the form of a fugue which uses two verses from Paul Gerhardt's chorale: Warum sol lich mich denn gramen? (Why should Cross and Trial Grieve Me?). This final stanza serves as the cantus firmus where the double choruses are merged into a single four-part chorus. The tenors start to sing a chromatic fugal subject supported by an active bass-line. The altos follow the same fugal subject in a perfect fourth higher and the basses imitate it afterwards. Over this fugue, altos, tenors and basses have the opportunities to sing the fugal subject while the sopranos sing the chorale melody. Until the final five measures, the single chorus split again into two and the eight parts return to sing "be not afraid, thou art mine". An emotional closure of knowing that we belong to God is formulated. In addition, the musical and textual closures are achieved through the return to the eight-part texture. Most scholars place this work of comfort in Bach's Weimar period because of the stylistic similarities, but others insist that it belonged in Bach's Leipzig period. Some suggest that perhaps it was written for the funeral of Frau Winkler, the wife of the Deputy Mayor of Leipzig in 1726. Though there is no real evidence to support this, in any case, scholar Wolfgang Schmieder stated that the motet was written between 1723 and 1734.

下一首名作是 J.S. Bach 的經文歌 *Be Not Afraid (不要懼怕) BWV 228*，歌詞取材自以賽亞書 41:10 和 43:1。此曲讚美 父神祂賜予我們安慰。聖經陳述祂安慰以色列人不要懼怕，並且向他們保證祂是那唯一的救主。這曲是由最偉大的德國作曲家約翰·塞巴斯蒂安·巴赫 Johann Sebastian Bach (1685-1750) 創作給八聲部雙合唱團演唱。歌曲以主調音樂的結構作開始，配上女高音的精彩旋律和男低音在主音及屬音上持久不變的樂句。第一句歌詞是出自以賽亞書「不要懼怕」，跟隨的許多單字是屬於短的音節。強而有力的字詞或音節出現在重複的拍子上。「你不要懼怕」一句歌詞不斷被重複，直至領到一個關鍵的終止式，這是由八個聲部氣勢磅礴地一起歌唱「我是你的神」。當唱至「我必堅固你」時，樂曲架構變化成對位法風格。每個聲部分別使用一句精細的單音節裝飾句來唱出歌詞。至樂句「我必扶持你」時，音樂變為八部輪流模仿樂句。由此可見在和聲與對位法的拉力上，兩者均取得很好的平衡。最後一節的讚美詩是用賦格曲式寫成，選用 Paul Gerhardt 的讚美詩：Warum sol lich mich denn gramen? (為什麼用十字架和試驗使我憂傷?) 中的兩句詩句。在這節讚美詩中，雙合唱團合併成一個四部合唱團，連續歌唱一句固定旋律。男高音們先唱出半音階組成的賦格曲主題並以活潑的低音作為伴奏。女低音在高於四度的音程上承接這相同的主题，隨後由男低音繼續模仿。在這一段賦格曲中，女低音、男高音和男低音分別有機會演唱主题，而女高音則歌唱讚美詩的旋律。直到最後五小節，合唱隊再由四部分拆成八部及返回歌唱「不要懼怕 祢屬我」。它告知我們是屬神的子民，這個情感上的總結有系統地闡明。此外，透過返回八部的架構，在音樂上和體裁上也同時達到完整的結束。由於其風格相近，多數學者認為這首安慰之歌是巴赫在威瑪時期的作品，但是，其他人堅持它屬於巴赫的萊比錫時期。有些學者提議這曲也許在 1726 年，巴赫為萊比錫的副市長夫人 Frau Winkler 的葬禮而寫。雖然沒有證據證明任何一方，但學者 Wolfgang Schmieder 陳述這首聖歌是在 1723 和 1734 年之間寫成。

Be not afraid, I am with thee, fear thou not, for I am thy God. I strengthen thee, I help, I support, I brace thee up with the saving right hand of my righteousness.

Be not afraid, for 'tis I who hath redeemed thee, yea, by thy name in love I've called thee.

Chorale:

Lord, my Shepherd, Fount of Pleasure, Thou art mine, I am Thine; none shall rob my treasure.

Thine I am and Thee I cherish! Thou didst die so that I might in death not perish.

Thou art mine! I now embrace Thee, Thou my Light, radiant, bright, none shall ever display Thee.

O lead me through heaven's portal, there to be, Christ, with Thee, and with hosts immortal.

不要懼怕，因為我與你同在；不要四處張望，因為我是你的神，我必堅固你，我必幫助你；我必用公義的右手扶持你。

不要懼怕，因為我救贖了你；我按著你的名呼召了你；你是屬我的。

讚美詩：

我主我牧人，歡欣之泉，祢屬我，我也屬祢；誰也不要奪走我珍寶。

祢是我歸屬、祢是我珍愛！祢為我死，免我滅亡。

祢屬我！我今擁抱祢。祢是我光，輝煌耀眼，無可比擬。

領我進天國家門，在那裡，基督和天軍與祢同在。

E'en so, Lord Jesus, Quickly Come

Paul Manz

From Revelation 22

Besides His comfort, our God grants His faithful promise to us particularly in the second coming of Christ. Paul Manz (1919-) composed the next anthem *E'en So, Lord Jesus Quickly Come* as a statement of faith. The text is quoted from Revelation 22 and adapted by Ruth Manz. It is a piece for male chorus in a cappella style. The music starts with a beautiful contour of melody and leads to an exhilarating climax in the text "For Christ is coming" and is followed by a sudden calmness in the recapitulation. It is in a graceful style with rhythmic vitality shifting between 4/4 and 6/4 meter. Manz composed this anthem during his son's critical illness. In Manz's composition, faith, fellowship and fine music are his Trinity. He was named one of the 'Ten Most Influential Lutherans' in the world.

除了祂的安慰以外，我們的神還賜予祂的信實諾言，特別是祂的第二次來臨。Paul Manz (1919-) 創作 *E'en So, Lord Jesus Quickly Come* 作為信心之歌。歌詞內容取自啟示錄 22 章及由 Ruth Manz 重新編寫。這是一首無伴奏合唱曲，由男聲合唱團演唱。音樂開始是悅耳的旋律並引領至令人振奮的極點「因基督很快來到」。接著在再現部份，音樂突然平靜下來。樂曲中的節奏常在 4/4 和 6/4 之間交替出現，使優美的樂曲中也具有生命力的節奏。Manz 創作這首頌歌的同時，他的兒子正重病。在 Manz 的歌曲裡，信心、友誼和精湛的音樂是他在音樂上那三位一體的重要元素。他被命名為世界上十大最具影響力之馬丁路德的信徒。

Peace be to you and grace from Him who freed us from our sins;

Who loved us all and shed His blood that we might saved be.

