

33rd Annual Concert

三十三周年音樂會

二零零九年七月廿六日(星期日)晚上八時 JULY 26, 2009 (SUNDAY) 8:00PM

香港大會堂音樂廳 HONG KONG CITY HALL CONCERT HALL The Inpomine Chorale 欣樂詠團



鳴謝 Acknowledgement

香港大會堂

九龍城浸信會管弦樂團

九龍城浸信會

梁秋玲小姐

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關傑明先生

各界人士及機構慷慨惠賜廣告及贊助

場地規則 House Rules

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為求令表演者及觀眾不致受到騷擾,請將闡錄、傳呼機和手提電話的響圖裝置 關上。同時請勿在場內飲食或擅自攝影、錄音或錄影。多謝合作。

場地管理

方雅雯

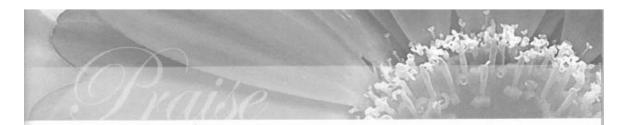
高級經理 (香港大會堂)

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, pages and mobile phones before the performance. We also forbid eating and drinking, as well as unauthorized photography, audio and video recordings in the auditorium.

Thank you for your co-operation.

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



前言 Foreword

董事會主席 何金秀莉 Ms Ho Kam Sau Lee, Chairlady of the Board of Directors

本人謹代表詠團各成員,歡迎各位嘉賓及主內弟兄 姊妹蒞臨出席今天晚上欣樂詠團卅三周年音樂會, 也在此感謝您們多年來對詠團的支持和愛戴。

感謝神,帶領一班愛主又熱愛音樂的信徒,基於 有同一的異象和志趣,樂意以音樂傳揚聖遠。多 年來詠團一直堅持在音樂會、佈道會中介紹一切 優良傳統的聖樂,雖然在音樂上有多些創作性和 新的突破性去推動聖樂事工,但亦非順應潮流, 總要叫神得榮耀、得滿足。而非滿足人。今年八 月份詠團與城浸詩班計劃去中國內蒙作聖樂短宣, 求神使用保守該屬。

目前香港正面臨金融海嘯的打擊,經濟倒退,又 HIN1甲型流感疫潮傳播,叫人心惶惶。人們在 前景不明朗時,焦慮感蓋過安全感,更會懷疑個 人能力,心理上的危機遠較經濟上的衝擊為大, 但深信神的帶領及恩待讓我們可以再次安然渡過。 就像下面安然的禱文給我們之幫助,賜我們平安。

安然的祈禱

神啊! 求祢給我安然去接受不能改變的事物, 給我勇氣去改變可以改變的事物;

給我智慧去分別兩者的差異。

活在每日每時,享受每時每刻,

接受艱辛是進入平安的路徑,

接受這是罪惡的世界:一如所然,非如所願。

信任祢使萬事安然,

當我降服在袮旨意裡,

今生有當然的快樂,

永生有超然的喜樂。

雖然預計今年會比去年更加艱辛,但「喜樂的心 乃是良藥,憂傷的靈使骨枯乾」(箴言17:22), 讓我們繼續忠心的事奉、喜樂的事奉,堅守崗位, 同心合意在傳福音和發展聖樂工作上結出更多果 子來,讓神得着當得的榮耀。 On behalf of all members of Innomine Chorale, I would like to give my warm welcome to our guests and fellow Christians that are attending the 33rd Annual Concert of the choir tonight. Moreover, it is a precious moment to express our gratitude to those who always show us full support and encouragement in all these years.

Thanks to God for calling a group of devout Christians to preach His good news through music as they all love music and share the same interest as well as mission. For many years, the choir upholds its goals in introducing the quality traditional church music pieces through concerts and evangelical meetings. The choir has been making attempts in involving breakthroughs and creativity in music arrangements. The main purpose is to promote sacred music, in which God can be glorified, rather than to please people or follow the trend blindly.

In August this year, Innomine Chorale will have an evangelical trip of sacred music to Neimeng with the choir of Kowloon City Baptist Church. May God bless their work and keep them safe.

At present Hong Kong is facing the strikes from financial tsunami, economical downturn and the spread of H1N1 flu, all of which put people into the state of fright. Under the influence of uncertainty about future, anxiety overshadowing the sense of security, and doubt about one's own ability, the psychological crisis is in fact much greater than the economic one. But we firmly believe that God's hands and grace will once again lead us through all these peacefully. Just like what is being said in the following prayer, our Lord will grant us the serenity.

The Serenity Prayer

God, grant me the serenity to accept the things I cannot change, The courage to change the things I can, And the wisdom to know the difference. Living one day at a time, Enjoying one moment at a time,

Living one day at a time, Enjoying one moment at a time, Accepting hardship as a pathway to peace,

Taking this sinful world as it is, Not as I would have it. Trusting that you will make all things right,

If I surrender to your will,

So that I may be reasonably happy in this life, And supremely happy with you forever in the next.

This year we anticipate that there will be greater difficulty to face. However, the Bible tells us that "A cheerful heart is good medicine, but a crushed spirit dries up the bones" (Proverbs 17:22). So let's keep serving God faithfully, joyfully and steadfastly. Through the fruit we bear in the work of preaching His good news and promoting sacred music, may glory be to God as He richly deserves it.

神作了更美的事

God has done the great deeds

陳肇春 Chan Siu Chun

去年暑假八月,詠團與九龍城浸信會詩班本來計 劃前往福建事奉,可是,因為奧運年的關係,神 卻安排我們前往吉隆坡及植城去事奉,這都是我 們沒有想過的。

雖然,各樣安排頗為倉猝,但最令我感動的,就 是當地的同工都是同受感動,而願意安排聚會的。

我們有兩天晚上,在吉隆坡衛理公會和吉隆坡浸 信會舉行聖樂讚美會。當地的牧師說吉隆坡晚上 經常塞車,所以晚上很難安排聚會,我們只有祈 禱交托,感謝神!聚會在進行中,仍然不斷陸續 有人來參加聚會,也有朋友在聚會中決志信主。

星期天主日崇拜,該團有十位弟兄姊妹被安排前往古隆坡浸信會的基址蕉賴教會獻詩。當我們到達教會之後,牧師告訴我們,教會從早上六時開始便沒有電,所以電琴不能用,教會也是黑漆一片,我們也只靠着幾線從窗外透進來的陽光,才僅可以看得見歌譜。聚會前,我們禱告神,求神叫我們在任何情況當中,都要好好的事率祂。聚會在九時半開始,可是在九時二十五分已恢復電力,我們都很異奮,很感謝神!

主日崇拜後,我們便立即前往檳城。經過六個小時的車程,我們便抵達檳城,便立刻直接前往檳 城基督徒中心綠排。聚會於晚上八時舉行,當天 晚上的聚會,是由馬來西亞浸信會神學院主辦的。 主題為「聖樂交響樂晚會」。是一個特意為四川 地震受災的災民籌款的聚會,真是座無處席,聚 會在進行中,還不斷的加座椅,大家都希望為災 民盡上一點心意,讓他們認識基督。

從沒有想過,神竟安排我們去一個回教國家事奉 祂,讓我們您歷信心,學習順服及同心去事奉祂, 讓我們的事奉更令神得榮耀。

今年暑假八月: 詠團將與城營詩班聯合前往中國 內蒙事奉,相信神必定有給予我們學習的功課, 請大家為我們代禱。 Last August, Innomine Chorale had a plan of visiting the churches in Fujian with the choir of Kowloon City Baptist Church. But due to the year of Olympics, God directed us to serve Him in Kuala Lumpur and Penang instead, which is something that we have never thought of.

