

# *The Innomine Chorale* *31st Annual Concert*

## 欣樂詠團 三十一周年 音樂會



二〇〇七年七月廿二日 (星期日) 晚上八時  
July 22, 2007 (Sunday) 8:00pm

香港大會堂音樂廳  
Hong Kong City Hall Concert Hall

音樂總監及指揮：張美萍博士  
Music Director & Conductor: Dr. Dorothy Cheung

電琴伴奏：潘德小姐  
Organist: Ms Poon Tak

鋼琴伴奏：吳亦兒小姐  
Pianist: Ms Emily Ng

樂隊伴奏：九龍城浸信會管弦樂團  
Kowloon City Baptist Church Orchestra

欣樂詠團主辦  
Presented by Innomine Chorale

門票查詢 / Ticketing Enquiry: 2734 9009  
節目查詢 / Programme Enquiry: 9681 5246

門票於二〇〇七年六月廿二日起在各城市電腦售票網公开发售  
Tickets are available from June 22, 2007 at all URBIX outlets.

門票 \$80, \$110  
Tickets \$80, \$110

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of the Leisure and Cultural Services Department



## 鳴謝

### Acknowledgment

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香港聖樂服務社  
樂聲琴行借出電子琴  
潘德小姐  
九龍城浸信會管弦樂團  
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同時請勿在場內飲食或擅自攝影、錄音或錄影。

多謝合作。

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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.

Thank you for your co-operation.

Venue Management  
Ms Shirley TSUI  
Senior Manager (City Hall)  
Tel: 2921 2836 Fax: 2877 0353

王永強

Wong Wing Keung, Patrick

2007是欣樂詠團成立三十一周年，更是香港慶祝回歸十週年，還記得1997年前的一段日子，對前景未明的擔憂，移民潮的加速，經濟更走向泡沫高峰，美國著名財經刊物福布斯更指香港已死，甚至香港教會亦考慮到應變計劃，加上1998年的亞洲金融風暴，2001年的911事件，以及2003年SARS災難，香港的確受到很大的衝擊。

然而神的祝福卻一直臨到香港，不但平安渡過幾次災難，亦容讓香港成功實踐一國兩制的奇蹟，香港仍然民主自由，時代週刊近期亦為其姊妹刊物福布斯雜誌作出更正聲明，代表國際社會對香港的發展作出肯定，香港教會事工亦得以大大發展，甚至很多堂會都積極擴展，建立新堂址，我事奉的教會最近亦完成擴堂，遷往新堂址。同時香港教會也更多參與中國的福音事工，今年是馬禮遜來華二百週年紀念，十一月又有葛福臨佈道大會，讓我們一同見證神對香港的祝福。

中國及香港屬於唇齒相依關係，雙互間之往來更是越趨頻繁，國內同胞訪港越來越多，且越來越方便，讓香港教會面對更大的傳福音機會，香港信徒都努力抓緊機會，讓主耶穌禱文中的“在地若天”的景況早日來臨，然而國內信徒日多，導致教會增長快速，在栽培信徒方面，例如：向上帝敬拜、讚美，更是當務之急。

我有幸30年來一直是欣樂詠團的一份子，欣樂詠團由創團開始，一直持守推動以上好的音樂向上帝讚美，因為這是所有信徒永恆的作業，在今天急功近利、快速變化的社會文化中，三十年的持守實在難能可貴，張師母在詠團多年忠心事奉，讓詠團可以一直維持極高的聖樂水平。近十年來，張師母每年都帶領欣樂詠團聯同城浸詩班到國內探訪教會、舉行聖樂交流，為推動國內教會聖樂及敬拜作出貢獻，這是十分有意義的事奉，有心志聖樂事奉的弟兄姊妹是否願意加入我們的行列呢？

欣樂詠團今天晚上再一次以上好的詩歌，將會眾的同心讚美獻給上帝，讓我們高唱哈利路亞，榮耀歸主！

The Year 2007 marks the 31<sup>st</sup> Anniversary of Innomine Chorale as well as the 10<sup>th</sup> anniversary of the Handover of Hong Kong. Looking back to the days before 1997 when there were widespread worries about the uncertainty of Hong Kong's future, soaring emigration and the bubble of economy on the edge of burst, American well-known finance journal *Frobes* made a remark that Hong Kong was dead already. Even churches in Hong Kong were setting up their contingency plan. Besides all these, Hong Kong has also been stricken by 1998 Asia Financial Crisis, 911 in 2001 and SARS disaster in 2003.

However, God's blessings are always here. Not only can we safely pass all these catastrophes but also successfully implement the policy of one-country-two-systems in Hong Kong. Today Hong Kong is still enjoying its democracy and freedom. *Time Magazine* recently posted an announcement, making amends for the stance taken by *Frobes* and on behalf of the international community, to reassure the development of Hong Kong. In fact, churches here are undergoing a rapid development and lots of expansion projects are carried out. The church that I serve has recently completed its expansion work, moving to a new site. At the same time, Hong Kong churches are taking more active part in missionary work in China. The Year 2007 also marks the 200<sup>th</sup> anniversary of Robert Morrison's visit to China. In November, there will be Hong Kong Franklin Graham Festival. Let us come together to witness the blessings of God to Hong Kong.

China and Hong Kong are closely linked and interdependent. It is now more convenient for mainland people to come here. Hong Kong churches are thus faced with greater opportunities to preach the good news of God. Hong Kong Christians are now seizing all the chances to hasten the actualization of God's will be done on earth as it is in heaven's, as said by Jesus in Lord's Prayer. A large number of newly converts in China also lead to a rapid increase in churches, thus resulting in a greater and immediate need for nurture of Christian life such as how to worship and praise God.

I am glad to have been a member of Innomine Chorale for 30 years. From the moment of its establishment, Innomine Chorale has continued promoting the use of quality music to praise God as this is the eternal deed of all Christians. Existing in a society with drastic changes and a culture of pursuing immediate gain and returns, it is not easy to persist with such a practice for 31 years. The music director Mrs. Cheung has been serving faithfully in the choir for many years and helping it maintain a high standard in sacred music. In the last 10 years, Mrs. Cheung has been taking the choir, jointly formed by Innomine Chorale members and choir members of Kowloon City Baptist Church, to visit the churches in mainland China and run the sacred music interflow programs, making contributions to church music ministry and worship there. Such a service is of great value. Brothers and sisters with a mind to serve God with sacred music, are you willing to join us?

Tonight Innomine Chorale will once again bring our united praise to God through the quality sacred choral music. Let's sing *Hallelujah, Glory to the Lord!*

陳肇春

詠團在三月份希望能往中國有事奉的機會，感謝神！蒙聖靈的帶領，詠團董事招太為我們安排於三月十日及十一日（星期六及星期日）前往肇慶市基督教端州堂有兩天的事奉，星期六晚上的聖樂晚會，及星期日早上參與教會崇拜並獻唱。

是次往肇慶一共有二十五位團員參加，晚會的節目也準備就緒，只是還沒有找到講員分享信息。感謝神！祂就是在我們急切需要時，為我們預備了堅愛姊妹成為晚會的講員，讓我們可以安心準備好上路去。

出發前兩星期竟患上了感冒，一星期過去了，還沒有見好轉，咳嗽愈來愈嚴重，想著自己可能不適宜出門，可是，神就是那位大能的醫生，終於經中醫診治後，於出發前已好了很多，聲也開了，也有精神準備好自己的見證分享。

三月十日下午，我們一行二十七人於九龍乘直通巴士前往深圳，再轉乘專車前往肇慶，一路上無論過關或行車都非常暢順，想著大概晚上六時也可到達教會。豈料中途竟下著滂沱大雨，加以司機不太熟路，我們在晚上七時多，還在肇慶市東轉西轉，幸好找到教會的傳道引路，我們才找到下榻的酒店，換好衣服便匆匆往教會去。由於還沒有吃晚飯，所以便請弟兄們為我們買些特別快餐，在車上匆匆吃過，便往教會聚會了。

由於當晚八時過後我們才到達教會，所以沒有時間綵排，但感謝神！當天晚上雖然雨下過不停，天氣很冷，可是來到參加當晚聚會的人還是在耐心等待，還帶來了一些沒有進過教會的新朋友呢！在晚會中，每一個來參加的都非常投入，真給予我們很大的鼓勵，無論領詩的、獻詩的、分享見證的及分享信息的都非常投入，氣氛非常融洽，因為神就在我們中間，藉著我們叫人得著福音，叫軟弱的人重新得力。當堅愛姊妹呼召的時候，有大約二十位朋友決志信主。我們都不配去事奉祂，可是神的恩典卻遮蓋我們的不配，叫神自己得榮耀。當天晚上，聚會完結了，我們每一個都很開心。