Sing holy to our Lord, Almighty God;

Who was and is and is to come; sing holy Lord!

Rejoice in heaven, all ye that dwell therein;

Rejoice on earth, ye saints below;

For Christ is coming soon!

E'en so, Lord Jesus, quickly come, and night shall be no more; They need no light nor lamp nor sun, for Christ will be their All!

願平安從滿有恩惠的主——那位自罪中拯救我們、

愛我們眾人、流血以致我們得救的主，歸與你們。

向我們的主、全能的神唱聖歌；

向昔在、今在、以後再來的唱聖歌！

居天上的要歡喜；地上的眾聖徒要歡喜；

因基督很快來到！

照樣，主耶穌，願祢快來！不再有黑夜，他們也不用燈光日光，因基督必做他們的光。

The Parable of the Ten Virgins

Matthew 25:1-6; 8-13

Eric Thiman

The following is an excerpt from the cantata entitled *The Parables*, written by Eric Harding Thiman (1900-1975) in which he set several parables of our Lord to music. *The Parable of the Ten Virgins* is one of them. It quotes the text from Matthew 25:1-6, 8-13 which reminds us to be watchful for the second coming of Jesus Christ since God's kingdom is at his hand. In the first section, a baritone solo acts as a narrator singing the recitative that tells the biblical story. The ladies' chorus acts as the ten virgins singing a short section in trio form. In the second section, the baritone solo takes the role of the watchman. At last, the mixed chorus sings a chorale as a coda. The piece is accompanied by organ. The composer, Eric Harding Thiman is an American who wrote a series of prolific short well-crafted choral pieces.

接著是一首節錄，取自一套清唱劇名為 *The Parables*，作曲家 Eric Harding Thiman (1900-1975) 把幾個主耶穌的比喻編成樂曲，而十個童女的比喻是其中之一。歌詞取材自馬太福音 25:1-6, 8-13，它提醒我們要警醒等候主再來，因為神的國度全掌握在祂手中。樂曲的第一部分，男中音獨唱飾演旁述員唱出敘唱部分來講述聖經的故事。女聲合唱部份扮演十個童女以三重奏形式演唱。在第二部分，男中音獨唱飾演看守員。最後，混聲合唱團歌唱讚美詩作為終曲。全曲由管風琴作伴奏。美國作曲家 Eric Harding Thiman 創作大量短篇而精巧的合唱樂曲。

Then shall the kingdom of heaven be likened unto ten virgins, which took their lamps, and went forth to meet the bridegroom.

And five of them were wise, and five were foolish.

They that were foolish took their lamps, and took no oil with them:

But the wise took oil in their vessels with their lamps.

While the bridegroom tarried, they all slumbered and slept.

And at midnight there was a cry made, Behold, the bridegroom cometh; go ye out to meet him.

And the foolish said unto the wise, Give us of your oil; for our lamps are gone out. But the wise answered, saying, Not so; lest there be not enough for us and you: but go ye to them that sell, and buy for yourselves.

And while they went to buy, the bridegroom came; and the door was shut.

Afterward came the other virgins, saying, Lord, Lord, open to us.

But he answered and said, Verily I say unto you, I know you not.

Watch therefore, for ye know neither the day nor the hour wherein the Son of man cometh.

Chorale:

Sleepers, wake, a voice is calling;

It is the watchman on the walls,

Thou city of Jerusalem. For lo, the Bridegroom comes!

Arise and take your lamps. Hallelujah!

Awake! His kingdom is at hand.

Go forth, to meet your Lord.

那時，天國好像十個童女，拿著她們的燈出去迎接新郎。

她們中間有五個是愚蠢的，五個是聰明的。

那些愚蠢的拿著燈，卻沒有帶油；但那些聰明的拿著燈，也把油裝在瓶裡帶來。

新郎很晚還沒有到，她們都打瞌睡，而且睡著了。

半夜，有人喊叫：「新郎來了，快出來迎接他。」

愚蠢的對聰明的說：「請把你們的油分一點給我們，我們的燈快要滅了。」

聰明的回答：「這些恐怕不夠我們大家用，不如你們自己到賣油的地方去買吧！」

她們去買油的時候，新郎來了；門就關上了。

後來，其餘的童女也來到，說：「主啊，主啊，給我們開門吧！」

新郎卻回答：「我實在告訴你們，我不認識你們。」

所以你們要警醒，因為不知道那日子和那時間。

讚美詩：

沉睡的人，醒來！有聲音喊著說。

耶路撒冷城啊！是城牆守望者的叫喊。

看啊！新郎來了！

起來！挑起你們的燈。哈利路亞！

醒來！天國近了。去！迎見你的主。

The next four pieces are anthems with devotional and encouraging message. They prompt all Christians to have a good relationship with our God, to preserve of their faith and to hold fast the hope.

Let not your Heart Be Troubled

Adapted from John 14:1-3

Let Not Your Heart be Troubled is written by the American composer Henry A. Clark (1732-1823). It is set for mixed voices in a cappella. At the beginning and recapitulation, the music remains in a calm and peaceful mood. In the middle, a strong and determined sound proceeds to build up resulting in the climax with the text "I go to prepare a place for you". Afterwards, the music suddenly calms down and the chorus sings tenderly in the text "I will come again and receive you".

Let not your heart be troubled, neither let it be afraid: ye believe in God, believe also in Me.
In my Father's house are many mansions: if it were not so, I would have told you. I go to prepare a place for you.
And if I go to prepare a place for you, I will come again, and receive you unto Myself;
that where I am, there may ye be also. Amen.

緊隨著的四首頌歌是充滿著虔誠的和鼓勵人心的訊息。它們激發所有基督教徒要與我們的神維持一個良好的關係，保守他們的信心和緊握著盼望。

Henry A. Clark

美國作曲家亨利克拉克 Henry A. Clark (1732- 1823) 所寫的*Let Not Your Heart be Troubled*。一首無伴奏合唱曲，由混聲合唱團演唱。在開始和再現部份，音樂保持平靜及平和的氣氛。在中間部份，持續肯定的強音把音樂推至高潮的地方「我若去為你們預備地方」。最後，音樂突然平靜下來及合唱團輕柔地歌唱著「就必再來接你們到我那裡去」。

你們心裡不要難過，也不要懼怕，你們應當信神，也應當信我。
在我父的家裡，有許多住的地方；如果沒有，我早就對你們說了，因為我去是為你們預備地方。
我若去為你們預備地方，就必再來接你們到我那裡去，好使我在哪裡，你們也在哪裡。阿們。

My Lord, What A Morning

Trad. spiritual arr. by Paul Leddington Wright

The second piece, *My Lord, What a Morning*, is a gospel song in the style of African-American's Negro spirituals. The hymn-writer, Paul Leddington Wright arranged it for a cappella mixed voices. A piece in rondo form in which the main theme describes a morning when we see our God face to face and the scene is full of glory. The men's chorus begins to sing the main theme and it is repeated in four parts harmonization. The second theme is the text "You'll hear the Christians shout" which is pleasantly sung in a faster tempo. The main theme appears again with five to six parts harmonization. The tenors sing the third theme that states the text "gone quit all my worldly ways, join that heavenly band". The main theme is recapitulated in the voice of second sopranos with a rich harmonization at the coda.