Although everything had to be re-arranged at very short notice, I was deeply touched when seeing the fellow churchmen there have the same calling from the Holy Spirit as ours and make the arrangement for different evangelical meetings willingly.

We were holding two nights of singspiration in Kuala Lumpur Chinese Methodist Church and Kuala Lumpur Baptist Church. The pastor there told us that there was often a traffic jam at nights in Kuala Lumpur, so it was really hard to arrange evening church meetings. We could then only put this in the hands of God through prayers. Thanks to God! There was a continuous stream of people coming to the evangelical meeting throughout the night and some people decided to follow Christ in it.

In the morning service on Sunday, ten members from Innomine Chorale were sent to sing in the church of Cheras, an outreach centre of Kuala Lumpur Baptist Church. When we arrived at the church, we were told by the pastor that the electricity supply had stopped since 6 a.m. and the electric piano could not be used. The church was also in complete darkness. With the dim light of the early dawn shining through the windows, we could barely see the musical scores. Before the commencement of the service, we prayed to God to make us serve Him well no matter what conditions we were in. The service started at 9:30 a.m. but the electric power resumed at 9:25 a.m. We were all thrilled – thanks to God!

After the Sunday service, we traveled immediately to Penang. We endured a 6 hours' ride before we got there. Then we hurried to Penang Christian Centre to have a rehearsal. The meeting, organized by Malaysia Baptist Theological Seminary, started at 8 p.m. It aimed to raise funds for the earthquake victims of Sichuan. All seats were occupied and more seats had to be added when the meeting was in progress. Everyone hoped that they could truly do something for the victims, who might also know Christ someday.

It was so unexpected that we had such a chance to work for God in a Muslim country. God Himself led us through the trials of faith and taught us to serve Him in submission and of one mind so that our work could bring greater glory to His name.

This year, Innomine Chorale will go to Neimeng with the choir of Kowloon City Baptist Church in August. Please pray for us as we believe there are always lessons to learn in God.



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,提倡及促進優質教會音樂為目標。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。以寫本團乃為「奉主名」而成立之詠團。

本團成立至今已有三十三年,除了每年均有機會 在本港各教會、機構等主領佈遵會及推廣聖樂之 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 領聖樂佈適會。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。 Innomine Chorale is a non-profit making Christian organization, with a mission to spread the gospel through music and promote quality 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 33 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 等。中學畢業後入北國大學主修音學教育及鋼琴,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 Mombaets哲琴,Guy Duckworth (MENC網琴科主席)學習鋼琴教授法,專門天才兒童、網點教授法。一年後獲得音樂碩士並同時被邀為Mu Phi Epsilon及Pi Kappa Lamda兩美國榮譽音樂協會會員,繼而被遊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,廳專心從事聖樂工作,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) 深遊指揮法及選修管風琴。在院期間,兼任和聲 學、樂理及鋼琴科助軟,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。

曾擴任香港聖樂團客席指揮,演出布拉姆斯之「德 國安瑰曲」,及雅語合唱團之客席指揮,演出路 達之「安瑰曲」。曾擔任香港小交響樂團、香港 聖樂團及本團聯合之世界首演作品「朝聖者」之 指揮。



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

In her 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。

在趙修期間,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維修,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綱琴演奏。舉業後赴美國堪薩斯大學深述,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 Soloist



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。現於匯基書院任教育 樂。關傑明曾師隨何克、江樺、聶明康、曲凱勳、奧達臣及載 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。屬先生熱心聖樂事奉,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 Klang, 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 何俊甡 陳昌隆 保坂英子 郭昭麟 胡欣思 李澤恩 榮啟斯 林正團

Jason Ho, Chan Cheung Lung, Hosata Ziko, Evan Kuo, Wu Yan Yan, Lee Tsat Yan,

Leung Kai Yan, Lam Ching Kong

第二小提琴 Violin II 蔡璐 卞祉碩 黄俊匡 李嘉浩 張卓謙 林尚欣 郭智峰

Tsai Loo, Samuel Bin, Wong Chun Hong, Matthew Lee, Cheung Cheuk Him,

Sharon Lam, Kwok Chee Fung

中提琴 Viola 何嘉善 榮衞德 黎珏堃 區加力

Ho Ka Seen, Victor Leung, Lai Kwok Kwan, Au Ka Lick

大提琴 Cello 王嘉瑩 卞社恒 張蔚瑩 郭威麟 梁詠德

Christy Wong, Bin Chih Heng, Cheung Wai Ying, Clement Kuo, Victoria Leung

低音大提琴 Double Bass 朱糠珍 簡思慈 蘇諾荇

Chu Wai Chun, Kan Sze Chi, So Nok Hang

雙簧管 Oboe 譚子輝 林嘉奇 闕愛罄

Victor Tam, Lam Ka Ki, Josephine Kwan

長笛 Flute 梁彦琪 賴洗沂

Phoebe Leung, Anthony Lai

單簧管 Clarinet 梁根麟 鄧梓晞

Calvin Leung, Tang Chi Hei

巴松管 Bassoon 李慧儀 業承澤

Lee Wai Yee, Elliot Ip

圓號 French Horn 鄭康業 余仲軒 陳雋文 陳思慧

Jack Cheng, Yu Chung Hint, Chan Chuen Man, Chan See Wai

小號 Trumpet 蘇偉雄 梁哲烯 黎樂堃

Willian So, Jackie Leung, Lai Lok Kwan

長號 Trombone

彭慕芳 林子娜

Pang Mo Fong, Lam Tsz Yiu

低音長號 Bass Trombone 洗迦颖

Catherine Sin

大號 Tuba 蔡錦燊

Kenson Choi

定音鼓 Timpani

李盛潮

Stephen Lee

敲擊 Percussion

铸油风 Grace Yiu

豎琴 Harp 何靜文

Ho Ching Man

客席樂手

程序 Programme	指揮 Conductor 風琴 Organist 鋼琴 Pianist	潘德小姐 Miss Poon Tak
	1	
I Was Glad, Op.54 O Bone Jesu 生命之歌 Speak, Lord in the Stillness		William So (1978-) 楊伯倫 (1931-)
	п	
Save Us O Lord · · · · · · · · · · · · · · · · · · ·		
Soprano solo: Josephine Li		
	III	
Prayers in	ning Prayer Time of Distress ning Prayer	Philip Moore (1943-)
Soloists: Vickie Ling (Alto), Lee Ho Lap (Tenor), Noble Li (Soprano), Chan Wa Fai (Baritone)		
	IV	
O Praise the Lord of Heaven		John Rutter (1945-)
~ 休息 Intermission ~		
	v	
Te Deum ·····		· Franz Joseph Haydn (1732~1809)
	VI	
Five Mystical Songs		ph Vaughan Williams (1872-1958)
I Got	Me Flowers	
Love Bade Me Welcome		
The Call		
	ntiphon	
Baritone so	lo: Edmund Kwan	
	VII	
Gesang der Parzen, Op.89 ·····		Johannes Brahms (1833–1897)
VIII		
Psalm 149, Op. 79		···· Antonín Dvořák (1841 – 1904)
~ 晚安 Good Night ~		

