

Annual 35th Concert

三十五周年音樂會

二零一一年十一月二十一日(星期一)晚上八時

NOVEMBER 21, 2011 (MONDAY) 8:00PM

香港浸會大學大學會堂 (香港九龍窩打老道224號)

HONG KONG BAPTIST UNIVERSITY ACADEMIC COMMUNITY HALL

(224 WATERLOO ROAD, KOWLOON, HONG KONG)

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大學會堂

Academic Community Hall

鳴謝 Acknowledgement

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| 九龍城浸信會 | 陳美玲女士 |
| 香港聖樂服務社 | 曹寶明先生 |
| 樂聲琴行借出電子琴 | 鍾秀珍小姐 |
| 潘德女士 | 梁材棟先生 |
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| 連皓忻女士 | |



團牧的話 Words from Choir Pastor

張慕皚牧師 Rev. James Mo Oi Cheung

在欣樂詠團過去卅五年的事奉中，本人的參與也佔了廿七年，本人為詠團並當中長久參與事奉的團員而感恩。在過去的歲月有機會在海外、國內及本港與他們有不同形式的合作，包括佈道會、培靈會和聖樂講座等等，自己深深被團員們對主的委身和對傳福音的熱誠所感動。團中更有一些自創團開始事奉至今，若只單單對唱歌有濃厚興趣、是不足以維持數十年如一日、忠心不斷的恆久事奉。我實在為欣樂的團員具備向主專一的愛，並能以讚美和榮耀主為樂而感謝神。

當基督教會歷代留存的優良合唱傳統今日面臨潮流文化的沖激、眾教會崇拜詩歌質量也瀕臨衰退，欣樂詠團對優良合唱傳統的堅持不懈，正掌握著面對這形勢的神聖使命。願意更多主內有音樂恩賜的年輕弟兄姊妹，渴慕在心志並合唱技巧上進深，能謙卑接受訓練，參與欣樂詠團的訓練和事奉，將這異象延續，並從一群忠心事奉多年的創團團員手中接過棒來，使讚美三一神的神聖任務能更普遍化。讓更多神的子民能預嘗天上永恆讚美的情景。

Throughout Innomine Chorale's 35 years of service to our Lord, I have been taking part in it for the past 27 years. I feel thankful to God for those members who have been serving in it for a long period of time. In all those days, we have had opportunities to co-work in Hong Kong, mainland China and overseas. The functions include evangelistic meetings, bible conferences and sacred music seminars etc. The members' commitment to God and enthusiasm for preaching the gospel deeply touch my heart. There are also members that have been here since the founding day of the choir. If it is just because of their fondness for singing, surely it is impossible for them to stay all these years and serve faithfully until now. I must thank God as Innomine Chorale members show undivided love towards God and their joy is to praise and glorify Him.

Today the excellent choral tradition inherited from different generations of the Christian churches has been bombarded by popular culture. Even the quality of worship hymns used in services of churches has been declining. Upholding the mission of resisting such a trend, Innomine Chorale is devoted to promoting quality choral tradition. We therefore hope to see more younger brothers and sisters in Christ who are gifted with music talent develop a greater desire to serve and further improve their choral singing techniques, receive training humbly, join the practice and service of Innomine Chorale, pass on the mission and take the baton from the founding members who have served the choir faithfully for so many years, so that the holy duty of praising our trinity God can be performed by many more. Thus more God's peoples are able to have a glimpse of the future scene of eternal praise in Heaven.

欣樂詠團三十五周年感言

Thoughts on the 35th Anniversary of Innomine Chorale

葉成芝 Ip Seng Chi | 欣樂詠團董事會主席 Chairman of Board of Directors of Innomine Chorale

『你們要向耶和華唱新歌！全地都要向耶和華歌唱！要向耶和華歌唱，稱頌他的名！天天傳揚他的救恩。』(詩96:1-2)

在三十五年前，一個甚喜愛向上帝唱新歌的欣樂詠團，終於誕生了。作為創團者之一，喜見詠團不斷茁壯成長；各團友在歌唱技巧和愛主的心，同得長進，感謝上主的保守和引領。回首三十五載的歲月裡，除了每年都舉辦周年音樂會外，詠團曾主領過多少場聖樂聚會？學會又獻頌了多少首中外經典合唱詩歌？數也數不清吧！就如主賜下的恩惠無法數算。

欣樂詠團是一個蒙恩的讚美群體，創團時的定位是：努力推介不同年代、具高水準的經典合唱聖詩，同時重視以詩歌傳揚福音的心志，這宗旨數十年來都堅守著，因此詠團都沒有放過每一次主領音樂佈道、聖樂交流聚會、和海外音樂短宣的機會。近年的音樂交流及短宣，均以國內為主，美善足跡遍全國，嘴脣果子結纍纍。

我常常勉勵教會詩班員，他們是君尊祭司中的祭司，被揀選成為音樂祭司，主日崇拜，在神面前代表全會眾獻上一首又一首音樂祭品，以讚美建築上帝的寶座。但每一個「樂祭」都需要付出代價；要用很多時間每周固定辛勤練習，花心力學記歌譜和歌詞，又要留心合唱的技巧，與整體的和諧配搭等。當然，誠心樂意擺上最大的努力，才能獻出最美的樂祭，討主喜悅。

昔日，使徒保羅勸勉羅馬教會的信徒曰：「將身體獻上，當作活祭，是聖潔的，是神所喜悅的。」那麼擁有祭司身份，又被揀選為音樂事奉者的你，就要學效如何用自己作活祭，獻給上帝。你可能想到是否要犧牲性命，至死忠心？其實，保羅的意思要我們凡事為主而活，積極以活潑的生命去事奉神，是理所當然的。因此，頌讚的祭肯定是活祭，因死人不能再唱歌。歌頌讚美主理應充滿活力，忌死氣沉沉，要興致勃勃地唱。願大家將唱詩歌融入日常生活中，在個人靈修、家庭敬拜中，把唱讚美詩生活化；每當你全然投入以身、心、靈，三方面去敬拜讚美時，必能將「樂祭」轉化成為討神喜悅的「活祭」。

今天晚上欣樂詠團願與你分享每一首樂祭，祝禱你一生的讚美和事奉都是活祭，因我們如此侍奉上主，乃是理所當然的，阿們。

Sing to the LORD a new song; sing to the LORD, all the earth. Sing to the LORD, praise his name; proclaim his salvation day after day. (Psalm 96:1-2)

A group devoted to singing new songs to our Lord, which is named Innomine Chorale, was formed 35 years ago. As one of its founders, I am delighted to witness its development - the improvement in singing techniques and the growth of love to God among all its members. We should give thanks to our God for all His protection and guidance. In these 35 years, besides the annual concerts, do you know how many sacred music evangelistic meetings have been held by the choir? How many pieces of classical choral works have been performed? Just like the abundant blessings from God, there are too many for us to count!

Innomine Chorale is a blessed community of praise. The mission, which was set since its foundation day, is to promote quality sacred choral works of different ages as well as to proclaim the good news of God through hymns. This goal has firmly been upheld in all these years. Thus the choir never gives up any single chance of holding music evangelistic meetings, sacred music exchange programmes and overseas sacred music evangelistic trips. In recent years, the exchange programmes and evangelistic trips are mainly run in China. Hence, the beautiful footprints of the group can be found on its every corner, who bear innumerable fruits of the lips.

I always remind choir members of churches that they are in the priesthood, being chosen to be the priest with music. On Sunday worships, they give music offerings to God on behalf of the congregation and build the throne of God with praises. But every offering takes a price - they must sacrifice a large amount of time weekly to practise regularly and diligently, to use much energy to memorize the music scores and the lyrics, to pay attention to the singing techniques and to blend harmoniously with the whole group. Of course, the most beautiful offerings that please God come from the greatest effort made with a true heart to serve.

Apostle Paul once urged the believers in Roman church to offer their bodies as a living sacrifice, holy and pleasing to God—this is their true and proper worship. Then how about you all – the ones with the identity of a priest and being chosen to serve with music? Surely you need to learn how to offer yourselves as a living sacrifice to God. Maybe you will ask if you have to give up your life and remain faithful until you die. In fact, Paul wanted us to live for God in everything and serve Him enthusiastically with a cheerful life. Surely, the offering of praises must be a living sacrifice since the dead cannot sing anymore. It is essential to sing and praise the Lord with energy. Losing one's vitality in singing must be avoided. Instead, we must sing with spirit. Hope that you all can make singing a part of your life – in personal devotion, family worship – by singing songs of praise daily. When you worship and praise our Lord with your body, mind and soul, surely you turn the music offering to a living sacrifice that pleases our God.

Tonight the choir is right here to share with you every piece as a music offering. Pray that the praises to our Lord in your whole life are living sacrifices, for such a service to our Lord is proper. Amen.

欣樂詠團在今年慶祝被主使用三十五周年，而本人轉眼間參與欣樂詠團的事奉也有十六年，心裏充滿了感恩。

我感謝主，讓我有如此難得的機會和一班願意奉主名藉聖樂高舉主名和傳揚福音的聖樂前輩及同道一齊參與事奉。指揮張美萍博士和各位欣樂的董事多是聖樂界知名的人士，也是欣樂的資深成員，而本人原本和欣樂詠團是沒有甚麼關聯的，卻蒙他們邀請加入董事會的事奉，心裏為能參與這榮耀的事奉感激，也心裏珍惜。

每一次參加欣樂詠團的音樂會，我的心靈就再一次被詠團優美而和諧的歌聲與樂聲提升去更親近神，內心也同樣被詠團由心底發出的詩歌、頌歌、靈歌所觸動，再加上每次不少於兩個半小時的音樂會，更令我心靈得到滿足。但可知一次成功的音樂會背後，職員、指揮、司琴、詩班員和所有台前幕後的工作人員，在音樂會前要作出不少勞心勞力的籌備和練習，他們在忙碌中甘心的付出和犧牲，是非常值得我們欣賞和鼓勵的。據我所知，有不少團員是在我開始參與欣樂的事奉時，就一直至今仍然參與詠團的事奉。當然，我相信有團員更是自創團時就一直參與詠團的事奉。我要為欣樂所有團員那份忠心和持久的事奉鼓掌和感謝主，求主繼續大大使用欣樂在近處和遠處宣揚主名，使多人得福。

欣樂詠團三十五年來，每年都能舉辦音樂會，真是一件非常難能可貴的事。我深信是因為有你們一群熱愛欣樂詠團的弟兄姊妹，以禱告，奉獻，出席音樂會等行動來全力支持，才使欣樂有今天這樣的成果。我特為你們熱心的支持致謝和感謝主。懇請各位繼續大力支持，讓欣樂詠團能奉主名繼續發出頌歌。阿們。

My heart is filled with gratitude to our Lord because this year Innomine Chorale is celebrating its service to God for the past 35 years. Besides, I have already been a member in its board of directors for 16 years.

I thank God for granting me such a precious opportunity to co-work with a group of experienced musicians and sacred music lovers – to lift up His name and preach the gospel through sacred music. Dorothy Cheung, the conductor, as well as most members in its board of directors are well-known professionals in the world of sacred music, who are also the senior members of the choir. For me, though I have no direct connection to the group, I am filled with thankfulness for having been invited to join its board of directors and thus I treasure my part in it.