第二首 *My Lord, What a Morning* 是福音歌曲，屬於美國非洲的黑人靈歌之風格。作曲家 Paul Leddington Wright 為歌曲重新編寫成無伴奏合唱曲，由混聲合唱團演唱。樂曲選用迴旋曲曲式，主題描述在一個早晨，我們面對面地看見我們的神，那刻一定是充滿光榮和榮耀。這個主要的主題先由男聲演唱及在四部和聲中重複歌唱。第二主題是歌詞「傳來信徒喊叫」的部份，四個聲部在更快速的節奏中愉快地唱。當第一主題再次出現時，有五至六部的和聲作和唱。第三主題是男聲所唱的「撇棄世俗路途，擠身天國隊伍」。最後，第一主題再現時由第二女高音演唱配合豐富濃厚的和聲作為終結。

My Lord, what a morning when the stars begin to fall.
You'll hear the Christians shout to wake the nations underground; Looking to my God's right hand, when the stars begin to fall.
My Lord, what a morning when the stars begin to fall.
Gone quit all my worldly ways, join that heavenly band.
My Lord what a morning when the stars begin to fall.

我主，如此一個清晨，當夜星漸次墜落，傳來信徒喊叫，喚醒地下萬國：看看我神的右邊！當夜星漸次墜落。
我主，如此一個清晨，當夜星漸次墜落，撇棄世俗路途，擠身天國隊伍；
我主，如此一個清晨，當夜星漸次墜落。

He's Got the Whole World in His Hands

Trad. spiritual arr. by Mark Hayes

The following piece, *He's Got the Whole World in His Hands*, is a traditional spiritual. It states that all things in the whole world are in our God's hand, including every person as well as the peace for all nations. Marks Hayes (1953-), a popular American composer of Christian music, arranged this for mixed voices chorus in a cappella style. The piece is joyful employing a lot of rhythmic and key changes and other surprises. The lively dotted rhythms throughout the piece provide a fresh and hopeful mood. A dramatic contrast is found in the middle section with a free tempo, legato melodies and intense dynamic are used leading to the climax. This piece was commissioned for the 1991 Soviet-American choral festival in Estonia.

第三首 *He's Got the Whole World in His Hands* 是一首傳統的靈歌。它讚美神掌管整個世界中一切，包括每個人和每個國家的和平。歌曲由深受歡迎的美國基督教音樂作曲家 Marks Hayes (1953-) 重新編寫成無伴奏合唱曲，給混聲合唱團演唱。這首歡樂的樂曲使用許多節奏上的變化、音調上的改變和音樂上的驚喜。全篇運用活潑的附點節奏給樂曲帶來清新和充滿希望的感覺。在中間部分出現一個戲劇性的對比，那自由的速度、連奏的旋律和激烈的力度音量，帶領著高潮的出現。這首歌曲是為1991年在愛沙尼亞舉行的蘇美合唱音樂節而寫的。

He's got the whole world in his hands.
He's got the whole wide world in his hands.
He's got you and me, brother, you and me, sister,
everyone else in the world!
He's got the tiny little baby in his hands.
He's got all the world's children in his hands.
And you know He's got peace for all nations whole world
in his hands.
He's got the whole world in his hands.

天下在祂手中。
普天下在祂手中。
兄弟姐妹，你與我在祂手中。
世人一一在祂手中。
小小嬰孩在祂手中。
全地的孩童都在祂手中。
你是知道的：天下萬國的太平在祂手中。
天下在祂手中。

Turn Your Eyes Upon Jesus

Wr. by Helen Howarth Lemmel; arr. by Johnnie Carl

The fourth one, *Turn Your Eyes Upon Jesus* was a hymn published in *Glad Songs* and was written in 1922 by an English composer, Helen Howarth Lemmel (1863-1961). The inspiration for the lyrics came from the *Gospel Tract Focused*, by Lillian Trotter. It included this text: "so then, turn your eyes upon Him, look full into His face and you will find that the things of earth will acquire a strange new dimness." Johnnie Carl re-arranges it and harmonizes it with the seventh, ninth, thirteenth chords and in its inversion.

第四首頌歌 *Turn Your Eyes Upon Jesus* 曾出版在 *Glad Songs* 中，由英國作曲家 Helen Howarth Lemmel (1863 - 1961) 在1922年寫成。歌詞的靈感來自 Lillian Trotter 的 *Gospel Tract Focused*。內容包含「當轉眼仰望耶穌，定睛在祂奇妙慈容；在救主榮耀恩典大愛中，世上事必然顯為虛空。」Johnnie Carl 為樂曲重新編寫和聲，並且運用七度、九度、十三度和弦及它們的倒置。

Turn your eyes upon Jesus, look full in His wonderful
face. And the things of earth will grow strangely
dim in the light of His glory and grace.
Friend, are you weary and troubled? No light in the
darkness you see. There's light for a look at the
Saviour and life more abundant and free.

當轉眼仰望耶穌，定睛在祂奇妙慈容；
在救主榮耀恩典大光中，世上事必然顯
為虛空。
你心靈是否煩惱困苦？不見亮光，黑暗
滿佈？仰望主耶穌就得光明，你生命更
活潑豐盛。

Turn your eyes upon Jesus, look full in His wonderful face. And the things of earth will grow strangely dim in the light of His glory and grace.

Jesus loves me this I know for the Bible tells me so.

Turn your eyes upon Jesus, look full in His wonderful face. And the things of earth will grow strangely dim in the light of His glory and grace.

