



32nd Annual Concert
三十二周年音樂會



鳴謝

acknowledgement

香港大會堂

九龍城浸信會

香港聖樂服務社

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場地規則

house rules

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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。

場地經理

徐秀妍

高級經理（香港大會堂）

電話：2921 2836 圖文傳真：2877 0353

Dear Patrons,

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Thank you for your co-operation.

Venue Management

Ms Shirley TSUI

Senior Manager (City Hall)

Tel: 2921 2836 Fax: 2877 0353

前言

foreword

王永強

“普天下當向耶和華歡呼，你們當樂意事奉耶和華，當來向他歌唱。”
(詩篇100:1-2)

今晚又是欣樂詠團與眾教會聖樂愛好者、事奉者一年一度的感恩讚美會。是上帝的恩典、保守，也是詠團一直持守的異象，各成員的努力，詠團現今蒙主使用已32年，這份堅持在現今社會確是十分難得。

過去一年，香港面對眾多挑戰，但我們也一同經歷上帝恩典。2007年中國經濟高速發展也帶動了香港的經濟及個人財富，樓價回升甚至已超越97年的高峰，天價豪宅更屢創世界記錄，然而今年經濟逆轉，美國次按危機禍延全球，香港當難倖免，才幾年前的通縮一下就變成高通脹，叫普羅大眾的生活更為艱難。加上春節國內的特大雪災，造成重大人命及經濟損失，流感危機

揮之不去，更提醒我們人生變幻無常，只當依靠大能的上帝，今天我們在主內仍享平安，定當向上帝感恩讚美。

華里克牧師在“標杆人生”中提醒信徒實踐敬拜生活，因為敬拜並非侷限於教會聚會的時段，乃是常存於信徒的生活中，信徒要實踐敬拜人生，向上帝獻上常常的感恩，讚美，更是敬拜生活中重要部份。欣樂詠團音樂總監張美萍博士多年帶領詠團，讓詠團一直維持極高的聖樂水平，不受現代敬拜模式轉變的影響，堅持向上帝獻上的都是上佳的、最好的。正如詩篇及啟示錄的提醒“你們要向耶和華唱新歌”(詩篇96:1)，“他們唱新歌，說…。但願頌讚、尊貴、榮耀、權勢，都歸給坐寶座的和羔羊，直到永永遠遠”(啟示錄5:9-14)。誠然，我們要向耶和華唱「新歌」，是上好的，是特意的，也是上帝配得的。

詠團成員32年來一直忠心，持守這有意義的事奉，在現今急功近利，講求即時成果的世代，更是難能可貴。

適逢2008年奧運盛事歷史性八月份在首都北京舉行，中國更成為世界焦點，全球華人都深感榮幸，我們祈求上帝保守奧運並祝福中國，更盼望奧運讓中國進一步向世界展示更好的明天，作為基督徒，我們更盼望在中國有更多分享福音的機會。八月份欣樂詠團與九龍城浸信會詩班亦將前往中國進行每年的國內聖樂交流及短宣，不但有分享福音的機會，亦向國內信徒推廣高水平聖樂，這是十分有意義的事奉，也歡迎有同一異象的兄弟加入我們的事奉行列。

今天晚上就讓詠團與會眾同心向上帝獻上讚美，一同向上帝唱新歌，高唱哈利路亞，榮耀歸主。

Wong, Wing Keung Patrick

“Shout for joy to the LORD, all the earth. Worship the LORD with gladness; come before him with joyful songs.” (Psalm 100: 1-2)

Tonight is again an occasion for Innomine Chorale, together with the sacred music lovers from all churches, to give thanks and offer praise to our Lord. Surely this is also a display of God's grace, the tenacity of the choir to uphold its mission and the concerted effort of its members. The choir has been serving God for 32 years and such perseverance is not commonly seen in today's society.

Last year, Hong Kong was faced with lots of challenges but we could still experience the grace of God. In 2007 the rapid economic growth in China also boosted the economy of Hong Kong as well as the wealth of its people. The property prices soared to a level even higher than the peak in 1997. The incredibly high prices of deluxe housing continuously broke the world records. But then there is a downturn in the economy this year. The subprime mortgage crisis in the US affects the whole world and Hong Kong is of no exception. The deflation of a year ago now turns into the high inflation, which results in the hardship of the lives of the general public. On top of all these is the snow storm in mainland China during Lunar New Year when there was a great loss in human lives and economy. Furthermore, under the threat of flu outbreak, we are more aware of the uncertainty of life. Hence we should put the trust on our mighty God. We should all then come together to give thanks and offer praise to God since today we can still enjoy the peace in Christ.

In his book of Purpose Driven Life, Rev. Rick Warren points out that worship is the first purpose of our life. Worship is not limited to the moments of gathering inside the church. It should take priority over everything else in our life. Giving thanks and offering praise is an important part of worship. Innomine Chorale, led by its music director Dr. Dorothy Cheung, has maintained a high standard in performing quality sacred music. Believing that God deserves our greatest respect, the choir insists on choosing the best and keeps itself away from the influence of faddish approaches to worship patterns in recent years. As what the books of Psalm and Revelation in the Bible say, “Sing to the LORD a new song.” (Psalm 96: 1); “And they sang a new song... To him who sits on the throne and to the Lamb be praise and honor and glory and power, forever and ever!” (Revelation 5: 9-14). Surely, what we sing to the Lord is a new song, which is the best that we can do, for God is worthy of it. The perseverance of the choir members to serve faithfully in the last 32 years is not easy to find, especially in the era emphasizing instant culture and immediate gains.

Since the historical event of 2008 Olympics is going to be held in Beijing, China becomes the focus of the whole world and all Chinese take pride on it. May God bless the Olympics and China so that it could show its good prospects through the Olympics. As Christians, we do hope there will be more chances to share the gospel in the mainland. In the coming August, Innomine Chorale, along with Kowloon Baptist Church choir, is visiting China again for its annual sacred music exchange programme and short-term missionary trip. Not only will there be opportunities to share the love of God, the choir can also promote quality sacred music to the mainland Christians. This is a precious chance to serve the Lord and therefore all brothers and sisters with the same mission are welcome to join us.

Tonight let us give thanks to our God in one heart and sing a new song to the Lord with one voice - Hallelujah, Glory to God.

溫州之行

trip to Wenzhou

陳肇春

去年八月中旬的炎炎夏日，欣樂詠團與九龍城浸信會詩班、樂隊及手鈴隊一同前往溫州及杭州舉行聖樂交流會。

當第一天抵達溫州後，稍休息，便要從酒店步行至城西堂。那天的天氣不是很好，但感謝神！卻沒有下雨，不至令我們的制服弄濕了，及拖著大小不同的樂器、墊子，音響器材等的弟兄們走路狼狽不堪。

抵達城西堂後，弟兄姊妹先要搬這搬那，弄好詩班台及樂隊、手鈴隊的位置後，才開始綵排。

不久，聚會開始了，外面正下著大雨，但大雨並沒有攔阻人敬拜神的心，只見台下整個禮堂都坐滿了人，相信大家都是有一顆極渴慕神的心，甚至在教堂門外也站著撐著傘的人，他們都被詩歌吸引著，而停住腳步聆聽呢！

當我們站在台上獻詩時，雖然頗擠逼，有點透不過氣來，甚至翻譜也不大容易，但我們都願意在台上獻上讚美的祭：「我們愛，因為神先愛我們，我們因你得永生，幫助我學習行你旨意，學像主你愛。」

我們很感謝神，讓我們有機會一連四天在溫州事奉神，但我們的事奉，比起主耶穌在十字架上的愛，真的算不得甚麼啊！

Chan Siu Chun

During the hot summer of August last year, Innomine Chorale and the choir of Kowloon City Baptist Church with its orchestra and hand bell team went together to Wenzhou and Hangzhou for sacred music exchange programme.

On the first day, after having arrived in Wenzhou and taken a short rest, we then had to walk from the hotel to Chengxi Church. Thanks to God, although the weather was unstable, there was no rain and thus we were free from the trouble of having our uniform soaked through or difficulty in dragging huge-sized musical instruments and other equipment along the wet roads.

Immediately after we had got there, the members had to quickly move the furniture to set up the stage for the choir, the orchestra and the hand bell team before the rehearsal.