Every time when I attend the concert of Innomine Chorale, the beautiful, harmonious music and sounds of the group make my spirit uplifted and get closer to God. My heart is also deeply touched by the psalms, hymns, and spirituals, which are all sung from heart. As the concert is usually not less than two and a half hours long, it fully satisfies the needs of my soul. But as we all know, behind a successful concert there must have been lots of preparation and practices done by the team – including committee members, conductor, accompanists, choir members and backstage staff. Even with a hectic life, all of them are still willing to pay the price and make sacrifices, which deserve our appreciation and encouragement.

In fact, quite a number of members have been serving in the choir ever since I joined it. Of course, there are a few who have been here even since its foundation. Hence, I must say thanks to my Lord and give applause to all Innomine Chorale members, who serve the Lord faithfully and persistently. Pray that with the mission from God, the group continues to preach His name far and near so that many more people can be blessed.

It is extremely valuable for Innomine Chorale to be able to hold its annual concerts in all these 35 years. I believe the accomplishments we see today are all because of you – brothers and sisters that love Innomine Chorale so much – who give the group full support whole-heartedly with your prayers, donations and attendance at the concerts. Let me give special thanks to you all and thank our Lord for your enthusiastic support. May I implore you to continue your full support to the group so that it may sing continuously in the name of the Lord. Amen.

欣樂今年在中國的兩次事奉

Two Missionary Trips of Innomine Chorale to China this year

陳肇春 Chan Siu Chun

六月十八、十九日，炎熱的兩天，欣樂詠團一行廿二人，一同前往台山台城基督教會事奉。還記得欣樂於1991年6月曾經來過這裡事奉，所以這一次到來，特別有親切感。星期六晚上舉行了聖樂佈道會，還有錦嫦姊妹領詩、倩華姊妹分享見證、談子明牧師的講道，雖然講道的時間也頗長，但我們與來參加聚會的朋友及弟兄姊妹也很投入，感謝神！當天晚上共有十五位朋友決志信主呢！台城教會是一間頗舊的教會，據弟兄姊妹說已被政府列為危樓。請各位都為教會祈禱，希望教會能有足夠的能力建新堂。

八月十二至十八日，欣樂詠團與九龍城浸信會詩班聯合前往大連市舉行聖樂交流會，是次前往的共有137人。我們於八月十二日下午三時到達香港國際機場，可是，因大連大霧，所以至零晨十二時才上機。至零晨四時多，差不多到達大連機場時，卻因霧太大，飛機不能降落，要轉飛北京。我們要在北京首都機場出關，領回行李再等候前往的時間。當時航空公司也無法預測起飛的時間，且滯留下來的除了我們這一班航機的旅客外，還有前一天的旅客，所以我們唯有祈禱交託。過了一會，正當航空公司安排旅客前往北京的賓館等候之時，航空公司卻突然通知我們可以於早上十時半起程了，我們又要攜著行李重回航空公司櫃台辦理手續，那些已乘車離開首都機場的團員，又要趕忙回來！雖然來回多次，但我們也很感謝神，若不是神的恩典，大連的霧也不能那麼快速散去。



On 18th and 19th June, two extremely hot days, a team of 22 members of Innomine Chorale went to serve the Christian Church in Tai Cheng, Guangdong. I remember that our choir had served the same church in June, 1991. Hence I have got a feeling of familiarity in this visit. A sacred music evangelistic meeting was held on Saturday night with Sister Kam Sheung leading the hymn singing, Sister Sin Wah sharing her own witness and Rev. Tam Tsz Ming delivering the sermon. The whole congregation and our members were absorbed in the sermon even though it was a bit long. Thanks to God, 15 persons decided to follow Jesus in that meeting. Tai Cheng Christian Church is of a long history. According to the brothers and sisters there, the building itself has been declared by the local government as an unsafe construction. So please pray for them so that they are able to construct a new church building soon.

From 12th to 18th August, a team of 137 people jointly formed by Innomine Chorale and Kowloon City Baptist Church choirs went to Dalian for a sacred music exchange programme. At 3:00 p.m. on 12th August, we arrived at Hong Kong International Airport. However, due to dense fog, the flight was delayed until midnight before taking off. It was four in the morning when the plane nearly arrived at Dalian airport but it failed to land and had to change its destination to Beijing as the fog was still dense there. Then we were told to check out in Beijing Capital International Airport and claim our baggage. At that moment, the airline was still not able to predict when the flight would resume normal. Besides, apart from the passengers from this flight, there were many more from the delayed flights of the previous day. Hence we could do nothing but pray. Just shortly after we were being arranged to settle and wait in an inn in Beijing by the airline, the company suddenly informed us that our flight would resume at 10:30 a.m. For those members who had just been taken away from the airport by the shuttle buses had to return hurriedly to the airport check-in counter again with all the heavy bags and cases! But our hearts were still filled with deep gratitude to God. If not for His mercy and deed, the dense fog would not have gone so fast.



到達大連機場已是下午二時多了，心想已過了聚會的時間，可是黃崇護牧師告訴我們，在大連登峰堂的弟兄姊妹正在教會等著我們，所以我們在機場領回行李後，便要立刻換制服前往。在登峰堂我們沒有機會綵排，排好隊型後，便立即演出了。感謝神！雖然經過一晚沒有睡好，但「靠著那加給我力量的，凡事都能作」，願神自己得榮耀。

在大連我們一共有五次獻唱，我很感謝神！祂使我們能在大連事奉，張慕皚牧師也能在台上分享福音，每一次聚會都座無虛席，會眾都很安靜的聆聽，且同聲回應「阿們」。每當唱「救世福音傳遍中華」這一首詩歌時，都很感動，我祈禱求神能給我們看見這一天，讓中國每一個人得著福音，生命更豐富。

When we left Dalian Airport, it was already after 2 o'clock in the afternoon. All of us thought that it was too late for our first sacred music evangelistic meeting in the church. However, Rev. Wong Sung Woo told us that there were thousands of believers still waiting patiently for us in Deng Feng Church of Dalian. Without hesitation, we all changed into our uniform as soon as we got back our baggage and then rushed to the church. The performance in Deng Feng Church took place immediately as there was no time for a rehearsal but a quick stage setting arrangement. Thanks to God. Despite a lack of sleep for a day, *I can do all this through him who gives me strength.* (Philippians 4:13) May God Himself be glorified.

I feel deeply grateful to God as we have had the chances to sing five times for Him in Dalian. Our Lord made it possible for us to serve Him in Dalian and Rev. James M. O. Cheung was able to share the good news of God on stage as well. Every single seat was occupied in all the meetings with the whole congregation listening quietly and responding by saying 'Amen' in one voice. Whenever I sang the song *The good news of salvation spreads through China*, I was deeply touched. I pray to God to let us see the coming of this day, witnessing everyone in China knows the gospel and enjoys a more abundant life.

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。

本團成立至今已有三十五年，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 35 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，於是隨夫婿張慕暉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 an honorary member.

In gratitude for God's gifts, Dorothy Cheung decided to devote herself to sacred music service. She took 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 harmonization, 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 a part-time lecturer of church music at the Alliance Bible Seminary and a council member of the World Association for Chinese Church Music, Hong Kong Region. She has been the conductor of Innomine Chorale since 1984, and both the music director and the 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 before. She received her doctorate in musical arts in July of 1992, specialising in sacred music and piano performance.

She has also been the guest conductor for various choral groups, including 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 tuition 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 competition. She also studied at the Royal School of Church Music, and has obtained the LTCL in organ performance.

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

In 1984, Poon Tak was appointed as a Fellow 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 with Ms. Wong On Cheuk at Hong Kong Baptist College. She further her studies with the world renowned pianist Sequeira Costa at the University of Kansas, U.S.. Ms Ng has frequently been performing as a pianist for choirs and soloists. Besides being an active pianist in church, Ms Ng is also a choir conductor and a producer of sacred music albums.

Ms Ng Yik Yee was 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.

演出嘉賓 Guest Soloist



連皓忻 Carol Lin | 女中音 Mezzo-Soprano

生於香港，連皓忻從零六年開始活躍於本港歌唱界。今年八月，連氏奪得日本橫濱國際音樂比賽冠軍及最優秀審查員特別賞，為首位華人取得該獎項。她亦剛在十月期間參與由香港歌劇院所製作原創歌劇《中山逸仙》的世界首演，飾演梅屋莊吉夫人。她曾於多齣著名歌劇中擔任重要角色，當中包括：《卡門》、《玫瑰騎士》、《蝴蝶夫人》、《軍團的女兒》、及《羅密歐與茱麗葉》等。零八年底，連氏於波士頓格拿歌劇院作美洲首度演出，飾演《費加羅的婚禮》的凱魯比諾。此外，連氏亦經常為本地和海外音樂團體的音樂會擔任獨唱，包括波士頓管弦樂團、香港管弦樂團、香港小交響樂團、阿斯本交響樂團及香港學士合唱團等。演唱過的音樂會曲目有韋華弟的《D大調榮耀頌》、韓德爾的《彌賽亞》、莫札特的《C大調彌撒曲》及《安魂曲》及孟德爾遜的《以利亞》等。

連氏畢業於香港演藝學院，並獲波士頓新英格蘭音樂學院頒授聲樂表演碩士，曾獲選在世界聞名的女高音費蘭明面前獻藝，並兩度獲選參與美國阿斯本音樂節的演出。

Born in Hong Kong, Carol Lin is an active soloist in Hong Kong. In August 2011, Ms. Lin won the Yokohama International Music Competition along with the Grand Jury Prize. She is the first Chinese to win both prizes. She also performed as Shōkichi's wife in the world premiere of a new opera "Dr. Sun Yat-sen" in October 2011 produced by Opera Hong Kong. She has performed important roles in operas such as *Carmen*, *Der Rosenkavalier*, *Werther*, *Madama Butterfly*, *La Fille du Régiment*, *Serse*, *Romeo et Juliette* etc. In December 2008, Ms. Lin made her American debut as Cherubino (*Le Nozze di Figaro*) at the Cutler Majestic Theatre of Boston. She also works frequently with major organizations from Hong Kong and overseas, such as Boston Philharmonic Orchestra, Hong Kong Philharmonic Orchestra and Hong Kong Sinfonietta, Aspen Sinfonia, Learners' Chorus etc. She has sung Vivaldi's Gloria in D Major, Handel's Messiah, Mozart's Mass in C and Requiem, Mendelssohn's Elijah etc.

Graduated from Hong Kong Academy for Performing Arts, Ms. Lin earned a Master of Music in Vocal Performances from New England Conservatory of Music in Boston. She was chosen to perform in front of the renowned Soprano Renée Fleming. She was also a vocal fellow at Aspen Music Festival.