當轉眼仰望耶穌，定睛在祂奇妙慈容；在救主榮耀恩典大愛中，世上事必然顯為虛空。

耶穌愛我！我知道，因有聖經告訴我。

當轉眼仰望耶穌，定睛在祂奇妙慈容；在救主榮耀恩典大愛中，世上事必然顯為虛空。

Dona Nobis Pacem

Ralph Vaughan Williams

After the intermission, the major work of tonight's program will be presented with the collaboration of the Kowloon City Baptist Church Orchestra and guest soloists. In the mid 1930's, Europe was moving toward another major war during the rise of Fascism. In 1936, an English nationalist Ralph Vaughan Williams (1872-1958) produced an eloquent plea for peace in *Dona Nobis Pacem (Give Us Peace)* during the celebrations of the Huddersfield Choral Society. It is the most important anti-war compositions of the twentieth century. Vaughan Williams was a lieutenant in the Royal Garrison Artillery in 1914, at the age of 42 and witnessed the combat duty in France during World War I. The images of war remained vivid in his memory when he wrote *Dona Nobis Pacem* at the age of 64. Therefore, his work contains much powerful expression about the terrors of war. Vaughan Williams incorporates the biblical texts with some anti-war poems. They include the words from the Latin Mass, the Old Testament prophets, three contrasting Walt Whitman (1819-1892) poems, and the John Bright's (1811-1889) famous House of Commons speech. This large work is scored for soprano and baritone soloists, chorus and orchestra. The six-movement cantata is segued without pause. They proclaim the cruelty of war, the somber burial of a father and son, the anguished cry for peace, as well as a hopeful message of goodwill and peace toward all of God's creatures. Vaughan Williams was fascinated by the English folk song and his music was unique with many dramatic scenes.

The first movement **Agnus Dei (Lamb of God)** is a fervent plea which opens with the soprano solo singing "Agnus Dei" from the Latin mass. The music progresses expressing increasing anguish as the full orchestra and chorus enter. The chorus and orchestra fade away while the soprano solo repeats to cry for "dona nobis pacem" with desperate and weak voice. The powerful second movement **Beat! Beat! Drums!** is started during the

節目的下半場是由九龍城浸信會管弦樂團與兩獨唱嘉賓攜手合作，表演今夜最精彩的重要曲目。在30年代中期，法西斯主義興起，歐洲被捲入另一次重要戰爭中。1936年，英國民族主義者佛漢·威廉士 Ralph Vaughan Williams (1872-1958) 在 Huddersfield 合唱團的慶祝典禮上為和平發出一個強而有力的懇求 *Dona Nobis Pacem* (賜我們平安)。這是二十世紀音樂中，最重要的反戰爭作品。在1914年，42歲的佛漢·威廉士是皇家駐軍炮隊中的陸軍中尉，並且在第一次世界大戰中，他在法國見證著戰禍的責任。當他64歲寫作 *Dona Nobis Pacem* 時，一幕幕戰爭的畫面仍在他記憶中浮現。因此，他的作品含有許多對恐怖戰爭的激烈反應。佛漢·威廉士把聖經經文與一些反戰的詩詞合併。它們包括拉丁彌撒曲，舊約預言，Walt Whitman (1819-1892) 的三首不同詩詞和 John Bright (1811-1889) 在下議院的著名演說。這首巨著是寫作給女高音和男中音獨唱、合唱團及管弦樂團演出的。六個樂章的清唱劇作不間斷地連續演奏。他們宣告著戰爭的殘忍、一對父子的陰沈葬禮、為和平的痛苦呼喊及向所有神的創造物發出對親善與和平的渴望。佛漢·威廉士熱愛英國民歌，並且他喜用許多戲劇性的畫面，成為他的獨特風格。

第一樂章 **Agnus Dei** (神的羔羊) 是一段熾熱的懇求，由女高音獨唱用拉丁語唱出「神的羔羊」。管弦樂團和合唱團相繼加入演奏，加速了音樂的痛苦感覺。當女高音獨唱重複以情急而薄弱的聲音呼喊「給我們和平」時，合唱團和管弦樂團相繼漸漸淡出。極度震撼的第二樂章 **Beat! Beat! Drums!** 在堅定而緊

drums beats are heard from a far. The drums rumble with intensity and determination. It is based on Whitman's poem "Drum Taps" that describes the cruelty and harshness of war. This section contrasts with the next taunting chant "Mind not the timid..." The parallel intervals are mostly heard for reinforcing the martial character of movement. The relentless pounding of the drums and the trumpet fanfares express the devastation and build up tension at each repetition of "Beat! Beat! Drums!" It creates a picture of grim ruins in war. The music declines and enters to the third movement **Reconciliation**. The text is from Whitman's wonderful poem of consolation. The baritone soloist softly sings and then the chorus makes a gentle statement of reconciliation. A sad and calm repose is away from the front lines. A tender lullaby is sung for all the dead. At last, the carnage of war and the deaths of the enemies are concluded with another plea for peace, "Dona nobis pacem". The soprano solo proceeds to the fourth movement, **Dirge for Two Veterans**. This is one of Whitman's most poignant poems containing his vivid imagery and desperate condemnation of war. The opening is a funeral march that is used to mourn the death of a father and a son died in the same war. The steady beats of the drums echo with the previous second movement. In the middle section, the outer voice parts of chorus echo softly to the inner voice parts to represent the father and the son. An effective technique is used to create a chilling mood. It is followed by the spectral image of a grieving mother who is a silent witness for the proceedings. The text of "O strong dead-march enwraps me" is a climax point and an intense affirmation of "My heart gives you love" ends the movement. This dirge reflects an emptiness of grief and inner sadness. Besides, all the anguish, terror, and devastation are culminated. The fifth movement, **The Angel of Death** opens with a setting of words spoken to the House of Commons by the nineteenth Century social reformer John Bright at the time of the Crimean War. It is a lament for the death of peace starting with a baritone recitative. After another interjection of the anguished "dona nobis pacem", the chorus sings the texts from Jeremiah describing the destruction of Judah at the hands of the Babylonians. Two-part canonic treatment is set for presenting a conflict. At the last movement, a baritone sings to invoke the texts based on the words which the angel comforted the prophet Daniel and the text of Haggai. The chorus enters quietly with a reassurance of peace. The verses are adapted from Micah, Leviticus, Psalms, Isaiah and the Gospel of St Luke. A gratifying finale is given by the