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節目簡介

Program notes

欣樂詠團卅三周年音樂會以范詩一 首充滿節奏感我就歡喜開始。歌詞 取材詩篇122篇,是大衛的上行之 詩,勉勵國民要為耶路撒冷城禱告。 香港同樣正經歷憂患時刻 - 有經濟 和疫情的危機籠罩著、今天我們也 當為我們所居住的城市禱告,好讓 我們能履行作神子民的本份。第二首 赐福耶穌是香港年輕作曲家蘇偉雄 2004年在美國進修時參賽的一首得 獎無伴奏作品。歌詞是一篇拉丁語 的禱文,祈求救主開我們的眼睛, 看清死亡的真實,好讓自己生活在 生命終極的亮光中。歌曲風格極之 深沉、以對位式作為基本手法,按 〔耶穌〕一樂句作為創作動機、用 無數不協調的和聲及八聲部縱橫交 錯編織出來、富有感情地表達出脱 俗和真誠。

Innomine Chorale's thirty-third annual concert opens with a rhythmic setting of Psalm 122 by Steven Curtis Vance I Was Glad. As King David in the Old Testament time led his people to pray for Jerusalem, so we must also pray today for our city and for the role we must assume as a people of God. When the city of Hong Kong is once again under the looming clouds of economic recession and pandemic hazard, we should strive to becoming witnesses for Christ. The second a cappella piece O Bone Jesu is a winning composition by the young Hong Kong composer William So when he was pursuing his studies in composition in 2004. The Latin text is a prayer asking Lord Jesus to let us see how we should live in the light of our own death and to be reminded of our own lives' end. The music is somber, written in a contemporary contrapuntal style, upon the simple "Jesu" motive; the eight vocal lines intertwine and numerous dissonances to be resolved. It is both refreshing and earnest in its expression of emotion.

In contrast is a recent piece by David P. L Yeung, A Song of Life. It is a setting of the text by the famous Taiwanese author Xing Lin Zi (杏林子), who by her own suffering in life came to realize the mystery of life and concluded one should search for wisdom in order to live abundantly. The arrangement of the piece is written by Lam Kin Yee who interjects the elements of faith and hope in the continuous narration of the theme. The next piece is Speak, Lord, in the Stillness by David Schwoebel. As in most Schwoebel's anthems, the piano accompaniment is well written in supporting an expressive melody with interval of an octave as the basic melodic motive. The text is the prayer of the prophet Samuel in his childhood when he first established obedience as the foundation of his faith. "Speak, O Lord, your servant listens" demonstrates his submission and willingness to heed the bidding of his Lord and Master. 第二部份包含兩首由兩位廿世紀英 國作曲家所寫以風琴伴奏的頌歌。 彼十都寫眾多豐富屬靈訊息的頌歌 成為英國教會合唱曲目的寶藏。-九零二年他為威根教區合唱節寫成 求主拯救我們。這是一首簡單清雅 的晚禱文祈求在日間蒙上主拯救、 在睡覺中也蒙祂保護。另一位英國 作曲家布列頓於一九三五年為倫敦 聖馬可教堂寫了C大調謝恩讚美頌 的原創風琴伴奏版本,翌年他將伴 奏編成管弦樂版。今晚欣樂演繹原 創風琴伴奏版。全曲分為三段,並 在首末兩段有顯著強烈的C大調感 覺。樂曲開始由各聲部依次以勇曲 風格進入、此時風琴腳踏奏出一段 帮切分音的樂句。第二段主要部份 由女高音獨唱擔任並由合唱作微聲 的回應〔基督〕。最後一段的音樂 與首段相似,及至帶進另一個柔和 的主题, 謙順地唱出〔求使我永不 羞愧]的認信。

現代英國作曲家莫菲立多年來在大 不列顛帝國眾多有優良合唱傳統的 著名大教堂中任音樂指揮和風琴師 之職。他也是一位多產的作家,作 品舉凡三百多首:包括頌歌、早禱 晚禱樂曲、詩章、回應詩、聖詩編 曲及大型聖樂作品。其中最受歡迎 的作品是2002年出版的一系列三首 頌歌:潘霍華的三個禱告:晨禱, 患難時禱文及晚禱。歌詞取材於 潘霍華監獄中的書信和文章。從這 幾篇禱文我們可以一睹這位德國神學 家在經歷納粹德軍迫害時內心的沖 擊。晨禱以一女低音獨唱以誠懇音色 作引入及結束,合唱則演繹潘霍華 內心的交戰:暗舆光,煩躁與平 安,並苦毒與堅忍。接著以旋風式 的效果唱出讚美,最後呼喊出他的 懇求:〔求主施憐憫、將自由重新

The next section consists of two compositions, both are accompanied by the organ and are fine product of two 20th century English composers. Edward Bairstow wrote many devotional anthems which enrich the choral repertoire of the Church of England. This short full anthem was composed for the Festival of the Wigan and District Choral Church Association entitled Save Us, O Lord. It is an evening prayer, pleading for the Lord to save while waking and guard while sleeping. Another famed British composer Benjamin Britten wrote Te Deum in C for organ and choir in 1935 for the Choir of St. Marks in London. He subsequently wrote an orchestral accompaniment in the following year. For the performance tonight we will use the original version with the organ accompaniment. The work is in three parts with the first and third predominantly in C major. Each voice part enters as in a fanfare over an interesting syncopated organ pedal line. The second section features a soprano solo as the choir utters responses "Christ." After the restatement of the first section, the work ends with another lyrical theme on the concluding words, singing in a submissive tone "let me never be confounded."

Contemporary English composer Philip Moore has held various prestigious positions in United Kingdom's most respected cathedrals of high choral traditions. He is also a prolific composer who has written over 300 sacred works, including anthems, morning and evening settings, canticles, responses, psalm settings, hymn arrangements and some extended works. The work which received the most demand of Moore's music is a series of three a cappella choral works published by Boosey & Hawkes in 2002, entitled Three Prayers of Dietrich Bonhoeffer: The Morning Prayer, Prayer in Time of Distress, and The Evening Prayer. The text was taken from Dietrich Bonhoeffer's Letters and Papers from Prison. These prayers offer a glimpse of the spiritual struggles which this German theologian went through under Nazi persecution. The Morning Prayers opens and ends with an alto solo in a most earnest tone. The choir goes on to state Bonhoeffer's inner struggles