第二天主日，我們於早上參加教會的主日崇拜，當天崇拜是由招太講道，我們獻詩，崇拜之後，還有張師母主領的聖樂事奉講座。當我們離開的時候，教會送贈給我們每人兩只肇慶粽子，及端州堂新堂落成的紀念特刊。當翻閱端州教會歷史回顧時，發現於一九九五年，招太帶我們來肇慶的聖樂事奉，正是在端州堂的舊堂舉行，就是適逢那次聚會的安排，令端州堂認識招太，以至達成今天能重建新堂。

「欣逢端州聚，樂自父中來，詠歌頌神愛，團契在主內。」

（錄自端州堂回贈招太的橫幅）

Thanks to God for giving the choir a chance to serve the churches in China last March. Under the guidance of Holy Spirit, Mrs. Chiu, a member of the board of directors, arranged a two-day trip of 10 March and 11 March to Duan Zhou Church, including a sacred music evangelical meeting on Saturday evening and the choir singing at Sunday morning worship.

There were a total of 25 choir members taking part in the trip. At first, the programme items of the evangelical meeting were ready except a guest speaker sharing the gospel message. At this very last moment, thanks to God that He prepared for us Sister Kan Oi to deliver His good news in the evangelical meeting and hence we could set off with ease.

Just two week before our departure, I was struck by influenza. A week had past but the situation didn't seem to get better. Instead, my coughing was getting more serious. I was troubled by the thought that maybe it was not really a suitable moment for me to leave Hong Kong. However, our God is the Almighty healer. With the treatment from a Chinese medical practitioner, my conditions improved a lot. Seeing my voice was recovering and my strength was regained, I could then prepare my statement of witness for the evangelical meeting.

In the afternoon of March 10, our group of 27 members took a bus from Hong Kong to Shenzhen and then to Zhao Qing. Everything including the bus journey and immigration checks was smooth. Hence, I predicted we should be able to arrive at the church at around 6:00 p.m. Unexpectedly, however, the heavy rain poured on our way. Besides, our bus driver was quite unfamiliar with the route there. Even when it was already a few minutes past seven o'clock, our bus was still going round and round the town centre of Zhao Qing. Fortunately, with the help of the pastor of the local church, we finally arrived at the hotel and changed into our choir uniform immediately. Lacking time to take a proper supper, several male choir members dashed to buy us a special meal of 'ast food' which we enjoyed in the bus on our way to the church.

When we stepped into the church, it was already after eight o'clock. It was impossible for us to have any rehearsal then. But thanks to God, despite the ceaseless rain and cold weather, the congregation members were still waiting patiently for our coming. They had also brought with them a number of their non-church going friends. During the whole night, our minds were uplifted as everyone was absorbed by every single event, including hymn singing, choir singing, witnessing and message sharing. It is because our God was in the midst of us that we knew He used us to bring good news to our fellowmen in China. He made the weak strong again. When Sister Kin Oi made a call, about 20 members of the audience showed their willingness to accept God into their life. Truly, we are not worthy to serve Him, but God's grace is abundant enough to cover all our unworthiness so that He himself may be glorified. After the evangelical meeting, every one of us was in great joy.

Next morning we attended the Sunday worship in the same church. Mrs. Chiu preached the sermon and we sang the songs of praise. After the worship, our conductor Mrs. Cheung hosted a seminar on church music ministry. Before we left, the church kindly gave each of us the souvenirs of two Zhao Qing rice dumplings and a copy of the special album commemorating the foundation of the new chapel of Duan Zhou Church. From the special album listing the history of this church, I discovered that during our last visit to Zhao Qing in 1995, we had our sacred music missionary work done in the old chapel of the same church! Mrs. Chiu was also our group leader at that time. Due to that occasion, the church leaders and Mrs. Chiu started to know each other, paving the way for the building of this new chapel.

" In gladness we gather in Duan Zhou  
With joys bestowed by our Heavenly Father  
Sing praises of God's love  
Through fellowship within the Lord "

(extracted from the gift banner presented to Mrs. Chiu by Duan Zhou Church)



# 欣樂詠團簡介

**Innomine Chorale • A Brief Introduction**

宋加恩  
Karen Soong

感謝神！帶領 "欣樂" 詠團經過卅一年的歲月。

"欣樂" 二字取自拉丁文 "Innomine" 原指「奉主名」，表示此詠團組織之目的乃奉主名透過聖樂歡欣快樂的事奉。詠團於1977年成立，至今已有卅一年歷史。是一群來自不同教會愛主愛傳統聖樂的弟兄姊妹所組成。

自1980年起，詠團每年暑假都到海外佈道。先後到過台灣、星加坡、西馬、東馬、菲律賓、印尼及泰國等地。近十年，每年八月均與九龍城浸信會詩班合作，探訪中國各地之教會作聖樂交流。

詠團是一個註冊慈善機構，經費來自團友及其他愛主弟兄姊妹之奉獻，以及週年音樂會之收入。上列之收入均作往外地聖樂交流之補貼及詠團日常之經費。



Praise and thanks to God for his guidance and love for the past thirty years.

The Latin word INNOMINE means "In the name of God" which indicates the purpose and nature of our organization.

The Chorale was formed in 1977 by a group of enthusiasts with a vision - to share the joy and life of Christ with others through sacred music. Our members are from different churches and denominations. Since 1980, the Chorale has performed in evangelical meetings in Taiwan, Singapore, Malaysia, Philippines, Indonesia and Thailand. For the past ten years, the Chorale has teamed up with the choir of Kowloon City Baptist Church and made visits to churches in different provinces of Mainland China.

The Chorale was registered as a non-profit making organization. Funding comes from donation of members, other devoted Christians and partly from the Annual Concert.

# 音樂總監及指揮

Music Director & Conductor

## 張美萍博士

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。

深感神所賜音樂恩賜，應專心從事聖樂工作，於是隨夫婿張慕鎰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。曾在港九教會構擔任聖樂講座、司琴、領詩、指揮及詩班講師。現任世界華人聖樂促進會香港區理事，自1984年起為欣樂詠團指揮。自1993年起為詠團音樂總監及指揮。

張博士於1990年在教會給予安息年時，回到西南浸會神學院繼續攻讀十九年前的聖樂博士課程，並於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。

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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 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' *Requiem*, the World Premiere performance of Tveit' *Pilgrim* sponsored by the Hong Kong Sinfonietta and Oratorio Society.

## 伴奏簡介 • 風琴伴奏

Accompanists • **Organist**

## 潘德

Poon Tak



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

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

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

潘德於一九八四年被選委任為皇家音樂學院院士。

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

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

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

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

## 伴奏簡介 • 鋼琴伴奏

Accompanists • **Pianist**

## 吳亦兒

Ng Yik Yee, Emily



吳亦兒女士於香港浸會大學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。

Ms Ng Yik Yee studied piano performance with Ms Wong On Cheuk at the Hong Kong Baptist University. She further her studies with the internationally reputed pianist

Sequeira Costa at the University of Kansas. Miss 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.

