

The
Innomine
Chorale 欣樂詠團

音樂會

三十六周年

36th
Innomine
Concert

二零一二年七月二十二日(星期日)晚上八時正
JULY 22, 2012 (SUNDAY) 8:00PM

沙田大會堂演奏廳
SHA TIN TOWN HALL AUDITORIUM



鳴謝

Acknowledgement

沙田大會堂

九龍城浸信會

香港聖樂服務社

樂聲管風琴服務公司

潘德女士

梁靜宜小姐

嚴仙霞小姐

盧思彥博士

關傑明先生

九龍城浸信會管弦樂團

陳美玲女士

曹寶明先生

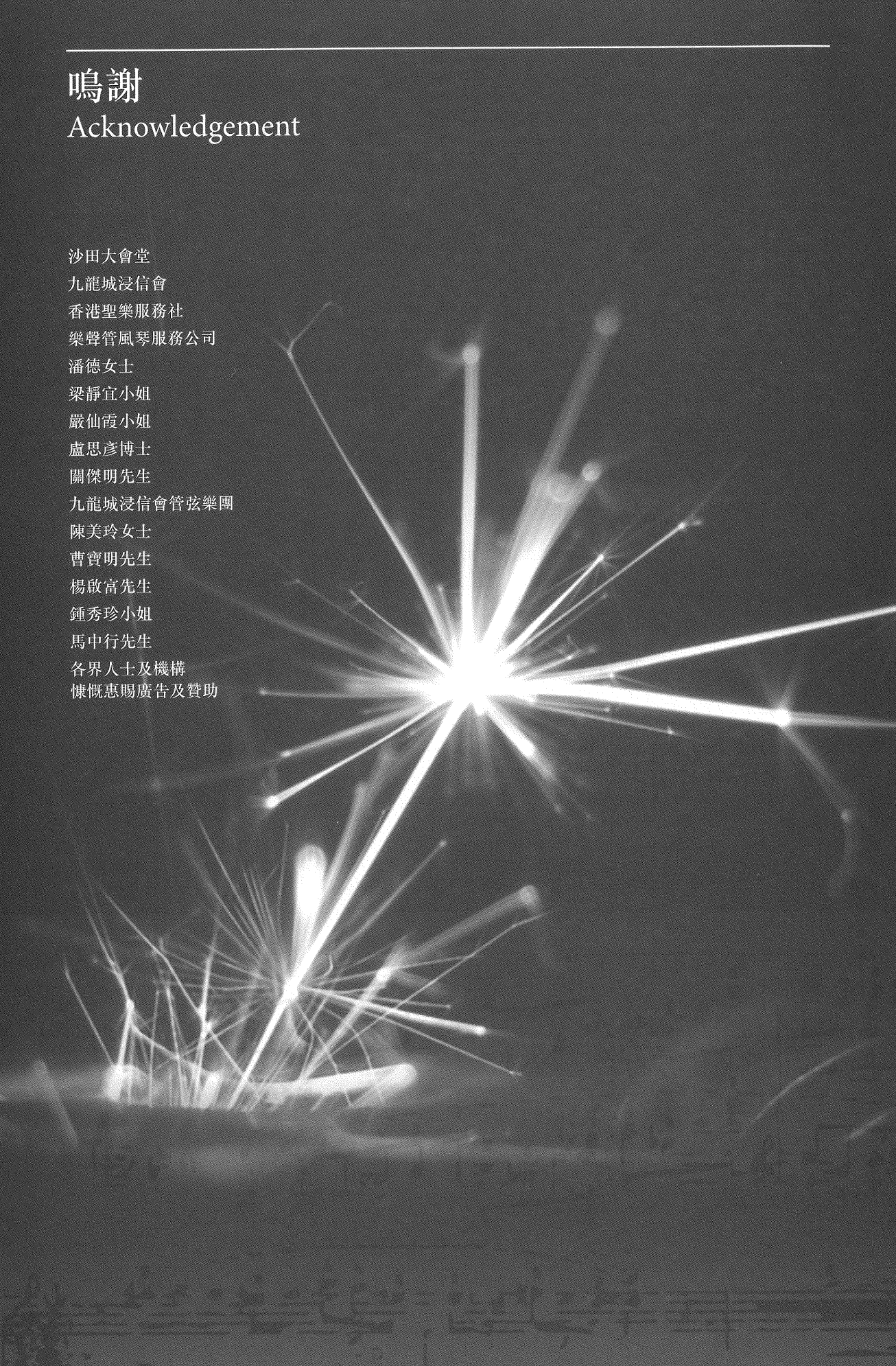
楊啟富先生

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欣樂三十六周年樂祭感言

Thoughts on the 36th Innomine Chorale's Annual Music Offering

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

『我們應當靠著耶穌，常常以頌讚為祭獻給神，這就是那承認主名之人嘴唇的果子。』(來13:15)