Not long after, the programme started. Though it started raining heavily outside, such an adverse condition didn't put off the ones with the heart to worship God. The hall was soon filled up by the crowd. Surely all of them must be longing to hear about God. Though holding the umbrellas, the passers-by were willing to stop and stood outside the gate of the church to listen to the hymns!

When we stepped onto the choir stand to sing, it was really hard for us to breathe or turn the pages of the musical score. However, we felt the urge to pay tribute to our Lord - 'We love because God first loved us. Because of you, we have eternal life. Teach us to follow your will and to love as you, our Lord, do.'

Thanks to our God for giving us a chance to serve Him in Wenzhou for four days. Compared to the love of Jesus on the cross, our work is nothing!

欣樂詠團簡介

Innomine Chorale - a brief introduction



欣樂詠團乃為非牟利之基督教團體，以音樂傳揚福音，主辦音樂會，提倡及促進教會音樂為目標。詠團於1977年成立，稱為「欣樂詠團」表示基督徒在主裡有歡喜快樂。拉丁文「Innomine」即為「奉主名」之意，以寓本團乃為「奉主名」而成立之詠團。

本團成立至今已有一百零二年，除了每年均有機會在本港各教會、機構等主領佈道會及推廣聖樂之事奉外，更於1980年始，隔年遠赴海外：台灣、星加坡、馬來西亞、菲律賓、印尼及泰國等地主領聖樂佈道會。近十多年來，每年八月均與九龍城浸信會詩班聯合，前往中國各地探訪教會，並作聖樂交流。

詠團一切經費除了蒙各教會弟兄姊妹奉獻、周年音樂會收入外，其餘則由團員負責分擔。

*I*nnomine Chorale is a non-profit making Christian organization, with a mission to spread the gospel through music and promote church music through concerts. Founded in 1977, the choir was named Innomine Chorale, implying that Christians rejoice in God. The Latin word INNOMINE means "In the name of the Lord", which indicates that the choir was established in the name of the Lord.

The choir has been set up for 32 years. Apart from gospel and sacred music promotion work in local churches or organizations, Innomine Chorale has taken part in overseas evangelical meetings in Taiwan, Singapore, Malaysia, the Philippines, Indonesia and Thailand ever since 1980. For the past ten years or so, the group has teamed up with the choir of Kowloon City Baptist Church and made visits to churches in different provinces of Mainland China in August every year.

The choir is funded by the donations from believers in Hong Kong churches, the annual concerts and its choir members.

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鋼琴科主任)學習鋼琴教授法，專門天才兒童、小組教授法。一年後獲得音樂碩士並同時被邀為Mu Phi Epsilon及Pi Kappa Lambda兩美國榮譽音樂協會會員，繼而被邀留校於鋼琴系初中組任教五年，期間在美國芝城教會擔任風琴師及詩班指揮十多年，又曾參加名指揮家Robert Shaw及Margaret Hillis主辦的合唱指揮研習班、鋼琴家Victor Babin的大師班、伴奏家Gerald Moore及聲樂家Lotte Lehman合辦的伴奏大師班。

深感神所賜音樂恩賜，應專心從事聖樂工作，於是隨夫婿張慕皚博士往西南浸信會神學院深造。選修了一年的聖樂博士課程。(跟隨Robert Burton) 深造指揮法及選修管風琴。在院期間，兼任和聲學、樂理及鋼琴科助教，及專任聖樂院的聲樂科伴奏。隨後與夫婿往加拿大神學院事奉，任教聖樂科，同時繼續在教會詩班任指揮及其他事奉。

1980年，回港事奉，自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」，及雅譚合唱團之客席指揮，演出路達之「安魂曲」。曾擔任香港小交響樂團、香港聖樂團及本團聯合之世界首演作品「朝聖者」之指揮。

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

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

伴奏簡介

accompanists

潘德 Poon Tak ♪ 風琴伴奏 Organist



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

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

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

潘德於一九八四年被選委任為皇家音樂學院院士。

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

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

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

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

吳亦兒 Ng Yik Yee ♪ 鋼琴伴奏 Pianist

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。



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

guest artists

陳國超 Chan Kwok Chiu ~ 長笛 Flute



陳國超在中學時期開始學習長笛，並屢次於香港校際音樂節中獲獎。一九八零年獲香港賽馬會音樂獎學金，入讀香港音樂學院(香港演藝學院音樂系前身)，師隨長笛演奏家衛庭新(Timothy Wilson)，並於八四年以優異成績畢業，同年更應香港電台之邀請作現場直播之獨奏音樂會。

一九八五至八六年，陳國超留學於維也納，並隨長笛家哈素(Frau Hausl)習笛。一九八八年，陳國超贏得香港青年管絃樂手大賽季軍，並獲得木管樂組之第一名。

一九九零年，陳國超被邀請為香港小交響樂團之成立音樂會作獨奏嘉賓，演出莫扎特之D大調長笛協奏曲，大獲好評，自此他便擔任樂團之首席及獨奏家直至他到九七年移居加拿大為止。

二零零五年，陳國超返回香港，他隨即再活躍於香港樂壇，經常與不同之樂團及樂手合作，參予不同類型之音樂演出。除演奏外，他更致力於教學，現分別於本港多間中小學及香港中文大學任教。

Chan Kwok Chiu began his flute lesson in his secondary school years, and had won numerous awards at the Hong Kong Schools Music Festival. He won the Hong Kong Jockey Club Music Scholarship in 1980, which enabled him to study at the Hong Kong conservatory of Music (the former music department of HKAPA) under the instruction of Timothy Wilson. He graduated from the conservatory of Music with distinction in 1984. In the same year, he was invited to give a live broadcasting solo recital by the RTHK Radio 4.

In 1985, Chan Kwok Chiu furthered his study in Vienna where he studied the flute with Frau Hausl. He was the 2nd runner-up and the best in the Wind section at the Hong Kong Young Instrumentalist competition in 1988.

In 1990, He was invited to play the Mozart flute concerto in D with the HK Sinfonietta at their inaugural concert, and it was very successful. He also became the principal flute and also concert soloist in the orchestra since then until he emigrated to Canada in 1997.

He returned to HK in 2005, and immediately he is being active in teaching and performing again. He gives solo and chamber performances regularly with different musicians and groups. He also teaches flute in different schools including the Chinese University of Hong Kong.



出生於香港的花腔女高音梁靜宜，她的演唱被費明儀女士稱讚：「樂句掌握細膩，連貫。傳達出歌詞中蘊含的詩意和深情。」在維也納國際音樂研討會中，史密德教授形容她的演出：「引人注目，優美和華麗的歌聲，富高尚音樂感的演繹。」

她有豐富本地和海外演出經驗，除多次舉行獨唱音樂會外，亦與多個著名樂團及合唱團合作，曾擔任〈巴赫—聖母頌〉、〈韓德爾神劇—彌賽亞、馬卡布斯的猶大〉、〈海頓—納爾遜彌撒曲〉、〈貝多芬—合唱幻想曲、第九交響曲〉、〈布拉姆斯—安魂曲〉、〈約翰路特—安魂曲〉、〈西門巴伯—祁克果的禱告〉、〈布朗克—榮耀頌〉……。等曲目的獨唱部份。她曾多次參與海外交流，屢獲殊榮。

例如「比利時國際音樂節」和「薩爾茲堡國際音樂節」。零五年夏天參與『奧地利國際音樂節』，應邀於華德斯古堡和奧登斯坦古堡作公開演出，並獲頒授“優勝者2005”。零六年八月出席維也納國際音樂研討會，榮獲“德希拿教授比賽”第二名，並應邀於海頓記念音樂廳、維也納國立音樂學院和貝森朵夫音樂廳公開演出。

她先後跟隨馮慧芳女士、羅乃新女士和安達秀子女士學習鋼琴；程雅南女士、鄭慧芊女士、麥志成先生、聶明康先生、施希伯博士、雅倫范莉女士和沙利奧教授學習聲樂。他們的教導，愛護和薰陶成就她今天的音樂事業。她具香港浸會大學學士學位、演藝學院專業文憑、英國聖三一音樂學院表演文憑和院士文憑。現在，是香港浸會大學、香港中文大學和香港教育學院聲樂講師。此外，為多間大學和團體主持大師班、聲樂講座，例如香港音樂事務處、臺北市立教育大學、香港教育學院等等。於本年三月在文化中心音樂廳，為巴羅克音樂教育音樂會作聲樂示範。她更經常被邀請作歌唱比賽評判。她熱心推廣古典音樂，經常籌備音樂會，供年輕音樂家演出機會。

A colouratura soprano was born in Hong Kong. Her performance was proclaimed by Miss Barbara FEI (BBS) "Jeffie sings with flowing and delicate control, expressing poetics and lyrical emotion." Professor Kurt SCHMID wrote "Noticeable beautiful and sonorous voice, with highly musical interpretation" after her performance in the Vienna International Music Seminar.