賜我,願祢的名被稱頌。〕 忠難時 **禱文**特以不協調的音程如增四度等 用尖鋭的音色唱出,繼以柔和的連 音吟唱哀痛的呼求。這禱文最後展 示出神的僕人也效法他的主耶穌, 將自己的生命交在父神的手裡。第 三首晚禱是其中最平靜的一首,也 看到潘霍華已甘願接受上主在他生 命中的任何安排。莫菲立採用5/8拍 子及素調形式的對位處理。期間由 女高音和男中音有兩段的領唱。最 後潘霍華將所愛的親人及自己身體 和靈魂交托父神後,再將頌讚榮耀 歸神。事實上欣樂詠團成員在學習 這三首歌的過程, 靈命深受其中訊 息牧養和鼓勵。

between darkness and light, restlessness and peace, bitterness and patience. A joyful praise follows in a whirlwind passion leading to the final plead, "Lord have mercy, restore me to liberty... Thy name be praised." Prayer in Time of Distress is characterized by the use of dissonances such as augmented fourths and by the contrast between the sharp and heavy shout and the legato and melancholic plead. Again, this prayer finally demonstrates the agony of such a man of God as he, like his Lord Jesus, commits his life into God's hands. The last one, The Evening Prayer, is a prayer in a tranquil spirit, as Bonhoeffer resigns to whatever God would allow to happen to his life. Philip Moore uses an irregular meter of 5/8 to present a chant in counterpoint. There are two brief passages sung by a soprano and a baritone solos. After an earnest dedication of his loved ones and his own body and soul, Bonhoeffer once again ends his prayer with praise to God's holy name. Throughout the learning process of these most moving prayers, members of the Innomine Chorale have all been touched and lifted up as they were ministered to by these words.

John Rutter's O Praise the Lord of Heaven is written for double choir, organ, brass and percussion. The text is taken from Psalm 148. For the accompaniment he makes use of tonal contrast between the marked bright brass tone and the majestic organ timbre as well as their combination in addition to the input of the percussion section. The two choirs sing similar material with delay of merely one beat, at times an echo effect is produced, while other times it results in the spontaneity of building up of volume and intensity. The second section finds the two choirs sing in unison and in a most rhythmic and syncopated manner. The dialogue between the two becomes quick and short, contrasting with legato and syncopation effects. The piece culminates in the grand last statement of the main theme of call to praise.

Programming both Haydn's *Te Deum* and Britten's *Te Deum in C* is particularly for the purpose of demonstrating how composers living about one and a half centuries apart deal with their expressions of a work using the same text and in the same tonality.

佛漢威廉士在1906至1911年間寫作 一系列稱為五首奧祕之歌。前四首 主要由男中音獨唱、而合唱則以輔 助形式出現。五首歌的歌詞是從作 家希伯於1633年編的散文詩詞集中 取材。希伯的詩詞思維較為複雜而 且有相當的屬靈深度。相反地,佛 氏採用的作曲手法卻是直接且簡潔。 雖然歌曲之間沒有任何過門或連結、 作者仍意欲這五首樂曲的結構成為 一個作品、且需一氣呵成地演出。 獨唱與合唱在第一首復活節中以對 話形式宣告救主復活的喜訊。獨唱 的角色在接着的兩首我取來鮮花和 愛的誠邀轉作主導,合唱則成為背 境、輕吟着和聲或重覆強化歌詞。 第四首呼喚是一首優美抒情的獨唱 曲、其詩詞尤為神祕奧妙。相反地, 最後一首普天下都來頌揚是一首合 唱頌歌,亦多有被獨立採用。作者 在全套曲以豐富色彩的配器,使伴 奏襯托出奥妙莫測的意境或粗豪讚 美的喊聲,從而注入了趣味和激情 的元素。

Haydn completed his festive Te Deum in 1800 when his long and fulfilling composing career took a turn in the direction towards sacred works. His mode of expression is that of unimaginable brilliancy and majesty with superb craftsmanship and creativity of the Classical period. The work, though brief in length, is filled with joy and thankful praise in an excitement of devotion. Innomine Chorale will deliver the work in Chinese translation instead of the original Latin, aiming to deepen the understanding of the text for the audience. The work opens with a choral unison of declaration as the orchestra provides an exuberant accompaniment. The second section is an Adagio in C minor, imploring for God's mercy. The last section returns to the vitality of the first section. In addition, the fugal treatment of "In Thee do I put my trust" is exhilarating, which culminates in series of diminished seventh chords on "let me never be confounded." The work ends on a triumphant fanfare.

Ralph Vaughan Williams composed Five Mystical Songs between the years of 1906 and 1911. The work features a baritone solo in the first four songs while the choir takes on a supporting role. The text for the five songs was taken from poems out of the 1633 collection by George Herbert. The thoughts of Herbert's poems are unusually complex and rich in its spiritual depth. On the other hand, Vaughan William's setting of the songs is simple and direct. The series of five songs are meant to be performed as one continuous work, although there seems to be no connection between pieces. In the first one, Easter, the solo and the choir appear in a dialogue proclaiming the Lord has risen. In the next two, I Got Me Flowers and Love Bade Me Welcome, the role of the solo predominates as the choral part serves either as a humming background or reinforcement of the text. The fourth one, The Call, is an expressive and lyrical solo on a mystical text with profound meaning. The exuberant last song Let All the World in Every Corner Sing is sung only by the choir and is often used as a short anthem. The colorful orchestration in the accompaniment depicts well the mystical moods as well as the boisterous shouts of praise, offering interest and excitement to the work as a whole.

在1822年布拉姆斯寫了他最後一首 合唱和樂隊的作品命運之歌 Op. 89。 歌詞取材歌德富人民主義思想的詩, 内容強調人必須接受人生厄運並跟 魔神明按他們喜好的指引而活。在 此布氏將女低音和男低音對分、整 體構成一個六聲部的編制而達成-個深沉的合唱音色和較厚的音樂組 纖。他更讓弦樂、銅管樂的低音部 **撸起重要角色、甚至加入不常用的** 低音巴松管,從而表達到悲觀和絕 望的感覺。基本上他所用的曲式是 **週旋曲曲式ABACA**。前奏由樂隊奠 定堅定平穩的情緒為全曲揭幕,繼 而引進第一段、由男聲組合與女聲 組合輪流唱出主題。第二段六部合 唱以豐厚和聲進行,主調從序樂閱 始時的d小調移到F大調、繼而在E 大調的境界進行一連串不尋常的半 音階活動。布氏在全曲廣泛地將某 些較抽象詞語藉音樂圖像化表達: 如〔金桌子〕、〔死亡深淵〕、〔虚 空地〕、〔浮游〕等。週旋曲式中 第三段重述部份的A段後,有一段 優美動人的C段呈現。其中由男高 音唱主旋律、而女低音和男低音構 成的四部和聲作背境,堪稱是此作 品最幽雅的片段。最後A段的重現 是透過樂器的巧妙處理、配以合唱 重覆的單音,唱出〔搖頭輕歎〕的 字句。全曲在定音鼓最後極微弱的 滾動鼓聲中完結、感受到人生無助

和聽天由命的可悲。信徒更可藉此 領會到人生如果不是有神為中心就

會落到如此境况。

Johannes Brahms composed his last piece for chorus and orchestra Gesang der Parzen, (Song of the Fates) Op. 89 in 1822. The text was taken from the author Goethe's Iphigenie auf Tauris, a work which carries message of humanism. In it he proposed that one must submit to his unfortunate fates in life and resigns to live according to the whims of the gods. The choral tone of the piece is particularly dark and its musical texture relatively thick as Brahms chose to write in six parts with the alto and bass sections subdivided. He also gave greater importance to the lower brass and strings in addition to using a contrabassoon. All these contribute to the mood of somber and despair. The work is basically in a rondo form of ABACA. The orchestra begins with a convincing introduction, setting the stage for the exchange between the male and the female choruses singing the main theme. The six-part chorus appears in traditional harmonic setting in the second section. Tonality of the work shifts from d minor to F major, then to an unusually chromatic section in the context of E major. The technique of text-painting on words like "golden tables," "black abysmal," "vainly" and "floating" is observed. The A section of the rondo returns partially, followed is a most beautiful C section. An enchanting melody is delivered by the tenor section as the alto and bass parts form a rich four-part harmonic background. The material of the last A section is skillfully orchestrated against the monotone unison of the entire chorus. The work concludes on a tragic mood of resignation over the final timpani roll in ppp. As Christians we can observe that, in the same token, one who lives without God as his center in life is equally sad.

