

The
Innomine
Chorale 欣樂詠團

Annual 34th Concert

三十四周年音樂會



鳴謝 Acknowledgement

| | |
|-----------|------------------|
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為求令表演者及觀眾不致受到騷擾，請將鬧錶、傳呼機和手提電話的響鬧裝置關上。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）

電話：2921 2836 圖文傳真：2877 0353

Dear Patrons,

To avoid undue disturbance to the performers and other members of the audience, please switch off the beeping devices on your alarm watches, pagers and mobile phones before the performance. We also forbid eating and drinking, as well as unauthorized photography, audio 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

【賀】欣樂三十四載 Celebrate the 34 years of Innomine Chorale

身為欣樂詠團創辦人之一，謹以歡悅的心情歡迎大家蒞臨這第三十四個年度的頌讚音樂會。誠心感激欣樂詠團數十年來的忠實擁躉，感謝主，因你們都是一群喜愛高水平的聖樂愛好者。

回想三十多年前的心願，就是想組織一支有高音樂水平，兼具傳福音使命的聖樂合唱團，在與鄭棣聲教授伉儷，及多位熱心聖樂者分享共同異象後，一拍即合，遂誕生了欣樂詠團，自始在上帝恩手引領與祝福中，渡過了不斷讚頌和感恩的日子。欣樂的歌聲不單洋溢在香江，亦遍及神州大地，以聖樂高舉主名，同時撒下福音的美好種子。

近二十多載我們得蒙詠團音樂總監張美萍博士的高效指揮和忠心的帶領，使各成員在歌唱技巧和事奉心志上都有長足的進步。張博士十分重視聖樂的質素和水平要求，深信優良的聖詩才能造就信徒和配得用來歌頌上帝。優質的聖詩應具如詩般的文體，且能準確詮釋基督教真理和信仰。每次唱頌詩歌均能使歌者和聽者重溫上帝的大能、慈愛和應許，使人更接近上帝的心懷，和景仰上帝的榮美。

本人謹趁此良機呼籲大家與欣樂詠團成員一起攜手，善用神的音樂恩賜，努力為教會培育下一代的聖樂人材，並堅持選用及創作優質的詩歌來讚美神和牧養信徒。在面對當代眾教會詩班人數及質素漸走下坡，甚至消失，很多會眾不再懂唱一般的聖詩，教會亦沒有聖詩集的同時，大家應珍惜仍能擁有的聖樂資源和人材，好好裝備自己，以實際行動來盡一分力，推廣優質聖詩，期盼復興華人教會的聖樂，終可創出新的歷史樂章，誠心所願。

As one of the founders of Innomine Chorale, I joyfully extend a warm welcome to all of you that attend tonight's 34th annual concert of praise. Thanks to God and to those who faithfully support us in all these years because you are the group of music lovers who cherish sacred music of high standard.

In fact, my dream of more than 30 years ago is to form a sacred choir with both high musicianship and strong mission of spreading the gospel. After sharing the vision among Professor & Mrs Stanley Cheng and several sacred music lovers, Innomine Chorale was founded. Ever since then, our days are full of praise and thankfulness. With the guidance of God and His blessings, the singing of Innomine Chorale fills not only every corner of Hong Kong but also the mainland China, upholding the name of our Lord as well as sowing the seeds of good news in many hearts.

Dr. Dorothy Cheung, the music director, has been leading and conducting the choir faithfully for the last 20 years and so, which brings significant improvement to choir members' singing skills and their determination to serve the Lord. Dr. Cheung attaches great importance to the quality and standard of sacred music, believing firmly that God deserves our praise with exquisite and beautiful hymns which can spiritually nurture the believers. Good quality hymns should possess a poetic style and explain accurately the truth and doctrine of Christianity. Whenever such hymns are sung, both the singers and the listeners can refresh their memory of the mighty power, mercy and promises of God so that they can get closer to God's love and glory.

Let me take this opportunity to request you to join hands with the members of Innomine Chorale to make a good use of your music talent from God, train up the church music leaders of the next generation, and persist in selecting and composing quality hymns for praising God and nurturing believers. Due to the decline in size and quality or even disappearance of choir members in contemporary churches, a large number of church goers no longer know how to sing the ordinary hymns. In the meantime, when so many churches are giving up the use of hymnals, we should treasure the resources and talents of sacred music that we can still possess, and equip ourselves fully so that we may play a part in promoting quality hymns. Wish the music in Chinese churches would revive and a new piece of music be sounded in the history one day. Amen.

在內蒙的事奉 Service in Neimeng (Inner Mongolia)

陳肇春 Chan Siu Chun

去年八月中旬，欣樂詠團與九龍城浸信會詩班及管弦樂團共一百二十人，前往中國內蒙舉行聖樂交流。感謝神！我們先後在內蒙的呼和浩特和包頭的教會共有五天的聚會，當中有張慕皚牧師的講道，除了我們的獻唱外，還有內蒙教會不同詩班的獻唱。內蒙的教會相當興旺，每次聚會禮堂內外都滿是人，無論年長、年青、甚至少年人也相當多，這都是神的恩典。

內蒙教會每天都有晨更，我們也在呼和浩特參加了新城南街堂的晨更。聚會是在早上六時半舉行，很多信徒都有參加，坐得滿滿的，大家都在一天開始先向神祈禱，這是很值得我們學習的。

據當地導遊說，內蒙已乾旱了好久，我們也有為此而禱告。當我們前往蒙古草原遊覽當日，竟下起大雨來，雖然我們因雨太大的關係，不能再在草原停留，但我們也為神降下恩雨而感恩。

今年八月中旬，欣樂詠團和九龍城浸信會詩班將會前往河北省舉行聖樂交流，願弟兄姊妹都為我們的行程代禱。

In mid August of 2009, a team of 120 people with members from Innomine Chorale as well as the choirs and the orchestra of Kowloon City Baptist Church went to Neimeng, China for a sacred music exchange programme. Thank God that we could have had 5 days' programmes in the churches of Hohhot and Baotou of Neimeng, in which there were sermons by Rev. Cheung Mo-oi, singing of our group and singing of different church choirs there. The churches in Neimeng are prospering and thus the halls are always full of people of all ages. All these are the grace of God.

Morning prayer is normally held every day in the churches of Neimeng. We had a chance to take part in a morning prayer of Xin Cheng Nan Jie Church. It started at six-thirty in the early morning. A large number of believers came and filled nearly every corner. It is a lesson that everyone of us should learn – that is to start a day with prayers to God first.

After having been told by a local tour guide that Neimeng had been suffering from drought for quite a long time, we did pray for it. When we were on our way to Mongolian grasslands, it was amazing that there was a sudden downpour. Although we were forced to leave the grasslands as the rain was so heavy, our hearts were full of gratitude for such drops of grace from God.