希伯來書作者提醒信徒們，應該時常以頌讚的歌聲獻給上帝，成為一首首音樂的祭品，呈獻上主讚美的寶座前，此乃凡信耶穌的人應結的「嘴唇果子」。

歌唱讚美是神所設立，並命定為十分重要的事奉；從整本聖經中有數百次提到“當向主歌唱讚美”的啟示，甚至用“當”那命令式的言辭，足可證明神的心意。讚頌既是討主喜悅，且蒙主賜福的事奉，教會就不應忽視信徒的音樂培育和聖樂事工發展的需要。

從舊約聖經記載中可看出，神的心意乃要聖殿建立健全的聖樂敬拜模式，並呼召許多具音樂恩賜的信徒，參加這蒙恩的讚美事奉行列。(參考：代上15:16-24；25:1-31；代下25:1-31)

今日，教會若多採用優質的詩歌，既可讓信徒表達向神謝恩和景仰的心聲，亦可有效地啟迪真理與信仰的教導，提升會眾的文化水平和對上帝有更全面的認知，因為很多優良的聖詩，都能使人渴慕屬靈的境界，和常仰望屬神的事情。

在每年中旬我們都很期待【欣樂詠團】舉辦的周年樂祭；回想過去每次音樂會的選曲和演出都有驚喜，使人回味和驚嘆。相信今天晚上的感恩樂祭亦會讓你心被恩感，同頌我主。

欣樂詠團自創立迄今36載了！渡過的日子實在充滿感恩和讚美；我們的指揮張美萍博士與詠團眾成員合作無間，十年如一日，同心合意在聖樂事奉的道路上奔跑，堅守崗位，恆心操練，盡力演出，對頌讚詩歌的水平和屬靈內涵具一定的要求，很多團員唱了十年，二十年，甚至三十年…。成為一生的讚美，值得我們讚賞，主必喜悅。

聖經既然對歌唱讚美有很多啟示和要求，甚至命令要歷代子民遵守。謹盼透過今夜欣樂詠團的獻頌，帶給你更大的動力和提醒，要多選唱優質的聖詩，就不會白白錯過更多蒙恩主賜與的上好福份。

“Through Jesus, therefore, let us continually offer to God a sacrifice of praise—the fruit of lips that openly profess his name.” (Hebrews 13:15)

The author of the Book of Hebrews reminds us that as Christians we ought to offer to God a sacrifice of praise always. Pieces of music we sing are indeed the offering we bring to God's throne. It is the fruit of lips that should be borne by all those who believe in Jesus.

Singing praises is initiated and demanded by God as the very important service to Him; in the Bible, the teaching of 'praising the Lord', which is expressed in the imperative form as a command, has been mentioned a few hundred times. It is evident that God is pleased by our praises and glad to bless such a service. Hence churches should not neglect the proper music training of believers and the development of sacred music ministry.

From the Old Testament, we can see that it is God's will to set up in His temple a sound worship ritual with sacred music. He also calls upon a large number of believers gifted in music to join this blessed company of serving with praises. (Reference: 1 Chronicles 15:16-24; 25:1-31; & 2 Chronicles 25:1-31)

Today, if churches adopt more quality hymns, it not only allows believers to express fully their admiration to God and gratitude to His grace but also effectively reveals the truth and the teaching of our belief. As a result, the cultural level of the congregation will be raised and they will have more comprehensive knowledge about God. In fact, many quality hymns are able to encourage people to yearn for spiritual realities as well as godly matters.

In the middle of every year, we are always looking forward to the annual music offering from Innomine Chorale. The selected pieces and the performance in its concert always pleasantly surprise us, making us reminisce and get amazed. I believe you will praise the Lord along with us since tonight's music sacrifice of thanks will surely make your heart filled with gratitude.

It has been 36 years ever since the establishment of the chorale. Every day is filled with grateful thanks and praise. As if ten years is like a day, our conductor Dorothy Cheung has worked closely with all members in the chorale, running on the road of sacred music mission, serving unswervingly in their posts, practising persistently and performing whole-heartedly. All the works of praise chosen are of high quality and spiritual value. Many of the choir members have been in the group for 10, 20 or even 30 years - a lifelong service of praise, which surely pleases God and deserves our admiration.

Since the Bible consists of a great number of revelatory teachings about praise that God's people should and must observe, hopefully with the music offered by Innomine Chorale tonight, you are encouraged and inspired to select and sing more quality hymns so that you won't sadly miss the better gift from our Lord.