捷克作曲家德伏扎克在1879年接受 布拉格市合唱社委約、寫一首為男 聲合唱團的作品。這作品就是詩篇 149篇, Op 79。作者於1888年將它 改編成為混聲合唱版本。藉著他個 人在美國逐漸成名而眾多合唱團都 渴求演出他的曲目, 該作品也開始 廣受歡迎。這作品捷克文原著採用 莫拉維聖經譯本。但今次演出是採 用中譯本、用普通話唱出。全曲是 一首強而有力的頌讚歌,同樣用慶 典式的C大調並以主調音樂的風格 寫成。序曲由小提琴佈下平靜的意 境,其他低音弦樂及木管樂陸續加 入。再由定音鼓和法國號發出閃耀 的短三連音後,隨即將整個樂隊帶 至高潮,準備宏亮的合唱加入。在 合唱的编配方面、除基本的四部和 聲外,德伏扎克採用了男聲組合與 女聲組合的對唱將主題展示。各聲 部的音域普遍較為高,尤以女低音、 其音域往往升至G音。中段風格突 然變化,由女高音及女低音分別以 宣敘調形式出現。末段比首段更為 激昂和慶典式、有如怒海大浪澎湃 奔騰。卅三週年音樂會在響亮和震 撼的合唱和樂隊的聯合重覆呼喊〔祂 的聖民都有這榮耀〕中結束。欣樂成 目有機會將心中向神的讚美與聽眾 分享、實在是作為神聖民的一份莫 大的榮耀。但廟所有尊榮單歸我主。

Czech composer Antonin Dvorak completed his setting of Psalm 149, Op. 79 in 1879 as a commissioned work for the Prague Hlahol Vocal Society. It was originally written for a male chorus and was subsequently rewritten for mixed choir by the composer in 1888. As Dvorak found new fame in America this work also became popular as many choral groups were eager to present his works. The Czech text is taken from the Bible of Kralice of the Moravian Church. A mandarin Chinese translation will be used for tonight's performance. This psalm setting is a robust hymn of praise, again in the festive key of C major and primarily in a homophonic style. The introduction begins as the upper strings set a peaceful mood. Soon the lower strings and woodwind join in, and as the timpani and horns insert phrases of flares in triplets, the work goes into the brilliant tutti of orchestra and chorus. In this particular choral setting, Dvorak uses occasional antiphonal effect between the male and female voices. Vocal ranges are generally high, particularly for the altos whose range soars up to high G. In the middle section there is a change of mood as a short recitative passage appears. The last section returns with still more vigor and celebration much like the unceasing waves of a raging sea. The 33rd Annual Concert ends as the choir sings "All His saints in this great honor sharing," coupled with the bright and forceful ensemble of the orchestra. It is indeed an honor for members of the Innomine Chorale to have shared their heart-felt praise to God with the audience.

Soli Deo Gloria, May Our Lord alone be glorified.



歌詞 Lyrics

I Was Glad 我就歡喜

Steven Curtis Lance

I was glad when they said unto me, "Let us go to the house of the Lord." Our feet shall stand within thy gates, Jerusalem, our feet shall stand within thy gates.

I was glad when they said unto me, "Let us go to the house of the Lord." O come, let us go to the house of the Lord. Pray for the peace of Zion; Peace be within these walls. 你們要為錫安求平安:顧你城裏有和平。 Let us go to the house of the Lord. Peace.

人對我說:

「我們往耶和華的嚴去。」我就歡喜。 我們將站在耶路撒冷的城門內。 耶路撒冷啊,我們的腳將站在你的門內。

「我們往耶和華的殿去。」我就歡喜。 來啊,我們往耶和華的嚴去。 讓我們往耶和華的殿去。 平安!

O Bone Jesu 賜福耶穌

William So

O bone Jesu, illumina oculos meos, obdormiam in morte.

Redemisti nos,

Domine, Deus veritatis,

O Messias,

locutus sum in lingua mea;

notum fac mihi, Domine, finem meum. make known to me, O Lord, my end. 主啊,諸向我顯明我的終局。

O blessed Jesus, enlighten my eyes, in the sleep of death.

You have redeemed us,

O Lord, God of truth.

O Messiah,

I have spoken with my tongue;

赐福耶穌,請光照我的跟目:

免得我丧命於昏睡中。

主啊,真理之神,

祢已救贖我們。

彌賽亞啊,

我曾说過;

生命之歌

作曲: 植伯倫 / 鯛曲: 林建兒 / 詞: 杏林子 -

有誰知道,生命是什麼?有誰知道,生命是什麼?

小小的種子,隱藏在花叢裡的燦爛,職團的毛蟲,何以蜕變成為五彩斑蝶。

少不更世的嬰兒,可愛的小寶寶?何以也有智慧,何以有靈魂?

生命是一首歌,詠出諸天的奧秘。神造天也造地,袍造山也造水,生命是一首歌,詠出諸天的奧秘。 日月星宿。四時運行、日月星宿、四時運行、神創造何等奇妙、祂創造何等奇妙!

生命是一首歌,詠出諸天的奧秘。神造花也造樹,造鳥也造獸;花繁葉茂,鳥叫蟲鳴,花繁鳥叫蟲鳴, 神造花也造樹,造鳥池也造獸,神的創造何等奇妙,神創造何等奇妙。

有誰知道,生命是什麼?有誰知道,生命是什麼?

小小的種子,隱藏在花叢裡的燦爛,醜陋的毛蟲,何以蜕變成為五彩斑螺。

少不更世的嬰兒,可愛的小寶寶?何以他也會有智慧,和靈魂?

天父啊!我實在不懂,你創造的奧秘,親愛天父啊,我只有知道,這一切自然和諧,充滿你的智慧和思典。

Speak, Lord, In the Stillness 我主請說

David Schwoebel

Speak, Lord, in the stillness, I await your word.

Speak, Lord, in the stillness, Speak your word to me;
Help me now to listen in expectancy.

Speak, O gracious Master, in this quiet hour;
Let me see your face, Lord, feel your touch of power.

Speak, O gracious Master, Help me now to listen,
I await your word.

For the words you give me, they are life indeed;
Living bread from heaven, now my spirit feed.

Speak, your servant listens, I await your word;
Let me know your presence, Let your voice be heard!

Fill me with the knowledge of your glorious will;
All your own good pleasure in my life fulfill.

Speak, your servant listens, Let your voice be heard!