Once again in mid August this year, Innomine Chorale will go to Hebei Province of China for another sacred music exchange programme with the choirs of Kowloon City Baptist Church. Dear brothers and sisters in Christ, please do pray for us.

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，以寓本團乃為「奉主名」而成立之詠團。

本團成立至今已有三十四年，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。

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

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

1980年，回港事奉，自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」，及雅調合唱團之客席指揮，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 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2010

Kowloon City Baptist Church Orchestra

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| 第一小提琴 Violin I | 何俊鈺 陳昌隆 黃俊匡 胡欣恩 李澤恩 黃德健 Jason Ho, Chan Cheung Lung, Wong Chun Hong, Wu Yan Yan, Lee Tsat Yan, Wong Tak Kin |
| 第二小提琴 Violin II | 卞祉碩 李嘉浩 郭昭麟 陳昕朗 陳澤通 梁啟昕 Samuel Bin, Matthew Lee, Evan Kuo, Chan Yan Long, Chan Chak Tung, Leung Kai Yan |
| 中提琴 Viola | 何嘉善 梁衛德 黎珏堃 區加力 文穎申 Ho Ka Seen, Victor Leung, Lai Kwok Kwan, Au Ka Lak, Man Wing Sun |
| 大提琴 Cello | 王嘉瑩 卞祉恆 張蔚瑩 黃瑤 郭威麟 Christy Wong, Bin Chih Heng, Cheung Wai Ying, Rachel Wong, Clement Kuo |
| 低音大提琴 Double Bass | 朱慧珍 簡思慈 黃昭穎 譚舒翹 蘇諾苻 Chu Wai Chun, Kan Sze Chi, Wong Chiu Wing Benjamin, Tam Shu Kiu, So Nok Hang |
| 長笛 Flute | 陳國超 梁彥琪 Chan Kwok Chiu, Phoebe Leung |
| 雙簧管 Oboe | 林嘉奇 關愛馨 Lam Ka Ki, Josephine Kwan |
| 英國管 English Horn | 關愛馨 Josephine Kwan |
| 單簧管 Clarinet | 鄧梓晞 龍平西 Tang Chi Hei, Ben Ping Sai Lung |
| 巴松管 Bassoon | 葉承澤 譚宏標 Elliot Ip, Bill Tam |
| 圓號 French Horn | 鄭康業 吳婉雯 余仲軒 陳雋文 Jack Cheng, Ng Yuen Man, Yu Chung Hint, Chan Chuen Man |
| 小號 Trumpet | 蘇偉雄 梁哲晞 黎樂堃 Willian So, Jackie Leung, Lai Lok Kwan |
| 長號 Trombone | 彭慕芳 冼迦穎 Pang Mo Fong, Catherine Sin |
| 低音長號 Bass Trombone | 葉樹華 Yip Shu Wah |
| 中號 Baritone | 高信彥 Ko Suen Yin |
| 大號 Tuba | 蔡錦榮 Kenson Choi |
| 定音鼓 Timpani | 李寶龍 Boron Li |
| 敲擊 Percussion | 區嘉敏 黃翔宇 Carman Au, Vivian Wong |
| 豎琴 Harp | 何靜文 Ho Ching Man |

客席樂手

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

Make a Joyful Noise Unto the Lord, Op.26 William Mathias (1934-1992)
Jubilate Deo William Walton (1902-1983)
Soprano: Josephine Li Trio: Karen Soong, Chan Ka-Lun, Chan Wah-Fai
O Lord, Thou Hast Searched Me Out John Rutter (1945-)

II

耶穌，我心至寶 Dietrich Buxtehude (1637-1707)
Soprano solo: Josephine Li Bass solo: Edmund Kwan

III

聖首受創 Felix Mendelssohn (1809-1847)
Bass solo: Edmund Kwan

IV

Eternal Life Craig Courtney (1954-)
Vocalise, Op.34 Sergei Rachmaninoff (1873-1943)
The Gospel Train Arranged by Gwyn Arch
Joshua Fit the Battle of Jericho Arranged by John Rutter (1945-)

~ 休息 Intermission ~

V

Distant Land John Rutter (1945-)
Psalm 150 John Rutter (1945-)
3 sopranos: Mary Yung, Chan Wai-Yi, Cheung Man-Sin

VI

Te Deum Mark Hayes (1953-)
Mezzo-soprano solo: Cristal Lim Baritone solo: Edmund Kwan

VII

Give Unto the Lord, Psalm 29, Op.74 Edward Elgar (1857-1934)
~ 晚安 Good Night ~

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藉神的恩典，欣樂詠團能以慶祝她的第三十四個年頭。作為一個基督徒合唱團體，在今天這個流行音樂入侵及衝擊傳統教會殿宇的年代，要維護優美聖樂理想實非易事。欣樂詠團嘗試透過舉辦周年音樂會，及各成員在所屬教會推行的本地教會音樂牧養事工，冀望建立良好基督教音樂的模範。我們切切禱告主，叫更多牧者及平信徒領袖能洞悉教會崇拜日漸世俗化的危機，立志不向「討人喜悅強如討神喜悅」的試探屈服。

欣樂三十四周年音樂會以一首由二十世紀英國作曲家威廉·馬諦亞斯創作、熱情澎湃的向主揚聲歡呼揭開序幕，歌詞取材詩篇一百篇。馬諦亞斯為1964年10月17日布雷肯主教就職典禮創作本曲。他在人聲合唱及風琴伴奏中使用大量斷音，把歡愉情緒加入這首讚美詩。他作品中不協調和聲及平衡結構也是當代典型的作曲手法。第二首是由英國作曲家華爾頓根據同一篇詩篇而寫歡欣讚美神，這首讚美詩在1972年4月22日英國牛津基督城大教堂巴哈音樂節中作首演，此曲由雙重混聲合唱為開場白，緊接是三重唱的首節，兩組合唱繼而合為一，三重唱由女低音、男高音及男低音組成，在整首樂曲中與女聲合唱構成對話，連同女高音獨唱，為樂曲偶爾添上各式各樣表演動力。華爾頓按照頌唱詩篇的習慣，以合唱三一頌作為歌曲的結束，風琴同時強而有力地重覆首句的符點音符。

By the grace of God that Innomine Chorale is able to celebrate her thirty-fourth anniversary. It is not particularly easy for a Christian choral group to uphold the ideal of fine sacred music in this day and age when popular music of all sorts intrudes and bombards the sanctuaries of traditional churches in Hong Kong. Innomine Chorale endeavors to set examples of good quality Christian music by presenting our annual concerts, as well as through the efforts of our members in their respective local church music ministry. Our prayer is that more pastoral and lay leaders, having seen the danger of secularization of worship, determine not to succumb to this temptation of pleasing man over pleasing God.