九龍城浸信會管弦樂團2011

Kowloon City Baptist Church Orchestra

第一小提琴 Violin I	何俊鈺 黃俊匡 胡欣恩 李嘉浩 Jason Ho, Wong Chun Hong, Wu Yan Yan, Matthew Lee
第二小提琴 Violin II	卞祉碩 林正剛 葉浩堃 陳昕朗 賴永念 Samuel Bin, Lam Ching Kong, Austin Yip, Chan Yan Long, William Lai
中提琴 Viola	何嘉善 曾彥禧 Ho Ka Seen, Amos Tsang
大提琴 Cello	王嘉瑩 張蔚瑩 周浩然 賴永信 陳卓怡 Christy Wong, Cheung Wai Ying, Chow Ho Yin, Lai Wing Suen, Chan Cheuk Yee
低音大提琴 Double Bass	朱慧珍 簡思慈 蘇諾苻 黃頌恩 Chu Wai Chun, Kan Sze Chi, So Nok Hang, Joann Wong
雙簧管、英國管 Oboe, English Horn	林嘉奇 關愛馨 Lam Ka Ki, Josephine Kwan
長笛 Flute	陳國超 梁彥琪 賴洸沂 Peter Chan, Phoebe Leung, Anthony Lai
短笛 Piccolo	賴洸沂 Anthony Lai
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 陳雋文 陳思慧 Jack Cheng, Ng Yuen Man, Chan Chuen Man, Chan See Wai
小號 Trumpet	梁哲晞 黎樂堃 Jackie Leung, Lai Lok Kwan
長號 Trombone	彭慕芳 葉樹華 Pang Mo Fong, Ip Shu Wah
低音長號 Bass Trombone	林子耀 Lam Tsz Yiu
大號 Tuba	高信彥 Ko Suen Yin
定音鼓 Timpani	李寶龍 Boron Li
敲擊 Percussion	饒沛恩 Grace Yiu
豎琴 Harp	何樂文 Ho Lok 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

Te deum from the Morning Service in C, Op 115 C. V. Stanford (1852-1924)
Arise, Shine Ned Rorem (1923-)
Psalm 100 René Clausen (1953-)

II

豐盛的生命 林建兒
主啊，我算什麼？ 林建兒

III

Songs of Farewell C. Hubert Parry (1848-1918)
There Is An Old Belief
At the Round Earth's Imagined Corners

IV

Credo from Missa Brevis, K.192 W. A. Mozart (1756-1791)

Solos: Josephine Li, Karen Soong, Li Ho Lap, Allen Mui

～ 休息 Intermission ～

V

Look to The Day John Rutter (1945-)
Most Glorious Lord of Life John Rutter (1945-)

Soprano solo: Josephine Li

VI

Requiem Mack Wilberg (1955-)

Requiem aeternam
Kyrie
I Will Lift up mine Eyes
How Lovely is Thy Dwelling Place
O Nata Lux
The Lord is My Shepherd
I am the Resurrection and the Life

Baritone solo: Edmund Kwan Mezzo-soprano solo: Carol Lin

～ 晚安 Good Night ～

節目簡介 Program notes

查理斯·史丹佛的C大調晨禱禮拜，op.115的謝恩讚美頌與帕里的我心歡喜相仿，是英國皇室在典禮及宗教儀式中重要作品。兩首讚美詩皆常用於皇家成員的加冕典禮、週年紀念及婚禮上。與其它兩首曾在欣樂周年音樂會演出的謝恩讚美頌比較，史丹佛的C大調謝恩讚美頌並沒有布列頓的C大調謝恩讚美頌的興奮及銳利感覺，也沒有海頓的C大調謝恩讚美頌的慶祝情緒。然而它卻能描繪神子民雄偉的隊伍，將最大的謙卑及順從獻於主前的景象。天使呼喊「聖哉、聖哉、聖哉」雖是簡單的齊唱，但風琴伴奏以漸強的和聲及力度三次連續進行作為支持。在作品每一樂段展現句出現的四度上行及下行的全音階動機，以各種的偽裝在樂段中穿插於人聲及伴奏之間。史丹佛在全曲的樂段之間編排數次節奏的改變，偶爾附帶轉調的特色。接近結尾時，女高音部唱出最抒情及富情感的樂句「因此我們懇求你」。這旋律包含一個上行的減五度音程，旋律在解決音得到放鬆後隨即進入結尾。最後樂段是求憐憫的吶喊及哀訴，與樂曲開始時的光輝宏偉色彩截然不同，接著樂曲以肯定的認信及將信心交托主的宣告作為結束。

二十世紀美國作曲家奈德·羅倫在全國最著名的音樂學校主要以教授作曲聞名。他的音樂風格獨特，尤其明顯是當他刻意地處理調性時卻附加大量不協調和聲，及寫作快速樂段的才華。讚美詩

Similar to Parry's *I Was Glad*, Charles Stanford's *Te Deum* from the *Morning Service in C*, op.115 is an important work to the ceremonies and services of the English royalties. Both anthems are often used in services for coronations, anniversaries and weddings of members of the royal family. Stanford's *Te Deum in C* does not have the excitement and flair of Britten's *Te Deum in C*, nor does it have the celebration of Haydn's *Te Deum in C*, both of which were presented in previous Innomine Concerts in recent years. It does, on the other hand, portray the majestic procession of the people to God, offering their utmost humility and obedience. The angelic cries of "Holy, Holy, Holy" are set to simple unison singing, but they are supported by the three progressions of increasing degrees of harmonic and dynamic intensity in the organ accompaniment. The motive of four rising and falling diatonic scale tones in the opening statement is used alternately between the voice parts and the accompaniment in each section, appearing under different disguises. Throughout the work Stanford sets forth several changes of tempi between sections sometimes characterized by modulations. Nearing the conclusion the sopranos sing a most lyrical and expressive line "we therefore pray thee..." This melody contains a rising interval of diminished fifth, the melody thus finds release in the resolution and is then led into the cadence. The outcry for mercy in the last section deviates from the bright and majestic color in the beginning of the work, as it has become a plead imploring for mercy, then to end the work on a confident confession of faith and declaring one's trust for the Lord.

Twentieth century American composer Ned Rorem gained his fame in United States mostly from teaching composition in the country's most

起來發光，因為你的光已經來到寫於1977年，是三所哈特佛教會委約的作品，1977年6月5日由基督城大教堂及聖詹姆斯教堂男士及男童聲合唱團在三一教堂演出。另一次演出在1977年6月27日美國管風琴演奏家協會區域大會時舉行，地點是第三所教堂，即哈特佛的三一學院禮拜堂。這首為紀念基督降臨的頌歌乃根據記載於聖經以賽亞書第六十章的詩歌而寫成。風琴伴奏的重要性及趣味性足以證明它是一首專為美國管風琴演奏家協會此等著名大型會議而委約的作品。美國管風琴演奏家協會旨在推動美國優秀風琴樂曲及演奏。羅倫利用鍵盤快速指法，以五個為一組的主題動機作為統一全曲的要素。配合歌曲內容關於預期基督將降臨成為世界的光，主題動機提供奧秘的韻味。聲部的寫作手法樸素，各部偶然齊唱或相隔八度，並總是不以慣常和聲進行。隨著各高音部到達他們音域頂端，所有聲部在樂曲結尾會合，形成大七度不協調和聲，以極壯麗、極強音量在最終的和弦解決。

正如詩篇100篇所宣告，神的子民從心裡向神發出讚美的頌歌實在是賞心樂事。這也正是欣樂詠團過往35年的目標及異象。除極少例外情況，每年周年音樂會皆演出由不同作曲家編寫的詩篇100篇。今年選取的詩篇100篇是活潑混聲合唱版，由克勞森作曲，德魯柯林斯編曲，由雙鋼琴或小型樂器合奏團伴奏。為加強器樂色彩趣味，是次演出選用小型樂器合奏團伴奏。本樂曲節奏具挑戰性，拍子快速轉變，產生幽默感及仿似跌跌蕩蕩效果。身為美國當代其中一位最重要的合唱作

famed conservatories and music schools. His musical style is unique particularly in his apparent tonal treatment but with much dissonances and flairs of quick passages. The anthem *Arise, Shine, for Thy Light Has Come*, written in 1977, was a commissioned work by three churches in Hartford for performance by the Men and Boys Choirs of Christ Church Cathedral and St. James's Church at Trinity Church in June 5, 1977. Another performance was given at the third church, Trinity College Chapel, Hartford on June 27, 1977 for the Regional Convention of the American Guild of Organists. It is an anthem for advent, based on the song as recorded in the sixtieth chapter of Isaiah. The importance and interest in the organ accompaniment qualifies it to be a commissioned work for such a notable convention as the American Guild of Organists, an organization which promotes fine organ music and organ playing in America. Rorem uses the motive of quick figures in quintuplets on the keyboard through out as a unifying factor. This motive contributes the flavor of mystery as the text pertains to the anticipation of Christ's coming to be the light of the world. The writing of the vocal parts is austere in that they appear occasionally in unison or in octaves but always not in the ordinary harmonic progressions. All parts converge at the end as the upper voices reach for their respective peak ranges. As a result, a dissonance of a major seventh is formed, only to be resolved at *fff* while attaining ultimate brilliancy at the last chord.

As a people of God, it is indeed a joy to sing praises to God from the heart as Psalm 100 admonishes. This has been the purpose and mission of the Innomine Chorale for the last 35 years. *Psalm 100* set by various composers appears in each annual concert with rare exceptions. The *Psalm 100* chosen for this year is a lively piece for mixed chorus by Renee Clausen, and is arranged by Drew Collins, with accompaniment written either for two pianos or a small instrumental ensemble. For this performance we have chosen the ensemble version

曲家及教育家，克勞森在本作品對讚美的演繹十分自然，通過在樂曲中使用連續不斷的動機及重覆的技巧，能幫助聽眾感受在歌唱讚美時綿綿不絕的喜樂。

接著欣樂詠團會呈獻兩首香港本地作曲家及編曲家林建兒的普通話作品。主啊我算甚麼的作者小敏是出身草根、滿有恩賜而深受愛戴的中國內地基督徒。她創作數以千計的靈歌，旋律及歌詞皆堅固無數國內及海外華藉基督徒的信心。2005年林建兒為混聲合唱及鋼琴編寫此曲，並探索各聲部可達的音域極限。第二首豐盛的生命乃林建兒在1988年以賦格曲式編寫，旋律及歌詞皆由碧雲天創作，歌曲主要表達對豐盛生命恩賜的感恩。本賦格曲的結構合理，但聲部的對位旋律複雜，詩班要適切帶出各主題實非易事。

帕里在他的年代是重要的作曲家，但當他擔任皇家音樂學院院長後，在英國卻被公認為音樂理論家及教育家。音樂歷史學家的結論是「因為他對音樂教育的委身而令其作曲量大減，實屬不幸」。無論如何，在生命最後的十年，他確實留下一些最著名的作品，包括創作於1916年的頌歌耶路撒冷及一套6首清唱歌曲告別組曲（1916-1918）。在過去的音樂會欣樂詠團曾演出其中兩首，今年的音樂會將演出另外兩首。

某些人說：「當一個人踏入老年或人生某些重要關頭，他總會沉思有關生命短暫或天上永恆的事情。」這正好解釋帕里選擇這兩首歌的歌詞時，彷彿知道自己的年日有限。有一重點必須提及，就是當詠團開始預備今年音樂會時，數位詠團團友正面對個人得

for additional interest in the instrumental colors. The work is rhythmically challenging with rapid shifting of meters, giving forth a sensation of humor and a pretense of stumbling. As one of the most important choral writers and educators in America, Clausen's interpretation of praise in this piece naturally enables the audience to feel the continuous joy in singing praises with his device of perpetual motion and repetition.

Innomine Chorale then presents two works in Mandarin by a Hong Kong local composer and arranger Lam Kin Yee. *O Lord Who Am I* (主啊我算甚麼?) was written by Siou Min, the talented and popular Chinese Christian of a humble upbringing. Her melodies and words to thousands of spiritual songs have helped to strengthen the faith of countless Chinese Christians in China as well as in other parts of the world. Lam Kin Yee wrote this arrangement in 2005 for mixed chorus and piano in which he explores the range of the extreme voice parts. The second piece is Lam's fugal arrangement on Bi Yuen Tien's tune and text *The Abundant Life* (豐盛的生命) in 1988. It is a song of thanksgiving for the gift of abundant life. The fugal treatment is sound though not easy for a choir to deliver adequately, particularly in regard to its complex fugal voicing.