湊的鼓聲中開始。作曲家根據 Whitman 的詩「Drum Taps」寫作，描述戰爭的殘酷無情。這部份與往後的嘲諷聖歌「別管那些懦夫」形成對比。樂章的平行音程常作加強軍隊特色之用。持續不斷的無情鼓聲和小號的號曲表達了一個荒涼的廢墟，接著「敲吧！鼓啊！敲吧！」重複地把音樂推高至氣勢磅礴。構成一幕戰爭中嚴酷可怕的廢墟畫面。當音樂轉弱後，第三樂章 **Reconciliation** 隨即開始。歌詞取材自 Whitman 的優美安慰詩篇。由男中音獨唱輕聲唱出，然後合唱團用柔和聲線歌唱一段和解聲明。悲傷和平靜的歇息自前線退下。一首溫柔的搖籃曲對所有死難者作哀悼。最後，和平的懇求「給我們和平」再一次被唱出，為戰爭的大屠殺和敵人的陣亡作結束。女高音獨唱隨即進入第四樂章 **Dirge for Two Veterans**。在 Whitman 的作品裡，這是其中一首最辛辣的詩詞，內容包括他對戰爭的清晰景象和強烈譴責。音樂從一首葬禮進行曲開始，為哀悼一對在同一場戰爭中死去的父子。穩定的擊鼓聲是前面第二樂章的回響。中間部分，合唱團的外層聲部輕輕地對內層聲部發出回聲，代表著父親和兒子。這個有效的技巧使人產生寒心的感覺。跟隨出現是一位憂傷母親的幽靈影像，她是訴訟裡的沈默見證人。歌曲的高潮是歌詞「那強烈音調的死亡進行曲在我周圍響著」的部份及樂章的末端是一個激烈的斷言「我的心的是我的愛」。這首輓歌反映了悲傷的空虛和憂傷的內心。此外，所有痛苦、驚駭、和蹂躪都達至頂點。第五樂章 **The Angel of Death**，開始的一套講詞是十九世紀社會改革者 John Bright，於克里米亞人戰爭時期在下議院中所發表的。這也是為失去和平而作出哀悼及以朗誦調方式由男中音唱出。那極度痛苦的感歎「給我們和平」再一次出現以後，合唱團唱述在耶利米書中有關猶大被巴比倫毀滅的內容。為了演繹這個衝突，樂曲編寫成二部輪唱曲。最後的樂章是一個祈求，由男中音的演唱。歌詞取材自聖經中天使安慰先知但以理的對話和哈該書的經文。合唱團寂靜地唱出一個對和平的重新保證。歌詞取自瑪拉基書、利未記、詩篇、以賽亞書和路加福音。從這和平與善意的訊息

message of peace and goodwill. The bright music likes a brilliant and jubilant paean for praising the glory of God. The orchestra fades out as the soprano enters again to repeat "dona nobis pacem" softly. The chorus assents quietly in a cappella style. The last movement ends as a benediction offering hope so that all the terror and pain will someday come to an end.

中，給人一個喜悅的終結。明亮的音樂好像一曲輝煌而歡呼雀躍的頌讚，讚美著神的榮耀。當女高音再次重複「給我們和平」，管弦樂團漸漸淡出離開。合唱團寂靜地歌唱無伴奏樂曲以示和議。最後的樂章是一個帶給人希望的祝福，因所有的可怕和疼痛將有一天會結束。

I

Agnus Dei qui tollis peccata mundi

Dona nobis pacem.

(Lamb of God, Who takest away the sins of the world,
Grant us peace.)

神的羔羊，除去世人罪孽的。
賜我們平安。

II

Beat! beat! drums! Blow! bugles! blow!
Through the windows, through doors, burst like a
ruthless force,
Into the solemn church, and scatter the congregation;
Into the school where the scholar is studying;
Leave not the bridegroom quiet, no happiness must
he have now with his bride;
Nor the peaceful farmer any peace, plowing his field
or gathering his grain;
So fierce you whirr and pound, you drums, so shrill
you bugles blow.

敲吧！鼓啊！敲吧！吹吧！號角！吹吧！
穿透窗、穿透門，如無情的力量般迸發。
奔進莊嚴教會，驅散會眾；
奔進讀書聲聲的學府；
不容新郎安靜，此刻不得與新娘幸福快樂；
也不容農夫享安逸，不得犁田收稻。
戰鼓啊！兇猛地迴旋亂敲！軍號啊！吹得
刺耳！

Beat! beat! drums! Blow! bugles! blow!
Over the traffic of cities-over the rumble of wheels in
the streets;
Are beds prepared for sleepers at night in the houses?
No sleepers must sleep in those beds;
No bargainers' bargains by day. Would they continue?
Would the talkers be talking? Would the singer
attempt to sing?
Then rattle quicker, heavier drums, you bugles wilder
blow.

敲吧！鼓啊！敲吧！吹吧！號角！吹吧！
響遍鬧市的交通要道，蓋過街上隆隆的車
輪聲；
黑夜中睡床鋪好了嗎？沒有人要去睡它；
白日不見買賣交易，難道他們還會繼續交
易嗎？
難道說話的還會不停地說嗎？唱歌的還會
再唱下去嗎？
鼓啊，急促的敲吧！節拍要更強更重！號
角啊，你撒野地吹奏吧！

Beat! beat! drums! Blow! bugles! blow!
Make no parley, stop for no expostulation;
Mind not the timid, mind not the weeper or prayer;
Mind not the old man beseeching the young man;
Let not the child's voice be heard, nor the mother's
entreaties;
Make even the trestles to shake the dead, where they
lie awaiting the hearses,
So strong you thump, O terrible drums, so loud you
bugles blow.

敲吧！鼓啊！敲吧！吹吧！號角！吹吧！
不必談判，也別被勸止；
別管那些懦夫；別管那些哭泣的或祈禱的
人；
別管那些向青年懇求的老人；
充耳不聞幼兒的哭叫，或是母親的哀求；
你的聲音要去震動死人，那些等待入土的
死人；
強烈地敲擊吧！啊，令人膽慄的鼓啊！
響亮地吹奏吧！啊，號角！

Walt Whitman

III Reconciliation

Word over all, beautiful as the sky!
Beautiful that war, and all its deeds of carnage,
must in time be utterly lost;
That the hands of the sisters Death and Night,
incessantly softly wash again, and ever again,
this soiled world:
For my enemy is dead, a man divine as myself is
dead;
I look where he lies, white-faced and still, in the
coffin I draw near;
I bend down, and touch lightly with my lips the
white face in the coffin.

Walt Whitman

IV Dirge for Two Veterans

The last sunbeam
Lightly falls from the finished Sabbath,
On the pavement here-and there beyond, it is
looking,
Down a new-made double grave.

Lo, the moon ascending!
Up from the east, the silvery round moon;
Beautiful over the house tops, ghastly phantom
moon;
Immense and silent moon.

I see a sad procession,
And I hear the sound of coming full-keyed bugles;
All the channels of the city streets they're flooding,
As with voices and with tears.