Innomine's thirty-fourth annual concert opens with a vibrant setting of Psalm 100 by 20th century English composer William Matthias *Make a Joyful Noise unto the Lord*. Mathias composed this on the occasion of installation of the Dean of Brecon on October 17, 1964. He incorporates to this anthem a delightful mood with much detached vocal parts as well as corresponding detached organ accompaniment. His use of dissonance and parallelism is typical of his works in this period. The second piece is based on the same text by another English composer William Walton *Jubilate Deo*. The anthem was first performed on April 22, 1972 at the opening concert of the English Bach Festival at the Christ Church Cathedral, Oxford. It opens as a double mixed choir setting but the two join as one soon after the first verse of the trio. This trio is made up of alto, tenor and bass who sing the verses through out the work in a dialogue with the female voices of the choir. These, together with a soprano solo, are the incidental additions of various performing forces. Walton, following the practice of psalm singing, ends the work with the choir singing the traditional Doxology while the organ repeats the opening dotted note pattern energetically. After these two exhilarating anthems the Chorale then presents one of John Rutter's newer compositions *O Lord, Thou Hast Searched Me Out*, based on Psalm 139. This anthem reflects the agony and inner struggle of one who has come to acknowledge his sin against God.

緊隨這兩首令人振奮的讚美詩，詠團演出路達比較近期的作品耶和華啊，祢已鑒察我。歌詞取材詩篇一百三十九篇，詩歌反映人在神面前承認自己過犯時內心的痛苦與掙扎。路達利用每一聲部最低音區陰暗的音色來製造豐富但陰沈的和聲效果，並以英國管作為助奏樂器強化憂鬱及耿耿於懷的情景。

德國作曲家柏格茲特胡德（1637-1707）是巴洛克時期有名望的教會風琴師及作曲家，數位當時重要的作曲家如韓德爾、勿地臣、泰勒曼、巴哈皆出席他的音樂會，視他為學習模範及啟發靈感的先賢。1705年，二十歲的巴哈步行二百哩前往聆聽柏格茲的演奏，然後留下來跟他學習數月。柏格茲亦成為德國教會音樂歷史中舒次及巴哈的聯繫者，在宗教清唱劇曲式發展當中，巴哈繼承舒次及柏格茲兩者遺留下的財產，柏格茲根據路德宗同一名字的眾讚歌耶穌，我心至寶創作此清唱劇，同一首眾讚歌也可以在巴哈的聖馬太受難曲中找到。另一方面，數年後巴哈以另一曲式創作他個人的耶穌，我心至寶，成為六首經文歌之一。相比巴哈的同一名稱的經文歌，聽眾往往發覺柏格茲的清唱劇有其獨特的吸引力。雖然它的曲式及結構比較簡單，卻充滿優雅及美麗。柏格茲的清唱劇原稿設定為三人獨唱的室樂，包括兩位女高音及一位男低音。欣樂以普通話演繹的耶穌，我心至寶是屬於比較後期的混聲合唱版本，包括女高音及男低音獨唱。作品以一段短的樂器演奏引子作為開始，採用快板—沉重—快板奏鳴曲式，四部和聲的合唱在第一節陳述眾讚歌的主

Rutter achieves this by using dark tone color in each voice part's lower registers, forming a rich however somber harmony. The english horn as an *obligato* instrument adds to the melancholic and haunting expression.

German composer Dietrich Buxtehude (1637-1707) was a church organist and composer in the Baroque period in which he achieved an important stature. Several notable composers in this period, such as Handel, Mattheson, Telemann and J.S. Bach visited him, attended his concerts, and looked to him as a model and inspiration. In 1705, the twenty-year-old Bach traveled 200 miles on foot to hear Buxtehude play and afterwards stayed to study with him for several months. Buxtehude also stood as a link between Heinrich Schutz and Bach in the history of German Church Music. In the development of the genre of sacred cantata, Bach followed the legacy of both Schutz and Buxtehude. Buxtehude based this particular cantata, *Jesu, meine Freude*, on a familiar Lutheran chorale of the same title. The same chorale is also found in Bach's *St Matthew's Passion*. Bach wrote his *Jesu, meine Freude*, on the other hand, in another genre as one of his six motets some years later. One finds a unique appeal about Buxtehude's cantata in contrast with the motet by Bach of the same title. There is sheer elegance and beauty despite its more simple form and texture. Buxtehude's original setting of this cantata is a chamber work for three solo voices: two sopranos and a bass. Innomine Chorale presents the later mixed choir version with soprano and bass soloists in a Chinese translation 耶穌，我心至寶 in Mandarin. The work opens with a short instrumental introduction known as a *sonata of Allegro-Grave-Allegro* form. The chorus states the chorale theme in four part harmony in the first verse. The second verse is a soprano solo singing expressively many melismatic passages. In contrast the bass sings the third verse with forceful conviction. This verse also demonstrates the demand of a wide vocal range of nearing three octaves. The fourth verse is again sung by the chorus in a rather homophonic manner with some word painting throughout. The soprano solo returns

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旋律。第二節是多段由女高音獨唱以豐富情感吟唱的花唱樂段。相反地，男低音卻以強而有力的確信唱出第三節，這節亦展示著演唱接近三個八度的廣闊音域要求。第四節再一次由合唱以主調音樂風格唱出，當中不乏生動的文字描述。女高音獨唱在第五節再次出現，音域相對較低，此部份在作品首稿理應由次女高音演唱。第六節合唱以確信的句子作結束，說明人可以享喜樂及平安，因為耶穌已成為他的滿足及至寶。

孟德爾遜的聖首受創清唱劇在1830年完成，主旋律乃來自一首著名的讚美詩，巴哈也曾在聖馬太受難曲重覆使用該主旋律。二十一歲的孟德爾遜對已被人遺忘的巴哈作品產生濃厚興趣，今天的人們應感謝孟德爾遜，他的努力令巴哈的作品在音樂歷史中重現。自此，聖首受創旋律在基督教眾讚歌取得重要地位，直到今天仍是大齋節及受苦節最常選唱的曲目。孟德爾遜效發巴洛克時期大師的巴哈寫作此清唱劇，樂曲分三個段落由男低音獨唱、混聲合唱及管弦樂隊演出。今天晚上欣樂將以廣東話演唱中文翻譯版的聖首受創。此清唱劇對心靈的影響極深，它能幫助聽眾默想救主的受苦，我們不難相信孟德爾遜寫作此曲是供教會使用。明顯地，年輕的孟德爾遜曾經研究大量巴哈作品，故以典型的巴洛克風格寫作第一首合唱曲，當中女高音部唱出眾讚歌的主旋律，與三個低音部的對位成為對比，這是一段對基督受苦最生動描述的默想。第二部份，男低音獨唱親密及滿有情感地敘述救主為我們罪人所作的事以及藉死的代價救贖我們。

in the fifth verse in a relatively lower range, as it would have been sung by the second soprano in the original version. The chorus closes the sixth verse with a statement of assurance, demonstrating the happiness and peace one enjoys when Jesus is indeed his joy and treasure.