Parry was an important composer in his time but was known in England more as a musicologist and an educator soon after he had become head of Royal College of Music. Music historians concluded that it was unfortunate that the quantity of his composition was curtailed due to his commitment to music education. However, he indeed left behind some of his best known works from the last decade of his life: including the anthem *Jerusalem* in 1916 and a collection of six a cappella songs *The Songs of Farewell* (1916-1918). Innomine Chorale performed two of the six songs in a previous concert and will present another two in this concert.

Some say that when a person reaches an old age or a certain juncture in his life, subjects such as the brevity

重病或心愛的親人離世的傷痛消息。2011年3月我們親愛的前詠團團員陳鴻爽弟兄在沒有任何明顯疾病警號下突然被召回到他天上榮耀的家。所以在此我們為這些親愛的獻上兩首告別組曲的選段。感謝神，學習這兩首歌曲時，我們親身經歷歌詞的真實。當我們唱著由如此美麗音樂配合的字句，神的安慰便臨到我們，讓我們的心得以更新，可以繼續與神親密同行。

兩首選段分別為第4首在此有一信念及第5首在地的四極。前曲的詞由洛克哈特填寫，它論到「那兒遠離傷痛的範圍，親愛的朋友將要重聚」。基督徒們必須牢牢持守此盼望，因為死亡只不過是睡一覺，有一天我們全都要醒過來。第5首在地的四極的詞由十六世紀約翰敦撰寫，它也提及在末後的日子，當號角聲響時，在基督裡死了的人必要復活的真理。到那時，戰爭、絕望、暴政將要止息，我們要親眼見神。歌詞進一步教導我們，因為基督寶血的大能已保證對我們的寬恕，故此我們應當悔改離開罪惡。凡接受基督為主、為救主的人，必得著永恆的生命。

至於音樂結構方面，在此有一信念是一首六聲部的歌，除女低音及男高音外，女高音及男低音各分兩部。另一方面，在地的四極有七個聲部，男高音是唯一沒有分成兩部。兩首歌曲基本上是全音階巧妙地配合著對位手法寫作而成，旋律句長而美麗。首曲相對較簡單及短小，第二首在不同段落隨著歌詞訊息解開呈現出複雜情緒、節奏及風格。帕里以清唱手法寫作此曲，對任何一個合

of life or eternity in heaven would weigh heavily on one's mind. This certainly explains the reason Parry chose his text for these two songs as if he knew his days were numbered. It also is important to mention that, when the Chorale began to prepare for this year's concert, it was a time when several members of the Chorale encountered sad news of serious illnesses and/or the departing of their beloved family members. In fact one of our beloved former chorale members, Brother Chan Hung Song, was called home to his glory suddenly in March, 2011 with no apparent forewarning of any illness. It is therefore in the loving memories of these we offer the two selections from *Songs of Farewell*. We thank God that in the process of learning these two songs, we experienced the reality of the text. And as we sing these words set to such beautifully inspired music, God's comfort came upon us so that our faith has been renewed and we may continue to walk closely with Him.

The two selections are No. 4 *There Is an Old Belief* and No. 5 *At The Round Earth's Imagined Corners*. The text of the former was written by John Gibson Lockhart. It states that beyond the sphere of grief friends shall meet once more. This is one hope Christians should hold fast because death is merely a long sleep from which one day we will all be awakened. The text of No. 5, *At the Round Earth's Imagined Corner*, was written by John Donne of the sixteenth century. It also deals with the truth that on the last day those die in the Lord will rise from death at the blowing of the trumpets. At that time all war, despair and tyrannies will cease and we shall behold God. The text further teaches us to repent from our sin because the power of the blood of Christ has sealed our pardon. Eternal life is given to those who accept Christ as their Lord and Savior.

As for the structure of the music, *There is an Old Belief* is a song written for six voice parts: devisi soprano and bass parts in addition to the alto and tenor. The parts distribution for *At the Round Earth's Imagined Corner*, on the other hand, is in

唱團體來說也是充滿困難及挑戰，但卻可以透過此類曲目的嚴格要求令一個合唱團體得以成長。

莫札特為1774年6月在薩爾斯堡主教堂舉行的崇拜創作短篇彌撒曲K.192。此彌撒曲亦稱為小信經彌撒曲，因為信經樂章常被獨立演出。明顯地，樂曲主題「我信」呼喊貫穿全個樂章。許多人認為此彌撒曲是莫札特年輕彌撒曲中巔峰之作，對比他眾多後期的作品，此信經樂章的主題統一性及對位精妙處理尤為出色。欣樂詠團選擇演出此彌撒曲的信經樂章，作為對基督教信仰強而有力的見證。在原稿創作後的數年，莫札特加入部份銅管樂器。但為了能清楚表達此曲的風格及情緒，我們選用較受近代表演者喜愛的原版弦樂室樂及風琴伴奏。獨唱四重唱在他們對話部份及聯合合唱部份互相交換主題。如上述所論，音階音程1-2-4-3的主題動機在樂章中出現超過10次，主要用作重複「我信(credo)、我信(credo)」等字。此動機也出現在其他拉丁字歌詞，如釘十字架(crucifixus)、受難(passus)、認罪禱告(confiteor)、來世的生命(et vitam Venturi)、阿們(amen)等。

期待著那日子是路達為2007年9月23日英國癌症研究學會在伊里大教堂舉行的感恩崇拜而創作的邀約作品。歌詞描述人期待生命光明的一面及盼望能把這生命的可能性完全地活出來。神的力量支持祂的百姓戰勝恐懼與痛苦。最後一節是感謝神賜生命及健康的恩典。路達活潑的旋律魅力廣為聽眾所熟識，並常見於他受歡迎的作品如大地風光歌及觀看宇宙。雖然路達在管弦樂配器法及

seven parts with tenor as the only non-divided parts. Both songs are basically diatonic with long beautiful melodic phrases set in well crafted contrapuntal style. The first song is relatively simple and short while the second demonstrates complex moods, tempi, and styles in several sections as the messages of the text unfold. Parry intended for these songs to be sung in an a cappella style which presents difficulties and challenges for any choral group. However, it is through the discipline of this type of repertoire that a choral group matures.

Mozart wrote *Missa Brevis* K. 192 for service in the Salzburg Cathedral in June 1774. The mass is also known as the *Little Credo Mass* because it is common to perform the Credo movement independently. It is apparent that the motive of “the Credo calls” appears throughout the Credo movement. Many considered this mass to be the high point of Mozart’s youthful Masses. His masterful treatment of motivic unity and counterpoint in this Credo movement is particularly brilliant; comparable to many of his much later works. Innomine Chorale chooses to perform the Credo movement from this Mass as a strong witness of Christian belief. Mozart had added some brass instruments some years after the original autograph. However, for the sake of clarity of style and mood, we choose to use the original chamber string and organ accompaniment, which many recent performers seem to favor. The soloist ensemble interchanges in dialogue among themselves and with the *tutti* chorus. As mentioned before, the motive of scale tones *do-re-fa-mi* appears more than ten times in the movement, usually repeating the words “*Credo, Credo.*” Other times the motive is used in other Latin text, such as *crucifixus, passus, confiteor, et vitam Venturi, amen* etc.

Look to the Day was written at the invitation of Cancer Research UK for their Service of Thanksgiving in Ely Cathedral on September 23, 2007. Rutter’s text is indeed one of looking to the bright side of life and hoping for opportunity to live

人聲分佈重複地運用大量相同技巧，但是當他傳遞盼望訊息時，結果是同樣地清新及有說服力。

至尊榮的生命之主是路達最近期受委約作品之一，近至2010年復活節，目的為紀念哈佛大學校友米蘭希斯，並為哈佛大學的紀念教堂、大學合唱團及哈佛大學合唱團指揮愛德華瓊斯而創作。路達選取的歌詞來自愛德蒙·斯賓塞及尼爾翻譯大馬士革約翰的復活節聖詩。這首復活節頌歌為混聲合唱、風琴及銅管樂所編寫。作曲家選用輕快節奏附以不規則拍子4/5及4/7與規則拍子4/4及2/3互相交替，使全曲洋溢著慶賀復活節的喜悦。音樂重拍設在合適歌詞音節上，拍子更換正好促進旋律及歌詞統一性。這首聖詩帶出復活節訊息，說明永恆生命的喜悦皆因基督的血已潔淨人的罪及祂已勝過死亡。就如基督親自所教導，人類能永遠以愛彼此相待。女高音獨唱唱出簡短的「愛的金律」，帶領著合唱重複同一主題，最後引領聽眾進入熟悉的會眾詩歌復活之大日。

馬克·威爾柏格的安魂曲第一樂章原本是卡內基音樂廳集團為卡內基音樂廳國立高中合唱節而委約的作品，2006年3月14日由合唱節參加者作世界首演。寫作目的是希望威爾柏格為佛漢·威廉斯的求主賜給我們平安補上始禮文及結尾詩，作為是次合唱節之用。威爾柏格當時剛好擔任一著名合唱團的副指揮，前任指揮克雷格·杰索普鼓勵他完成樂曲其他部份，好使它成為持久的古典作品。威爾柏格並沒有採用天主教安魂曲沿用的傳統安魂曲歌詞及樂章，他的安魂曲其實模仿著布拉姆斯

it to its fullest possibility. God's strength upholds His people to conquering fear and pain. The last verse is a thanksgiving to God for the gifts of life and health. Rutter's cheerful melodic charm is familiar to his audience as demonstrated in his beloved works such as *For the Beauty of the Earth* and *Look at the World*. Though he repeatedly uses much of the same devices in orchestration and in vocal distribution, nevertheless the result is equally refreshing and convincing as he conveys the message of hope.

Most Glorious Lord of Life is one of Rutter's newest commissions, as recent as the Easter of 2010. It was commissioned in the memory of Milan A. Heath jr., an alumni of Harvard University and for The Memorial Church at Harvard University and its University Choir and the Harvard University Choir Director, Edward Jones. Rutter chooses the text by Edmund Spenser and the Easter hymn text of St. John Damascene in J. M. Neale's translation. This Easter anthem is scored for mixed choir with organ and brass ensemble. The joyous quality of celebrating Easter is evident as the composer chooses a bright tempo with irregular meters of 4/5 and 4/7 interchanging with regular meters of 4/4 and 2/3. The musical accents are placed at the suitable syllables so that the meter changes in fact facilitate the melodic and textual unity. The message of this Easter hymn tells of the joy of life eternal is brought by the cleansing blood of Christ and His victory over death. As in the lesson that Christ Himself has taught, man may live forever in love for one another. A brief soprano solo on the Golden Rule of love leads the choir to repeat the same before leading the listeners into the familiar congregation song of *The Day of Resurrection*.