I hear the great drums pounding,
And the small drums steady whirring;
And every blow of the great convulsive drums,
Strikes me through and through.

For the son is brought with the father,
In the foremost ranks of the fierce assault they fell,
Two veterans, son and father, dropped together,
And the double grave awaits them.

Now nearer blow the bugles,
And the drums strike more convulsive;
And the daylight o'er the pavement quite has faded,
And the strong dead-march enwraps me.

和解籠罩一切，像天空那般美麗！
美麗的是戰爭及一切殺刃行為都必須及時制止而完全消逝；
美麗的是死亡與黑夜兩姐妹的手又不斷溫柔地在洗盡這地上的污穢；
因為我們的敵人已經逝去，一個和我一般神聖的生命已經消逝；
我走過去靠近他，看到他慘白的臉，他靜寂地躺在棺木裡；
我俯下身去輕吻棺木裡那張慘白的臉。

這最後的陽光
輕輕地照在這兒的馬路上，
這是從最後的安息日移過來的陽光，且瞧瞧
那邊，這陽光
照在兩個並列的新墳上。

瞧！月亮升起！
這銀灰色圓圓的月亮從東方升起；
這鬼影般的月亮照在屋頂上多麼美麗；
這大大的寂靜的月亮啊！

我看到一個哀傷的行列，
我也聽到了充滿長嘆的哀號聲；
所有的大街小巷他們在那裡湧流著人群；
這時有號叫聲，也有哭泣聲。

我聽到宏亮的鼓聲；
也聽到細小的鼓聲；
大的鼓聲隆隆，每一聲都顫動得很緊而急切；
聲聲打在我的心坎。

父親帶著兒子；
他們在猛烈的前線倒下；
兩個士兵，父與子，一起倒下；
兩個墳墓是為他們而建。

現在更接近號聲了；
鼓擊打更緊密；
馬路上的白晝在逐漸暗淡；
那強烈音調的死亡進行曲在我周圍響著。

In the eastern sky up-buoying,
The sorrowful vast phantom moves illumined;
'Tis some mother's large, transparent face,
In heaven brighter growing.

O strong dead-march, you please me!
O moon immense, with your silvery face you
soothe me!
O my soldiers twain! O my veterans, passing to
burial!
What I have I also give you.

The moon gives you light,
And the bugles and the drums give you music;
And my heart, O my soldiers, my veterans,
My heart gives you love.

Walt Whitman

V

The Angel of Death has been abroad throughout
the land; you may almost hear the beating of his
wings. There is no one as of old, to sprinkle with
blood the lintel and the two side-posts of our doors,
that he may spare and pass on.

John Bright

Dona, Dona nobis pacem.
(Grant us peace.)

We looked for peace, but no good came; and for a
time of health, and behold trouble!
The snorting of his horses was heard from Dan; the
whole land trembled at the sound of the
neighing of his strong ones; for they are come,
and have devoured the land ... and those that
dwell therein ...
The harvest is past, the summer is ended, and we
are no saved...
Is there no balm in Gilead? Is there no physician
there? Why then is not the health of the
daughter of my people recovered?

Jeremiah 8:15-22

VI

'O man greatly beloved, fear not, peace be unto
thee, be strong, yea, be strong.'

Daniel 10:19

東方的天空浮泛著哀傷的雲層，
那一大片慘霧愁雲如同鬼影浮現；
那像是一張母親的大臉，那光影使它明澄；
那是從天空來的影像。

啊，強烈的死亡進軍，你使我高興！
啊，巨大的月亮，你用銀灰色的臉來撫慰
我！
啊，兩位士兵！我的士兵！去安息吧！
我所有的我也給你！

月亮給你月光，
鼓號給你奏樂；
我給你的是我的心，啊我的士兵，我的戰
友，
我的心的是我的愛。

滅命天使已經降臨巡行全地；你或許聽到
了他拍翼的聲音。他看見血在門楣上、和
左右的門框上，就必越過我們的門，存留
我們的命。

賜我們平安。

我們期待平安，卻得不到好處；期待得醫治
的時候，不料，只有驚慌。
從但那裡聽見敵人戰馬的噴氣聲，全地因聽
見壯馬的嘶鳴聲震動。他們來是要吞滅土
地和地上所有的，要吞滅城和城中的居
民。
收割期已過，夏天也結束；但我們仍未獲
救……
難道基列沒有乳香嗎？難道那裡沒有醫生
嗎？我的人民的女子為甚麼總不痊愈呢？

耶利米書 8:15-22

「大蒙眷愛的人哪！不要懼怕，願你平安，你
要大大剛強。」

但以理書 10:19

'The glory of this latter house shall be greater than of the former and in this place will I give peace.'

Haggai 2:9

'Nation shall not lift up a sword against nation, neither shall they learn war any more.

And none shall make them afraid, neither shall the sword go through their land.

Mercy and truth are met together; righteousness and peace have kissed each other.

Truth shall spring out of the earth, and righteousness shall look down from heaven.

Open to me the gates of righteousness, I will go into them.

Let all the nations be gathered together, and let the people be assembled; and let them hear, and say, it is the truth.

And it shall come, that I will gather all nations and tongues.

And they shall come and see my glory.

And I will set a sign among them, and they shall declare my glory among the nations.

For as the new heavens and the new earth, which I will make, shall remain before me, so shall your seed and your name remain for ever.'

Glory to God in the highest, and on earth peace, good will toward men.

(Adapted from Micah 4:3, Leviticus 26:6, Psalms 85:10-11; 118:19, Isaiah 43:9; 66:18-22 and Luke 2:14)

Dona nobis pacem.

(Grant us peace.)

「這殿宇後來的榮耀，必大過先前的榮耀……在這地方，我必賜下平安。」

哈該書 2:9

「這國不舉刀攻擊那國，他們也不再學習戰事。

沒有人驚嚇你們；刀劍也不經過你們的地。

慈愛和信實彼此相遇，公義和平安互相親嘴。

信實從地上生出，公義從天上俯視。

請你們為我打開正義的門，我要進去。

列國都聚集在一起，萬族都集合起來……讓別人聽見了，就說：『這是真的。』

我要來，聚集萬國萬族；他們都必來看我的榮耀。

我要在他們中間施行神蹟……他們必把我的榮耀傳揚在列國中。

我所要造的新天新地怎樣在我面前留存，你們的後裔和你們的名字也必怎樣長存。」

在至高之處，榮耀歸與神！在地上，平安，喜悅歸與人！

(節錄自彌迦書 4:3、利未記 26:6、詩篇 85:10-11; 118:19、以賽亞書 43:9; 66:18-22 和路加福音 2:14)

賜我們平安。

We live in an age of suffering, pain, disappointment, and tears. These will all be banished forever and will pass away in that Glorious Day. We have experienced great miseries in recent years: the incredible loss of life and health resulted after the disaster of tsunami in Asia, the war in Iraq and a plague of SARS over the world. Our God will wipe away the tears from the eyes of those who were afflicted. 'He who was seated on the throne said, "I am making everything new!" (Revelation 21:5)' Hold fast to God's goodness is the message of the following two pieces.