Mendelssohn's cantata *O Haupt voll Blut und Wunden*, completed in 1830, is based on another well-known chorale melody which J. S. Bach also used repeatedly in his *St. Matthew's Passion*. The twenty-one year old Mendelssohn had taken a keen interest in Bach's work which had gone into oblivion. The world has Mendelssohn to thank in his effort to bringing a revival to Bach's compositions in music history. This melody *O Sacred Head now Wounded* has since assumed its importance in Christian hymnody and has been used most often particularly during the Lenten and Passion season even until today. Mendelssohn, emulated the Baroque master, wrote this cantata in three sections for Bass solo, mixed choir and orchestra. For tonight's performance Innomine will sing the Chinese translation 聖首受創 in Cantonese. The spiritual impact of this cantata is deep that it enables listeners to meditate on the Lord's suffering. One might imagine that Mendelssohn could very well have composed this for church use. Obviously after a great deal of study of Bach's work, the young Mendelssohn wrote the first chorus in a typical Baroque style in which the soprano section sings the *cantus firmus* against the counterpoints of the lower three parts. It is a meditation on Christ's suffering in its most vivid and descriptive manner. In part two the Bass solo sings intimately and expressively in his delineation of what the Saviour has done for us sinners and the price of death He paid for our redemption. The last section is in a form of a chorale as the instrumental accompaniment supports the choir who sing strongly with utmost devotion and love. Together they give forth a statement of undeterred determination and resolution in following Christ.

最後部份是眾讚歌形式，合唱在管弦樂隊伴奏支持下，以至誠的委身及愛堅定地高歌，同時他們宣告，要以永不受阻的決心及堅毅的心跟隨基督。

在以下部份，欣樂呈獻較輕鬆的教會音樂，適合一般合唱音樂會的與會者。第一首是柯鐵尼近期創作的詩歌永恆生命，歌詞引用約翰福音3章16節。它清楚直接地帶出救恩的訊息。第二首 *Vocalise* 經常由各類不同媒體演繹，是音樂會受歡迎的作品。此首是拉赫曼尼諾夫著名作品，採用SATB編曲，以豐富及賞心悅目和聲，探索每個人聲部可達音域的極限。欣樂接著演出兩首黑人靈歌，格溫的福音火車及路達編曲的約書亞攻打耶利哥城。前者運用一些特殊聲音效果，例如滑音、火車鳴笛的聲音及爵士樂的固定低音。此首黑人靈歌描述一群信徒在登上福音火車時，邀請其他人也加入。後者採用有趣的和聲進程以製造令人著迷的連貫性，在這首作品最後部份，路達運用他最喜愛的手法——不規則節奏——繪畫眾城牆即將倒塌的危險。最後一次的「倒塌」亦用以展示人聲滑音的特色。

音樂會下半場以路達兩首詩歌開始。遙遠之地寫於1990年，緊隨柏林圍牆的拆毀及釋放在南非被關押多年的納爾遜·曼德拉。此歌有另一副標題——為自由禱告。路達以平靜的詩節格式，創作這首歌曲的文字及音樂，描述人對地上真自由的渴求。雖然透過增加音樂元素的強度可產生渴望，但歌詞沒有為尋得真平安及自由提供足夠答案。作為基督徒，我們知道必須等到主耶穌再回來，結束人類歷史那刻，地上

In the following section the Innomine Chorale offers church music of a lighter nature and apt for the appreciation for choral concert goers. The first one is Craig Courtney's recent anthem entitled *Eternal Life*. It has a straight forward message of our salvation based on John 3:16-17. The second piece *Vocalise* is a favorite in concerts as it is known to be performed by numerous mediums. This notable SATB arrangement of the famous work by Rachmaninoff explores the extreme ranges of each voice part in full and luscious harmony. The Chorale will then present two spirituals: Gwyn Arch's *The Gospel Train* and John Rutter's arrangement of *Joshua fit the Battle of Jericho*. The former uses some peculiar vocal effects such as sliding of notes, sound of the whistle of the train, and a jazz *basso ostinato*. This spiritual describes the invitation to join the company of believers as getting on board a gospel train. The latter uses interesting harmonic progressions and achieves captivating continuity. In the last section of the piece, Rutter uses his favorite device, irregular rhythms, to depict the hazard of the walls ready to fall. The last tumble features another vocal *portamento*.

The second half of the concert opens with two anthems by John Rutter. *Distant Land* was written in 1990, soon after the demolition of the Berlin Wall and the release of South Africa's Nelson Mandela from years of imprisonment. There is a suitable subtitle to this anthem: *A prayer for freedom*. Rutter wrote both the text and music in this tranquil strophic setting of a song, describing the hope for true freedom on earth. Despite the yearning created through the increase of intensity of musical elements, the text does not offer the adequate answer to acquiring true peace and freedom. As Christians we know that not until Jesus our Lord returns to earth to end human history can there be true peace on earth. Rutter wrote *Psalms 150* in 2002 as a work commissioned for the golden jubilee of Queen Elizabeth II. It was performed at the thanksgiving service in Saint Paul's Cathedral in London. The work was written originally for mixed choir, a treble trio,

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才有真平安。詩篇一百五十篇是路達在2002年寫成，為慶祝伊利沙伯女皇二世金禧的委約作品，在倫敦聖保羅大教堂舉行的感恩崇拜中演出。作品首稿是寫給混聲合唱、高音三重唱、風琴、銅管樂及敲擊樂伴奏用。今天晚上我們將以更複雜的完整管弦樂隊伴奏演出這首充滿活力的讚美詩。有趣的是這首歌曲的主題動機片斷也可在路達其他作品（例如榮耀頌及兒童彌撒曲）發現。高音三重唱首先以平行三度唱出拉丁文，繼而以仿如宏亮的鈴聲下行音階持續進行，與合唱及管弦樂隊成一對比。全首讚美詩充滿特色節奏，特別是開始部份，不規則5/8拍子與簡單3或4拍子頻密地轉換。詩篇一百五十篇內容論述以各式各樣樂器讚美神，所以作品也以各種獨特的樂器貫穿。這的確是一首生動而令人振奮的作品。