The first movement of Mack Wilberg's *Requiem* was originally commissioned by the Carnegie Hall Corporation for the Carnegie Hall National High School Choral Festival. The world premiere of this movement was given on March 14, 2006 by the festival participants, conducted by Craig Jessop, the Music Director for the Tabernacle Choir of the LDS (Latter Days Saints) or commonly known as the

的德國安魂曲或福雷的安魂曲。在樂曲當中，拉丁文歌詞只用在一兩個樂章，其他歌詞直接來自聖經。威爾柏格另一模仿對象路達所作的安魂曲同樣採用非禮儀格式。

1. 永遠的安息

威爾柏格以傳統歌詞開始安魂曲的始禮文。本樂章十分溫柔飄逸，他運用統一的利地安調式(Lydian mode)四和弦動機，使樂曲產生神秘印象。當合唱以擴展的和弦和聲進入時，音色的平安及寧靜感覺被進一步提升。在樂器配樂中，他大膽地讓弦樂器組以一連串平行和弦作為背景，同時他為三支長笛配以平行三度音，目的不是帶出對比的音色，反而是利用特別的樂器音色製造同質感。本樂章為五個人聲部(SSATB)而作，對位旋律的處理頗為傳統，每聲部以1小節的距離先後帶出陳述句。

2. 主啊求你憐憫

在沒有停頓下第一樂章緊接著第二樂章。低音弦樂器奏出持續低音，由男低音開始，每部人聲以漸強聲量按序逐一加入，直至所有四部完全進入後人聲開始呼喊：「主啊求你憐憫(Kyrie eleison)」12次。男中音獨唱加入後亦深情地呼喊同一歌詞，但以英語表達，「求你憐憫、聽我懇求(Have mercy! Hear my cry!)」。【基督求你憐憫】樂段也以同一手法處理，但男中音的哀求強度大大減低，近乎耳語獨白。

3. 我要舉目

木管樂器組以一段根據四和弦主題動機而寫成的樂段展開我要舉目的序曲。當弦樂器組加入時，男中音獨唱以信心及肯定唱出按

Mormon Tabernacle Choir. The commission was intended for Wilberg to write an *Introit* and *Epilogue* to Vaughan Williams's *Dona Nobis Pacem* for this Choral Festival. Wilberg, at the time associate director of the famed chorus, was encouraged by his predecessor Craig Jessop to write other parts, making it an extended classical work. Wilberg did not compose the work as the Catholic requiem mass which used the traditional Requiem text and movements. He actually modeled his *Requiem* after Brahms' *German Requiem* or Faure's *Requiem*. In that the Latin text is only used in one or two movements and the rest of the text comes straight from the Bible. John Rutter, whom Wilberg did try to emulate, also wrote a *Requiem* using a non-liturgical format.

1. *Requiem aeternam*

Wilberg begins with the traditional text to the *Introit* of the *Requiem*. This movement is one with very soft and ethereal quality. He makes use of a four-chord unifying motive in a Lydian modal context giving the work a mystical impression. This quality promotes a further sense of peace and quietness as the chorus enters with extended chord harmonies. His choice of instrumentation is bold as the strings section sets the background in series of parallel chord movements. At the same time he scores three flutes in parallel triads, not to bring out contrasting colors but to promote homogenousness with specific instrumental colors. This movement is written in five voice parts (SSATB). The treatment of counterpoint is rather traditional as each voice part begins the statement at one measure interval.

2. *Kyrie*

The first movement goes into the second movement *attaca* (without pause). The lower strings serve as a bass pedal tone. Voice parts come in one by one with increasing intensity, beginning with the bass part until all four parts have entered, the voices begin to shout their cries of "*Kyrie eleison*" twelve times. The Baritone solo comes in also crying out passionately the same text, but in English, "Have mercy! Hear my cry!" The same arrangement is also set for *Christe*

詩篇121篇第1節內容而寫成的旋律，說明他力量及幫助的源頭。隨之每一人聲部加入，與他形成二重唱，先是女高音、男高音及女低音，最後是男低音及全體人聲合唱。加上四支法國號溫暖的共鳴聯同著清脆的豎琴音，管弦樂配樂到達脫離塵世的美麗及豐厚。

4. 你的居所多麼可愛

你的居所多麼可愛再一次由女中音獨唱配以木管樂器組開始，兩支英國小號為背景下，長笛獨奏發出極迷人的鳥鳴。在另一樂器色彩組合（弦樂、單簧管、豎琴）陪伴下，女中音獨唱唱出一段充滿深切渴望的旋律。隨後是木管樂激動的間奏表演，長笛與短笛二重奏描繪出兩隻鳥來來往往地啞嘴打招呼的圖畫，並以小號及低音弦樂構成一層支持的結構。歌詞取自詩篇84篇1-5節。威爾柏格成功地運用一隻小麻雀的概念，帶出那些讚美神及靠從神而來的力量行天路的人所蒙的福。

5. 誕生成為真光

詠團以本曲原來的語言演出這首第十世紀拉丁文聖詩，它是向耶穌發出的禱告，因祂曾降生成為世界的光及救贖主。它說明耶穌道成肉身，為要拯救一切失喪的人。「求使我們全歸於你，得稱為神的兒女」。這首聖詩旋律簡單，首樂句及第二樂句完全相同，只使用了伊奧利安調式 (Aolian mode) 6-7-i三個音階音程，合唱團必須以筆直音色來模仿此調性的特色。另外，透過在不同詩節加入不協調和聲，形成一連串未解決和弦，不斷地在高音G#的持續低音之上。

eleison but this time the Baritone's pleading is much less forceful, almost to the point of a whispering soliloquy.

3. *I Will Lift up mine Eyes*

The woodwind choir begins an introduction to *I Will Lift up mine Eyes* with passage based on the four-chord motive. The baritone solo sings a melody on the first verse of Psalm 121 with faith and conviction, stating the source of his strength and help as the strings section join in. He continues on as each voice part is added on to form a duet with him, first the sopranos, then the tenors and altos; and lastly, with the entrance of the basses the entire vocal ensemble. The orchestration reaches an other-worldly beauty and richness with the addition of the warm resonance of the four horns coupled with the crisp articulation of the harp.

4. *How lovely is thy dwelling place*

How lovely is thy dwelling place is a mezzo soprano solo accompanied in the beginning again only by the woodwind division. The solo flute delivers a most charming bird call as two English horns provide the background. The mezzo soprano solo sings a melody of deep yearning, accompanied by another combination of instrumental colors: strings, clarinets, and harp. This is followed by an exciting rendition of the woodwind interlude as in the duet between the solo flute and the piccolo which paints the picture of two birds chirping back and forth, supported by a layer of fabric provided by the horns and the lower strings. The text of this song is based on Psalm 84:1-5. Wilberg is able to use the concept of a sparrow to lead into the blessedness of those who praise God and walk with strength from God.

5. *O Nata Lux*

The choir sings this 10th century Latin hymn in its original language. It is a prayer to Jesus who was born to become light Redeemer of the world. It also states that Jesus incarnated, clothed in flesh for redeeming those who are lost. "O make us Thine Thy sons and daughters all." The hymn tune is a simple one while the first and second phrases are identical using only three scale tones (la-ti-do) in Aolian mode.

6. 耶和華是我的牧人

這首是純男中音獨唱作品，在這樂章我們可以見到一些感情豐富及廣闊的獨唱線條的優秀例子——就是如何能將這些線條適切地表達而又不失去音樂感方向，並仍可維持慢速、流暢及持續向前感。威爾柏格為詩篇23篇編曲時，他專業管弦樂配樂技巧能為高潮作出偉大的預告。舉例來說，當獨唱即將到達樂句「使我的杯滿溢」，整個管弦樂齊向這一點推進，好像那杯真的滿得溢出來。詩篇23篇常在憂傷時帶來安慰，以安魂曲表達這訊息，它更深一層地宣告，特別在人多次面對死亡的時候，神豐足的恩典是實實在在的。

7. 我是復活和生命

這最後一首歌是全曲的終曲，安魂曲歌詞在最後樂段重現，使全首樂曲完成對稱的曲式。無疑本曲大部份素材與始禮文完全相同，在樂章的開始，合唱以上行音階接連對位處理帶出主題**我是復活和生命**，與始禮文首部份對位樂段極為相似。然後在第二個樂段合唱唱出「相信我的人，雖然死了，也必活過來」。從此處起，威爾柏格在三個高音部重新使用連續閉合位置的三和弦，同時所有樂器留在他們各自的高音區域。他選擇光亮及高音音色來描述永恒的生命。第三個樂段重返始禮文的起始點**永遠的安息 (Requiem aeternam)**，由男低音、大提琴及低音大提琴繼續保持著E持續低音超過25小節，全曲就此結束。

The choir is expected to use straight tone to imitate the modal characteristic. In various verses dissonant harmony is added so that a sense of unresolved chord clusters is constantly over a high G# pedal tone.

6. *The Lord is My Shepherd*

This sixth song is entirely a Baritone solo. We see particularly in this movement some good examples of expressive and expansive solo lines – how these lines can be well-delivered without losing the musical sense of direction so that the result is still possible to be slow, smooth and forward moving. Wilberg's expert technique of orchestration in his adaptation of Psalm 23 is one with great anticipation for a climax. For example, as the solo approaches the phrase "and my cup shall be full" the entire orchestra pushes forward toward that point as if the cup is actually overflowing. Psalm 23 has always been a psalm for comfort in times of sorrow and when this message is delivered in the context of a Requiem, it further declares that the grace of God is truly abundant, particularly in times of death.

7. *I am the Resurrection and the life*

This last number serves as the *Epilogue* for the entire work as it also recapitulates the Requiem text at the last section in order to accomplish a symmetrical form of the entire work. No doubt much of the material is identical with that of the *Introit*. In the first section the choir states the subject: "I am the Resurrection and the Life" in an upward-scale subject and continues in contrapuntal treatment, much similar to the first counterpoint section in the *Introit*. Then in the second section the choir sings "He that believeth in me, though he were dead, yet shall he live." This is where Wilberg goes back to using the upper three voices in a closed position in triadic progressions; and all instruments also lie high in their respective ranges. He chooses bright and high tone colors to describe eternal life. The third section returns to the beginning of the *Introit: Requiem aeternam*. The work ends as the E pedal point is held by bass voice part, the cellos and double basses for over 25 measures.

歌詞 Lyrics

Te Deum 謝恩讚美頌 (From the Morning Service in C, Op.115)

Charles Villiers Stanford

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.
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.

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.
O Lord, let Thy mercy lighten upon us, as our trust is in Thee.
O Lord in Thee have I trusted: let me never be confounded.

神啊，我們讚頌祢，我們尊祢為主，
永恆的父，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，
祢和祢可敬的獨一聖子；
與施慰者聖靈同享尊崇。

基督啊，祢是榮耀的君王，
祢是永恆神的獨生子；
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；
我們相信祢將要再來，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。

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，求保守我們，使我們今日免犯罪；
主啊，求憐憫我們，憐憫我們，
主啊，願祢的慈愛光照我們，因祢是我們的依靠。
主啊，我願全心信靠祢，求使我永不羞愧。

Arise, Shine 起來，發光

Ned Rorem

Arise, shine, for your light has come,
and the glory of the Lord has dawned upon you.
For behold, darkness covers the land;
deep gloom enshrouds the peoples.
But over you the Lord will rise,
and his glory will appear upon you.
Nations will stream to your light,
and kings to the brightness of your dawning.

Your gates will be always open;
by day or night they will never be shut.
They will call you, The City of the Lord,
The Zion of the Holy One of Israel.
Violence will no more be heard in your land,
ruin or destruction within your borders.
You will call your walls, Salvation, and all your portals, Praise.
The sun will no more be your light by day;
by night you will not need the brightness of the moon.
The Lord will be your everlasting light,
and your God will be your glory.