She frequently performs in public concerts in Hong Kong and overseas. She has also performed with many famous Orchestras and Chorus as a soloist. The repertoire includes Bach's Magnificent, Handel's Messiah and Judas Macca-baeus, Haydn's Imperial 'Nelson' Mass, Beethoven's Choral Fantasy & Symphony No. 9, Brahms's Ein deutsches Requiem, John Rutter's Requiem, Samuel Barber's Prayers of Kierkegaard, Francis Poulenc's Gloria and so on. Also, she participated oversea music festivals, such as the Belgium International Music Festival and Internationale Sommerakademie Universität Mozarteum Salzburg. On the other hand, she was invited to perform in Schloss Waldreichs and Schloss Ottenstein by Allegro-Vivo Internationales Kammermusik Festival Austria and awarded "Preisträger 2005". In August 2006, she contributed the Wiener Musik Seminar and performed in Haydn-Geburtshaus, University of Music and Bösendorfer Hall in Vienna. She awarded the 2nd prize of the "Prof. Dichler Competition" in the same event.

She was taught, cherished and edified by her piano teachers Miss Winter FUNG, Miss Nancy LOO and Miss Hideko Adachi; her vocal teachers, Miss Anna CHENG, Miss Anne CHENG, Mr. MAK Chi-shing, Mr. Michael Rippon, Professor Arlis Hiebert, Miss Ellen Van Lier and Professor Wally Salio. She obtained a Bachelor's Degree of Arts in music at Hong Kong Baptist University, Professional Diploma at Hong Kong Academy for Performing Arts, L.T.C.L. Performance Diploma and F.T.C.L., a Fellowship of the Trinity College of Music, London. Now, she is appointed as a vocal lecturer in the Hong Kong Baptist University, Chinese University of Hong Kong and the Hong Kong Institute of Education. Besides, she conducted voice masterclasses and lectures for Hong Kong Music Office, Tai Pei Municipal University of Education and Hong Kong Institute of Education. Moreover, she demonstrated the Baroque Vocal Music in the education concert with collegium Musicum Hong Kong held in Hong Kong Cultural Centre Concert Hall this March. Also, she is frequently invited to act as an adjudicator for singing competitions. She shows much enthusiasm for promoting classical music and had directed many concerts for young musicians.

演出嘉賓

guest artists

關傑明 Edmund Kwan ♫ 男低音 Baritone



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、曲凱勳、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。

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*

何俊牲 陳昌隆 李嘉浩 郭昭麟 梁啟昕 胡欣恩 李澤恩
Jason Ho, Chan Cheung Lung, Matthew Lee, Evan Kuo, Leung Kai Yan, Wu Yan Yan, Lee Tsat Yan

第二小提琴 *Violin II*

卞祉碩 黃俊匡 張卓謙 嚴守恩 梁潔文 林尚欣 楊思謙
Samuel Bin, Wong Chun Hong, Cheung Cheuk Him, Yim Sau Yan, Karman Leung, Sharon Lam, Yeung See Him

中提琴 *Viola*

林道成 梁衛德 黎珏瑩
Lam To Shing, Victor Leung, Lai Kwok Kwan,

大提琴 *Cello*

王嘉瑩 卞祉恆 李曉欣 郭威麟 梁詠德 黃瑤
Christy Wong, Bin Chih Heng, Wendy Lee, Clement Kuo, Victoria Leung, Rachel Wong

低音大提琴 *Double Bass*

簡思慈 蘇諾苻
Kan Sze Chi, So Nok Hang

雙簧管 *Oboe*

馮國東 關愛馨
Fung Kwok Tung, Josephine Kwan

英國管 *English Horn*

關愛馨
Josephine Kwan

長笛 *Flute*

陳國超 賴洸沂
Chan Kwok Chiu, Anthony Lai

單簧管 *Clarinet*

余健嫦 鄧梓晞
Yu Kin Seung, Tang Chi Hei

巴松管 *Bassoon*

譚宏標 葉承澤
Tam Wang Bui, Elliot Ip

圓號 *French Horn*

鄭康業 黃榮基 陳雋文
Jack Cheng, Wong Wing Kei, Chan Chuen Man

小號 *Trumpet*

蘇偉雄 梁哲晞 黎樂瑩
Willian So, Jackie Leung, Lai Lok Kwan

長號 *Trombone*

彭慕芳 林子耀
Pang Mo Fong, Lam Tsz Yiu

低音長號 *Bass Trombone*

冼迦穎
Catherine Sin

大號 *Tuba*

蔡錦榮
Kenson Choi

定音鼓 *Timpani*

區嘉敏
Carman Au

敲擊 *Percussion*

饒沛恩 冼基樂 馮家輝 梁裕恩
Grace Yiu, Sin Kay Lok, Fung Ka Fai, Leung Yu Yan

程序

programme

指揮 Conductor 張美萍博士 Dr. Dorothy Cheung

風琴 Organist 潘德小姐 Miss Poon Tak

鋼琴 Pianist 吳亦兒小姐 Miss Emily Ng

I

都來感謝恩主 …… Johann Pachelbel (1653-1706)

Light out of Darkness …… Edward Elgar (1857-1934)

How Excellent Thy Name …… Howard Hanson (1896-1981)

II

Surrexit Pastor Bonus …… Orlando di Lasso (1532-1594)

善牧 …… 陳永華 (1954-)

The Lord is my Shepherd …… Randall Thompson (1899-1984)

III

O Great is the Depth …… Felix Mendelssohn (1809-1847)

Though I Speak with the Tongues of Men …… Edward C. Bairstow (1874-1946)

IV

Wedding Canticle …… John Rutter (1945-)

長笛：陳國超 結他：黃智聲

Musica Dei Donum …… John Rutter (1945-)

長笛：陳國超

V

Go Down, Moses …… Peter Saltzman

Dry Bones …… Arr. by Livingston Gearhart

～ 休息 *Intermission* ～

VI

Gloria in Excelsis …… Charles Gounod (1818-1893)

領唱：梁靜宜 (女高音)、李可立 (男高音)、梅威倫 (男低音)

VII

Nänie …… Johannes Brahms (1833-1897)

VIII

Te Deum …… Antonin Dvorak (1841-1904)

Te Deum Laudamus

Tu Rex Gloria

Aeterna Fac cum Sanctis

Dignare Domine

領唱：梁靜宜 (女高音)、關傑明 (男低音)

～ 晚安 *Good Night* ～

節目簡介

program notes

欣樂卅二周年音樂會以一首感恩頌歌**都來感謝恩主**開始。作者是巴羅克時代的帕海貝爾，現代人認識他為廣受歡迎的**卡農**作者。全曲由女高音部清楚地將主調及歌詞帶出，而其他三部展開一段富趣味的對位式交流。艾爾加於1896年完成了他一連三套中的第一套神劇世界的光，敘述耶穌與生來瞎眼的人的故事。作者致力將〔耶穌是世界的光〕的中心訊息帶出。欣樂選唱這震撼性的神劇其中一首帶說服力的片段**黑暗中的光**。第三首歌曲是二十世紀美國作曲家韓遜不多的合唱曲目中的**祢的名何其美**。這首頌歌有嚴肅和神祕的風格，隨即帶領聽眾進入一個嚴肅敬拜的心態。雖然韓遜素來是以他的銀樂隊和管弦樂隊作品見稱，但在這頌歌中可見他對合唱的各聲部處理，是明顯已達到優良質數和高尚的情操。