# 九龍城浸信會管弦樂團

Kowloon City Baptist Church • Strings Ensemble

- 第一小提琴** 何俊姓 薛國宏 李嘉浩 郭昭麟 陳舒寧 陳舒樂  
**Violin I** Jason Ho, Patrick Sze, Matthew Lee, Evan Kuo, Ophelia Chan, Priscilla Chan,
- 第二小提琴** 卞祉碩 黃俊匡 林尚欣 梁啟昕 谷韋昭  
**Violin II** Samuel Bin, Wong Chun Hong, Sharon Lam, Leung Kai Yan, Daniel Kuk
- 中提琴** 何嘉善 林道成 梁衛德 黎珏堃  
**Viola** Cass Ho, Lam To Shing, Victor Leung, Lai Kwok Kwan
- 大提琴** 王嘉瑩 卞祉恆 洗文瀚 李曉欣 郭威麟 梁詠德  
**Cello** Christy Wong, Bin Chih Heng, Sin Man Hon, Wendy Lee, Clement Kuo, Victoria Leung
- 低音大提琴** 簡思慈 朱慧珍  
**Double Bass** Kan Sze Chi, Chu Wai Chun
- 雙簧管** 葉乃堅 關愛馨  
**Oboe** Gordon Yap, Josephine Kwan,
- 英國管** 關愛馨  
**English Horn** Josephine Kwan
- 長笛** 梁彥琪 賴洸沂 湯兆基  
**Flute** Phoebe Leung, Anthony Lai, Kenneth Tong
- 單簧管** 李蘊琦 鄧梓晞  
**Clarinet** Wendy Lee, Tang Chi Hei
- 巴松管** 譚宏標 葉承澤  
**Bassoon** Tam Wang Bui, Elliot Ip
- 圓號** 鄭康業 黃榮基 趙智泉 曹穎鑾  
**French Horn** Jack Cheng, Wong Wing Kei, C. C. Chiu, Winnie Tso
- 小號** 魏龍勝 梁哲晞 黎樂堃  
**Trumpet** Kelven Ngai, Jackie Leung, Lai Lok Kwan
- 長號** 彭慕芳 冼迦穎  
**Trombone** Pang Mo Fong, Catherine Sin
- 低音長號** 謝偉龍  
**Bass Trombone** Tse Wai Lung
- 大號** 蔡錦榮  
**Tuba** Kenson Choi
- 定音鼓** 李盛潮  
**Timpani** Stephen Lee
- 敲擊** 李寶龍 饒沛恩  
**Percussion** Boron Li, Grace Yiu
- 豎琴** 何靜文  
**Harp** Ho Ching Man

\_\_\_\_ 客席樂手

## 女聲小組

第一女高音：鄭穎怡．曾雪倫．鄭子澄．鄭子伶．葉郁華．區穎嵐．林婉喬．梁曉盈  
第二女高音：李舜妍．陳樂渝．陳芷蕙．朱天樂．葉嘉儀．黃琰葦．陳寶霖．羅恩祈．李穎昕  
女低音：黃頌恩．陳浩文．陳院庭．譚穎鈞．蕭嘉莉．鄭苑芹．鄭苑葭．區曉嵐



# 程序

## Programme

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

**I** Sanctus ..... J. S. Bach (1685-1750)  
Let Thy Hand be Strengthened ..... G. F. Handel (1685-1759)

**II** Mass in F ..... Franz Schubert (1797-1828)

**III** All that Hath Life and Breath Praise Ye the Lord! ..... Rene Clausen (1953- )  
領唱：李寶珍 (女高音)

O Savior Throw The Heavens Wide ..... Johannes Brahms (1833-1897)

**IV** Songs of Farewell ..... C. Hubert H. Parry (1848-1918)  
Never, Weather-Beaten Sail  
Lord, Let Me Know Mine End

**V** O Hearken Thou ..... Edward Elgar (1857-1934)

The Holy City ..... Stephen Adams (1807-1857)  
領唱：梅威倫 (男低音)

Set Down, Servant! ..... Arranged by Robert Shaw (1916-1999)  
領唱：李可立 (男高音)、梅威倫 (男低音)

休息 INTERMISSION

**VI** The Hymn of Jesus ..... Gustav Holst (1874-1934)  
合唱：女聲小組

**VII** To Everything there is a Season ..... John Rutter (1945- )

Toward The Unknown Region ..... Ralph Vaughan Williams (1872-1958)

晚安 GOOD NIGHT

我們生活在一個缺乏和諧和穩定的世代。表面上香港在過去十年的經濟和政治危機已平伏，而繁榮的跡象也重現，然而世界各地仍危機滿佈，等候時機再度破壞世人對持久穩定與繁榮的渴求。回教世界與非回教世界的對抗日益嚴峻，這只告訴我們世界的末日快將臨近。基督教信仰的福音不但能帶給人類盼望，並且是在這亂世中唯一可解決問題的答案。欣樂詠團在這三十一周年音樂會中的選曲，意圖向聽眾展示這充滿盼望的信息。讓已接受主耶穌基督進入生命作主宰的信徒透過這些曲目親身經歷這盼望之旅，渴望等待主耶穌再來的那一日，去結束世上的混亂及痛苦並人類的歷史。但願我們學像使徒約翰禱告說：主我願你快來。

今晚節目以一首輕快的D大調三聖文作開始，將榮耀歸至聖的三一真神。這是巴哈在萊比錫教堂為重要慶典所寫五首三聖文其中之一。第一段先由男低音帶出，相繼由其他聲部模倣。第二段以四複拍子唱出，其輕快步調加增了生動的感覺。綿綿不絕的長句子穿插於四部之間，將新主題刻劃出來。

韓德爾在一七二七年為英王佐治二世及皇后嘉露蓮在西敏寺所舉行的加冕大典寫了四首頌歌。願王的手力量加強 是其中第三首，在新加冕的君王正式面見民眾時唱出。[讓公義和審判成為王管治的根基，也讓仁愛和真理向人顯示。] 全曲有三個樂章，有著傳統 [快-慢-快] 的設計。五個聲部中女高音與兩個男聲假二音部，男高音及男低音構成的和弦成鮮明對照。

We live in a time of disharmony and uncertainty throughout the whole world. Seemingly, the economic and political crisis that Hong Kong faced in the last decade has subsided and signs of prosperity reappear; but dangers loom in every corner of the world, waiting for another chance to defeat the desire for lasting peace and prosperity. The intrigues between the Muslims world and the rest of the world mounted increasingly. This simply indicates that the end time is near and imminent. The gospel of the Christians faith indeed offers hope for the future and the only solution to the problem in this state of confusion. The musical selections for the 31<sup>st</sup> annual concert of the Innomine Chorale deliver this genuine message of hope amidst the world's uncertainties. This hope leads those who receive Jesus Christ as Lord and Savior to march towards that glorious day, when He will return and end the world's turmoil and sufferings, as well as the history of the human race. Let us echo the prayer of the Apostle John, "O come quickly Lord."

The program begins with a lively piece attributing glory to the holiness of the triune God. *Sanctus in D major BWV 238*, is one of five such shorter contrapuntal settings J.S. Bach wrote during his Leipzig years. It was intended for use on the high festival days. The first section begins with the theme initially stated in the bass section and repeated by other voice parts imitatively. The second section is in compound quadruple meter adding yet a lilt to the animated movement. The melismatic passages weave extensively as the new subject dominates throughout.

Handel wrote four coronation anthems on the occasion of the coronation of George II and Queen Caroline at Westminster Abbey in 1727. *Let Thy Hand be Strengthened* HWV 261 was the third one, sung after the Recognition when the new King was formally presented to the people. Let justice and judgment be the preparation of the King's seat, and let mercy and truth go before his face. The anthem consists of three movements in the traditional fast-slow-fast arrangement. It is written for five voice parts: a treble part against the chordal structure of two male alto parts, tenor and bass parts

舒伯特雖然寫作了多首彌撒曲，唯有F大調彌撒曲才是真正為教會崇拜而寫。它亦被稱為德意志彌撒曲，因為是以本土德文而非用傳統的拉丁文而寫。彌撒曲的內容也與傳統的不一樣。詠團採用中文譯詞以普通話將這些簡單的頌歌唱出，相信也可增加多一份親切感。這八首分別為前言、榮耀頌、信經、奉獻文、三聖文、主禱文、羔羊頌及祝福頌。這些大多是主旋律配和聲的音樂，各僅約十六小節長度，風格頗為直接和抒情。其中較為人所熟識的有三聖文，在禮儀和非禮儀教會的崇拜中多有作為宣召之用。舒伯特所選用的器樂是有特色的，因他只採用木管及銅管作伴奏以致音色近乎空洞冷漠。

著名美國作家哥流生所作凡有氣息當讚美耶和華採用詩篇九十六篇及廿二篇作詞。這無伴奏小品的特色是在於作者所採用的不協調和弦。熟識的聖詩主題讚美全能神在中段由女高音唱出對比著其他三部的重覆動機。哥流生讓演繹者有很大自由度，在近末段中去實踐三十五秒的隨意即興。

布拉姆斯的經文歌救主求大開天門是一首無伴奏歌，在合唱曲目中最受歡迎之一。經文歌主題由主旋律在第一節由男高音及女高音相繼帶出。女高音在第二節仍擔任主旋律的展示，巧妙的對位由其他三部呼應。第三節男高音重拾堅定的主旋律，而其他三部先後用斷音及圓滑的三連音兩種語音作出對比。第四節風格顯著改變，由男低音柔和地唱出主旋律，而三個較高音部以雙音滑句表達豐滿情感及音色。與此同時富華麗色彩的半音階和聲出現，且使整個合唱音域提高，音樂亦達到高潮。最後一節先是一個生動的感恩和讚美的宣示，再以一個輕快長句子的“阿們”作結束。

Among the many masses Franz Schubert wrote, *Mass in F Major* is one that can truly be regarded as written for the church. It is also called the *Deutsche Messe* because it was written in the vernacular language instead of the traditional Latin language. The components of the mass also differ from the ones employed in the traditional mass. The Chorale sings this collection of hymn-like pieces in Mandarin translation for the purpose of bringing the endearing work closer to the audience. The eight movements are as follow: Introit, Gloria, Credo, Offertory, *Sanctus*, The Lord's Prayer, Agnus Dei and Benediction. These are mostly short homophonic song setting of approximately 16 measures in length. They are intimately expressive in nature. Among them the most well-known excerpt is *Sanctus*. It has been a staple in liturgical or non-liturgical services alike, often used as a call to worship. Schubert's instrumentation of these pieces are somewhat unique in that only woodwinds and brass are used, giving forth an austere impression.