馬克海斯是一名多產的教會音樂家，曾創作及編寫大量讚美詩及歌曲，廣為當今教會使用。謝恩讚美頌可算是他第一首寫給合唱、女中音獨唱、男中音獨唱及管弦樂隊的大型作品，規模近乎神曲。歌詞取自公禱書內熟悉的英文內容，但亦有部份的拉丁文。全因他的學術或古典音樂的訓練，海斯在大部份由他編寫的歌曲或原創的讚美詩中，皆能高雅地運用現代通俗音樂的風格。在這首大型作品中，他進一步展示他嚴謹的作曲態度，成功地保持音樂連貫性的生動及趣味。他按歌詞寫成的音樂效果明顯，涵蓋的動態範圍包括非常安靜的默想至強而有力的高潮。他亦以模仿式設計一些突角及富節奏感的人聲線條與器樂的固定低音成對比。最尾賦格

and organ, brass and percussion accompaniment. For tonight's performance of this energetic anthem we will use a more elaborate full orchestra accompaniment. It is interesting to note that fragments of motives Rutter used in this work can also be found in some of his other compositions: such as *Gloria* and *Mass of the Children*. The treble trio sings first the Latin text in parallel triads then as the pealing of the bells in a descending scale against the *tutti* choir and orchestra. The rhythmic characteristic of the entire anthem, especially at the opening, is one of frequent changes between irregular meter 5/8 and simple triple and quadruple meters. As much as the text of Psalm 150 states the usage of various instruments in praising God, so are the specific instruments used throughout the course of the composition. It is indeed a lively and exhilarating piece of work.

Mark Hayes is a prolific church musician and has written and arranged numerous anthems and songs for today's church use. *Te Deum* can be considered his first large work, close to the scale of an oratorio, for chorus, mezzo soprano and baritone soloists and orchestra. The text is the familiar English text from the Book of Common Prayer, however, portions of the Latin text are also used. In most of his many popular hymn arrangements or original anthems, Hayes is able to command the popular idioms in good taste because of his academic or classical training. In this larger work, he shows forth himself further as a serious composer who is able to keep the continuity of the music alive and interesting. His adaptation of the text is effective as he takes his dynamic range going from the very quiet meditation to the strong energetic climax. He sets some angular and rhythmic vocal lines in imitation against the instrumental *ostinato*. The last fugal section is based on the last phrase of the text "O Lord in Thee I Trust." It is both lyrical and expressive, and it brings the entire work to a final climax. Then the mezzo soprano solo repeats the phrase with a tone of confidence yet humility, followed by the affirmation of the choir.

曲部份以最後一句歌詞「主啊，我願全心信靠祢」寫成，抒情而充滿感情，把全曲推向終極高潮。接著女中音獨唱以充滿信心但謙卑的語調重覆此句，合唱隨後以肯定的歌聲再作此申明。

艾爾加於1914年為聖保羅大教堂的「神職人員之子音樂節」寫作將讚美榮耀歸於上主，Op 74，內容取材詩篇29篇，對崇拜經歷有戲劇性的描述。艾爾加因為創作大型聖樂作品例如神曲而著名，這首詩篇及他另一同類作品上主偉大經常被演出，在近代音樂會及錄音中也深受歡迎。艾爾加在將讚美榮耀歸於上主表達出該詩篇內容的美麗，讓聽眾在一精短作品中經驗整個的領域：從戰抖的低語至像打雷般的呼喊。他處理聖殿禱告的寧靜與大自然轟鳴的雷聲的對比異常出色，他高超管弦樂配器法亦豐富了一些極高難度人聲線條的動力及音色，巧妙地以銅管樂合奏闡述神聖和威嚴的概念。這詩篇最後一句「願耶和華賜平安的福給祂的子民」總結今天晚上的音樂會，因為全球正處於變幻莫測的經濟及政治混亂時代，神的兒女們當一起來到主前懇求平安。欣樂詠團的眾成員及朋友們，願你們繼續看見，把神配得的敬拜呈獻給祂是何等的重要，讓我們努力帶動以優質音樂榮耀神，並以此作為己任及人生目標，直到在永恆的那一日，天上大寶座前，各人將最高的頌讚呈獻給永恆的神。

Edward Elgar composed *Give Unto the Lord*, Op 74, in 1914 for the Sons of the Clergy Festival at St. Paul's Cathedral. This setting is based on Psalm 29 in which worshipful experiences are depicted dramatically. Elgar is known for his extended sacred works such as his oratorios. On the other hand, this psalm and his other work in the similar category, *Great is the Lord*, are performed often and are indeed favorites in contemporary sacred concerts and recordings. In *Give Unto the Lord* Elgar expresses the beauty of this psalm text by allowing the audience to experience the gamut from the trembling whispers to thunderous cries within the brief length of piece. He treats exceptionally well the contrasting expressions of the serenity of prayer in the temple with the roaring thunders in nature. His superb orchestration also enriches the dynamics and tone color of some extremely difficult vocal lines. The concept of holiness and majesty is most fittingly elaborated by the ensemble of the Brass section. The last phrase of the psalm text "the Lord shall give to them the blessing of peace" concludes tonight's concert as God's children come together imploring for peace in this treacherous time of economical and political turmoil in the world. May members and friends of Innomine Chorale continue to see the importance of offering to God the worship that He deserves, and endeavor to make bringing high quality music for the Glory of God their duty and purpose in life, until that day in eternity when they offer their utmost praise to God Eternal around the Heavenly Throne.

Make a joyful noise unto the Lord 向主揚聲歡呼

William Mathias

Make a joyful noise unto the Lord, all ye lands.
Serve the Lord with gladness;
Come before his presence with singing.
Know ye that the Lord he is God;
it is he that hath made us, and not we ourselves;
we are his people, and the sheep of his pasture.
Enter into his gates with thanksgiving,
and into his courts with praise;
be thankful unto him, and bless his name.
For the Lord is good; his mercy is everlasting;
and his truth endureth to all generations. Amen.

普天下當向耶和華歡呼！
你們當樂意事奉耶和華，
當來向祂歌唱！
你們當曉得耶和華是神！
我們是祂造的，也是屬祂的；
我們是祂的民，也是祂草場的羊。
當稱謝進入祂的門；
當讚美進入祂的院。
當感謝祂，稱頌祂的名！
因為耶和華本為善。祂的慈愛存到永遠；
祂的信實直到萬代。阿們。

Jubilate Deo 歡欣讚美神

William Walton

O be joyful in the Lord, all ye lands;
serve the Lord with gladness,
and come before his presence with a song.

Be ye sure that the Lord he is God;
it is he that hath made us, and not we ourselves;
we are his people, and the sheep of his pasture.

O go your way into his gates with thanksgiving,
and into his courts with praise;
be thankful unto him, and speak good of his name.