接下來三首是與牧人有關的作品。十六世紀比利時意大利作家拉素的經文歌取材於約翰福音十章十至十四節記載耶穌所述有關好牧人為羊捨命。拉素是當時複式音樂的黃金時代中最重要聖樂作者，遺下過千寶貴作品。**好牧人捨命**是一首五部的無伴奏經文歌。兩部女高音輪流以相似的音域領導其他三部，編織成美麗的對位。香港音樂家陳永華原本以英文寫成詩篇23篇，其後將曲配以胡健挺的中文歌詞〔善牧〕。欣樂選擇以普通話唱出這簡單動人的小品。第三首牧人詩歌是二十世紀美國作曲家湯姆臣士。他原著所採用豎琴作伴奏加強了牧場上安逸的意境。他新穎的和聲引導聽眾到達不同感性的領域。這三首帶著安慰信息的牧人詩歌無疑可使聽者得到心靈的平靜。

Innomine Chorale's thirty-second annual concert opens with a thanksgiving anthem by the Baroque composer of sacred music Johann Pachelbel, who is better known for his popular *Canon*. The hymn tune and text of this anthem *Now Thank We All Our God* is clearly sung by the sopranos while the lower three parts spread out an interesting imitative development. In 1896 Elgar wrote his oratorio *The Light of Life*, the first in the trilogy. This oratorio tells the story about Jesus and the man born blind. Elgar tries to put forth the message that Jesus is the light of the world. *Light Out of Darkness*, an excerpt from this short but powerful oratorio is both convincing and spirited. The third piece is one of the few choral works of the twentieth century American composer Howard Hanson, *How Excellent Thy Name*. This anthem brings the audience to an intense worshipful state of mind with its solemn introduction. Hanson, though known mostly for his music for concert band and orchestra, treats the vocal parts with high quality of finesse and style.

The following three pieces on the program have one common theme: the Shepherd. Sixteenth century Renaissance Franco-Flemish composer Orlando di Lasso's *a cappella* motet is based on Jesus' discourse in John 10:10-14 concerning the Good Shepherd. Lasso lived in the golden age of polyphony. He was truly a church musician as he sang and composed for the church all his life, leaving a legacy of thousands of sacred works. *Surrexit Pastor Bonus* demonstrates the beauty of contrapuntal music and is a good example of Lasso's accomplishments. The motet is in five parts with the two soprano parts, using similar ranges, interchanging their respective responsibility of prominence. Both the second and third pieces on the Shepherd theme are based on the beloved Shepherd's psalm, Psalm 23. The former, written by Hong Kong's Chan Wing Wah, is an intimate portrayal of the shepherd. It was written originally in English and later Chinese text by Wu Kin Ting was adapted. Innomine Chorale will perform the Chinese version in Mandarin. This is followed by another piece of the same title by the twentieth century American composer Randall Thompson. The accompaniment originally intended to be played on the harp contributes to the pastoral setting of tranquility. Thompson's harmony is strikingly fresh and often takes the audience to various levels of emotional heights. The comforting message of Psalm 23 in these three pieces will surely bring solace to the audience.

節目簡介

program notes

孟德爾遜的深哉，神豐富的智慧和知識和彼士都的**我若能說萬人的方言**的歌詞都採用了保羅書信的經文；分別為羅馬書11:33-36和哥林多前書13章。前者出自孟德爾遜另一套不及**以利亞**神劇普遍的神劇—**聖保羅**。它敘述使徒保羅的生平及教訓，有不少頗有份量的合唱曲同時來自這神劇。孟氏在此處理音樂的手法是輪流使用主調及對位風格。而現代英國作家彼士都卻使用簡單直接技巧處理這首以愛為主題的經文歌。比較兩首歌之下，聽者可清楚分辨德國十九世紀浪漫派風格與英國二十世紀教會音樂。

路達多年來仍源源不絕地寫作他優質的聖樂，繼續觸動現代聽眾的心靈。欣樂在今年音樂會獻唱路達兩首近期作品，而兩者都展示一位長笛演奏者精湛的技術。前者是根據詩篇128篇經文所作的一首**婚禮詩篇**，後者歌頌音樂。**婚禮詩篇**結構較簡潔，合唱部份平鋪直述，正如一般路達處理和聲及旋律的手法。然而，那以古典結他和長笛結合成的伴奏卻成功地向這首婚禮詩注入一個甜蜜溫馨的元素。相反地，*Musica Dei donum*的佈局儼如以無伴奏合唱作為背境，而主角反倒是長笛獨奏，偶然更演出一些特別複雜和花巧的片段。而合唱部份則顯示一些相當艱辛，以雙主調和重疊和弦構成的新穎和聲。

Both Mendelsson's *O Great is the Depth* and Bairstow's *Though I Speak with the Tongues of Men* have their text taken from the writings of the Apostle Paul; namely, Romans 11:33-36 and I Corinthians 13 respectively. The former is an excerpt from Mendelssohn's oratorio *Saint Paul*. Though not as well-known his as *Elijah*, *Saint Paul* is on the life and teachings of the Apostle Paul in which many fine choruses are found. The text of *O Great is the Depth* explores the riches of the wisdom and knowledge of God as Mendelssohn alternates between homophonic and polyphonic styles in his treatment of the chorus. In contrast, contemporary English composer Bairstow writes a simple motet that elaborates on Paul's message of Love. Stylistically, these two pieces present the stark contrast between nineteenth century German romanticism and twentieth century English church music.

For years John Rutter continues to provide high quality sacred music that both moves the spirits and charms the hearts of today's audience. Innomine Chorale at this year's concert presents two relatively recent pieces by Rutter; in both an outstanding flute obligato is featured. They are *Wedding Canticle* (Psalm 128) and *Musica Dei donum*. The former is straight forward in the treatment of the vocal parts and is quite typical of Rutter's treatment of an endearing melody and a pleasant harmony. However, the combination of the flute and the acoustic guitar does successfully add an element of sweetness and intimacy to such a wedding canticle. On the other hand, the choral parts of the second piece lay out virtually an *a cappella* background, as the flute takes on a solo role and occasionally displaying cadenza-like passages. Bitonality and cluster chords form the basis of the choral harmony.

黑人靈歌是任何合唱音樂會常見的曲種，使節目增加能量和刺激的因素。**摩西**下來本為一首熟識的靈歌，修士文將它編成為一首帶爵士風格，而用無伴奏形式演譯更使其難度加深。對非具有本土文化背境的合唱團而言，挑戰明顯更大。歌者需具高度彈性和自由度，同時女高音及男低音，兩個最高及最低的聲部用他們的聲音扮演小號或低音大提琴。另一首靈歌**枯骨**可算是靈歌中的“古典”，詩班員按半音階上行及下行轉調，隨著一個爵士風格的鋼琴伴奏，一同將歡欣帶給聽眾。

古諾於1855年將他四年前所寫而廣受歡迎的**三聖文**加入他正在寫作的一套彌撒曲，名為**歌頌聖西里彌撒曲**，後世公認這是他重要的作品之一。他特意以此彌撒曲去稱頌聖西里，一位支持音樂的聖人。他同時以此作品紀念剛離世兩年的岳父，巴黎音樂學院教授洗莫文。欣樂今晚選唱在這彌撒曲其中一首充滿活力的**榮耀頌**。此曲先由女高音獨自唱出強而有力的開場白，合唱繼而以歡呼回應。接著男高音和男低音獨唱與女高音連合成三重唱，與合唱輪流唱數段激動的讚美。古諾處理此曲的手法當年即獲肯定；因在首演後樂評論及他這首**榮耀頌**，其樂曲與歌詞配合完美，是當時眾多彌撒曲中最佳的代表。

Spirituals are considered a staple genre in any choral concert, often adding excitement and energy to the program. *Go Down Moses*, a familiar tune, in this *a cappella* jazz setting by Saltzman is extremely difficult. It poses further challenge for singers without the necessary ethnic background. Much free *ad lib* is desirable while voices of the extreme ranges, i.e. bass and soprano, are demanded to vocalize as instruments like string bass and trumpet respectively. In contrast, *Dry Bones* is more of a “classic” in terms of the spirituals. All is in good fun as the choir modulates chromatically up and down with a jazzy piano accompaniment.