我們生活在一個充滿痛苦、疼痛、失望和眼淚的世代。這些將會永遠被除去，並且在那光榮之日子裡一切也將過去。即使在過往發生的慘劇中：亞洲的海嘯災難、美伊戰爭和全球的沙士瘟疫，很多寶貴的生命和健康在令人難以相信的情況下喪失。我們的神也將擦去他們一切的眼淚。「坐寶座的說，看哪，我將一切都更新了。」（啟示錄 21:5）倚靠神的恩惠是接續兩首讚美詩所帶出的訊息。

Behold, I Make All Things New

Allen Pote

Based on Isaiah 42, 43

Behold, I Make All Things New was written in 1999 by an American composer Allen Pote (1945-) who is known of his choral music and musicals. The texts are based on Isaiah 42, 43. The mixed chorus and the brass perform a two-part counterpoint as an antiphony. The syncopated rhythms appear often and the key tone modulates with the seventh scale-note flattened. The well-accented brass starts in a minor key and the chorus follows to sing in unison. Until the text "I make all things new" in the second section, the music modulates to a major. The recapitulation has rich harmonization and ends in an enormous expansion of "Amens."

以合唱音樂和音樂劇而著名的美國作曲家 Allen Pote (1945 -)在 1999 年寫作了 **Behold, I Make All Things New**。歌詞取材自以賽亞書 42 及 43 章。這是一首二部對位法的唱和詩歌，由混聲合唱團和銅管樂隊演出。切分音的節奏經常在樂曲中出現及音調也常轉調至降七音的調性。激昂的銅管樂奏出小調音樂作開始，及合唱團跟隨唱出齊唱。直到第二部分的歌詞中「我要作一件新的事」，音樂轉變成大調。末端的展現部份，和聲豐富濃厚。最後，以宏偉的阿門頌作結束。

Listen and hear God's word: "Behold, I say unto you: Do not cling to the past or dwell on what has happened. Behold, I make all things new! I will make a way in the wilderness, and rivers will flow in the desert. I will quench the thirst of chosen people, and they will sing my praise!" Thus says our God.

Tell the whole world to sing. Sing and celebrate with praise. For the Holy One has spoken and promised to make all things new!

God will lead the blind on roads they have never known, and will guide them on paths they have never traveled. Their road is dark and rough, but God will give them light to keep them from falling.

Listen and hear God's word: "Behold I say unto you: I will make all things new, and will make a way in the wilderness, and to my people I will give light, a light in the darkness, and they will sing my praises."

Tell the whole world to sing. Sing and celebrate with praise. For the Holy One has spoken and promised to make all things new! Amen!

請聽神的話：「你們不要懷念先前的事，也不要思念古時的事。看哪！我要作一件新的事……我要在曠野開一條道路，在荒地開挖江河，好使我揀選的子民有水喝，好使他們述說讚美我的話。

向普天下宣告，要歌頌、讚美和稱謝。因聖者已開口應許，要將一切更新！

我必領瞎子走陌生的道，帶他們走他們不知道的路。我必在他們面前使黑暗變為光明，使彎曲的地方變為平直。

請聽神的話：「你們不要懷念先前的事，也不要思念古時的事。看哪！我要作一件新的事……我要在曠野開一條道路，我必在他們面前使黑暗變為光明，好使他們述說讚美我的話。」

向普天下宣告，要歌頌、讚美和稱謝。因聖者已開口應許，要將一切更新！阿們！

鴿子飛回來

小敏曲詞、黃安倫編曲

接著是一首美麗的中國詩歌**鴿子飛回來**，由河南農村一位名叫小敏的姐妹所作。她未曾受過任何正式音樂訓練甚至也不懂樂譜。但是，她在聖靈感動下，唱出近千首自己的詩歌，並編輯成詩集名叫迦南詩歌。著名作曲家黃安倫曾為鴿子和詩集的其他歌曲重新編曲，給俄羅斯和中國的國家級樂團與眾多專業歌手聯合演出及輯錄。歌曲編寫給女高音獨奏、混聲合唱團和管弦樂隊演出。詩歌結構清晰，旋律悅耳簡潔。歌詞取材自聖經創世記中挪亞方舟的故事。它講述那象徵和平的鴿子如何為挪亞的家庭帶來希望。及所有生物在水災以後都在地上以倍數增加。這個希望同樣也被帶來中國，正如在近數年間，中國基督教徒的數字均與日俱增。

This is followed by a beautiful Chinese hymn *The Pigeon*, which is composed by Siu Man, a humble Chinese Christian sister from Henan countryside. Not having received any formal music training even score-reading she is able to sing and compose almost thousand of poetries with the inspiration of the Holy Spirit. Her songs were compiled in a collection called 'The Canaan Songs.' The Pigeon as well as many from the collection have been rearranged by the renowned Chinese composer, Huang An Lun and recorded by the Russian and China's national level performers and singers. This piece is set for soprano solo, mixed chorus and orchestra and is simple in structure with a concise melody. The text is based on the biblical story of Noah's ark in Genesis, describing how the pigeon, a symbol of peace, brings hope to Noah's family. And, as all the creatures multiplied on earth after the Flood, similarly, hope is being brought to China as the number of Chinese Christians increases in recent years.