For the Lord is gracious, his mercy is everlasting;
and his truth endureth from generation to generation.

Glory be to the Father, and to the Son, and to the Holy Ghost;
As it was in the beginning, is now, and ever shall be;
world without end. Amen.

全地應當向耶和華歡呼。
應當歡歡喜喜事奉耶和華，
歡唱著到祂的面前。

要知道耶和華是神；
祂創造了我們，我們是屬祂的；
我們是祂的子民，也是祂草場上的羊。

應當充滿感恩進入祂的殿門，
滿口讚美進入祂的院子；
要感謝祂，稱頌祂的名。

因為耶和華本是美善的，祂的慈愛存到永遠，
祂的信實直到萬代。

當歸榮耀給聖父、聖子及聖靈，
正如起初、現在及將來，
永世無窮。阿們！

O Lord, Thou Hast Searched Me Out 耶和華啊，祢已鑒察我

John Rutter

O Lord, thou hast searched me out, and known me:
thou knowest my down-sitting and mine uprising,
thou understandest my thoughts long before.
Thou art about my path, and about my bed:
and spiest out all my ways.
For lo, there is not a word in my tongue:
but thou O Lord, knowest it altogether.
Thou hast fashioned me behind and before:
and laid thine hand upon me.
Such knowledge is too wonderful and excellent for me:
I cannot attain unto it.
Whither shall I go then from thy Spirit:
or whither shall I go then from thy presence?
If I climb up into heaven, thou art there:
If I go down to hell, thou art there also.
If I take the wings of the morning:
and remain in the uttermost parts of the sea;
Even there shall thy hand lead me:
and thy right hand shall hold me.
If I say Peradventure the darkness shall cover me:
then shall my night be turned to day.
Yea, the darkness is no darkness with thee,
but the night is as clear as the day:
the darkness and light to thee are both alike.

I will give thanks unto thee, for I am fearfully and
wonderfully made: marvelous are thy works,
Try me, O God, and seek the ground of my heart;
prove me, and examine my thoughts;
O Lord, thou hast searched me out, and known me:

耶和華啊！祢鑒察了我，祢認識我。
我坐下，我起來，祢都知道；
祢在遠處就明白我的意念。
我行路，我躺臥，祢都細察；
我的一切行為，祢都熟悉。
耶和華啊！我的舌頭還沒有發言，
祢已經完全知道了。
祢在我前後圍繞著我，
祢的手按在我身上。
這樣的知識奇妙，是我不能理解的；
高超，是我不能達到的。
我到哪裡去躲避祢的靈？
我往哪裡去逃避祢的面呢？
如果我升到天上，祢在那裡；
如果我在陰間下榻，祢也在那裡。
如果我展開清晨的翅膀，
飛到海的極處居住，
就是在那裡，祢的手仍必引導我，
祢的右手也必扶持我。
如果我說：「願黑暗遮蓋我，
願我周圍的亮光變成黑夜。」
但對祢來說，黑暗也不算是黑暗，
黑夜必如同白晝一樣發亮，
黑暗和光明，在祢看來都是一樣的。

我要稱謝祢，因為我的受造奇妙可畏；
祢的作為奇妙。
神啊！求祢鑒察我，知道我的心思；
試驗我，知道我的意念。
耶和華啊！祢鑒察了我，祢認識我。

耶穌，我心至寶

Dietrich Buxtehude 張美萍譯

1. 耶穌珍貴無比，祢是快樂之源，最真誠良友。
我心切切渴求，我心切切思念，深深愛慕祢。
聖潔羔羊我屬祢，除祢以外別無所求，
耶穌，耶穌我心至寶。
2. 安息在祢膀臂，不怕敵人干擾，
安息在祢膀臂，最安全可靠。
大地雖然動搖，人心戰慄震驚，耶穌安慰我。
諸般罪惡迷惑我，撒但像暴風攻擊我，
耶穌來救護我。耶穌來救護我。
3. 看！你惡毒古蛇，看！你惡毒古蛇，
看！我向死亡挑戰，來！來存恐懼降服。
狂傲世界躍動，我堅立在此唱歌；
安祥享安息，上主聖臂保護我。
陰間權勢殘暴苦毒，他怒我必不慌。
4. 不，不，世事不能存留，惟我主勝過一切，
耶穌，耶穌我至寶！
財富空虛無價值，追逐使我焦慮，慾念快離我！
死亡、痛苦、十架羞辱，耶穌伴我逐一走過，
祂永不離棄我。
5. 世上事將要過去，我注視天堂門，
看世事屬虛無，要過去。
試探引誘要過去，罪的刑罰對我再無恐懼，
世事驕邪將消逝，甘與俗世慾念分離，要過去，
永過去，永永遠遠要過去。
6. 再無懼怕憂慮，因祢在我心裡，我真是快樂。
敬愛天父子民，雖遇兇猛風暴，心中仍安寧。
在世不論順或逆，祢總是我快樂之源，
耶穌我心至寶。

聖首受創

Felix Mendelssohn 張美萍譯

1. 至聖之主受重創，悲傷羞辱難當，頭戴荊冕心苦透，譏諷嘲弄難受。
慘遭凌辱受鞭傷，慈容蒼白枯瘦，昔日像朝暉晨光，如今憔悴悽愴。
2. 主啊！祢受盡痛苦，我罪人蒙恩福，為我眾罪孽過犯，祢在十架受害。
不忍眼看我淪亡，祢竟替我受死，在主愛中罪赦免，感謝主恩救贖。
3. 我當用甚麼言詞，傾訴感恩心意，主甘願捨命受苦，無限憐憫寬恕。
求主使我永屬祢，忠心跟隨不變，莫讓我心轉冷淡，愛主真誠敬虔。阿們。

Eternal Life 永恆生命

Craig Courtney

For God so loved the world,
that He gave His only Son, His one and only Son.
For God sent not His son to condemn the world,
but that the world might be saved through Him.

For God so loved the world, that He gave His only Son,
that whosoever believes in Him shall not perish,
but have eternal life.

For God so loved the world. Amen

神極愛世人，
甚至賜下祂的獨生子，祂唯一的獨生子，
因為神差祂的兒子到世上來，不是要定世人的罪，
乃是要使世人藉著祂得救。

神極愛世人，甚至賜下祂的獨生子，
叫一切信祂的，不至滅亡，
反得永生。

神極愛世人。阿們。

The Gospel Train 福音火車

Arranged by Gwyn Arch

The gospel train's a-comin', I hear it just at hand,
I hear the car wheels turnin', an' rollin' through the land.
Git on board, little children, Git on board, little children,
Git on board, little children, there's room for many a more.