我在廳穆深處,等候主語語。 求主在靜寂時刻,賜下訓誨; 僕人現今縣切受執。 在此寧靜時刻,求慈悲的主向我發聲; 讓我能見主容,感到主能力。 慈悲的主譜說,教我能聽見,我在此等候袮恩言。 主的話就是生命的道; 從天喝下來的活權,使我獲命日滋長。 求主賜下訓誨,僕人等侯敬聽; 讓我得知祢的臨在,得聽袮慈聲! 以祢榮美旨意的智慧充滿我; 使我生命能討祢喜悦; 我主講說,僕人敬聽亦意聲!

Save Us, O Lord 求主拯救我們

- Edward C. Bairstow

Save us, O Lord, waking, Guard us sleeping, That awake we may watch with Christ, And asleep we may rest in peace. Amen. 主啊,溶醒時拯救我們,睡覺時護衛我們, 使我們溶醒時能與基督一同警醒, 也使我們在熟睡中得享平安。阿們。

Te Deum in C·C大調謝恩讚美頌

Benjamin Britten

We praise thee, O God, we acknowledge thee to be the Lord. All the earth doth worship thee, the Father everlasting. To thee all Angels cry aloud: the Heav'ns, and all the Powers therein. To thee Cherubin and Seraphin continually do cry, Holy, Holy, Holy, Lord God of Sabaoth; Heav'n and earth are full of the Majesty of Thy Glory. The glorious company of the 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.

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 Heav'n to all believers.

神啊,我們讚頌祢, 我們尊崇你為主, 永生的父,全地都來崇敬祢。 所有天使,諸天和一切權能,皆向祢發響聲, 基路伯和撒拉弗:齊向祢不停地高歌歡呼: 「聖哉、聖哉、聖哉!上主,萬有的主宰! 称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, 都一起向称歌頌。 全球各地的神聖教會,一起稱揚祢, 無限威嚴的聖父! **祢和祢可敬的唯一聖子**, 與祢的施慰者聖靈同享尊崇! 祢是永恆神的獨生子:

 Thou sittest at the right hand of God in the Glory of the Father. 我們相信你將再來,審判世界; 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.

Make them to be numbered with Thy Saints in glory everlasting. 主啊,懇求保護祢眾子民,賜福祢的產業; O Lord, save Thy people and bless Thine heritage. Govern them, and lift them up for ever. Day by day we magnify Thee; And we worship Thy Name, ever world without end. 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. 信靠符;

因此我們呼求祢, 幫助那曾蒙祢用寶血買贖的僕人。 使他們列在眾聖徒中,在永遠同享榮耀。

治理他們,扶助他們,直到永遠。 每天我們尊称為大,

我們敬拜祢聖名,直到萬代。

主啊,求祢保守我們,使我們今日免犯罪;

主啊,求祢憐慨我們,憐憫我們,

主啊, 請以祢慈爱的光輝照亮底蔭我們: 因我們全然

O Lord, in Thee have I trusted, let me never be confounded. 主啊,我顾全心信靠祢,求祢使我永不羞愧。

Three Prayers of Dietrich Bonhoeffer 潘霍華的三個禱告

Philip Moore

1. Morning Prayer

O God, early in the morning do I cry unto Thee. Help me to pray, and to think only of Thee. I cannot pray alone.

In me there is darkness, but with Thee there is light. I am lonely, but Thou leavest me not. I am feeble in heart, but Thou leavest me not. I am restless, but with Thee there is peace. In me there is bitterness, but with Thee there is patience; Thy ways are past understanding, but Thou knowest the way 我不明白祢的道路,祢卻知道那一條路最適合我。 for me.

O heavenly Father,

I praise and thank Thee for the peace of the night. I praise and thank Thee for this new day. I praise and thank Thee for all Thy goodness and faithfulness 以及祢信實可靠的應許。 throughout my life. Thou hast granted me many blessings; Now let me accept tribulation from Thy hand. Thou wilt not lay on me more than I can bear.

Thou makest all things work together for good for Thy children.

Lord Jesus Christ Thou wast poor and in misery, A captive and forsaken as I am. Thou knowest all man's distress; Thou abidest with me when all others have deserted me: Thou dost not forget me but seekest me. Thou willest that I should know Thee and turn to Thee. Lord, I hear Thy call and follow Thee; Do thou help me.

1. 晨褥

种啊!清晨我要向祢呼求, 求祢助我祷告,讓我的思想專注在祢身上。 因我不能獨自承擔。

我心裡昏暗,有祢就有光明;

我感覺孤單, 祢卻永不離棄我;

我心靈軟弱, 祢仍不離棄我;

我内心掙扎,有祢就得平安;

我心裡充滿怨恨,有称就能忍耐;

天父啊!

我讃美、感謝祢,赐我平静的一夜。

我讃美、感谢祢、给我新的一天。

我讚美、感謝祢: 賜我祢一切的美善;

祢已赐给我愿多的恩典,

現在,讓我從祢手中接受苦難吧!

称必不將超過我能承受的擔子,放在我的肩上。

祢叫萬事互相效力,使祢的兒女得著益處。

主耶穌啊!祢曾像我一樣,經歷窮乏、困苦、被囚、 被棄;

称普姆人間的苦痛,

當所有人都離棄我:

祢仍在我身旁, 祢不撇下我, 反倒尋找我,

祢要我認識祢,歸向祢;

主啊,我顧應祢的召喚,跟隨祢。

求祢幫助我!

Chiefly do I remember all my loved ones, my fellow prisoners, and all who in this house perform their hard service. Lord have mercy, restore me to liberty, and enable me so to live now that I may answer before Thee and 關粹的名被稱頌。 before the world. Lord, whatever this day may bring, Thy Name be praised.

2. Prayers in Time of Distress

O Lord God, great is the misery that hath come upon me; My cares would overwhelm me. I know not what to do. 0 God, be gracious unto me and help me. Grant me strength to bear what thou dost send, and let not fear rule over me. As a loving Father, take care of my lov'd ones My wife and children. 0 merciful God, forgive me all the sins I have committed against Thee, and against my fellow men. I trust in Thy grace, and commit my life wholly into Thy hands, Do with me as seemeth best to Thee, and as is best for me. Whether I live or die, I am with Thee, And thou art with me, my God. Lord, I wait for Thy salvation, and for Thy Kingdom.

3. Evening Prayers

O Lord my God, I thank Thee that Thou hast brought this day to a close;

I thank Thee that Thou hast giv'n me peace in body and in soul. Thy hand has been over me and has protected and preserved me, Forgive my puny faith, the ill that I this day have done, and help me to forgive all who have wronged me. Grant me a quiet night's sleep beneath Thy tender care. And defend me from all the temptations of darkness. Into Thy hands I commend my loved ones, and all who dwell in this house; I commend my body and soul. O God, Thy holy Name be praised.