American composer Rene Clausen's *All that Hath Life and Breath Praise Ye the Lord!* is an adaptation of Psalms 96 and 22. The work is unique in that the composer enjoys experimenting with clusters of dissonant chords. The familiar hymntune "Praise to the Lord Almighty" is used against the *ostinato* of the alto, tenor and bass lines. Clausen also likes to experiment with ad lib and free material of 35" in length.

Brahms' four part motet *O Savior, throw the heavens Wide* is one of his well received a *cappella* choral concert pieces. The chorale melody is first stated in the tenor section and repeated in the soprano section in verse one. Verse 2 sees more imitation between the lower three parts while the soprano states the *cantus firmus*. In verse 3 the theme returns to the tenor while the other three parts begin with staccato articulation then in triplets legato lines. In verse 4, yet another style is used while the bass parts sings the theme against the upper three parts in expressive two-note slurs. Chromaticism begins to set in as the range of the entire choral sound is raised and climax is achieved. The last verse is a lively statement of thanksgiving and praise leading to the ending melismatic "amens".



接著是兩首無伴奏經文歌，選自英國作曲家巴利晚年的作品**灺別之歌**。這六首經文歌是作者經歷人生個人及工作上挫折的心聲。第一首選曲如題目所示：人生如一只經歷滄桑的帆船，內容描繪人生旅客的疲態並其渴望救主再來所帶給他那真正的安息。歌中一句呼喊 [至愛的主求祢快來] 喚起每位聽者對主從心底發出愛的回應。因其精巧的對位和悅耳的旋律，這歌被譽為巴利眾多作品中具最令人感動的精句。事實上這歌被安排於作者在一九一八年在聖保羅大教堂的安息禮拜中選唱。第二首欣樂選唱的經文歌**(主啊讓我得知我的年日)**根據詩篇三十九篇描寫人生的虛空及短暫。這篇幅較長且複雜的雙合唱經文歌有精密結構的佈局。作者以美麗動人的旋律詩句並和聲帶出在靈裡的渴求。其最後的禱告 [求裡留心我的呼求，因我是客旅和寄居的。求裡寬容我使我去而不返之先，可以力量復原]是特別誠懇及真情流露。

上半場最後三首樂曲將深沉絕望的情緒化為正面且充滿與主同享永生的盼望。艾爾加被皇室委約寫作**求主垂聽歌**在佐治五世於一九一一年加冕大典中採用。他對此有些失望因這歌不是在大典最重要時刻獻唱，而只是在佐治準備接受聖餐前的一個較短的奉獻禱告。縱然如此，艾爾加按詩篇5:2,3寫成一首美麗默想的禱告，風琴獨特半音階的結構音色加深靈裡的渴求。聖城是亞當斯舉世知名的一首聖樂作品。新耶路撒冷實在是信徒渴望與主相聚的目的地。女聲所重複唱出 [耶路撒冷] 更是特具魅力和吸引力。最後一首是八部合唱靈歌**僕人，稍安無躁**。編者採用不少奇特的音響效果和色彩，如拍手，踏腳，低沉的鳴叫，滑音，以口發出不同的敲擊樂器等使全曲充滿活力和刺激。

Next on the program are two motets selected from Parry's *Songs of Farewell*. Parry composed these six motets near the end of his life when he was faced with both personal and professional disappointments. The first one, *Never, Weather-Beaten Sail*, a poem of Thomas Campion, projects the theme of the pilgrim's tiredness and his anticipation of the second coming of our Lord when a complete rest is achieved. The heart-felt out-cry of "Oh Come quickly, sweetest Lord" brings this intimate motet close to the listener's inner spirit of yearning for rest. This is no doubt one of the most moving passages in all of Parry's works as it demonstrates intense counterpoint and exquisite melodic beauty. In fact, this was chosen to be sung at the composer's own funeral at St. Paul's Cathedral in October 1918. The second motet for double choir *Lord, Let Me Know Mine End*, based on Psalm 39, describes the vanity of man and brevity of life. Again, Parry creates a powerful architectural design between the two choruses. It is also of sheer beauty in its sense of spiritual longing especially with the ending of the motet. Parry's final prayer "Hear my prayer for I am a stranger with thee and a sojourner; as all my fathers were, O spare me a little, that I may recover my strength before I go hence" describes his personal journey in a emotional manner.

The next three works turn the somber and desolate mood to the positive and hope for eternal life with Christ. Sir Edward Elgar wrote *O Harken Thou* as a commissioned work for the coronation of King George V in 1911. It was somewhat a disappointment for the composer as this piece was only given a place at the *Offertory* in which the king took communion; it was not a major work in a more prominent place in the ceremony. Nevertheless, it is a beautifully reflective anthem of prayer, based on Psalm 5: 2, 3, with chromatic textures of the organ giving a devotional yearning. *The Holy City* by Stephen Adams is a well-known sacred piece for all church musicians. New Jerusalem is indeed a destination where all Christians long to meet with their Lord. In this particular arrangement the female chorus repeats the familiar "Jerusalem" phrase is both haunting and appealing. Next is Robert Shaw's arrangement of the spiritual *Set Down, Servant* for eight-part chorus. Shaw uses peculiar sounds effects and colorations such as hand clapping, foot stomping, vocalized droning, sliding, percussion-like syllables to arouse the energy and interest in this exciting piece.



下半場第一首作品是英國作家何士特的耶穌之頌歌。無疑這是何士特為大型合唱及樂隊所寫最優秀的作品，包括有雙合唱及小組合唱。何氏由一九一七年開始寫作至一九二零年首演，甚獲好評。作者親自從次經的約翰行傳選譯傳說中耶穌在最後晚餐後與門徒所唱的詩；而這當然不是在聖經正典所載，故此對當代的聽眾也有突破的經歷。歌詞帶有濃厚古代東方基督教傳統且略有神祕色彩。全曲分兩部份：前奏及頌歌。前奏採用兩熟識的素調為全曲作引子，而頌歌較複雜地分四段呈示主題後再重複首段作完結。

何士特寫作手法變化多端：就節奏拍子而言他採用多個轉變以迎合音樂輕重的編排。他也善用重覆的樂句，尤其是和弦樂句的重複或是下行六個音階的低音線條。節奏方面他常採用切分音節奏並三節奏變成二節奏的古老手法，使無論歌唱或器樂伴奏部份都富動力感。音階方面何士特同時採用主調及教會古調使全曲不失其神祕色彩。他將半音階的和弦進程注入同時所使用的雙調性內，結果是一些奇特而不協調的和弦。小組合唱在全曲有廿四次在高音域區用平行和弦唱出 [阿們]，加深了音樂的虛無飄渺感覺。

The first work in the second half of the program is *The Hymn of Jesus* by Gustav Holst. It is unquestionably Holst's finest work on such a scale, written for double choir and a semi-chorus and orchestra.

He wrote this work in 1917 and its first performance in 1920 met with immediate success. Holst chose and translated his texts from the Apocrypha Acts of St. John, based on the tradition of the occasion after the last supper, such content unfamiliar to audience at the time and not existing in the biblical account. It was indeed revolutionary as religious music was concerned. There was an ecstatic mysticism in the eastern ancient continuity of Christian tradition. The work is divided into two formal sections: the Prelude and the Hymn. The prelude uses the plainchant "Pange Lingua" and "Vexilla Regis." The Hymn is divided into four parts and a recapitulation.