I hear the train a-whistle, she's comin' round the curve.
She's hissin' all her steam an' power an' strainin' ev'ry nerve.
Git on board, little children, Git on board, little children,
Git on board, little children, there's room for many a more.

She's getting' near the station. Oh sinner, don't be vain.
Go, get your ticket. Be ready for that train.
Git on board, on board, Git on board, on board,
Git on board, there's room for many a more.

The fare is cheap. All can go. The rich and poor are there.
No second class on board this train, no difference in the fare
Git on board, little children, Git on board, little children,
Git on board, little children, there's room for many a more.

福音火車來了，我聽見它即將到來，
我聽見車輪在轉動，發出隆隆聲，穿越大地，
小孩子們快登車，小孩子們快登車，
小孩子們快登車，這兒有空間接載更多人。

我聽見火車在鳴笛，它正從彎角處駛近，
它嘶嘶地噴出所有蒸氣及力量，並緊緊地拉動著每段神經。
小孩子們快登車，小孩子們快登車，
小孩子們快登車，這兒有空間接載更多人。

它正靠近車站，罪人啊，勿自負，
去，拿你的車票，準備登上那一輛火車。
快登車，登車，快登車，登車，
快登車，這兒有空間接載更多人。

票價低廉，人人可去，富人窮人皆在那裡，
此火車上沒有二等車廂，票價沒有差異。
小孩子們快登車，小孩子們快登車，
小孩子們快登車，這兒有空間接載更多人。

Joshua fit the battle of Jericho 約書亞攻打耶利哥城

Arranged by John Rutter

Joshua fit the battle of Jericho, Jericho, Jericho,
Oh, Joshua fit the battle of Jericho,
And the walls come tumblin' down.
You may talk about your king of Gideon,
You may talk about your man of Saul,
There's none like good old Joshua at the battle of Jericho.
Well, up to the walls of Jericho he marched with spear in hand,
"Go blow those ram horns" Joshua cried,
"Cos the battle is in my hand."

Joshua fought that battle, So the Bible say:
And the walls come tumblin' down, Great day!
Oh, Joshua fit the battle of Jericho,
fit the battle of Jericho,
And the walls come tumblin' down,

Then the lam' ram sheep horns 'gin to blow,
Trumpets begin to soun'.
Joshua commanded the children to shout,
And the walls come tumblin' down.
Oh Joshua fit the battle of Jericho, Jericho, Jericho,
Joshua fit the battle of Jericho,
And the walls come tumblin' down.

約書亞攻打耶利哥城、耶利哥城、耶利哥城，
約書亞攻打耶利哥城，
城牆就塌陷下來。
你滿可以談論你的基甸王，
你滿可以談論你的掃羅王隨隊，
我卻喜愛談論耶利哥城戰役的約書亞，沒有一人能像他。
喲，他手裡拿著長矛，沿著耶利哥城的眾城牆而上，
「快去吹響那些公羊角，」約書亞大聲叫喊：
「因為這場戰爭已全由我掌控。」

所以聖經說，約書亞參與那場戰役，
城牆就塌陷下來，偉大的一天！
約書亞攻打耶利哥城，
攻打耶利哥城，
城牆就塌陷下來。

眾羊角隨即吹起，
眾號也開始發聲。
約書亞吩咐孩童們呼喊，
城牆就塌陷下來。
啊，約書亞攻打耶利哥城、耶利哥城、耶利哥城，
約書亞攻打耶利哥城，
城牆就塌陷下來。

Distant Land 遙遠之地

John Rutter

I see a distant land: it shines so clear.
Sometimes it seems so far, sometimes so near.
Come, join together, take the dusty road;
Help one another, share the heavy load.
The journey may be long; no end in sight;
There may be hills to climb, or giants to fight:
But if you'll take my hand,
we'll walk together t'ward the land of freedom.

I hear a distant song, it fills the air.
I hear it, deep and strong, rise up in prayer.
O Lord, we are many; help us to be one.
Heal our divisions: let thy will be done.
I know the time will come when war must cease:
A time of truth and love, a time of peace.
The people cry,
"How long till all our world can join the song of freedom?"

I touch a distant hand and feel its glow,
The hand I hoped was there; at last I know.
Swords into ploughshares, can it all come true?
Friends out of strangers, start with me and you.
I see another time, another place
Where we can all be one, one human race.
The walls will melt away,
we'll come together on the day of freedom.

我望見一遙遠之地，它照耀明亮。
有時候它仿佛離開甚遠，有時候卻似乎近在旁。
來，一同結伴，踏上滿佈塵土的路；
彼此幫助，分擔沉重的擔子，
旅程也許漫長，且不見盡頭；
又或許要跨越群山，與眾巨人搏鬥；
但假若你握著我手，
我們將可以一同邁向自由之地。

我聽見一首遙遠之歌，它充滿空氣中。
我聽見它，沉厚而雄壯，在禱告中升起。
主啊，我們各有不同，求使我們合一；
醫治我們中間的分裂，讓你旨意行在當中。
我知道終有一天戰爭要止息，
那時刻有真理、愛並和平。
眾人在呼喊：
「還要等多久全世界才能共頌自由之歌？」

我觸摸一隻遙遠之手，並感受他的光芒，
最終我知道，我盼望著的手是在那兒。
刀劍變成犁頭，戰爭止息、和平共存，這一切可以成真嗎？
陌生人變成朋友，由你與我開始。
我看見在另一時間，另一空間，
在那兒我們合而為一，同一族的人類。
在自由之日，所有隔牆將要消失，
我們最終走在一起。

Psalm 150 詩篇一百五十篇

John Rutter

O praise God in his holiness:
Praise him in the firmament of his power.
Praise him in his noble acts:
Praise him according to his excellent greatness.
Laudate Dominum in sanctis eius.
Laudate eum in firmamento virtutis eius.
Laudate eum in virtutibus eius.

Praise him in the sound of the trumpet.
Praise him upon the lute and harp.
Praise him in the cymbals and dances.
Praise him upon the strings and pipe.
Praise him upon the well-tuned cymbals.
Praise him upon the loud cymbals.
Let ev'ry thing that hath breath praise the Lord.
Alleluia.

你們要在神的聖所讚美祂，
要在祂顯能力的穹蒼下讚美祂。
要因祂大能的作為讚美祂，
要因祂無限的偉大讚美祂。
你們要在神的聖所讚美祂，
要在祂顯能力的穹蒼下讚美祂。
要因祂大能的作為讚美祂。

要吹角讚美祂，
要鼓瑟彈琴讚美祂。
要擊鼓跳舞讚美祂，
要彈奏絲弦的樂器和吹簫讚美祂。
要用聲音洪亮的鈸讚美祂，
要用聲音鏗鏘的鈸讚美祂。
凡有氣息的，都要讚美耶和華。
哈利路亞。

Te Deum 謝恩讚美頌

Mark Hayes

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 Heavens and all the Pow'rs therein.