我想念我所要的人, 與我同囚的人, 以及在遗房子裡履行苦役的人。 求主施憐憫,將自由重新賜我,

2. 患難時禱文

主神啊, 區到我身上的痛苦極大。 我面對的擔子快要壓倒我,我不知所措。 神啊,體恤我,幫助我。 陽我力量去承受任何從称面來的事, 教我脱離恐懼。 滿有慈爱的天父、請看顧我所愛的人、 我的妻子及兒女。 滿有憐憫的神, 寬恕我曾向称及同伴 所犯的一切罪過。 我信賴祢的恩典,我一生全然交託在祢手, 讀按祢看為最好的待我,這實在對我最是有益。 不論是生是死,我與祢在一起。 神順, 袮也與我同在。 主啊,我等候祢的救贖, 並祢的國度。

主啊我神:我感谢祢帶領這一天到了終結; 我要感謝祢保守我身體及靈魂皆享平安。 你的手曾引導我、護庇我、保存我, 求寬恕我微小的信心,並我今天所行的恶事, 幫助我能寬恕所有曾令我受冤屈的人。 賜我在祢的看顧下能享憩靜的安護。 保守我不落入黑暗的試探。 我把我所爱的人、並一切居住在痘房子裡的人, 都交託在祢手中; 我也把我的身體靈魂交在祢手裡。 神啊, 祢的名配得稱頌。

O Praise The Lord of Heaven 你們要讚美耶和華

John Rutter

O Praise the Lord of heav'n: praise him in the height. Praise him, all ye angels of his: praise him, all his host. Praise him, sun and moon: praise him, all ye stars and light. Praise him, all ye heavens: and ye waters that are above the heav'ns. Let them praise the Name of the Lord:

你們要讚美耶和華!要在高天頌讚他。 他的眾天使啊,你們要頌讚他;他的眾天軍啊,你們要 太陽和月亮啊,要頌讚他;閃耀的星辰啊,要頌讚他。

諸天啊,要頌讚他; 天上的眾水啊,要頌讚他。 Praise 1

for he spake the word, and they were made; he commanded, and they were created. He hath made them fast for ever and ever; he hath given them a law which shall not be broken.

Praise the Lord upon earth, ye dragons, and all deeps; Praise the Lord upon earth. Fire and hail, snow and vapours: wind and storm, fulfilling his word;

Praise the Lord upon earth.

Mountains and all hills: fruitful trees and all cedars;

Beasts and all cattle: Worms and feather'd fowls.

Praise the Lord upon earth.

Kings of the earth and all people:

princes and all judges of the world;

Young men and maidens, old men and children,

praise the Name of the Lord:

for his Name only is excellent,

and his praise above heaven and earth.

He shall exalt the horn of his people;

all his saints for his Name only is excellent.

O praise the Lord of heav'n: praise him in the height.

廳萬象都須讚上主的名! 他一發聲,一切就成形, 他一命令,一切就造成, 各有固定的位置,永不改變; 他的命令誰都不能違背。

海怪啊,深淵哪, 閃電、冰雹、雪,和雲霧啊, 遊行命令的大風啊, 要在淵地頌讚上主。

大山小山哪,果樹、森林椰, 野獸牲畜啊,昆蟲飛禽椰, 你們都要頌讚他。 君王啊,萬民鄉, 公侯啊,一切掌權者啊, 少年人哪,少女啊,老年人哪,孩童啊, 你們都要頌讚他。 顯他們都獨讚上主的名。 惟有他的名故尊崇; 他的榮耀超越天地。 他使他的子民強盛。 所有屬他的臺民唯獨尊崇他的名。 要讚美上主!你們要從天上頌讚上主;

Te Deum謝恩讚美頌

Praise him, all ye heavens, praise the Lord of men. Amen! 天上的諸天啊,要頌讚他;頌讚全人類之主。阿們。

- Franz Joseph Haydn

來,同來讚美主我神;來,同來尊崇祢偉大聖名:

全地都來敬拜祢,同來敬拜歌頌永活神直到萬代,全地都來敬拜祢,來敬拜祢,祢是永活神直到萬代。

天使向袮呼喊,天使並宇宙萬有權能都向称屈膝,天使曝略伯與撒拉弗齊呼喊不息:

聖哉,聖哉,聖哉,天地萬軍的主我神,天地充滿祢的威榮,祢聖名是何等榮耀!

眾使徒在榮耀中歌頌讃美祢,眾先知璟集一同來讚美祢,

歷代被崇敬的眾殉道聖徒也來讚美祢,世上萬邦各民各族眾教會也同心讚美祢;

讃美水恆無限尊貴之父,讃美至真榮耀獨生子,讃美聖靈我慈爱保惠師。

称是基督榮耀王, 称是永恆神的獨生子;

死亡權勢祢已經勝過, 祢已敞開天國門, 使凡信者可進去。

祢坐在荣耀尊貴全能父神的右邊, 祢必然再來, 要審判世人。

我們懇求祢,憐憫祢僕人,因祢曾用寶血重價將我買贖,使我們列在眾聖徒中,在永遠同享榮絕。

歷求我主保護祢眾子民,賜福敬畏祢者。治理我們,扶助我們到永遠。

在每一天,我們尊称為大,我們敬拜林聖名直到萬代。

求主保守我們,使我們今日免犯罪;思主求祢施憐憫;用祢蘓爱的光輝照耀我,因我信靠祢,

主我願信靠祢,求主使我永不羞愧。

Five Mystical Songs 五首奥秘之歌

Ralph Vaughan Williams

1. Easter

Rise heart; thy Lord is risen. Sing his praise without delays, Who takes thee by the hand, that thou likewise With him may'st rise: That, as his death calcined thee to dust, His life may make thee gold, and much more, just. Awake, my lute, and struggle for thy part With all thy art. The cross taught all wood to resound his name Who bore the same. His stretched sinews taught all strings, what key Is best to celebrate this most high day. Consort both heart and lute, and twist a song Pleasant and long: 就讓你聖善的菱擔任其中一部。 Or since all music is but three parts yied, And multiplied; O let thy blessed Spirit bear a part,

And make up our defects with his sweet art.

2. I got me flowers

I got me flowers to strew thy way; I got me boughs off many a tree: But thou wast up by break of day, And brought'st thy sweets along with thee. The Sun arising in the East, Though he give light, and the East perfume ; If they should offer to contest With thy arising, they presume. Can there be any day but this, Though many suns to shine endeavour? We count three hundred, but we miss: There is but one, and that one ever.

3. Love bade me welcome

Love bade me welcome; yet my soul drew back, Guilty of dust and sin. But quick-eyed Love, observing me grow slack From my first entrance in, Drew nearer to me, sweetly questioning If I lack'd anything.

"A guest," I answer'd, "worthy to be here"; Love said, "You shall be he." "I the unkind, ungrateful? Ah my dear, I cannot look on thee." Love took my hand and smiling did reply, "Who made the eyes but I?"

"Truth, Lord, but I have marr'd them; let my shame Go where it doth deserve." "And know you not," says Love, "who bore the blame?" "My dear, then I will serve." "You must sit down," says Love, "and taste my meat." So I did sit and eat.