In 1855 Gounod incorporated his well-known *Sanctus* that he wrote four years earlier into what is known today as one of his major works, *Messe Solennelle de Sainte Cecille*. The mass is written in honor of Saint Cecilia, the patron saint of music and was dedicated to the memory of his father-in-law Zimmerman, the former professor at the Paris Conservatory, who passed away in 1853. One exciting movement from the mass, *Gloria*, has been selected for this evening performance. It opens as the solo soprano sings a strong statement then the choir joins in acclamation. Later, the tenor and bass soloists together with the soprano solo form a trio. They alternate with the choir as the different sections of this exuberant praise are presented. Gounod's compositional technique in this movement is so appropriate that it was favorably recognized by his contemporary critique after the debut that it was the best adaptation of the text to *Gloria* among all modern masses.

節目簡介

program notes

布拉姆斯於1881年擬為紀念已故友人名藝術家福約巴克而寫一首輓歌。歌詞選用德國文豪舒雷手筆的一篇詩名為〔哀歌〕。因死者特別嗜好希臘神話，而舒雷這首〔哀歌〕是以兩段神話為背境。內容直述美麗和完美終必成為過去，無人能避免死亡。但如有人為他唱出輓歌，他便因此得榮耀被記念。因為凡人鮮有被人悼念。這〔哀歌〕雖不是聖樂，但所表達卻正正反映出聖經中詩篇和傳道書所述生命短暫、世事虛空、美容變幻無常等信息。然而，基督教信仰教導唯有得著永生的人才能獲得最終的榮耀。布拉姆斯為這輓歌所譜的樂曲在合唱曲目中猶如一枚珍貴的寶石，是眾多合唱音樂會節目的偏好，作者所擅長的豐滿和聲及優美冗長線條在此將深情和懷念表露無遺。

Brahms composed the music for *Nänie* in 1881 in memory of the passing of his artist friend, Anselm Feuerbach. He chose the text *Nänie*, meaning Song of Mourning, by the German author Friedrich Schiller mainly because Feuerbach was fond of Greek myths. Schiller's poem laments the death of all things beautiful or perfect using two stories from Greek mythology. The first section mourns the death of Adonis, a beautiful young hero, beloved of the goddess of love, Aphrodite. He suffered fatal wounds inflicted by a wild boar. The second section deals with the perfect Achilles, son of the sea nymph Thetis. Achilles dies in battle at the main gate of Troy. Thetis rises from the sea with the other sea nymphs, singing a song of lament at the loss of her son. Schiller concluded that even though "Beauty must fade," and "the perfect must die;" nevertheless they are glorified because of the songs of lamentation, for common ordinary people have no songs to honor them. Though the text of *Nänie* is not considered sacred, one may see in these stories an illustration of the Biblical truths from Psalms and Ecclesiastes in which the brevity and vanity of life is also conveyed. However, the Christian message gives the assurance that those who receive life eternal through Christ gains the only way to ultimate glory. Brahms' *Nänie* is considered a well-loved gem among choral repertoire. Lavish harmonies and meandering textures give such romantic expression an exquisite beauty. It is intimate and yet expansive.

捷克作曲家德伏扎克出身寒微，但迅速成為全國最出色的作家及無數獎項得主，他的作品同時在歐州大陸廣受歡迎。在1892年10月他接受美國紐約音樂學院聘任為院長，並答允在履新時接受委約寫一首記念哥倫布發現美洲四百週年的清唱劇，這作品就是〔謝恩讚美頌〕，它富有慶賀的元素及同時是作者個人信仰的表白。作者親身指揮該作品於十月廿一日在紐約演奏廳由二百五十人大合唱的首演。這作品篇幅雖短，但常被公認為德氏最佳作品之一。全曲分為四段，但演奏時應一氣呵成正如循環奏鳴曲曲式。作者將主題展示於各段，分別將喜悅、默禱和敬拜的感情表達。在這謝恩讚美頌可見德伏扎克保留祖國所愛好的簡單旋律傳統，又同樣發現一些影響他作曲初期至深（例如韓德爾神劇的宏偉壯麗和豐富表情）的元素在其中。女高音獨唱在全曲有相當重要領唱的角色，與合唱的不同組合有富趣味的交流。男低音獨唱在第二段〔祢是王〕中以雄偉的風格演譯，與銅管樂響亮的音色有激動的對比。他的角色在第四段突然轉為沉靜，默默地支持著女高音和合唱那仍然強而有力的讚美呼聲。全曲在高度激昂中結束，意味著為歌者與聽者今夜可以一同經歷完畢一個偉大且震撼的合唱里程而感恩。

Czech composer Dvorak became his country's greatest composer and was bestowed many honors despite his humble background. His music was enthusiastically received in all major musical centers of Europe. In October 1892 a major change took place in his life as Dvorak was appointed Director of the National Conservatory in New York, U.S.A. He was also requested to write a cantata to celebrate the 400th anniversary of the discovery of America by Christopher Columbus and as a celebration of his arrival on the new position. *Te Deum Laudamus* was written as a result and was suitably festive and appealed to his deep religious convictions. It was premiered on October 21, 1892 at the New York Hall, with a choir of 250 singers conducted by Dvorak himself. This *Te Deum*, though small in scale, is considered to be one of his finest compositions. The work is in four sections and should be performed without pause as in a cyclic sonata form. A principal theme permeates throughout the four sections expressing joyous, meditative and triumphant moods. It is also obvious that Dvorak demonstrates simplicity of tone in accordance with his Czech tradition as well as the grandeur and expressiveness of the Handelian oratorio with which his training was associated. Throughout the entire work the soprano solo takes on a prominent role guiding the expressions of the choral sounds in various vocal combinations. In the second section the bass solo sings exuberantly in contrast with the brilliant brass choir. However, his role becomes subdued and complimentary to the soprano and the entire performing force in the fourth section. It is fitting that the concert ends on such a magnificent and dynamic note in thanksgiving for the chance to go on this choral journey together.

歌詞

lyrics

都來感謝恩主

Johann Pachelbel

都來感謝恩主，以心、以手、以聲音，
主既完成奇事，世人歡頌主聖名；
我從初生時起，蒙主福佑到今，
前受無窮的愛，今仍安慰憐憫。

Light out of Darkness 黑暗中的光 • from *The Light of Life* Op.29

Edward Elgar

Light out of darkness Thou hast brought!
Within the shadow of Thy Cross Now burns a light,
and we are taught The truer truths of human loss,
Thou hast borne The sinner's sentence and his shame;
Thy side was pierced, Thy forehead torn,
Thy sad heart broken by our blame.
But so a beacon light Thou sent To signal thro' our night
of grief;
To signal How Love upon His mission went,
Crowned with sorrow's sharp-set wreath,
Enough it was we needed Thee,
Our misery alone did pray, And Mercy answer'd eagerly,
And trod for us steep Calvary's way.
So let us answer sorrow's cry!
The past is dead: search not its grave For hidden faults!
The remedy is ours to seek; to find and save.

你在黑暗中帶來光明！
在你十架影子下正有火光在燃點，
我們被教導認識人類捨棄的真理，
你曾承擔罪人的判刑及羞恥；
你肋旁被刺穿，你前額破損，
你憂傷的心因我們的責備而破碎。
但是你卻以燈塔的光引領我們渡過傷悲的黑夜；
並見證神的愛如何按著主的使命而行，
頭戴充滿極度悲傷的冠冕，
我們在痛苦中獨自地禱告，
我們有你已足夠，慈悲的主就熱切地回應，
更為我們踏上陡峭的加略山路。
讓我們來回應悲傷的呼喊！
過去的已經逝去：不要回頭在墳墓找那隱惡！
現今神的安慰救贖正等待我們去尋找、發現及作挽回
之用。

How Excellent Thy Name 祢的名何其美

Howard Hanson

O Lord our Lord, how excellent Thy name in all the earth!
Who hast set Thy glory above the heavens.
When I consider Thy heavens, The work of Thy fingers,
The moon and stars, which Thou hast ordained;
What is man that Thou art mindful of him?
And the Son of man, that Thou visitest him?
For thou hast made him a little lower than the angels,
And hast crowned him with glory, and honor.
Thou madest him to have dominion over the work of Thy hands;
Thou hast put all things under his feet. Alleluia.
O Lord our Lord, How excellent Thy name in all the earth.
Alleluia.