Holst exploits different types of meter in this work in order that sudden shifts of meter provoking rhythmic vitality. *Ostinato* patterns are persistently used: notably are the chordal *ostinato* and the descending six-note bass line. The wide use of syncopation and *hemiola* in the chorus parts as well as in the accompaniments making the work exciting. Holst also uses both tonality and modality in the work giving a special mystical color and flavor to the work. On occasions Holst combines chromatic progressions and bitonality, creating clusters of unresolved chords. The semi-chorus sings "Amen" in parallelism twenty-four times throughout the hymn, giving a sense an ethereal feeling.

路達的 *天下萬事都有定期* 再將今晚主題展示。他用平靜的態度正面地再次引導聽眾去默想生命的目的和真理。

佛漢威廉士較早期作品 *邁向未知之地* 於一九零七年首演。得到各方好評並藉此奠定他日後成為一位成熟的交響樂及合唱音樂作家的地位。在這作品佛漢威廉士採用威德民的詩詞，[你願否與我向未知之地邁進，那地無地圖或引導。] 曲詞同時反映出一個以人為本的世界觀並且有高尚和神祕的情操。佛漢威廉士音樂的處理可見他被布拉姆斯豐滿的和聲及冗長的旋律影響。在器樂的配搭上也可見到華格納的影子，尤以他使用銅管樂的手法。樂曲在嚴肅和靜寂中揭幕。隨即進入繁麗長句子的起伏處理。中段音樂進入高潮繼而引進一首聖詩的頌歌。此曲調與作者著名的聖詩眾聖歌十分相似。這也不足為奇因為佛漢威廉士常重用另一作品的素材。然後音樂再攀上另一高峰，歌詞大概意思：[我們衝破一切，在時空飄浮。我的心靈要作最後的裝備。我的喜樂在乎得著成全，要結成完滿的果子。]

在信徒而言，為主得著結成完滿果子確是人生的目的和意義也是我們在這作品完結時盼望聽眾領受的信息。但願今次音樂會能引導聽眾經歷一個屬靈的旅程，而且獲得一個正面且有意義的總結。願 神得著一切榮耀。

Rutter's *To Everything There is a Season* once again brings out the theme of the evening's program. It states in a calm and positive manner so that the audience is led to meditate on the truth of the life with a purpose.

Vaughan Williams' *Toward the Unknown Region* was one of the composer's earlier works, which premiered in 1907. It was so well received that it helped to launch his career as a mature symphonist and a composer for choral music. In this work Vaughan Williams uses Walt Whitman's text "Darest thou with me to walk into the unknown region where there is no map or guide." The music and text both portray a humanistic world-view and a touch of mysticism and nobility. In Vaughan Williams' treatment one would see traces of Brahms' richness of harmony and long melodies. In his orchestration, particularly in his use of the brass instruments, one also sees glimpses of Wagner. The music begins in a serene manner, though solemn. From there he goes into elaborate treatment of beautiful lines of melody. The music builds to a huge climax and then goes into a hymn-like anthem that is similar to his hymn "Sine Nomine." This is of no surprise because it has been Vaughan Williams' practice to use his own material in other compositions. The music soars to yet another new height when the text says, "Then we burst forth, we float in time and space, O soul, prepared for them, equal, equipt at last. O Joy! O fruit of all. Them to fulfill. O Soul."

It is our desire that the work ends on a resounding fulfillment of meaning and purpose of life for those who have faith in Christ and eternal hope for the future. This also brings the evening's concert to a positive and meaningful conclusion and an end of a spiritual journey for the audience. *Soli Deo Gloria*.

### Sanctus

Johann Sebastian Bach

Sanctus, sanctus, sanctus Dominus Deus Zebaoth;  
pleni sunt coeli et terra gloria ejus.

### Holy

Holy, holy, holy is the Lord, the God of hosts,  
all earth and heaven are full of His glory.

### 三聖文

聖哉，聖哉，聖哉，上主，萬軍之主！  
諸天及全地都充滿你榮耀。

### Let Thy Hand Be Strengthened

George Frideric Handel

(Coronation Anthem No. 4)

Let thy hand be strengthened,  
and thy right hand be exalted.  
Let justice and judgment be the preparation of thy seat!  
Let mercy and truth go before thy face!  
Allelujah.

### 願王的手力量加強

願王的手力量加強，  
你右手被高舉。  
願你寶座安設在公義與審判之上！  
願慈悲與真理擺在你面前！  
哈利路亞。

### F大調彌撒曲

Franz Schubert

#### (一) 前言

憂愁緊壓逼我靈，我當向誰求幫助？  
喜樂湧溢我心懷，試問誰願分享？  
天父，你是我唯一憂喜的傾訴對象，  
因你賜無盡喜悅，撫慰我的心靈。

#### (二) 榮耀頌

榮耀，榮耀歸於至高真神，  
天使歌唱在高天齊讚美。  
榮耀，榮耀歸於至高真神，  
地上民眾一同以愛唱和。  
我心充滿喜悅奇妙莫測，  
願向宇宙主宰獻上歌聲，榮耀歸於至高真神。

#### (三) 信經

聖經記載神創造天地，宇宙黑暗混沌，  
上主的靈運行其中，  
祂說「要有亮光！」各樣生物開始滋生，  
萬物靠祂造成。  
從此天地任何地方，讚美感謝升起。

#### (四) 奉獻頌

1. 生命之源創造萬有主，感謝祢賜福音恩光，  
身受鴻恩我無以圖報，唯願日夜感謝不盡。
2. 我眾蒙救贖因主大愛，願向祂獻上堅貞愛，  
永恒感恩愛滿溢我心，願在此向主全獻呈。

#### (五) 三聖文

1. 聖哉，聖哉，聖哉，神聖大主宰，昔在，今在，  
永在，永恒真生命，天地由祂掌管，來頌讚主名。
2. 聖哉，聖哉，聖哉，神聖大主宰，  
惟祂當受尊崇，惟祂受敬拜，聖哉，聖哉，  
聖哉，神聖大主宰。

#### (六) 主禱文

我們在地上父親啊，願人都尊祢為聖，  
願父國降臨，祢旨得成。  
日用飲食求賜我們，免我罪債如我免人債，  
不叫我們遇試探和兇惡，  
因為國度、權柄和榮耀，永遠都屬於你，阿們。

#### (七) 羔羊頌

救主我神我君王，求來與我親近，  
祢聖言宣示救恩，平安厚賜世人，  
上帝羔羊曾受苦，為救贖世人罪孽，  
求賜下永恒平安，使我身心成聖。

#### (八) 祝福頌

主，我心深處確信，祢已應允我禱告，  
我願被差作祢見證，向人傳揚祢偉大。  
無論何處何在，我知主必常與我同在。  
願各方成為祢聖殿，主內生活享榮美，  
願恩福臨我並我家，保守施恩到永恒，  
所有生活、工作、存留，隨主腳蹤不偏離。

All that hath life and breath praise ye the Lord,  
Shout to the Lord, Alleluia!  
Praise the Lord with joyful song,  
Sing to the Lord with thanksgiving, Alleluia, praise Him!  
Praise the Lord with joyful song, Alleluia!

All that hath life and breath praise ye the Lord,  
Shout to the Lord, Alleluia!  
All that hath life and breath praise ye the Lord,  
sing to the Lord a new-made song,  
praise His name, Alleluia.

Unto Thee, O Lord, have I made supplication,  
and cried unto the rock of my salvation;  
but Thou hast heard my voice,  
and renewed my weary spirit.

All that hath life and breath praise Him,  
Praise Him, alleluia,  
Praise to the Lord the Almighty the King of creation.  
O my soul praise Him for He is thy health and salvation.

All that hath life and breath praise ye the Lord,  
Praise the Lord with joyful song! Alleluia!  
All that hath life and breath praise ye the Lord,  
Shout to the Lord, Alleluia!  
Praise Him, laud Him, Alleluia!