敝秋吧,我的心啊;你的主已復活,要歌頌袍莫延遲, **祂用思手帶領你,使你得與祂一同復活**:

她的死鍛燒你歸於塵土, 祂的復活能精煉你比金更純。 甦醒吧,我的琴啊,會力展现你所有的技藝。 十架教導所有樹木頌揚它所背負的同一聖名。 他受釘的身驅教導所有琴弦如何讚美這至高之日。 心靈與琴契合,交織成一首喜悦而深遠的歌: 或是,因為所有音樂都是三部組成及複合; 以他美妙的技藝填補我們的瑕疵。

2. 我取來鲜花

我取來鮮花要辦滿祢的遊路; 從樹上摘取了許多枝子: 而称在砌碎時, 伴隨著喜樂復活。 旭日在東方升起, 即使它带來了光明與東方的香氣; 仍無法與祢的復活爭輝。 雖然眾多的日頭努力地照耀, 是否能重現此日的荣光? 我們數算歲月,但我們仍只紀念: 那獨一無二永恆之日。

3. 爱的被邀

爱献然邀請我;但我的靈魂遐缩, 蒙歉疚的磨灰和黑。 可是,明眼的爱,從我一邁進門檻, 就看出我遲疑不前。 爱更加就近我跟前,温柔规切的問我有甚麼缺欠。 我說:「一位貴賓要來這裏。」 爱説:「那人正是你。」 「啊呀!我? 道樣的忘恩負義,一無良善?我不敢看你 的脸。 愛拉著我的手,微笑著回廊: 「除了我還有誰造人的眼睛?」 「主啊,不錯。但我污損了雙眼,理當抱羞 去到該去的那處。」 愛説道:「你可知道誰背負了您尤?」

「親愛的,我願意來服事。」 要説道:「你一定要入席,來當我的肉。」 這樣,我就坐下來享受。



4. The call

Come, my Way, my Truth, my Life: Such a Way, as gives us breath: Such a Truth, as ends all strife: Such a Life, as killeth death.

Come, My Light, my Feast, my Strength: Such a Light, as shows a feast: Such a Feast, as mends in length: Such a Strength, as makes his guest.

Come, my Joy, my Love, my Heart: Such a Joy, as none can move: Such a Love, as none can part: Such a Heart, as joys in love.

5. Antiphon

Let all the world in every corner sing, my God and King. The heavens are not too high, His praise may thither fly. The earth is not too low, His praises there may grow. Let all the world in every corner sing.

4. 呼唤

請來,我的道路,我的真理,我的生命: 這道路,赐予我們生命氣息: 這真理,使所有爭戰止息: 這生命,能戰勝死亡。

請來,我的光明,我的饗宴,我的力量; 這光明,能照亮饗宴;

這篮席,能長久供應: 這力量,使賓客滿足。

請來,我的喜樂,我的愛,我的心靈:

這喜樂,無人能鄰去: 這愛,無人能稱絕: 這心靈,在愛裡喜樂。

5. 普天下都來頌揚

顧普天下都來高歌頌揚我神我王! 諸天並不太高,歌聲往遠處飄; 山谷並不太深,歌聲從此升起。 顯普天下都來高歌頌揚我神我王! 顯普天下都來高歌頌揚我神我王! 我眾盡情歡唱,歌聲歷久不絕。 教會高唱詩篇,傳送各處各方。 顯普天下都來高歌頌揚我神我王!

Gesang der Parzen (Op.89) • Song of the Fates • 命運之歌

Es fürchte die Götter das Menschengeschlecht! Sie halten die Herrschaft in ewigen Händen, und können sie brauchen, wies ihnen gefällt.

Der fürchte sie doppelt, den je sie erheben! Auf Klippen und Wolken sind Stühle bereitet um goldene Tische.

Erhebet ein Zwist sich, so stürzen die Gäste, geschmäht und geschändet, in nächtliche Tiefen; und harren vergebens, im Finstern gebunden, gerechten Gerichtes. It fears the gods, this race of mankind! For they hold dominion over them in their eternal hands, and can demand what they please of us.

Doubly so should those fear them who have been exalted by them! On cliffs and clouds stools stand ready around golden tables.

If a dispute arises, the guests are pitched down, abused and shamed, into the deep dark of night; and they wait futilely, bound in the dark, for justice to be served. 眾生懼怕神明, 因神永恒之手

掌控眾生命運。

原神呼風喚雨, 原生順應天命。

奉神為至高者, 内心加倍畏懼。

四心即信伐稱。 歷崖邊、彩雲間, 黃金聖桌園滿凳。

人神若有分歧, 聖桌享宴貴寶

將受凌辱踐踏。

被扔到黑夜裏; 被困於深淵中,

空盼正義獲伸。

Char 0/0/22

Sie aber, sie bleiben in ewigen Festen an goldenen Tischen. Sie schreiten vom Berge zu Bergen, hinüber: Aus Schlünden der Tiefe dampft ihnen der Atem erstickter Titanen, gleich Opfergerüchen, ein leichtes Gewölke.

Es fürchte die Götter das Menschengeschlecht! Sie halten die Herrschaft in ewigen Händen, und können sie brauchen, wies ihnen gefällt.

Es wenden die Herrscher ihr segnendes Auge von ganzen Geschlechtern, und meiden, im Enkel die ehmals geliebten, still redenden Züge des Ahnherrn zu sehn.

So sangen die Parzen; Es horcht der Verbannte, in nächtlichen Höhlen, der Alte die Lieder, denkt Kinder und Enkel und schüttelt das Haupt. But they [the gods] remain at their eternal feast at the golden tables. They step from mountain to mountain, up above: from the abysses of the deep steams the breath of suffocating Titans, like a burnt offering, a light mist.

It fears the gods, this race of mankind! For they hold dominion over them in their eternal hands, and can demand what they please of us.

The rulers turn away
their blessed eyes
from entire races of people,
shunning the sight in their descendants
of those formerly beloved and
silently-speaking features
of our ancestors.

So sang the Fates; the banished one listens in his night-dark lair to the songs of the ancient ones, thinks of his children and grandchildren and shakes his head. 神明永亨盛宴。

安坐黄金桌旁。

眾神高高在上,

跨步踏過山峰。

深淵困著巨人。

呼出游絲氣息,

化作缴缴軽煙,

朦朧彷若燔祭。

眾生懼怕神明:

因神永恒之手

掌控眾生命運。

眾神呼風喚雨。

眾生順應天命。

眾神收回慈目, 不再看顧眾生。

先祖縱曾獲寵,

慈日縱曾看願。

子孫卻已失寵。

1 30 MF C / CHA

為命運高歌吧! 囚於深夜棄民,

聽著悠悠老歌,

想著眾多兒孫,

搖首輕嘆命運。

詩篇149篇

Antonin Dvofák, Op.79 褒美莽都

你們當向耶和華唱新歌!也要在聖民會中讚美祂!

願以色列因遗她的主歡欣!錫安的子民,因他們的主快樂!

錫安來歌唱,以色列向遊她的主唱樂歌!

他們擊鼓跳舞讚美祂名,擊鼓彈琴唱歌,齊讚美祂。

錫安,當向耶和華唱樂歌,你們當向耶和華唱新歌,錫安當向耶和華唱新歌,稱頌袍名!

因耶和華喜愛他百姓,用教恩作謙卑人的敖飾。聖民得榮耀因此得高興,在計上他們因主面歡呼。

顯他們稱讚上主為至高,並手裡拿著兩刃的刀,為要報復列邦,刑罰萬民。

要用鍊子捆他們的君王,要用鐵鐐鎖他們的大臣;

紀錄的審判施行在他們身上。他的聖民都有這榮耀。

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欣樂詠團團員 Innomine chorale

女高音 Soprano

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趙鶏珊 Christy Chiu
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