耶和華我們的主啊，你的名在全地何其美！
你將你的榮耀彰顯於天。
我觀看你指頭所造的天，
並你所陳設的月亮星宿，
便說：人算甚麼，你竟顧念他！
世人算甚麼，你竟眷顧他！
你叫他比天使微小一點，
並賜他榮耀尊貴為冠冕。
你派他管理你手所造的，
使萬物都服在他的腳下。哈利路亞。
耶和華我們的主啊，你的名在全地何其美！
哈利路亞。

Surrexit Pastor Bonus • The Shepherd Has Arisen • 好牧人捨命

Orlando di Lasso

Surrexit pastor bonus,
qui animam suam posuit pro ovibus
suis,
et pro grege suo, mori dignatus est,
alleluia, alleluia, alleluia, alleluia.

The Shepherd has arisen,
who willingly laid down His own life
that they, His sheep, might live,
and, His flock to ransom, to die was
worthy deemed,
alleluia, alleluia, alleluia, alleluia.

牧人今已復生，
祂曾甘心捨命，好叫屬祂的羊得生命，
並使群羊得救贖，
故深信死也值得，
哈利路亞，哈利路亞，
哈利路亞，哈利路亞。

善牧

作曲：陳永華 作詞：胡健挺

基督是牧人，羊蓋印烙印；真興奮跟主接近，必追隨牧者聲音。

基督善牧童，羊快慰順從；安息裡不驚夢，祂恩深愛重。

羊忠心敬佩，為善牧獻心香。是祂舉手中棍杖，驅我憂傷。

道路上我舒暢，陶醉遨遊翔；蒙餵養在牧場，能暢喝水中央；

時時刻刻欣喜歌唱，那懼仇敵相向。

基督是牧人，羊信靠誓盟；舉杯爵享福分，將膏油傅抹首身；

基督善牧童，羊慣看面容；幽谷裡陰森洞，凶險輕遠送。

羊悲哀遠退，善牧設筵鋪張。幸福爵杯滿漾，心嚮往天鄉。

殿內聖歌對唱，遊憩綠油場；同振奮更自強，憑信靠樂洋洋；

情深深跟主足向，赴聖殿羊隊輕快唱。基督聖善牧人，懷愛施恩。

The Lord is my Shepherd 耶和華是我的牧者

Randall Thompson

The Lord is my shepherd; I shall not want.

He maketh me to lie down in green pastures.

He leadeth me beside the still waters;

He restoreth my soul.

He leadeth me in the paths of righteousness for His name's sake.

Yea, though I walk through the valley of the shadow of death,

I will fear no evil; for thou art with me;

thy rod and thy staff they comfort me.

Thou preparest a table before me in the presence of mine enemies;

thou anointest my head with oil, my cup runneth over.

Surely goodness and mercy shall follow me all the days of my life;

and I will dwell in the house of the Lord forever. Amen.

耶和華是我的牧者，我必不致缺乏。

他使我躺臥在青草地上，

領我在可安歇的水邊。他使我的靈魂甦醒，

為自己的名引導我走義路。

我雖然行過死蔭的幽谷，

也不怕遭害，因為你與我同在；

你的杖，你的竿，都安慰我。

在我敵人面前，你為我擺設筵席；

你用油膏了我的頭，使我的福杯滿溢。

我一生一世必有恩惠慈愛隨著我；

我且要住在耶和華的殿中，直到永遠。阿們。

O Great is the Depth 深哉，神豐富的智慧和知識

Mendelssohn

O great is the depth of the riches of wisdom and knowledge of the Father!

How deep and unerring is He in His judgments!

His ways are past our understanding.

O great is the depth of the riches of wisdom and of the knowledge of our God!

Sing His glory for evermore. Amen.

O great is the depth of the riches of wisdom and of the knowledge of our God!

深哉，天父豐富的智慧和知識！

他的判斷何其難測！

他的蹤跡何其難尋！

深哉，神豐富的智慧和知識！

讚頌他的榮耀，直到永遠。阿們！

深哉，神豐富的智慧和知識！

Though I Speak With the Tongues of Men 我若能說萬人的方言

Edward Bairstow

Though I speak with the tongues of men and of angels, and have not charity,

I am become as sounding brass, or a tinkling cymbal.

And though I have the gift of prophecy,

and understand all mysteries, and all knowledge:

我若能說萬人的方言，並天使的話語，卻沒有愛，我就成了鳴的鑼，響的鈸一般。

我若有先知講道之能，

也明白各樣的奧秘，各樣的知識，

而且有全備的信，叫我能夠移山，

歌詞

lyrics

and though I have all faith, so that I could remove mountains,
and have not charity, I am nothing.
And though I bestow all my goods to feed the poor,
and though I give my body to be burned, and have not charity,
it profiteth me nothing.

Charity suffereth long, and is kind; charity envieth not;
Charity vaunteth not itself, is not puffed up.
Beareth all things, believeth all things, hopeth all things,
endureth all things.
Charity never faileth: but whether there be prophecies, they
shall fail:
whether there be tongues, they shall cease:
or whether there be knowledge, it shall vanish away.

For now we see through a glass, darkly; but then face to face:
Now I know in part; but then I shall know ev'n as I am known,
ev'n as I also am known.
And now abideth faith, hope and charity, but the greatest of
these is charity.

卻沒有愛，我就算不得甚麼。
我若將所有的賙濟窮人，
又捨己身叫人焚燒，卻沒有愛，
仍然與我無益。

愛是恆久忍耐，又有恩慈；愛是不嫉妒；
愛是不自誇，不張狂。
凡事包容，凡事相信，凡事盼望，凡事忍耐。
愛是永不止息。先知講道之能終必歸於無有；
說方言之能終必停止；
知識也終必歸於無有。

我們如今彷彿對著鏡子觀看，模糊不清，到那時就要面
對面了。

我如今所知道的有限，到那時就全知道，
如同主知道我一樣。

如今常存的有信、有望、有愛，
這三樣，其中最大的是愛。

Wedding Canticle 婚禮詩篇

John Rutter

Blessed are all they that fear the Lord: and walk in his ways.
For thou shalt eat the labors of thine hands:
O well is thee, and happy shalt thou be.

Thy wife shall be as the fruitful vine upon the walls of thine house.
Thy children like the olive branches round about thy table.
Lo, thus shall the man be bless'd that feareth the Lord.

The Lord from out of Sion shall so bless thee:
that thou shalt see Jerusalem in prosperity all thy life long.
Yea, that thou shalt see thy children's children: and peace upon
Israel, peace.

凡敬畏耶和華、遵行他道的人便為有福！
你要吃勞碌得來的；
你要享福，事情順利。

你妻子在你的內室，好像多結果子的葡萄樹；
你兒女圍繞你的桌子，好像橄欖枝子。
看哪，敬畏耶和華的人必要這樣蒙福！

願耶和華從錫安賜福給你！
願你一生一世看見耶路撒冷的好處！
願你看見你兒女的兒女！願平安歸於以色列！

Musica Dei donum • Music the gift of God • 音樂乃神賜予的禮物

John Rutter

Musica Dei donum optimi
trahit homines, trahit deos;
Musica truces mollit animos
tristesque mentes erigit.
Musica vel ipsas arbores et horridas
mouet feras.

Music, the gift of the supreme God,
draws men, draws gods;
Music makes savage souls gentle and
uplifts sad minds.
Music moves the very trees and
wild beasts.

音樂，乃至高神賜予的禮物，
吸引萬民，吸引眾生；
音樂使野蠻的心靈變成溫順
並振奮憂傷的精神。
音樂觸動及至樹木和野獸。

Go Down, Moses 摩西下來

Peter Saltzman

Said Israel down in Egypt land: Let my people go.
Oppressed so hard they could not stand. Let my people go.
Go down, Moses, Way down in Egypt land.
Tell old Pharaoh: Let my people go.

No more shall they in bondage toil. Let my people go.
Their tears have rained on Egypt's soil. Let my people go!
Go down, Moses, Way down in Egypt land.
Tell old Pharaoh: Let my people go.

So said the Lord, bold Moses said: Let my people go!
If not I'll smite your first-born dead. Let my people go.
Go down, Moses, Way down in Egypt land.
Tell old Pharaoh: Let my people go.

Go down, Moses. Tell old Pharaoh: Let my people go!