詠團今年再度赴台山事奉主

Serving the Lord in Tai Cheng again this year

陳肇春 Chan Siu Chun

詠團早於2011年11月決定於今年4月28日再度前往台山台城基督教會佈道，並邀請張慕愷牧師作隨團講員，教會亦邀請牧師於培靈會及教牧同工座談會中主講。當一切已安排妥當之際，可是，於今年1月，張牧師卻出現腎衰竭的現象，詠團是次在台山之事奉也不能成行了。除了詠團之外，很多香港及海外的信徒都為張牧師的身體健康祈禱。

至今年4月張牧師經治療後，竟漸漸康復，並開始於九龍城浸信會講道，而且可於4月28日及29日隨詠團前往台山講道，真感謝神！

4月28日早上，詠團共有41人隨張牧師及張師母乘車前往台山。前天還下著滂沱大雨，但當天卻沿途陽光普照，天氣相當不錯，相信這一切都是神的恩典。

4月28日（星期六）晚上，在台城基督教會舉行了培靈佈道會，當晚的聚會除了台城基督教會的弟兄姊妹及朋友外，還有來自附近教會的弟兄姊妹和朋友，所以禮堂都是坐得滿滿的。聚會當中有錦嫦姊妹領短詩，短短的兩首詩歌都令大家很開心！很投入！

詠團共獻唱了5首非常動聽的詩歌，神救贖的恩典令我相當感動，我也祈禱讓同胞也同樣得著救恩。

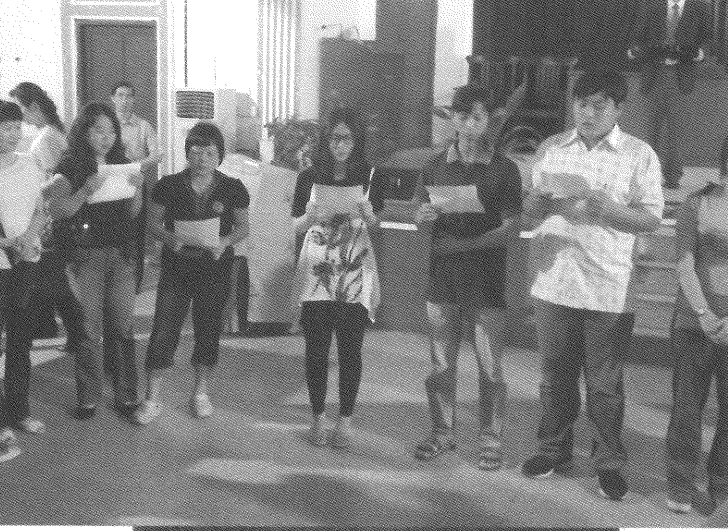
張牧師講道後，也作了呼召，有12位朋友決志信主，還有數位弟兄姊妹決志在教會事奉主，也有數位弟兄姊妹決志一年領一人信主。

聚會完結前，台城教會牧師除了向我們致謝外，還希望我們每年都能在台城教會事奉。

感謝神！祂給予我們機會，在中國各地事奉祂。懇請弟兄姊妹為詠團與九龍城浸信會聯合詩班於今年8月14日前往唐山、北戴河及秦皇島舉行聖樂交流會祈禱，也為張牧師在聚會中的講道祈禱。



於台城基督教會舉行培靈佈道會



詠團於培靈佈道會中獻詩

As early as in November, 2011 the chorale had already decided to visit again the Christian Church in Tai Cheng, Guangdong on 28th April 2012 for missionary work, accompanied by Rev. James M.O. Cheung as the guest speaker. The church also invited Rev. Cheung to be the keynote speaker in the spiritual revival meeting and the conference of fellow pastors. Everything was arranged but in January 2012, Rev. Cheung was found to have suffered from the symptoms of kidney failure, which implied that the chorale may have to cancel its missionary trip. Therefore, the members of the chorale as well as numerous Christians in Hong Kong and believers from overseas started praying for Rev. Cheung's health.

In April, after medical treatment Rev. Cheung was gradually recovering and was able to resume delivering sermons in Kowloon City Baptist Church. He could also go with the chorale to Tai Cheng on 28th and 29th April to share the gospel message. Thanks to God!

In the morning of 28th April, the team of 41 members led by Rev. Cheung and Mrs. D. Cheung took the coach to Tai Cheng. Just a day before, there was still heavy rain. But on that day it was sunny all the way and the weather was fine. Surely all these are the grace of God.