To thee the Cherubin and Seraphim continually cry,

Holy, Holy, Holy, Lord God of Sabaoth;

Heaven 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.

Patrem immensae maiestatis,

The Father of an infinite Majesty;

Venerandum tuum verum et unicum Filium,

Thine adorable, true and only Son;

Sanctum quoque Paraclitum Spiritum.

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 humble Thyself to be born of a virgin.

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.

Make them to be numbered with Thy Saints in glory everlasting.

Aeterna fac cum sanctis tuis in gloria numerari.

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.

Vouchsafe, O Lord, to keep us this day without sin.

神啊，我們讚頌祢，

我們尊崇祢為主，

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！

祢的榮耀和威嚴充滿了天地。」

聖徒們榮耀的歌隊讚頌祢，

先知們光輝的行列讚頌祢，

殉道者尊貴的軍旅讚頌祢，

全球各地的神聖教會，

一起稱揚祢。

無限威嚴的聖父，

無限威嚴的聖父；

祢和祢可敬的唯一聖子，

祢和祢可敬的唯一聖子；

與祢的施慰者聖靈同享尊崇，

與祢的施慰者聖靈同享尊崇。

基督啊，祢是榮耀的君王，

祢是永恒神的獨生子：

祢為拯救人類，

不嫌棄藉童貞女懷胎，降生成人。

祢戰勝了死亡的利刺，

為眾信徒開啟了天國的門徑：

祢坐在神的右邊，與聖父同享榮耀；

我們相信祢將再來，審判世界；

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，永享榮耀。

使我們列在眾聖徒中，永享榮耀。

主啊，懇求保護祢眾子民，賜福祢的產業；

治理他們，扶助他們，直到永遠。

每天我們尊祢為大，

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；

Miserere nostri domine, Miserere nostri domine,
Fiat misericordia tua,
Domine, super nos, quemadmodum speravimus in te.
(O Lord, have mercy upon us, have mercy upon us.
O Lord, let thy mercy lighten upon us.)
Our trust is in Thee.
O Lord, in Thee have I trusted. Let me never be
confounded.

主啊，求祢憐憫我們，憐憫我們，
願祢的仁慈庇蔭我們，
我們把一切希望寄託在祢的手中。
主啊，求祢憐憫我們，憐憫我們，
主啊，求以祢慈愛的光輝照亮庇蔭我們：
因我們全然信靠祢；
主啊，我願全心信靠祢，求祢使我永不羞愧。

Give unto the Lord 將讚美榮耀歸於上主

Edward Elgar

Give unto the Lord, O ye mighty,
give unto the Lord glory and strength.
give unto the Lord the glory due unto His name;
worship the Lord in the beauty of holiness.
The voice of the Lord is upon the waters:
the God of glory thundereth:
it is the Lord that ruleth the sea.
The voice of the Lord is mighty in operation;
the voice of the Lord is full of majesty.
The voice of the Lord breaketh the cedars;
Yea, the Lord breaketh the cedars of Lebanon.
Yea, the voice of the Lord divideth the flames of fire.
Yea, the voice of the Lord shaketh the wilderness;
and strippeth the forests bare.

In His temple doth every one speak of His glory.
Worship the Lord in the beauty of holiness.
The Lord sitteth above the water-flood;
and the Lord remaineth a King forever,
The Lord shall give strength unto His people;
the Lord shall give His people the blessing of peace.

神的大子啊！要歸給耶和華，
你們要把榮耀和能力歸給耶和華。
要把耶和華的名的榮耀歸給祂，
要以聖潔的裝束敬拜耶和華。
耶和華的聲音在眾水之上，
榮耀的神打雷，
耶和華打雷在大水之上。
耶和華的聲音大有能力，
耶和華的聲音充滿威嚴。
耶和華的聲音震斷了香柏樹，
耶和華震斷了黎巴嫩的香柏樹。
耶和華的聲音使火焰分岔。
耶和華的聲音震撼曠野，
使林中的樹木光禿凋零。

凡在祂殿中的都說：「榮耀啊！」
要以聖潔的裝束敬拜耶和華。
耶和華坐在洪水之上，
耶和華坐著為王直到永遠。
願耶和華賜力量給祂的子民，
願耶和華賜平安的福給祂的子民。

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女高音 Soprano

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陳慧儀 Chan Wai Yi
陳穎欣 Chan Wing Yan Noel
張文倩 Cheung Man Sin Janice
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黎少花 Lai Siu Far *
黎少嫻 Lai Siu Han
梁錦嫦 Leung Kam Sheung *
梁蕙蘭 Leung Wai Lan
李鳳儀 Li Fung Yee Josephine
李寶珍 Li Po Chun Noble
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*聲部長 Section Leader

女低音 Alto

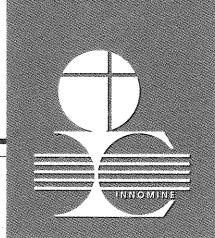
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宋加恩 Karen Soong
譚鳳英 Tam Fung Ying
韋秀蘋 Wai Sau Ping Doris
黃美華 Wong Mei Wa Jenny

男高音 Tenor

陳嘉倫 Chan Kar Lun Gallant
周顯良 Chow Hin Leung Elisha
何家輝 Ho Ka Fai
李可立 Lee Ho Lap Albert
潘震宇 Poon Terence Chun Yu
黃志新 Wong Chi Sun *
王永強 Wong Wing Keung Patrick

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陳玉泉 Chan Yuk Chuen Raymond
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李樹德 Lee Shu Tak
盧銘南 Lo Ming Nam
梅威倫 Mui Wai Lun
冼漢生 Sin Hon Sang
王堅臣 Wang Kin Sen



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本團乃不分宗派之基督教歌詠團，歡迎：

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

參加辦法：

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本團將個別通知約見並安排試音

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教會地址： _____ 電話： _____

加入教會日期： _____

曾否參加詩班 / 合唱團： _____ 年數： _____

所唱聲部： _____

曾否學習樂器： _____ 年數： _____

所奏樂器： _____ 年數： _____

其他專長： _____ 介紹人： _____

申請人簽名： _____ 日期： _____

本團歡迎有不同才能之人士 (如：行政、攝影、燈光、音響、舞台指揮.....等) 加入為會員

(練習地點：九龍亞答街206號九龍城浸信會)

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教會名稱 / 機構： _____ 主任牧師 / 負責人： _____

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聚會性質： _____

日期： _____ 時間： _____

接洽人姓名： _____ 電話： _____

簽名： _____ 日期： _____