以色列在埃及地說：「容我的百姓離去。」
他們被欺壓至無法忍受。「容我的百姓離去。」
摩西下來，快下到埃及地，
對年邁的法老說：「容我的百姓離去。」

他們不再做奴隸的苦工。「容我的百姓離去。」
他們的眼淚已濕透埃及土壤。「容我的百姓離去！」
摩西下來，快下到埃及地，
對年邁的法老說：「容我的百姓離去。」

於是勇敢的摩西說：「耶和華—以色列的神這樣說：
『容我的百姓離去！
否則我要擊殺你所有的長子及一切頭生的。』」「容我的
百姓離去。」

摩西下來，快下到埃及地，
對年邁的法老說：「容我的百姓離去。」

摩西下來，對年邁的法老說：「容我的百姓離去。」

Dry Bones 枯骨

Arrangement by Livingston Gearhart

Ezekiel cried: Dem dry bones, Now hear the word of the Lord!
Ezekiel connecta dem dry bones, Now hear the word of the Lord!
Uh when y' toe bone connecta to y' foot bone,
Y' foot bone connecta to y' heel bone,
Y' heel bone connecta to y' ankle bone,
Y' ankle bone connecta to y' leg bone,
Y' leg bone connecta to y' knee bone,
Y' knee bone connecta to y' thigh bone,
Y' thigh bone connecta to y' hip bone,
Y' hip bone connecta to y' back bone,
Y' back bone connecta to y' shoulder bone,
Y' shoulder bone connecta to y' neck bone,
Y' neck bone connecta to y' head bone, Now hear the word of
the Lord!

Dem bones gonna walk aroun, Now hear the word of the Lord!
Disconnect dem bones, dem uh dry bones, Now hear the
word of the Lord!

Uh when y' head bone connecta from y' neck bone,
Y' neck bone connecta from y' shoulder bone,
Y' shoulder bone connecta from y' back bone,
Y' back bone connecta from y' hip bone,
Y' hip bone connecta from y' thigh bone,
Y' thigh bone connecta from y' knee bone,
Y' knee bone connecta from y' leg bone,
Y' leg bone connecta from y' ankle bone,
Y' ankle bone connecta from y' heel bone,
Y' heel bone connecta from y' foot bone,
Y' foot bone connecta from y' toe bone, Now hear the word of
the Lord!

Dem bones, dem bones, Dem uh dry bones, Now hear the
word of the Lord.

以西結呼喊說：「枯乾的骸骨啊，要聽耶和華的話！」
以西結使骨與骨互相接駁，要聽耶和華的話！
嗯啊！當你的腳趾骨駁上腳骨，
你的腳骨駁上踵骨，
你的踵骨駁上踝骨，
你的踝骨駁上小腿骨，
你的小腿骨駁上膝蓋骨，
你的膝蓋骨駁上大腿骨，
你的大腿骨駁上臀骨，
你的臀骨駁上背脊骨，
你的背脊骨駁上肩骨，
你的肩骨駁上頸骨，
你的頸骨駁上頭骨，要聽耶和華的話！

眾骸骨快要四處行走，要聽耶和華的話！
支離破裂的骨，枯骨啊，要聽耶和華的話！

嗯啊！當你的頭骨由頸骨駁上，
你的頸骨由肩骨駁上，
你的肩骨由背脊骨駁上，
你的背脊骨由臀骨駁上，
你的臀骨由大腿骨駁上，
你的大腿骨由膝蓋骨駁上，
你的膝蓋骨由小腿骨駁上，
你的小腿骨由踝骨駁上，
你的踝骨由踵骨駁上，
你的踵骨由腳骨駁上，
你的腳骨由腳趾骨駁上，要聽耶和華的話！

骨啊，骨啊，枯骨啊，要聽耶和華的話！

歌詞

lyrics

Gloria in Excelsis • Glory in the Highest • 榮耀頌

Gounod

Gloria in excelsis Deo,
et in terra pax hominibus,
bonae voluntatis,
Gloria in excelsis Deo,
Gloria in excelsis,

Laudamus te, benedicimus te,
adoramus te,
glorificamus te,

Gratias agimus tibi
propter magnam gloriam tuam,
Domine Deus, Rex caelestis,
Deus Pater omnipotens,

Domine, Domine, fili unigenite,
Jesu Christe, Domine Deus,
Agnus Dei,
filius Patris:
qui tollis,
peccata mundi,
miserere nobis.
suseipe deprecationem nostram.
qui sedes ad dexteram Patris,
miserere nobis:
Domine Jesu!

Quoniam tu solus, tu solus sanctus;
tu solus Dominus,
tu solus, solus altissimus;
Jesu Christe:
Cum Sancto Spiritu,
in gloria Dei Patris.
Amen.

Glory to God, Glory in the Highest,
and on earth peace to mankind, peace and
good will be to man upon earth.
Glorious is Thy name Jehovah,
Glorious in the Highest.

We praise and bless Thee, and magnify Thee,
ever worship Thee, and glorify Thy name,
evermore we glorify thy Holy name.

Manifold thanks to Thee gratefully give we,
Grateful thanks we offer thee for thy great glory.
Glorious Sovereign, Wonderful Lord God,
King eternal, God, the Father Omnipotent.

Holy, Holy, Son and Redeemer,
Jesus, Saviour, Son and Redeemer,
Son and Saviour, Lamb of God,
Son of the Father Who takest upon thee the
sins of the world: grant us thy salvation.
Thou that takest upon thee redemption of
mortals, pity us, visit us with thy compassion.
Who reignest in glory with God the Father,
bless us with thy mercy,
Lord, in thy great mercy bless and save us,
grant us thy compassion. Pity us, save us!

Thou alone, O Lord, thou alone art holy,
Thou art the Lord alone, the true and only Lord,
Thou art exalted in majesty,
Thou, Lord, Jesus Christ:
Thou, with the Holy Ghost art high in majesty,
glorious, high in glory and majesty,
glorious, Thou art high in the glory of God
the Father.
In majesty, glorious God the Father omnipotent,
Blessing, honor, Glory and pow'r ascribe to
Jehovah.
Amen

但願榮耀歸於至高上帝，
平安歸於地上的人，平安及祝福
歸於地上的人。
耶和華的名充滿榮耀，
榮耀歸於至高者。

我們讚美主，稱頌主，
敬拜主，榮耀主名，
永遠榮耀主聖名。

我們衷心呈獻感謝，
為主之大榮耀感謝主上帝。
天上之王，奇妙之主，
永恒之君，全能的上帝聖父。

聖哉、聖哉，
主獨生的聖子耶穌基督，救贖主，
主上帝的羔羊，
聖父之聖子，
除去世人罪孽的主，求賜我們救恩。
你為世人承擔贖價，
求可憐我們，以你的憐憫臨格我們，
坐於上帝聖父右邊的聖子，
憐憫我們。
大榮耀的主，應允我們的祈禱。
賜下你的憐憫。拯救我們！

惟基督獨一為聖，
基督獨一為主，
頌揚、讚揚你的威嚴，
你是主基督耶穌：
惟基督與聖靈，
同在聖父榮耀威嚴中，
同為至上。
威嚴全能的上帝聖父。
榮耀、尊貴、權柄全屬你。
阿們。

Nänie • Nenia • 哀歌

Johannes Brahms

Auch das Schöne muss sterben!
Das Menschen und Götter bezwinget,
Nicht die eherne Brust rührt es des
stygischen Zeus.
Einmal nur erweichte die Liebe den
Schattenbeherrscher,
Und an der Schwelle noch, streng,
rief er zurück sein Geschenk,
Nicht stillt Aphrodite dem schönen

Even Beauty must perish:
though mortals and gods it have vanquished,
Not the fast-steed heart
it moves of the Stygian Zeus.
Only once, at the pleading of Eros,
the Ruler of Hades relented;
Ruthless, e'en then, he recalled from
the threshold of freedom his boon.
No balm Aphrodite could bring to the fair boy,

美貌雖曾征服凡人及眾神明，
但難免終有一天要消逝，
她絕不能打動主宰地獄的宙斯
(希臘神話中的主神)那鋼鐵般的心腸。
只有一次，因著愛神的懇求，
地獄的統治者才變得寬容；
縱使如此，他也冷酷地把他的恩惠
從自由的開端召回。
愛芙羅黛蒂(可愛與美之女神)也不能