On Saturday night of 28th April, a spiritual revival meeting was held in Tai Cheng Christian Church. In addition to friends and believers from Tai Cheng Christian Church, the hall was completely full of people from other nearby churches. In the meeting, sister Kam Sheung led us to sing two short hymns that made everyone overjoyed and deeply involved.

The choir then sang 5 beautiful hymns. Thinking of the grace of God's redemption which moved my heart, I did pray that my fellow countrymen could also be saved.

After the sermon, Rev. Cheung gave a calling. 12 new comers decided to follow Jesus and several Christians were committed to serving the Lord in the church. A few other brothers and sisters made a commitment to bringing a friend to follow Jesus each year.

Before the meeting ended, the pastor of Tai Cheng Christian Church proposed a vote of thanks to us, expressing his wish that we may come to serve the Lord in Tai Cheng Christian Church every year.

Thanks to God! He has been granting us opportunities to serve Him in different provinces of China. On 14th August 2012, Innomine Chorale will team up again with the choirs of Kowloon City Baptist Church to have a sacred music exchange programme in Tangshan, Beidaihe and Qinhuangdao. Dear brothers and sisters, do pray for our missionary trip as well as the sermons to be delivered by Rev. Cheung.

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。

本團成立至今已三十六年，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 36 years. Apart from gospel and sacred music promotion work in local churches or organizations, Innomine Chorale has taken part in overseas evangelical meetings in Taiwan, Singapore, Malaysia, the Philippines, Indonesia and Thailand ever since 1980. For the past ten years or so, the group has teamed up with the choir of Kowloon City Baptist Church and made visits to churches in different provinces of Mainland China in August every year.

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



音樂總監及指揮

Music director & conductor

張美萍博士 Dorothy Cheung



張博士少年時在港隨朱麗雲女士學習鋼琴，後來移民美國在羅斯福大學隨名師Saul Dorfman繼續學琴。中學畢業後入北園大學主修音樂教育及鋼琴，副修管風琴及指揮，獲音樂教育學士。隨後考獲獎學金進入西北大學主修鋼琴，跟隨名師並室樂演奏家Gui Mombaerts習琴，Guy Duckworth (MENC鋼琴科主任)學習鋼琴教授法，專門天才兒童、小組教授法。一年後獲得音樂碩士並同時被邀為Mu Phi Epsilon及Pi Kappa Lambda兩美國榮譽音樂協會會員，繼而被邀留校於鋼琴系初中組任教五年，期間在美國芝城教會擔任風琴師及詩班指揮十多年，又曾參加名指揮家Robert Shaw及Margaret Hillis主辦的合唱指揮研習班、鋼琴家Victor Babin的大師班、伴奏家Gerald Moore及聲樂家Lotte Lehman合辦的伴奏大師班。

深感神所賜音樂恩賜，應專心從事聖樂工作，於是隨夫婿張慕愷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」，及雅歌合唱團之客席指揮，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.

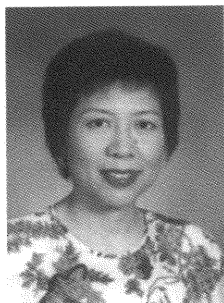
In 1980, Dorothy Cheung returned to Hong Kong. She has been the music director and choir conductor of the Kowloon City Baptist Church since 1981. She is also a part-time lecturer of church music at the Alliance Bible Seminary and a council member of the World Association for Chinese Church Music, Hong 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



梁靜宜 Jeffie Leung | 女高音 Soprano

出生於香港的花腔女高音梁靜宜，在維也納國際音樂研討會中，她的演唱被稱讚為：「引人注目，優美和華麗的歌聲，富高尚音樂感的演繹。」她是“奧地利國際音樂節”及維也納國際音樂研討會“德希拿教授比賽”的優勝者。她應邀於奧地利華德斯古堡、奧登斯坦古堡、海頓紀念音樂廳、維也納國立音樂學院和貝森朵夫音樂廳公開演出。二〇一〇年她被邀請在吉隆坡演藝中心音樂節中擔任獨唱演出和主持聲樂大師班。

她具香港浸會大學音樂學士、演藝學院專業文憑、英國聖三一音樂學院表演文憑和院士文憑。自一九九四年至今於香港浸會大學音樂系教授聲樂。現在也是香港中文大學和香港教育學院聲樂講師。

A colouratura soprano was born in Hong Kong. Her performance was proclaimed “Noticeable beautiful and sonorous voice, with highly musical interpretation” by the Vienna International Music Seminar. She was the Prize Winner of Allegro-Vivo Internationales Kammermusik Festival Austria and the “Prof. Dichler Competition” of the Wiener Musik Seminar. She was invited to perform in Schloss Waldreichs, Schloss Ottenstein of Austria, Haydn-Geburtshaus, University of Music and Bösendorfer Hall in Vienna. She was a guest soloist of The HSBC Classics Music Festival in The Kuala Lumpur Performing Arts Centre in 2010.