凡有氣息的，當讚美耶和華，  
要向耶和華歡呼，哈利路亞！  
以樂歌讚美主，  
以感恩向祂歌唱，哈利路亞，讚美祂！  
以樂歌讚美主，哈利路亞！

凡有氣息的，當讚美耶和華，  
要向耶和華歡呼，哈利路亞！  
凡有氣息的，當讚美耶和華，  
向主唱新歌，  
讚美祂名，哈利路亞，！

主啊，我向你懇求，  
向我救恩的磐石呼喊；  
祢已垂聽我禱聲，  
且更新我疲倦心靈。

凡有氣息的，當讚美祂，讚美祂，  
哈利路亞！要向創造者全能的主歡呼，  
我的心啊，要讚美祂，因祂是祢健康及拯救。

凡有氣息的，當讚美耶和華，  
以樂歌讚美主，哈利路亞！  
凡有氣息的，當讚美耶和華，  
要向耶和華歡呼，哈利路亞！  
讚美祂！讚美祂！哈利路亞！

## O Savior, throw the heavens wide

## 救主求大開天門

Johannes Brahms

O Savior, throw the heavens wide;  
Come down with speed unto our side.  
Unbar the gates and let us in;  
Unbar what once was lock and pin.

As gentle dew from heaven, fall,  
Descend, O Lord, and cover all.  
Ye rain-clouds break, and torrents brings,  
Let Israel receive his king.

O Earth, in flow'r be seen!  
Let hill and dale be ever green.  
O Earth, bring forth one blossom rare,  
A Savior, from the meadow fair.

Here suffer we a heavy doom,  
Before us yawns the cheerless tomb.  
Ah, come, lead us with steady hand  
From exile to our native land.

So let us all be thanking Thee,  
For Thou hast ever set us free.  
So let us praise Thee o'er and o'er,  
From this time on and for evermore. Amen.

救主啊，求大開天門；  
速速下降至我等身旁。  
拔去那曾鎖上及壓住的柵欄門門，  
好讓我等進入。

主啊！如輕柔露水從天降，  
請臨在覆蓋萬物。  
祢掙脫雨雲，帶來奔流，  
讓以色列迎見他的王。

大地啊，花朵盛放！  
讓小山和山谷常青。  
大地啊，從那片遼闊的草地，  
帶來救主，那唯一珍貴的花。

我等在此遭受沉重的厄運，  
陰鬱的墳地在我等面前大大張開。  
啊，快來以祢可靠的手引領我眾離開這流亡之所，  
返回原居地。

故讓我眾向祢發出感恩，  
因祢已釋放我們。  
所以讓我眾不斷讚美祢，  
從今時直到永遠。阿們。



## Never, Weather-Beaten Sail

Never weather beaten sail more willing bent to shore,  
 Never tired pilgrim's limbs affected slumber more.  
 Than my wearied sprite now longs to fly out of my  
 troubled breast:  
 O come quickly, sweetest Lord, and take my soul to rest!

Ever blooming are the joys of Heaven's high Paradise,  
 cold age deafs not there our ears nor vapour dims our  
 eyes.

Glory there the sun outshines;  
 whose beams the blessed only see:  
 O come quickly, glorious Lord,  
 and raise my sprite to Thee!

## 一只經歷滄桑的帆船

不論被暴風雨擊打的帆何等迫切泊岸，  
 不論朝聖者疲倦的手和腿何等渴求靜止，  
 也永不及我疲憊的心靈希望脫離這憂慮不安的胸懷：  
 至愛的主，求祢快來，領我靈進入安息！

天國的樂園福樂長久興旺，  
 冷漠時代不能令人耳聾，  
 煙霧不能叫人看不清。

在那地榮耀比日頭更光；  
 其光唯有蒙福者可見：  
 榮耀的主，求祢快來，把我靈提升至祢跟前！

## Lord, Let Me Know Mine End

Lord, let me know mine end and the number of my days,  
 That I may be certified how long I have to live.  
 Thou hast made my days as it were a span long;  
 And mine age is as nothing, in respect of Thee,  
 and verily,  
 Every man living, every man is altogether vanity.

For man walketh in a vain shadow, And disquieteth himself  
 in vain,  
 he heapeth up riches and cannot tell who shall gather  
 them.

And now, Lord, what is my hope?  
 Truly my hope is even in Thee.  
 Deliver me from all mine offences,  
 And make me not a rebuke to the foolish.  
 I became dumb and opened not my mouth for it was  
 Thy doing.

Take Thy plague away from me,  
 I am even consumed by means of Thy heavy hand.  
 When Thou with rebukes dost chasten man for sin.  
 Thou makest his beauty to consume away,  
 like as it were a moth, fretting a garment;  
 Every man therefore is but vanity.

Hear my prayer, O Lord,  
 and with Thine ears consider my calling,  
 hold not Thy peace at my tears!  
 For I am a stranger with Thee and a sojourner;  
 as all my fathers were.  
 O spare me a little, that I may recover my strength before  
 I go hence and be no more seen.

## 主啊，讓我得知我的年日

主啊，讓我得知我的年日，  
 我的壽數幾何，叫我知道我的生命不長。  
 祢使我的年日窄如手掌；  
 我一生的年數，在祢面前如同無有，  
 各人最穩妥的時候，真是全然虛幻。

世人行動實係幻影，他們忙亂，真是枉然，積蓄財  
 寶，不知將來有誰收取。

主阿，如今我等甚麼呢？我的指望在乎祢。  
 求祢救我脫離一切的過犯，  
 不要使我受愚頑人的羞辱。  
 因我所遭遇的是出於祢我就默然不語。

求祢把你的責罰從我身上免去，  
 因祢手的責打，我便消滅。  
 祢因人的罪惡，懲罰他的時候，  
 叫他的笑容消滅，如衣被蟲所咬，  
 世人真是虛幻。

主阿，求祢聽我的禱告，  
 留心聽我的呼求，  
 我流淚，求祢不要靜默無聲！  
 因為我在祢面前是客旅，是寄居的，  
 像我列祖一般。  
 求祢寬容我，使我在去而不返之先，  
 可以力量復原。

O hearken Thou unto the voice of my calling,  
my King, and my God:  
for unto Thee will I make my prayer:

My voice shalt Thou hear betimes, O Lord:  
early in the morning will I direct my prayer unto Thee,  
and will look up.

我的王，我的神阿，  
求祢垂聽我呼求的聲音，  
因為我向祢祈禱。

主阿，早晨祢必聽我的聲音，  
早晨我必向陳明我的心意，  
並要做醒。

The Holy City

聖城

Stephen Adams

Last night I lay a-sleeping, There came a dream so fair,  
I stood in old Jerusalem, Beside the temple there.  
I heard the children singing, And ever as they sang,  
Me-thought the voice of Angels, From heav'n  
in answer rang:  
"Jerusalem, Jerusalem! Lift up your gates and sing;  
Hosanna in the highest, Hosanna to your King!"

And then me-thought my dream was chang'd,  
The streets no longer rang,  
Hush'd were the glad Hosannas, The little children sang.  
The sun grew dark with mystery,  
The morn was cold and chill,  
As the shadow of a cross arose, Upon a lonely hill.  
"Jerusalem, Jerusalem! Lift up your gates and sing;  
Hosanna in the highest, Hosanna to your King!"

And once again the scene was chang'd,  
New earth there seem'd to be,  
I saw the Holy City Beside the tide-less sea;  
The light of God was on its streets,  
The gates were open wide,  
And all who would might enter, And no one was denied.  
No need of moon or stars by night,  
Or sun to shine by day,  
It was the new Jerusalem That would not pass away.  
Jerusalem! Jerusalem! Sing, for the night is o'er,  
Hosanna in the highest, Hosanna forever more!

昨夜我在睡夢中，做了一個美夢，  
我站在舊耶路撒冷，在聖殿的旁邊，  
我聽見孩童歡唱，歌聲四處洋溢，  
彷彿天使的歌聲，自天悠揚響應：  
「耶路撒冷，耶路撒冷，眾城門齊歡唱，和撒那在  
至高處，和撒那歸君王！」

隨後忽然夢境轉變，  
街道寂靜無聲，  
不再聽見孩童聲歡唱著和散那，  
太陽忽然暗淡無光，清晨寒冷刺骨，  
十字架陰影顯現，孤立寂寞山上。  
「耶路撒冷，耶路撒冷，抬起城門並高聲唱：和撒  
那在至高處！和撒那歸君王！」

又一次夢境轉變，新天新地驟現，  
我看到天上聖城，在寧靜的海邊；  
神榮光照耀街道，城門大大敞開，  
願意的人都可來，無人被拒於外。

黑夜不需月亮星辰，白日不需陽光，  
那就是新耶路撒冷，永遠堅立長存！  
耶路撒冷，耶路撒冷，歡唱長夜已盡，和撒那在至  
高處！和撒那直到永遠！

Set Down, Servant!