到了晚上鴿子飛回來，
口中銜來一顆新擰的橄欖葉。
它代表希望，它代表和平，
它代表又上一個更新的年代。

我們踏著血，踏著淚走過來，
大雁飛北飛南唱不完神的愛。
今日的中國已不再荒蕪，
你看到處處都是蘇醒的草木。

The King Is Coming

Wr. by William J. Gaither, Arr. by Camp Kirkland

'And this gospel of the kingdom will be preached in the whole world as a testimony to all nations and then the end will come' (Matthew 24:14). At that time, all the people on earth will weep as they see the Son of Man coming in the clouds of the sky with great power and glory. This scene is presented in the piece *The King is Coming*. William J. Gaither (1936 -) composes the music in G major to present the brightness, glory and righteousness of God. He begins with a unison chorus to proclaim "the King is coming". The triplet rhythms in Trumpet parts are often played in the military style that attempts to match with the texts. The syncopated rhythms also give forth

「這天國的福音要傳遍天下，對萬民作見證、然後末期才來到。」(馬太福音 24:14) 那時，地上的萬族都要哀哭，當他們看到主耶穌將有能力、有大榮耀、及駕著天上的雲降臨。讚美詩 *The King is Coming* 把這一幕展現出來。作曲家 William J. Gaither (1936 -) 選用 G 大調寫作，代表神的光輝、榮耀和權能。他也寫作一段齊唱的合唱曲來宣布「君王進來了」。為配合歌詞內容，小號部份經常吹奏帶有軍樂色彩的三連音。切分音的節奏也帶出歡欣的氣氛。為表達主耶穌第二次來臨時基督徒復活被提的意思，作曲家把音調往上行方向轉調五次，從 G, A^b, B^b, C 提升到 D^b。但是「君王進來了」這句旋律常被確認在主和弦裡出

a mood of gladness. To present the concept of Christians' resurrection during Jesus' second coming, Gaither modulates up the keys five times. The key ascends from G, A^b, B^b, C to D^b. But the melody of 'The King is coming' is always recognized as it appears in the tonic chord. A stream-like prelude hints that time is elapsing and our God will come very soon. The composer's craftsmanship is found throughout the piece.

現。有如河流似的前奏暗示時間快速流逝，而我們的神也快將回來。作曲家的精心設計處處可見。

The market place is empty, no more traffic in the streets,
All the builders' tools are silent, no more time to harvest
wheat;

Busy housewives cease their labors, in the courtroom no
debate,

Work on earth has been suspended as the King comes
through the gate.

The King is coming. I just heard the trumpet sounding and
now His face I see;

The King is coming. Praise God, He's coming for me.

Happy faces line the hallways, those whose lives have been
redeemed,

Broken homes that He has mended, those from prison He
has freed;

Little children and the aged, hand in hand stand all aglow,
Who were crippled, broken, ruined, clad in garments white
as snow.

I can hear the chariot's rumble, I can see the marching throng,
The flurry of God's trumpet spells the end of sin and wrong;
Regal robes are now unfolding, heaven's grandstands all in
place,

Heaven's choir is now assembled, start to sing "Amazing
Grace"!

Oh, the King is coming. I just heard the trumpet sounding,
and now His face I see.

Oh, the King is coming. Praise God, He's coming for me.

市集空空，街道寂靜

建築工人的工具無聲，

沒空檔收割小麥；

主婦的操勞停止，

法庭的爭辯休止，

世俗工務中止，以待王進入城門。

君王進來了。吹號聲猶在耳際，頃刻

我已親見祂的面。

君王進來了。讚美神，祂為我而來。

城道有笑臉列隊迎接，全是得蒙救贖
的人。

祂修補好破碎的家，使被囚的得釋
放；

小孩老人手挽手，個個容光煥發。

那跛的、破碎的、被毀的，披上了雪
白衣裳。

我聽見馬車的隆隆聲，我看見巡行的
大隊，

神的號角如暴風驅走罪惡過犯；

君王的長袍正展開，天上的大看台已
準備就緒，

天上詠團已齊集，頌唱「奇異恩
典」！

君王進來了。吹號聲猶在耳際，頃刻
我已親見祂的面。

君王進來了。讚美神，祂為我而來。

We Are More Than Conquerors

Mark Hayes

Adapted from Romans 8:37-39; Ephesians 6:10-13

The concert closes with ***We are More Than Conquerors***, written by Mark Hayes. The piece is set for mixed choir and orchestra. Hayes is fond of using dramatic change of dynamics, syncopated and driving rhythm in his contemporary anthems. This piece explores numerous tonal centers and constantly lifts the emotions with composer's well-planned writing. The text is based on Ephesians 6 and Romans 3:18-20 that describe God's promise. We are more than conquerors through Jesus Christ, even when we are faced with spiritual warfare. Our triumph is assured as we hold onto our Jesus and live daily in the light of His eminent return.

最後一首，由 Mark Hayes 所寫的 ***We are More Than Conquerors***。歌曲是寫給混聲合唱團和管弦樂團的。Hayes 喜愛把戲劇性的力度變化、切分音和往前推進的節奏灌輸在他的現代詩歌中。隨著作曲家的悉心計畫之下，這首歌曲有許多不同音調的探索和聽眾的情緒也不斷地提升至激昂。歌詞是根據以弗所書第 6 章和羅馬書 3:18-20 來描述神的諾言。甚至面對著屬靈爭戰時，我們靠著耶穌基督在这一切事上得勝有餘。我們得勝的確據是在祂回來的日子裡，天天緊靠著愛我們的那一位主耶穌而活。

We are more than conquerors through Christ who loved us so.

For I'm convinced that neither death, nor life, nor angels, nor rulers, nor things present, nor things to come, nor power, nor height, nor depth, nor anything in creation will be able to separate us from the love of God in Christ!

Children, be strong in the Lord, be strong in the strength of God's power.

For our struggle is not against flesh and blood, but the rulers, and the powers, and the darkness, and the evil of this world.

Therefore take up the full armor of God, that you may be able to stand.

And having done everything, lift up your head and then stand. Now stand!

We are more than conquerors through Christ who loved us.

We are more than conquerors through Jesus Christ!

但靠著愛我們的那一位（基督），我們在这一切事上就得勝有餘了。

因為我深信：無論是死、是生，是天使、是掌權的，是現在的事，是將來的事，是有能力的，是高天的、是深淵的，或是任何別的被造之物，都不能叫我們與神的愛隔絕，這愛是在我們的主耶穌基督裡的。

你們要靠主的大能大力，在祂裡面剛強。

因為我們的爭戰，對抗的不是有血有肉的人，而是執政的、掌權的、管轄這黑暗世界的和天上的邪靈。所以要穿起神所賜的全副軍裝……並且在作完了一切之後，還能站立得穩。

但靠著愛我們的那一位（基督），我們在这一切事上就得勝有餘了。

After the concert, it is hoped that the audience will keep faith in God's promise and will look forward to a new heaven and a new earth. May all praise, glory and honour be to Jesus Christ our Lord forever.

在音樂會以後，希望聽眾對神的承諾能以信心持守著，及盼望著一個新天新地。願將榮耀、頌讚和尊貴都歸予我們的主耶穌基督直到永永遠遠。

節目簡介內容由張文倩撰寫

Programme note written by Cheung Man Sin, Janice

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