Knaben die Wunde,
Die in den zierlichen Leib grausam
der Eber geritzt.
Nicht errettet den göttlichen Held die
unsterbliche Mutter,
Wenn er, am skäischen Thor fallend, sein
Schicksal erfüllt,
Aber sie steigt aus dem Meer mit allen
Töchtern des Nereus,
Und die Klage hebt an um den
verherrlichten Sohn.
Siehe, da weinen die Götter, es weinen die
Göttinnen alle,
Dass das Schöne vergeht, dass das
Vollkommene stirbt.
Auch ein Klaglied zu sein im Mund der
Geliebten, ist herrlich,
Denn das Gemeine geht klanglos zum
Orkus hinab.
Auch ein Klaglied zu sein im Mund der
Geliebten, ist herrlich.

sore wounded,
There where his tender flesh, fierce and cruel,
the wild boar had torn;
Nor the mother immortal give life to her
god-like hero
When at the gates of Troy falling,
his fate he fulfilled.
But she doth rise from the sea, with all the
daughters of Nereus, And lifting her voice in
lament,
mourns for her glorified son.
See how they weep, the Immortals,
see the goddesses all, they are weeping
For that Beauty must fade,
that the Perfect must die!
To be even a song of lament on the lips of the
loved one, is glory;
For know, 'tis the common lot to go down
to Orkus unsung!
To be even a song of lament on the lips of the
loved one, is glory.

為美少年疼痛的潰瘍送上鎮痛軟膏，
他幼嫩的肉曾被兇猛殘忍的野豬
撕裂；
長生不死的母親也不能令她
如神明一般的英雄活下去，
當特洛伊城圍牆的門徐徐地落下，
他便邁向自己命運的終局。
但是這位母親與尼爾尤斯(海神)的眾
女兒從海中升上來，高聲痛哭，
為她可誇耀的兒子哀悼。
看啊，長生不死的和眾女神，
他們皆哭泣。
因為美貌必要消逝，
那完美的也必要死亡！
縱使一首由所愛的人嘴唇
發出的哀歌也就是你的榮耀；
當留心，未被歌頌而寂寂無名地
下到陰間，是人類共同的命運！
縱使一首由所愛的人嘴唇
發出的哀歌也就是你的榮耀。

Te Deum • Hymn of Praise • 謝恩讚美頌

Antonin Dvorak

1. Te Deum Laudamus

Te Deum laudamus:
te Dominum confitemur.
Te aeternum Patrem omnis terra
veneratur.

Tibi omnes Angeli;
tibi coeli et universae Potestates;
Tibi Cherubim et Seraphim
incessabili voce proclamant:
Sanctus, Sanctus, Sanctus, Dominus Deus
Sabaoth.
Pleni sunt coeli et terra maiestate gloriae
tuae.
Te gloriosus Apostolorum chorus,
Te Prophetarum laudabilis numerus,
Te Martyrum candidatus laudat exercitus.
Te per orbem terrarum sancta confitetur
Ecclesia,
Patrem immensae maiestatis:
Venerandum verum et unicum Filium;
Sanctum quoque Paraclitum Spiritum.

Te Deum laudamus:
te Dominum confitemur.
Te aeternum Patrem
omnis terra veneratur.

We praise thee, O God
we acknowledge thee to be the Lord
All the earth doth worship thee the Father
everlasting.

To thee all the angels cry aloud
the heavens and all the powers therein.
To thee cherubim and seraphim
do continually cry
Holy, Holy, Holy,
Lord God of Sabaoth; heaven and earth
are full of the majesty of thy glory.
The glorious company of apostles praise thee.
The goodly fellowship of the prophets
praise thee.
The noble army of martyrs praise thee.
The Holy Church throughout all the world
doth acknowledge thee;
the father of an infinite majesty;
thine honourable true and only Son;
also the Holy Ghost the comforter.

We praise thee, O God
we acknowledge thee to be the Lord
All the earth doth worship thee
the Father everlasting.

神啊，我們讚頌你，
我們稱你為主，
永生的父，整個大地崇敬你。

所有天使，諸天和一切權能，
向你發響聲，
基路伯(天使)和撒拉弗(天使)，
齊向你不停地高歌歡呼：
「聖哉、聖哉、聖哉！
上主，萬有的主宰！
你的榮耀和威嚴充滿了天地。」
聖徒們榮耀的歌隊，
先知們光輝的行列，
殉道者尊貴的軍旅，
都一起向你歌頌。
全球各地的神聖教會一起稱揚你，
無限威嚴的聖父！
你和你可敬的唯一聖子，
與你的施慰者聖靈同享尊榮！

神啊，我們讚頌你，
我們稱你為主，
永生的父，
整個大地崇敬你。

歌詞

lyrics

2. Tu Rex Glorïae

Tu Rex gloriæ, Christe.
Tu Patris sempiternus es Filius.
Tu Patris est Filius.

Tu ad liberandum suscepturus hominem,
non horruisti Virginis uterum.
Tu, devicto mortis aculeo, aperuisti
credentibus regna coelorum.
Te ergo quaesumus, tuis famulis subveni,
quos pretioso sanguine redemisti.
Tu ad dexteram Dei sedes, in gloria Patris.
Iudex credoris esse venturus.
Te ergo quaesumus, tuis famulis subveni,
quos pretioso sanguine redemisti.

Christ the King of Glory
Thou art the King of Glory, O Christ!
Thou art the everlasting Son of the Father.

When thou tookest upon thee to
deliver man,
thou didst not abhor the Virgin's womb.
When thou hadst overcome the
sharpness of death, thou didst open the
Kingdom of Heaven to all believers.
Thou sittest at the right hand of God in
the Glory of the Father.
We believe that thou shalt come to be
our Judge.
We therefore pray thee,
help thy servants whom thou hast
redeemed with thy precious blood.

基督，
你是榮耀的君王，
你是聖父永生的聖子：
你為拯救人類，
不嫌棄藉童貞女懷胎，降生成人。
你戰勝了死亡的利刺，
為眾信徒開啟了天國的門徑：
你坐在上帝的右邊，
與聖父同享榮耀；
我們相信你將再來，
審判世界；
因此我們呼求你，
幫助那曾蒙你用寶血買贖的僕人。

3. Aeterna Fac cum Sanctis

Aeterna fac cum sanctis tuis in gloria
numerari.
Salvum fac populum tuum,
Domine, et benedic haereditati tuae.
Et rege eos, et extolle illos usque in
aeternum.
Per singulos dies benedicimus te;
Et laudamus nomen tuum in saeculum,
in saeculum saeculi.

Make them to be numbered with thy Saints
in glory everlasting.
O Lord, save thy people and bless thine
heritage.
Govern them,
and lift them up forever.
Day by day we magnify thee;
And we worship thy Name,
ever world without end.

使我們加入眾聖徒的行列，
永享榮耀。
主啊，請救助你的子民，
降福你的產業；
治理他們，
扶助他們，直到永遠。
我們每天不斷地向你歌詠；
我們讚美你的聖名，
世世無窮。

4. Dignare Domine

Dignare, Domine, die isto sine peccato nos
custodire.
Miserere nostri domine, miserere nostri.
Domine!
Fiat misericordia tua,
Domine, super nos quemadmodum
speravimus in te.
In te, Domine, speravi:
non confundar in aeternum.
Benedicamus Patrem, et Filium, cum
sancto spiritu.
Laudemus et superexaltemus eum in
saecula. Alleluja

Vouchsafe, O Lord, to keep us this day
without sin.
O Lord, have mercy upon us: have mercy
upon us.
O Lord, let thy mercy lighten upon us: as
our trust is in thee.
O Lord, in thee have I trusted: let me never
be confounded.
Let us bless the Father and the Son, with
the Holy Ghost.
Let us praise and magnify Him forever.

主啊，求你答允，保護我們今天
純潔無罪；
主啊，求你憐憫我們，憐憫
我們，
主啊，請以你的仁慈照亮庇蔭
我們：
因我們全然信靠你；
主啊，我全心依靠你，
求使我永不會感到困惑恐慌。
讓我們齊來感激聖父、聖子、
及聖靈。
讓我們齊來頌揚讚美祂，直到
永遠。

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