僕人，稍安無燥

Arranged by Robert Shaw

"Set down, servant!" "I cain' set down."  
"Set down, servant!" "I cain' set down."  
"Set down, servant!"  
"I cain' set down. My soul's so happy dat I cain' set down!"

"My Lawd, you know dat you promise' me,  
Promise' me a long white robe An' a pair of shoes."  
"Go yonder angel, Fetch me a pair of shoes.  
Place dem on a my servant's feet.  
Now servant you set down."

"Set down, servant!" "I cain' set down."  
"Set down, servant!" "I cain' set down."  
"Set down, servant!"  
"I cain' set down. My soul's so happy dat I cain' set down!"

"My Lawd, you know dat you promise' me,  
Promise' me a long white robe An' a golden waist-band."  
"Go yonder angel, Fetch me a golden waist-band,  
Place it roun' a my servant's waist.  
Now servant you set down."

"Set down, servant!" "I cain' set down."  
"Set down, servant!" "I cain' set down."  
"Set down, servant!"  
"I cain' set down. My soul's so happy dat I cain' set down!"

「僕人，安靜！」「我沒法安靜。」  
「僕人，安靜！」「我沒法安靜。」  
「僕人，安靜！」  
「我沒法安靜。我心靈實太高興，故沒法安靜！」

「我的主啊，祢曾應允我  
賜我白長袍和一雙鞋。」  
「天使快去那邊，給我找來一雙鞋，  
穿在我僕人的腳上。  
僕人你現在安靜。」

「僕人，安靜！」「我沒法安靜。」  
「僕人，安靜！」「我沒法安靜。」  
「僕人，安靜！」「我沒法安靜。」  
我心靈實太高興，故沒法安靜！」

「我的主啊，祢曾應允我  
賜我白長袍和金腰帶。」  
「天使快去那邊，給我找來金腰帶，  
圍在我僕人的腰上。  
僕人你現在安靜。」

「僕人，安靜！」「我沒法安靜。」  
「僕人，安靜！」「我沒法安靜。」  
「僕人，安靜！」「我沒法安靜。」  
我心靈實太高興，故沒法安靜！」

From the 'Acts of St John'  
(Prelude)

Vexilla regis prodeunt  
Fulget Crucis mysterium  
Quo carne carnis Conditor  
Suspensus est patibulo

Pangelingua gloriosi  
praelium certaminis  
et super crucis trophaeum  
Die triumphum nobilem  
Qualiter redemptor orbis  
Immolatus vicerit,  
Amen.

The banners of the king advance on their way:  
the mystery of the cross glows with splendour.  
The body [of Christ established in the form of  
flesh hangs on the gibbet.

Tell, my tongue, the glorious battle  
of the struggle,  
and, with the trophy high upon the cross,  
speak of the noble triumph:  
how the redeemer of the world,  
himself a victim, was victorious.  
Amen.

(前奏)

王的旗幟正前進：  
十字架奧秘閃爍輝煌，  
基督以肉身樣式被掛在行刑架上。

帶著那高掛在十字架上的  
勝利紀念碑，  
我舌頭要述說這輝煌的  
掙扎奮戰，  
並談論這崇高的大勝利：  
這普世救主如何親身以  
受害者身份獲勝。  
阿們。

HYMN

頌歌

Glory to Thee, Father!  
Glory to Thee, Word!  
Glory to Thee, O Grace!  
Glory to Thee, Holy Spirit!  
Glory to Thy Glory!

We praise Thee, O Father;  
We give thanks to Thee, O shadow-less light; Amen.  
Fain would I be saved, And fain would I save.  
Fain would I be released, And fain would I release.  
Fain would I be pierced, And fain would I pierce.  
Fain would I be borne, Fain would I bear.  
Fain would I eat, Fain would I be eaten.  
Fain would I hearken, fain would I be heard.  
Fain would I be cleansed, Fain would I cleanse.  
I am Mind of All! Fain would I be known.  
Divine Grace is dancing.

Fain would I pipe for you. Dance ye all! Amen.  
Fain would I lament, Mourn ye all! Amen.

The Heav'nly Spheres make music for us.  
The Holy Twelve dance with us.  
All things join in the dance!  
Ye who dance not, know not what we are knowing.  
Fain would I flee, and fain would I remain.  
Fain would I be ordered, And fain would I set in order.  
Fain would I be in-folded, Fain would I in-fold.  
I have no home; In all I am dwelling.  
I have no resting place; I have the earth.  
I have no temple; And I have Heav'n.

To you who gaze, a lamp am I.  
To you that know, a mirror:  
To you who knock, a door am I.  
To you who fare, the way. Amen.

Give ye heed unto my dancing;  
In me who speak, behold yourselves;  
And beholding what I do, keep silence on my mysteries.  
Divine ye in dancing what I shall do;  
For yours is the passion of man that I go to endure.

Ye could not know at all what thing ye endure,  
had not the Father sent me to you as a Word.  
Beholding what I suffer, ye know me as the Sufferer.  
And when ye had beheld it, ye were not unmoved;

榮耀歸於祢，天父！  
榮耀歸於祢，真道！  
榮耀歸於祢，恩典！  
榮耀歸於祢，聖靈！  
榮耀歸於祢的榮耀！

我們同心讚美祢，天父；  
我們稱謝祢，全然真光；阿們。  
我樂意蒙拯救，也樂意拯救。  
我樂意被釋放，也樂意釋放。  
我樂意被刺穿，也樂意刺穿。  
我樂意被背負，也樂意忍受。  
我樂意進食，也樂意被吃掉。  
我樂意傾聽，也樂意被傾聽。  
我樂意得潔淨，也樂意潔淨。  
我是萬事之首！我樂意被人認識。  
神聖恩典正舞動中。

我樂意為你們吹笛，你們一同跳舞吧！  
我樂意為你們哀哭，你們一同哀慟吧！阿們。

宇宙為我們奏樂。  
聖徒與我們共舞。  
萬物齊來起舞！  
不共舞者不能知曉我們所知道的。  
我樂意逃離，也樂意留下。  
我樂意聽從命令，也樂意發出指令。  
我樂意被懷抱，也樂意懷抱。  
我沒有居所；我住在萬物裡面。  
我沒有安息處；我擁有大地。  
我沒有殿宇；因我擁有天國。

我是仰望者的燈。  
我是尋問者的鏡。  
我是敲門者的門。  
我是旅行者的道路。阿們。

留心我的舞蹈；  
向我說話者請你們自己看；  
看看我的作為，在我的奧秘事上不要作聲。  
你要以舞蹈預言我將要成就的事；  
為你我將忍受人類的苦難。

若不是父差我來道成肉身，  
你不能知曉我所忍受的。  
看我所遭受的苦，你便明白我是受難者。  
當你看見這些，你不會無動於衷；



But rather were ye whirled along,  
ye were kindled to be wise.  
Had ye known how to suffer;  
ye would know how to suffer no more,  
Learn, and ye shall overcome.  
Behold in me a couch: rest on me!

When I am gone, ye shall know who I am;  
For I am in no wise that which now I seem.  
When ye are come to me, then shall ye know:  
what ye know not, will I myself teach you.

Fain would I move to the music of holy souls!  
Know in me the word of wisdom!  
And with me cry again: Glory to Thee, Father!  
Glory to Thee, Word!  
Glory to Thee, Holy Spirit! Amen.

反倒過來，你會一塊兒旋轉，  
你的智慧被激發起來。  
假若你知道如何忍受痛苦，  
你將知道如何不再需要忍受。  
努力學習，你便可以得勝。  
看呀，臥榻在我裡面：到我這裡來安息吧！

我離去後，你便知曉我是誰；  
我並不是現在看來好像的模樣。  
當你就近我 你會知道：我將教導你認識你所不知道的。

我樂意隨著聖徒靈魂發出的音樂而起舞！  
在我裡面你可以找到智慧的道！  
與我同來再次呼喊：  
榮耀歸於祢，天父！榮耀歸於祢，真道！  
榮耀歸於祢，聖靈！阿們。

**To Every Thing There Is A Season**

**天下萬事都有定期**

John Rutter

To everything there is a season, and a time to every  
purpose under the heaven:  
A time to be born, and a time to die;  
A time to plant, and a time to pluck up that which is  
planted;

To everything there is a season, and a time to every  
purpose under the heaven:  
A time to kill, and a time to heal;  
A time to break down, and a time to build up;  
A time to weep, and a time to laugh;  
A time to mourn, and a time to dance;  
A time to cast away stones, and a time to gather stones  
together;  
A time to embrace, and a time to refrain from embracing;  
A time to get, and a time to lose;  
A time to keep, and a time to cast away;  
A time to rend, and a time to sew;  
A time to keep silence, and a time to speak;

To everything there is a season, and a time to every  
purpose under the heaven:  
A time to love, and a time to hate;  
A time of war, and a time of peace.