起來，發光，因為你的光已經來到，
耶和華的榮耀已升起來照耀你。
看哪！黑暗遮蓋大地，
幽暗遮蔽萬民；
但耶和華要升起來照耀你，
祂的榮耀要彰顯在你身上。
萬國要在你的光中行走，
列王必在你如旭日初升的光輝中行走。

你的城門必常開，
日夜都不關閉，
他們要稱你為耶和華的城、
以色列聖者的錫安。
在你的國中，必不再聽見強暴的事，
在你的境內，也不再聽到荒廢和毀壞的事；
你必稱你的城牆為「拯救」，稱你的城門為「讚美」。
白天太陽不再作你的光，
夜間你也不再依賴月亮的光芒，
耶和華將要成為你永遠的光，
你的神將要成為你的榮耀。

Psalm 100 詩篇100篇

René Clausen

Make a joyful noise to the Lord, serve the Lord with gladness, come into His presence with singing. Alleluia.
Know that the Lord is God, it is He who made us, not we ourselves.
We are His people, the sheep of His pasture, and we are His.
Enter His gates with thanksgiving, and His courts with praise,
Give thanks to Him, and praise His holy name. Alleluia.
For the Lord is good, His mercy endures forever,
and His faithfulness endures from generation to generation,
from age to age.

Make a joyful noise to the Lord, serve the Lord with gladness,
come into His presence with singing. Alleluia, Amen.

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

豐盛的生命

碧雲天旋律及歌詞 林建兒賦格曲編曲

感謝主，你賜我豐盛的生命；感謝神，你賜我豐盛的生命。哈利路亞！
啊，感謝主，你為我釘在那十架上；啊，感謝神，你為我釘十架，釘在十架。
感謝主，你全然洗淨了我的罪；感謝神，你全然洗淨了我的罪。哈利路亞！
感謝主，你賜我豐盛的生命；感謝神，你賜我豐盛的生命。

主啊，我算什麼？

小敏詞曲 林建兒編曲

主啊，我算什麼？你竟抬舉我，讓我站在你面前給你唱一首歌，
主啊，我算什麼？你竟顧念我，讓我生在中國，迎接大收割。
大風浪沖著，逼迫中走著，你愛我，保護我，一直引導我，
沒像斷線的風箏，沒像凋謝的花朵，讓我成為生命的種子在你裡面活，
我深深呼求你，你一定要給我做，明天將會有敬拜的歌聲充滿每一個角落。
我深深呼求你，你一定要給我做，明天將會有敬拜的歌聲充滿每一個角落。

Songs of Farewell 告別組曲

C. Hubert H. Parry

There Is An Old Belief

There is an old belief, That on some solemn shore,
Beyond the sphere of grief dear friends shall meet once more.
Beyond the sphere of Time and Sin and Fate's control,
Serene in changeless prime of body and of soul.
That creed I fain would keep That hope I'll ne'er forgo,
Eternal be the sleep, If not to waken so.

At the Round Earth's Imagined Corners

At the round earth's imagined corners
blow your trumpets, angels, and arise from death,
you numberless infinities of souls, arise from death,
and to your scattered bodies go!
All whom the flood did and fire shall overthrow,
All whom war, death, age, agues, tyrannies, despair, law,
chance hath slain;
And you whose eyes shall behold God,
and never taste death's woe.
But let them sleep, Lord, and me mourn a space;
For, if above all these my sins abound,
'Tis late to ask abundance of Thy grace, When we are there.
Here on this lowly ground,
Teach me how to repent, for that's as good,
as if Thou'dst sealed my pardon with Thy blood.

在此有一信念

在此有一信念，就是在某莊嚴的岸邊，
那兒遠離傷痛的範圍，親愛的朋友將要重聚。
那兒遠離時間、罪惡及死亡操控的範圍，
永不衰殘的身體及靈魂在安詳的狀態中。
我欣然持守那信念，我永不放棄那盼望，
假若還未醒來，只是在永恆中安睡了。

在地的四極

在地的四極
天使們正吹響喇叭，
無數逝世者的靈魂從死裡復活，
並回到散落四方的軀體去！
所有遭洪水毀滅及將被烈火吞噬的人們，
所有被戰爭、缺糧、年老、瘧疾、暴政、
絕望、法律、惡運所殺害的；
你們必親眼得見神，
且不再經歷死亡的災難。
主啊，就讓他們安睡，讓我悔罪一會兒；
因為假若我仍舊罪孽深重，
當我們身處那兒，已來不及乞求祢豐盛的恩典。
故此如今在這卑微的現世，
求教導我如何悔罪，因為這如同
祢以所流的血保證對我的寬恕。

Credo • The Creed • 信經

(from Missa Brevis K 192)

W. A. Mozart

Credo in unum Deum, Patrem
omnipotentem, factorem coeli et terrae,
visibilium omnium,
et invisibilium.
Et in unum Dominum Jesum Christum,
Filium Dei unigenitum.
Et ex Patre natum ante omnia saecula.
Deum de Deo, Lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum, consubstantialem
Patri: per quem omnia facta sunt.
Qui propter nos homines, et propter
nostram salutem, descendit de caelis.
Et incarnatus est de Spiritu Sancto ex
Maria Virgine: Et homo factus est.
Crucifixus etiam pro nobis:
sub Pontio Pilato passus, et sepultus est.
Et resurrexit tertia die, secundum
Scripturas. Et ascendit in caelum: sedet
ad dexteram Patris.
Et iterum venturus est cum gloria
judicare vivos et mortuos: cujus regni
non erit finis.
Et in Spiritum sanctum Dominum,
et vivificantem: qui ex Patre Filioque
procedit. Qui cum Patre et Filio simul
adoratur, et conglorificatur: qui locutus
est per Prophetas. Et unam sanctam
catholicam et apostolicam Ecclesiam.
Confiteor unum baptisma in remissionem
peccatorum.
Et exspecto resurrectionem mortuorum.
Et vitam venturi saeculi. Amen.

I believe in one God,
the Father Almighty,
maker of heaven and earth,
and of all things visible and invisible;
And in one Lord Jesus Christ,
the only begotten Son of God,
begotten of his Father before all worlds,
God of God, Light of Light,
very God of very God,
begotten, not made,
being of one substance with the Father;
by whom all things were made;
who for us men and for our salvation
came down from heaven,
and was incarnate by the Holy Ghost
of the Virgin Mary, and was made man;
and was crucified also for us under Pontius Pilate;
he suffered and was buried;
and the third day he rose again
according to the Scriptures,
and ascended into heaven,
and sitteth on the right hand of the Father;
and he shall come again, with glory,
to judge both the living and the dead;
whose kingdom shall have no end.
And I believe in the Holy Ghost the Lord,
and Giver of Life,
who proceedeth from the Father and the Son;
who with the Father and the Son together is
worshipped and glorified;
who spake by the Prophets.
And I believe one holy Catholic and
Apostolic Church;
I acknowledge one baptism for the
remission of sins;
and I look for the resurrection of the dead,
and the life of the world to come. Amen.

我們信獨一上帝，
全能的父，
是創造天地
和有形無形之萬物的。

我們信主耶穌基督，
上帝的獨生子，
在萬世以先為父所生，
出於上帝而為上帝，出於光而
為光，
出於真神而為真神，
被生而非受造，
與父一體；
萬物都藉著他受造；
為救我們世人
從天降臨，
因聖靈從童女馬利亞
成了肉身而為人；
又在本丟彼拉多手下
為我們釘在十字架上，
受害，葬埋；
照聖經的話第三天復活；
升天，坐在父的右邊；
將來必從威榮中降臨，
審判活人、死人；
他的國度永無窮盡。

我們信賜生命的主聖靈，
從父、子而出，
與父、子同樣受尊敬，受榮耀；
他曾藉著眾先知說話。

我們信使徒所立的獨一聖而公的
教會。
我們承認為救罪所立的獨一聖洗。
我們望死人復活
和來世的永生。阿們。

Look to the Day 期待著那日子

John Rutter

1. Look to the day when the world seems new again:
Morning so fresh you could touch the sky;
The earth smells sweet and ev'ry flower looks bright,
Shining in a dewy light as you wander by.
Taking the time to enjoy each moment;
Tasting the fruits spread along your way,
Knowing there's time to spare,
Dreams you can dream and share: Look to the day.

1. 期待著那日子，當世界像重新開始：
清新的早晨能讓你可以觸摸天空，
大地散發出香氣，每朵花看起來艷麗，
當你漫步時，充滿露水的晨光正照耀著。
用心享受每一刻；
品嚐沿路上的各樣果實，
明白到在這裡有閒暇，
有你可以追尋及分享的夢想：期待著那日子。

2. Look to the day when the earth is green again:
Promise of spring after winter's sleep.
The sounds of life returning fill the air,
Music that's forever there for your heart to keep.
Deep in the earth lay the seed of life renewed,
Quiet and strong till the time of spring:
Life in each bud and shoot, Life in each flower and fruit,
Look to that day when earth shall sing.

3. Look to the light that will drive out darkness;
Look to the hope that will conquer fear.
God's strength uphold us till the fight is won,
Till we see our task is done when the day is here.
Look for that day when there shall be no more pain;
Sorrow and sighing shall pass away.
Pray for the day to come, Trust that the day will come,
Look to that day, look to the day.

4. Lord, we give thanks for the gifts of life and health;
Plant a new seed in our hearts, we pray;
Help us to see, O Lord, How it could be, O Lord,
Look to the day.
2. 期待著那日子，當大地回復翠綠：
嚴冬的沉睡過後春天必然回來。
在空氣中洋溢著生命重臨的聲響，
那裡有值得你永留心中的音樂。
在地的深處藏著更新生命的種子；
安靜而強壯地等候春天的來臨，
每一花蕾與幼芽都有生命，每一花朵與果實都有生命，
期待著大地將要歌唱的那日子。

3. 期待著那將要驅走黑暗的光；
期待著那將要戰勝恐懼的盼望。
神的力量支撐著我們，直到戰爭獲勝，
直到那日我們目睹自己手所作的工完成。
期待著那再沒有痛苦的日子；
悲哀與嘆息將要過去，
為著那日子的來臨禱告，深信那一天必然到來，
期待著那日子，期待著那日子。

4. 主啊，感謝祢賜我們生命與健康；
求祢在我們心中栽種新的種子，
主啊，幫助我們能看見，這事將如何成就，主啊，
期待著那日子。

Most Glorious Lord of Life 至尊榮的生命之主

John Rutter

Most glorious Lord of life, that on this day
Didst make Thy triumph over death and sin,
And having harrowed hell, didst bring away
Captivity thence captive, us to win.

This joyous day, dear Lord, with joy begin,
And grant that we for whom Thou diddest die,
Being with Thy dear Blood clean washed from sin,
May live forever in felicity.

And that Thy love we weighing worthily,
May likewise love Thee for the same again;
And for Thy sake, that all like dear didst buy,
With love may one another entertain.

So let us love, dear Love, like as we ought;
Love is the lesson which the Lord us taught.

The Day of Resurrection! Earth tell it out abroad;
The Passover of gladness, The Passover of God!
From death to life eternal, From earth unto the sky.
Our Christ hath brought us over With hymns of victory.
Amen.

至尊榮的生命之主，
今天祢已勝過死亡與罪惡，
並將地獄破開，帶走束縛，
從那時起，被囚的我們獲勝。

親愛的主，這日子充滿著喜樂地開始，
因祢已為我們死，
用祢寶血完全洗清我們的罪，
求讓我們能永遠活在快樂中。

我們視祢的愛為寶貴，
深願能以同樣的愛重新去愛祢；
為祢的原故，所有同樣被祢以重價買贖的人們，
也能以愛彼此款待。

因此，讓我們切實相愛，像我們所當作的；
主耶穌曾教導我們要以愛相待。

復活之大日！要高聲傳遍全地；
喜悅的逾越節，真神的逾越節！
基督以凱歌帶領我眾跨越死亡進入永生，
從地面向上至天上。阿們。

Requiem 安魂曲

Mack Wilberg

1. Requiem aeternam
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Grant to them eternal rest, O Lord,
and let perpetual light shine upon them.