凡事都有定期，天下萬務都有定時：  
生有時、死有時；  
栽種有時、拔出所栽種的也有時；

凡事都有定期，天下萬務都有定時；  
殺戮有時、醫治有時；  
拆毀有時、建造有時；  
哭有時、笑有時；  
哀慟有時、跳舞有時；  
拋擲石頭有時、堆聚石頭有時；  
懷抱有時、不懷抱有時；  
尋找有時、失落有時；  
保守有時、捨棄有時；  
撕裂有時、縫補有時；  
靜默有時、言語有時；

凡事都有定期，  
天下萬務都有定時：  
喜愛有時、恨惡有時；  
爭戰有時、和好有時。

**Toward the Unknown Region**

**邁向未知之地**

R. Vaughan Williams

Darest thou now O soul,  
Walk out with me toward the unknown region,  
Where neither ground is for the feet nor any path to  
follow?

No map there, nor guide,  
Nor voice sounding, nor touch of human hand,  
Nor face with blooming flesh, nor lips, nor eyes, are in  
that land.

I know it not O soul,  
Nor dost thou, all is a blank before us,  
All waits undreamed of in that region, that inaccessible  
land.

Till when the ties loosen,  
All but the ties eternal, time and space,  
Nor darkness, gravitation, sense, nor any bounds bounding  
us.

Then we burst forth, we float,  
In time and space O soul, prepared for them,  
Equal, equipt at last, O joy! O fruit of all!  
them to fulfil O soul.

我的靈魂啊，你願否  
與我一同邁向未知之地嗎？  
在那裡沒有可踏之地或可隨從之路徑。

那裏沒有地圖、沒有引導，  
沒有人聲、沒有人手可接觸，  
沒有日漸豐滿的臉頰、沒有嘴唇、沒有眼睛。

靈魂啊，我和你都不知曉，  
前面那一片的空白，  
一切人夢想不到的，在那地——那人難以  
接近之地，等待著我們。

直等到眾束縛解開，唯獨永恆、時間、空間之索  
尚存留，黑暗、重力、感官及任何束縛皆不能細綁  
我們。

我的靈魂啊，快來預備，那時我等掙脫向前衝，  
在時間空間中漂浮，預備迎見那一切，  
歡樂啊！眾生之果實啊！  
靈魂啊，最終這些都公平地實現了。



# 董事會

## Board of Directors

<b>主席</b> <b>Chairman</b>	王永強 Wong Wing Keung, Patrick			
<b>副主席</b> <b>Vice Chairman</b>	龍維欣牧師 Rev. Dennis Loong			
<b>財政</b> <b>Treasurer</b>	何金秀莉 Ho Kam Sau Li			
<b>秘書</b> <b>Secretary</b>	徐玉英 Joyce Tsui Yuk Ying			
<b>董事</b> <b>Directors</b>	招梁碧冕 Chiu Leung Pik Min	陳肇春 Chan Siu Chun	葉成芝 Ip Seng Chi	劉美群 Lau Mei Kwan
<b>團牧</b> <b>Chaplain</b>	張慕鎧牧師 Rev. James Mo Oi Cheung			
<b>音樂總監及指揮</b> <b>Music Director &amp; Conductor</b>	張美萍 Dorothy Cheung			
<b>伴奏</b> <b>Accompanist</b>	吳亦兒 Emily Ng Yik Yee			
<b>顧問</b> <b>Consultants</b>	鄭棣聲 Cheng Tai Sing	張毓君 Andrew Cheung	費明儀 Barbara Fei	羅炳良 Daniel Law
	凌金園 Margaret Ling	滕近輝牧師 Rev. Philip Teng	黃炳禮 Wong Ping Lai	楊伯倫 Yeung Pak Lun, David

# 三十一周年音樂會籌備委員會

## The 31st Annual Concert Committee

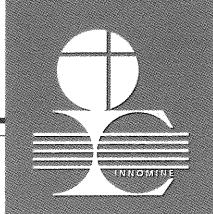
<b>主席</b> <b>Chairman</b>	陳肇春 Chan Siu Chun	
<b>財政</b> <b>Treasurer</b>	黃麗蓮 Wong Lai Lin, Lilian	
<b>文書</b> <b>Secretary</b>	陳綺雯 Amy Chan	
<b>票務</b> <b>Ticketing</b>	鄭偉良 Cheng Wai Leung	張瑜 Cheung Yu, Judy
<b>贊助及廣告</b> <b>Advertising</b>	鄭偉良 Cheng Wai Leung	霍淑嫻 Fok Suk Han, Wendy
<b>場刊</b> <b>Publishing</b>	陳綺雯 Amy Chan	
<b>翻譯</b> <b>Translators</b>	麥美蓮 Mak Mei Lin	
<b>總務</b> <b>General Managers</b>	余麗梅 Lu Lai Mui, Rebekah	潘震宇 Poon, Terence Chun Yu
<b>舞台監督</b> <b>Stage Manager</b>	許秋玲 Alison Leung	楊啟富 Yeung Kai Fu
<b>場務</b> <b>Stage Affairs</b>	梅希樂 Zeta Mui	潘頌欣 Poon Chung Yan
<b>攝影</b> <b>Photographer</b>	黃國榮 Wong Kwok Wing	

## Executive Committee 2007

鄭偉良  
Cheng Wai Leung

## Innomine Chorale

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### 基本合唱團員資格：

本團乃不分宗派之基督教歌詠團，歡迎：

1. 信仰純正，重生得救，有事奉心志之基督徒及
2. 具歌唱才能或演奏樂器才能者及
3. 具良好視唱能力與節奏感者

### 參加辦法：

填妥下列報名表，郵寄：

「九龍尖沙咀郵箱90878號，欣樂詠團收」

本團將個別通知約見並安排試音

姓名：(中) \_\_\_\_\_ (英) \_\_\_\_\_

性別： \_\_\_\_\_ 年齡： \_\_\_\_\_ 出生日期： \_\_\_\_\_

住址： \_\_\_\_\_ 電話： \_\_\_\_\_

通訊地址： \_\_\_\_\_ 電話： \_\_\_\_\_

所屬教會： \_\_\_\_\_ 教會負責人姓名： \_\_\_\_\_

教會地址： \_\_\_\_\_ 電話： \_\_\_\_\_

加入教會日期： \_\_\_\_\_

曾否參加詩班 / 合唱團： \_\_\_\_\_ 年數： \_\_\_\_\_

所唱聲部： \_\_\_\_\_

曾否學習樂器： \_\_\_\_\_ 年數： \_\_\_\_\_

所奏樂器： \_\_\_\_\_ 年數： \_\_\_\_\_

其他專長： \_\_\_\_\_ 介紹人： \_\_\_\_\_

申請人簽名： \_\_\_\_\_ 日期： \_\_\_\_\_

本團歡迎有不同才能之人士 (如：行政、攝影、燈光、音響、舞台指揮.....等) 加入為會員  
(練習地點：九龍亞皆老街206號九龍城浸信會)

## 欣樂詠團歡迎各教會與機構 邀請主持聖樂佈道會或音樂演出

如欲邀請本團前往主領 / 參加聖樂聚會，請填寫以下表格，或來函洽商。通訊處：九龍尖沙咀郵箱90878號

教會名稱 / 機構： \_\_\_\_\_ 主任牧師 / 負責人： \_\_\_\_\_

地址： \_\_\_\_\_ 電話： \_\_\_\_\_

聚會性質： \_\_\_\_\_

日期： \_\_\_\_\_ 時間： \_\_\_\_\_

接洽人姓名： \_\_\_\_\_ 電話： \_\_\_\_\_

簽名： \_\_\_\_\_ 日期： \_\_\_\_\_