永遠的安息
主啊，求賜他們永遠的安息，
並以永恆的光照耀著他們。
2. Kyrie
Kyrie eleison.
Have mercy, hear my cry.
Christe eleison.
Have mercy, hear my cry.

Lord, have mercy!
Have mercy, hear my cry.
Christ, have mercy!
Have mercy, hear my cry.

主啊，求祢憐憫。
求祢憐憫，垂聽我呼喊。
基督，求祢憐憫。
求祢憐憫，垂聽我呼喊。

3. I Will Lift Up Mine Eyes (*Psalms 121, adpt.*)

I will lift up mine eyes unto the hills, from whence cometh my help.
My help cometh even from the Lord, who made heaven and earth.
He will not suffer thy foot to be moved: and he that keepeth will not sleep.
Behold, he that keepeth Israel shall neither slumber nor sleep.
The Lord Himself is thy keeper. The Lord is thy defence upon thy right hand.
So that the sun shall not burn thee by day, neither the moon by night.
The Lord shall preserve thee from all evil: Yea, it is even He that shall keep thy soul.
The Lord shall preserve thy going out, and thy coming in
from this time forth for evermore.

4. How Lovely is Thy Dwelling Place (*Psalms 84:1-5, adpt.*)

How lovely is thy dwelling place, O Lord, O Lord of hosts.
My soul longeth, yea, it fainteth for the courts of the Lord.
My heart and my flesh crieth out for the living God.
Yea, the sparrow hath found an house,
and the swallow a nest where she may lay her young,
Ev'n thy altars, O Lord of Hosts, my King and my God.
Blessed are they that dwell in thy house: they are ever praising Thee.
Blessed are those whose strength is in Thee,
They go from strength to strength, appeareth before God.

5. O nata lux

O nata lux de lumine,	O Jesus, born light
Jesu, redemptor saeculi.	Redeemer of the world.
Dignare clemens supplicum	Mercifully, accept and sanctify
laudes preces que sumere.	our praises and prayers.
Qui carne quondam contegi	Thou who once was clothed in flesh
dignatus es pro perditis,	for the sake of those who were lost.
nos membra confer effici	O make us Thine,
tui beati corporis.	Thy sons and daughters all.

6. The Lord is My Shepherd (*Psalms 23, adpt.*)

The Lord is My Shepherd; therefore can I lack nothing.
He shall feed me in green pasture and lead me forth beside the waters of comfort.
He shall convert my soul, and bring me forth in the paths of righteousness,
Yea, though I walk through the valley of the shadow of death,
I will fear no evil; thy rod and staff, they comfort me.
Thou shalt prepare a table before me against those that trouble me;
Thou anointed my head with oil, and my cup shall be full.
But thy loving kindness and mercy shall follow me all the days of my life;
and I will dwell in the house of the Lord forever.

7. I Am the Resurrection and the Life - Requiem aeternam (*John 11:25-26, adpt.*)

I am the resurrection and the life, saith the Lord.
He that believeth in Me, though he were dead, yet shall he live;
And whosoever liveth and believeth in me shall never die.

Requiem aeternam dona eis, Domine,	Grant to them eternal rest, O Lord,
et lux perpetua luceat eis.	and let perpetual light shine upon them.

我要舉目 (改編自詩篇121篇)

我要向群山舉目，我的幫助從哪裡來呢？
我的幫助是從造天地的耶和華而來。
祂必不使你的腳滑倒；保護你的必不打盹。
看哪！保護以色列的，必不打盹，也不睡覺。
保護你的是耶和華，耶和華在你的右邊蔭庇你。
白天太陽必不傷你，夜裡月亮必不害你。
耶和華要保護你脫離一切災禍，祂要保護你的性命。
你出你入，耶和華要保護你，從現今直到永遠。

祢的居所多麼可愛 (改編自詩篇84篇1-5節)

萬軍之耶和華啊！祢的居所多麼可愛。
我的靈渴想切慕耶和華的院子，
我的心身向永活的神歡呼。
在祢的祭壇那裡，麻雀找到了住處，
燕子也為自己找到了安置幼雛的巢。
萬軍之耶和華，我的王我的神啊！
住在祢殿中的，都是有福的，
他們還要不斷讚美祢。
靠祢有力量，心中嚮往朝見神的，這人是有福的。

誕生成為真光

耶穌，誕生成為真光，
人類的救贖主，
求以憐憫接納及潔淨我眾
所呈獻的稱頌和懇求。
祢曾降卑道成肉身
為要拯救一切失喪的人。
求使我們全歸於祢，
得稱為神的兒女。

耶和華是我的牧人 (改編自詩篇23篇)

耶和華是我的牧人，我必不會缺乏。
祂使我躺臥在青草地上，
領我到安靜的水邊。
祂使我的靈魂甦醒，並引導我走義路。
我雖然行過死蔭的山谷，也不怕遭受傷害，
祢的杖祢的竿都安慰我。
在我敵人面前，祢為我擺設筵席；
祢用油膏了我的頭，使我的杯滿溢。
我一生的日子，必有恩惠慈愛緊隨著我；
我也要住在耶和華的殿中，直到永遠。

我是復活和生命 — 永遠的安息

(改編自約翰福音11:25-26)
耶穌說：「我是復活和生命。
相信我的人，雖然死了，也必活過來。
所有活著又相信我的人，必永遠不死。」

主啊，求賜他們永遠的安息，
並以永恆的光照耀著他們。

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女高音 Soprano

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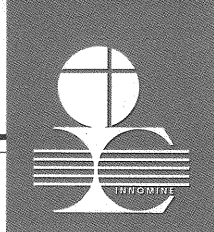
欣樂詠團三十五年大事記(1977-2011)

1977年	1月	欣樂詠團正式成立，首任指揮乃鄭棣聲先生
	5月	為香港電台錄製「復活節特輯」 本團主辦青年佈道會，假窩打老道青年會舉行
	9月	本團一周年音樂會，主題「欣樂頌」，假香港大會堂音樂廳舉行
	12月	靈實醫院及戴麟趾夫人康復中心聖誕佈道會
1978年	5月	元朗信義會生命堂聖樂佈道會
	7月	本團二周年音樂會，主題「生命頌」，假香港大會堂音樂廳及浸會大學會堂舉行
1979年	2月	本團主辦新春巡迴聖樂佈道會「福樂年年」，假荃灣浸信會、香港仔浸信會及澳門白馬行浸信會舉行
	4月	旺角浸信會聖樂佈道會 那打素醫院聖樂佈道會
	7月	本團三周年音樂會，主題「中國的聖樂」，假香港大會堂音樂廳及浸會大學會堂舉行
	12月	中華循理會荃灣堂聖樂佈道會
1980年	4月	於福音證主協會主辦之「受苦節晨曦露天聖樂崇拜」中獻唱，假浸會大學校園內舉行
	6月	本團四周年音樂會，主題「哈利路亞榮耀頌」，假荃灣大會堂及香港大會堂音樂廳舉行
	7月	赴台灣舉行聖樂佈道會
1981年	5月	為福音傳播中心灌錄「萬福之門」近代聖詩合唱曲
	7月	本團五周年音樂會，主題「同來讚美」，假灣仔伊利沙伯體育館舉行
	10月	於香港浸信會出版社及浸會傳播中心合辦聖樂之夜「獻」中獻唱，假浸會大學會堂舉行
	12月	於浸會大學禮拜堂之聖誕音樂會中獻唱
1982年	2月	靈實醫院聖樂佈道會，主題「無比的愛」
	4月	沙田浸信會聖樂佈道會
	5月	九龍城浸信會聖樂佈道會，主題「愛蹤」
	7月	本團六周年音樂會，主題「神子頌」，假浸會大學會堂及香港大會堂音樂廳舉行 赴新加坡、馬來西亞舉行聖樂佈道會
	10月	觀塘浸信會聖樂佈道會
	11月	聖公會基愛堂聖樂佈道會
	12月	宣道會宣信堂聖樂佈道會
1983年	3月	元朗馬提亞堂聖樂佈道會
	4月	觀塘東方教會旭光堂聖樂佈道會
	5月	為遠東福音廣播電台灌錄聖詩節目
	6月	元朗宣道會元基堂聖樂佈道會
	7月	於香港華福區委會之培靈會中獻唱 香港仔浸信會聖樂佈道會
	9月	慈雲山錫安堂聖樂佈道會
	12月	本團七周年音樂會，主題「聖誕頌」，假浸會大學會堂及荃灣大會堂音樂廳舉行
1984年	4月	於楊伯倫先生作品「願那靈火復興我」讚美會中獻唱，假北角衛理堂舉行
	7月	本團八周年音樂會，主題「愛的頌讚」，假香港大會堂音樂廳舉行 赴印尼舉行聖樂佈道會
	9月	於香港聖經公會三十五周年感恩崇拜中獻唱
	10月	於深水埗浸信會聖樂欣賞會中獻唱
	11月	為遠東福音廣播電台灌錄聖誕歌曲
	12月	於沙田新城市廣場聖誕音樂會中演出 浸會醫院聖樂佈道會

1985年	4月	於九龍英語浸信會崇拜中獻唱
	7月	本團九周年音樂會，主題「喜樂頌」，假浸會大學會堂舉行
	8月	於福音證主協會主辦之「神州樂韻」音樂會中獻唱
	9月	沙田威爾斯親王醫院聖樂佈道會 九龍伊利沙伯醫院基督徒團契聖樂佈道會
	10月	本團與九龍城浸信會合辦聖樂敬拜會「以頌讚為祭」，假九龍城浸信會舉行
	11月	本團與香港讀經會合辦「經文頌唱會」，假九龍循道會舉行
	12月	於福音證主協會主辦之「神州樂韻」音樂會中獻唱 於九龍英語浸信會崇拜中獻唱
1986年	6月	為浸會傳播中心灌錄兩輯「聖樂合唱曲」
	8月	九龍城浸信會聖樂佈道會 赴東馬來西亞、菲律賓舉行聖樂佈道會
	9月	九龍活石堂聖樂佈道會
	11月	本團十周年音樂會，假香港大會堂音樂廳舉行
	12月	本團十周年感恩崇拜會，假浸會大學禮拜堂舉行
1987年	4月	赴澳門舉行聖樂佈道會
	9月	參與世界華人聖樂促進會之「聖樂大匯演」
	10月	本團十一周年音樂會，假香港大會堂音樂廳舉行 本團與九龍城浸信會詩班聯合獻唱「中華魂」詠史神劇，假九龍城浸信會舉行
	11月	元朗浸信會聖樂佈道會
	12月	宣道會錦繡堂聖樂佈道會
1988年	1月	赴廣東省廣州東山堂舉行聖樂交流
	5月	九龍伊利沙伯醫院員工聖樂佈道會
	7月	本團十二周年音樂會，假香港大會堂音樂廳舉行
	8月	於第六十屆港九培靈研經大會之培靈會中獻唱 赴泰國舉行聖樂佈道會 於青年歸主協會主辦之「栽培之夜」音樂會中獻唱，假灣仔伊利沙伯體育館舉行
	10月	本團與九龍城浸信會舉辦聯合佈道會 觀塘浸信會聖樂佈道會
	11月	中華基督教會大埔堂聖樂佈道會
	12月	於基督教文化節音樂會中演出，假香港演藝學院演奏廳舉行
1989年	7月	本團十三周年音樂會，假香港大會堂音樂廳舉行
	9月	於元朗基督教聯會聯合佈道會中獻唱，假元朗聿修堂舉行
	10月	九龍城平安福音堂聖樂佈道會
	12月	本團與浸會大學聯合舉辦聖誕音樂會，假浸會大學會堂舉行
1990年	5月	赴廣東省清遠、赤坭舉行聖樂交流會
	7月	本團十四周年音樂會，假香港大會堂音樂廳舉行
	9月	於福音證主協會主辦之「中國福音之夜」中獻唱 於九龍英語浸信會崇拜中獻唱
1991年	6月	赴廣東省台山舉行聖樂交流會
	7月	於福音證主協會主辦之「中國福音之夜—此情還在」中獻唱
	8月	於宣道出版社八十周年紀念音樂會中獻唱，假香港大會堂音樂廳舉行 赴泰國舉行聖樂佈道會
	10月	於九龍城浸信會聖樂月之聖樂崇拜中獻唱 本團十五周年音樂會，假香港大會堂音樂廳舉行
	11月	於學園傳道會主辦之「和平之君」中獻唱
	12月	大角咀浸信會聖樂佈道會
1992年	3月	參與市政局主辦之香港各合唱團資料展覽，假香港大會堂低座展覽廳展出
	6月	赴廣東省廣州及肇慶舉行聖樂交流會
	9月	本團十六周年音樂會，假香港文化中心音樂廳舉行
	11月	於福音證主協會主辦之「華人聖頌」音樂會中獻唱，假香港文化中心音樂廳舉行
	12月	於市政局主辦大會堂三十周年紀念音樂會中演出，假香港大會堂音樂廳舉行

1993年	1月	於聖樂事奉者團契聚會中獻唱，假尖沙咀潮人生命堂舉行
	4月	為福音證主協會之「華人聖頌合唱曲」錄音
	6月	赴澳門舉行聖樂佈道會及中山舉行聖樂交流會
	7月	本團十七周年音樂會，假香港大會堂音樂廳舉行
	8月	赴馬來西亞、泰國舉行聖樂佈道會
	11月	基磐浸信會聖樂佈道會
	12月	於浸會大專院牧處主辦之聖樂讚美會中獻唱，假浸會大學會堂舉行
		赴廣東省東莞舉行聖樂佈道會
1994年	6月	赴廣東省汕頭舉行聖樂交流會
	7月	本團十八周年音樂會，假香港大會堂音樂廳舉行
	12月	於香港浸會神學院主辦「彌賽亞神曲」中文版新譯本首演中獻唱，假香港文化中心音樂廳舉行
1995年	1月	於楊伯倫先生作品「永恆的愛」讚美會中獻唱，假尖沙咀潮人生命堂舉行
		於油麻地便以利教會團契中獻唱
	2月	為楊伯倫先生聖詩精選「稱頌耶和華」錄音
	3月	於世界華人聖樂促進會籌款音樂會中演出，假浸會大學會堂舉行
	7月	本團十九周年音樂會，假香港大會堂音樂廳舉行
		赴印尼舉行聖樂佈道會
	10月	宣道會愛光堂聖樂佈道會
1996年	12月	荃灣浸信會聖樂佈道會
1996年	7月	本團二十周年音樂會，假香港大會堂音樂廳舉行
	8月	本團與九龍城浸信會詩班首次聯合，赴北京舉行聖樂交流會
	10月	於中華基督教會基道堂團契中獻唱
1997年	5月	本團二十一周年音樂會，假香港大會堂音樂廳舉行
	8月	「城欣樂團」赴上海舉行聖樂交流會
	11月	於道風山基督教叢林七十五周年之「朝聖者東方之旅」音樂會中演出，假香港文化中心音樂廳舉行
	12月	宣道會曉麗堂聖誕佈道會
1998年	2月	宣道會美孚堂及麗灣堂聯合聖樂讚美會
	4月	赴廣東省佛山舉行聖樂佈道會
	7月	本團二十二周年音樂會，假香港大會堂音樂廳舉行
	8月	於第七十屆港九培靈研經大會之培靈會中獻唱
		「城欣樂團」赴南京、廈門舉行聖樂交流會
	11月	於世界華人聖樂促進會主辦之「長江水災籌款」音樂會中演出，假宣道會北角堂舉行
1999年	12月	於崇真小學家長聖誕佈道會中獻唱
	4月	「城欣樂團」赴西安舉行聖樂交流會
	7月	本團二十三周年音樂會，假香港大會堂音樂廳舉行
	8月	得生團契音樂佈道會
	9月	於世界華人聖樂促進會主辦之「楊伯倫先生聖樂作品」音樂會中演出，假香港大會堂音樂廳舉行
	11月	宣道會黃竹坑堂聖樂佈道會
	12月	赴廣東省東莞舉行聖樂佈道會
2000年		於香港電台第四台主辦之聖誕音樂會中演出
	7月	於香港浸信會神學院主辦之「指揮訓練營」中獻唱，假香港浸信會神學院舉行
		本團二十四周年音樂會，假香港大會堂音樂廳舉行
	8月	於第七十二屆港九培靈研經大會之培靈會中獻唱
		「城欣樂團」赴吉林舉行聖樂交流會
	9月	為香港浸信會出版社之「世紀頌讚」出版錄音
	10月	「吉林之行」事奉聖樂分享會，假九龍城浸信會舉行
2001年	11月	得生團契音樂佈道會
	12月	於香港浸信會出版社之「世紀頌讚聖樂崇拜」中獻唱，假九龍城浸信會舉行
	7月	本團二十五周年音樂會，假香港大會堂音樂廳舉行
	8月	於第七十三屆港九培靈研經大會之培靈會中獻唱
2001年		「城欣樂團」赴西安舉行聖樂交流會
	12月	赴廣東省東莞舉行聖樂佈道會

2002年	5月	赴廣東省寶安舉行聖樂佈道會
	7月	於籌建國際基督教優質音樂學校「敬拜讚美之夜」中獻唱，假信義會真理堂舉行
		本團二十六周年音樂會，假香港大會堂音樂廳舉行
	8月	於第七十四屆港九培靈研經大會之培靈會中獻唱 「城欣樂團」赴成都舉行聖樂交流會
2003年	2月	赴廣東省揭陽舉行聖樂交流會
	7月	本團二十七周年音樂會，假香港大會堂音樂廳舉行
	8月	於第七十五屆港九培靈研經大會之培靈會中獻唱
	12月	於香港聖經公會之「聖道樂韻獻神州」音樂籌款晚會中獻唱，假浸會大學會堂舉行
2004年	5月	於遠志明培靈佈道會「走那不知道的路」中獻唱，假九龍城浸信會舉行
	7月	本團二十八周年音樂會，假香港大會堂音樂廳舉行
	8月	於第七十六屆港九培靈研經大會之培靈會中獻唱 「城欣樂團」赴台灣舉行聖樂佈道會
	10月	於廣州基督教青年會成立九十五周年音樂會中演出，假廣州星海音樂廳舉行
	12月	於唐崇榮牧師聖誕佈道會「基督為何到世上來？」中獻詩，假香港會議展覽中心舉行
2005年	4月	「城欣樂團」赴廣州參與天河教會建堂籌款音樂會之演出
	5月	本團與宣道會荃灣堂、東涌堂、愉景灣堂、大澳堂、信愛堂聯合舉辦聖樂研討會及培靈聖樂晚會
	7月	本團二十九周年音樂會，假香港大會堂音樂廳舉行
	8月	於第七十七屆港九培靈研經大會之培靈會中獻唱 「城欣樂團」赴廈門、泉州舉行聖樂交流會
	10月	於真光中學音樂佈道會「生命之福」中獻唱
	11月	赴廣東省花都舉行聖樂佈道會
	12月	粉嶺浸信會音樂佈道會
2006年	7月	「城欣樂團」於第七屆世界華人福音會議之晚會中獻唱，假澳門理工大學舉行
	8月	於第七十八屆港九培靈研經大會之培靈會中獻唱 「城欣樂團」赴北京舉行聖樂交流會
	9月	本團三十周年音樂會，假香港大會堂音樂廳舉行
	10-11月	本團與宣道會觀塘堂、油塘堂、信愛堂、宣基堂、宣愛堂聯合舉辦聖樂研討會及培靈聖樂晚會
2007年	3月	赴廣東省肇慶舉行聖樂佈道會
	7月	本團三十一周年音樂會，假香港大會堂音樂廳舉行
	8月	於第七十九屆港九培靈研經大會之培靈會中獻唱 「城欣樂團」赴溫州、杭州舉行聖樂交流會
	9月	「城欣樂團」赴汕頭舉行聖樂交流會
	11-12月	參與香港葛福臨佈道會詩班
2008年	5月	於宣道會屯門堂聖樂培靈會中獻唱
	6月	於第七屆聖詩頌唱會「聖靈」中獻唱，假香港文化中心音樂廳舉行
	7月	本團三十二周年音樂會，假香港大會堂音樂廳舉行
	8月	於第八十屆港九培靈研經大會之培靈會中獻唱 「城欣樂團」赴吉隆坡、檳城舉行聖樂讚美會
	9月	「城欣樂團」赴山東省舉行聖樂交流會
2009年	7月	本團三十三周年音樂會，假香港大會堂音樂廳舉行
	8月	於第八十一屆港九培靈研經大會之培靈會中獻唱 「城欣樂團」赴內蒙古舉行聖樂交流會
	12月	於視障人士福音中心籌款音樂會中獻唱，假香港大會堂音樂廳舉行
2010年	7月	本團三十四周年音樂會，假香港大會堂音樂廳舉行
	8月	於第八十二屆港九培靈研經大會之培靈會中獻唱 「城欣樂團」赴河北省舉行聖樂交流會
2011年	6月	赴廣東省台山舉行聖樂佈道會
	7月	於唐崇榮博士佈道會「愛與人生」中獻唱，假香港會議展覽中心舉行
	8月	於第八十三屆港九培靈研經大會之培靈會中獻唱 「城欣樂團」赴大連舉行聖樂交流會
	11月	本團三十五周年音樂會，假香港浸會大學會堂舉行



基本合唱團員資格：

本團乃不分宗派之基督教歌詠團，歡迎：

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

參加辦法：

填妥下列報名表，郵寄：

「九龍尖沙咀郵箱90878號，欣樂詠團收」
本團將個別通知約見並安排試音

姓名：(中) _____ (英) _____

性別：_____ 年齡：_____ 出生日期：_____

住址：_____ 電話：_____

通訊地址：_____ 電話：_____

所屬教會：_____ 教會負責人姓名：_____

教會地址：_____ 電話：_____

加入教會日期：_____

曾否參加詩班 / 合唱團：_____ 年數：_____

所唱聲部：_____

曾否學習樂器：_____ 年數：_____

所奏樂器：_____ 年數：_____

其他專長：_____ 介紹人：_____

申請人簽名：_____ 日期：_____

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

欣樂詠團歡迎各教會與機構 邀請主持聖樂佈道會或音樂演出

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

教會名稱 / 機構：_____ 主任牧師 / 負責人：_____

地址：_____ 電話：_____

聚會性質：_____

日期：_____ 時間：_____

接洽人姓名：_____ 電話：_____

簽名：_____ 日期：_____