She obtained a Bachelor's Degree of Arts in music at Hong Kong Baptist University, Professional Diploma at Hong Kong Academy for Performing Arts, and F.T.C.L., Fellowship Diploma of the Trinity College of Music, London. She has been teaching at the Music Department of Hong Kong Baptist University since 1994. Now, she is appointed as a vocal lecturer in the Chinese University of Hong Kong and the Hong Kong Institute of Education.

演出嘉賓

Guest Soloist



嚴仙霞 Cynthia Luff | 女中音 Mezzo-soprano

嚴仙霞女士於英國倫敦音樂學院及京士敦大學修讀音樂。她師隨聲樂名家江樺女士、夏迪先生及聶明康先生學藝。她又經常參加歌唱大師班，繼而鑽研歌唱技巧。她並經常與老師同台演唱歌劇及在不同類型音樂會中演唱。嚴氏首次登上舞台是與香港聖樂團及香港管絃樂團合作演唱孟德爾遜的神曲一以利亞。此後，她接獲多個音樂團體及機構邀請在音樂會中擔任獨唱。這些樂團及機構包括香港小交響樂團、香港管絃樂團、香港室樂團、香港城市室樂團、台北城市交響樂團、首爾愛樂樂團、香港聖樂團、香港城市大學管絃樂團、香港演藝學院及香港浸會大學等等。

嚴女士演唱過不少歌劇及超過40套神劇。歌劇方面包括威爾第《奧賽羅》中的艾美利亞，康尼采第《瑪利亞施度雅達》中的安娜，布烈頓《艾爾拔、卓寧》中的卓寧太太等等。神劇演唱曲目方面包括韓德爾、巴赫、莫扎特、舒伯特、貝多芬、舒曼、孟德爾遜、及李察曼康等等作曲家的神曲。

嚴女士為九龍城浸信會詩班班員，也曾在張美萍博士帶領及指導的城欣合唱團在中國大陸作多次聖樂演唱。

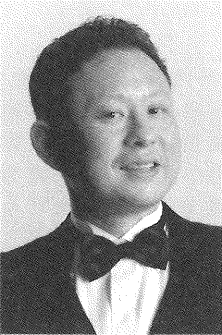
Cynthia Luff received her music education from the Royal Academy of Music, London, and Kingston University of London. She studied singing with Ella Kiang, Philip Hattey, and Michael Rippon. She attended frequently the masterclass to hone her skills in singing. She often sang on stage with her teachers in operas and various kinds of concerts. Her first performance was to sing Mendelssohn's oratorio *Elijah* with Hong Kong Oratorio Society and The Hong Kong Philharmonic Orchestra. Since then, she has been invited by a number of music groups and organizations to sing as the soloist in their concerts. Such music groups and organizations include Hong Kong Sinfonietta, The Hong Kong Philharmonic Orchestra, The Hong Kong Chamber Orchestra, City Chamber Orchestra of Hong Kong, Taipei Symphony Orchestra, Seoul Philharmonic Orchestra, Hong Kong Oratorio Society, City University Philharmonic Orchestra, The Hong Kong Academy for Performing Arts and Hong Kong Baptist University etc.

Cynthia has sung in numerous operas and over 40 oratorios. Her opera performances include being Emilia in Verdi's *Otello*, Anna in Donizetti's *Maria Stuarda*, and Mrs. Herring in Britten's *Albert Herring* etc. The oratorios she sang include works composed by Handel, Bach, Mozart, Schubert, Beethoven, Schumann, Mendelssohn, and Richard Einhorn etc.

Cynthia is also a member of the Kowloon City Baptist Church choir, having joined the KCBC and the Innomine Chorale to sing in various cities like Xian and Dalian etc. in China under the baton of Dr. Dorothy Cheung.

演出嘉賓

Guest Soloist



盧思彥 Oliver Lo | 男高音 Tenor

盧思彥先後以獨唱身分跟多個專業團體合作，例子包括香港藝術節、香港管弦樂團、香港歌劇院、香港小交響樂團、羅徹斯特管弦樂團、紐約西室樂團及艾許維爾抒情歌劇院。於1999年，盧思彥獲選入美國奧蘭度歌劇院列赫弗斯歌唱演員獎的國家總決賽。盧博士將歌劇帶入校園，使數以千計的美國與香港學生得以欣賞此門藝術。他導演及制作過不同風格的歌劇與音樂劇，包括莫札特《費加羅的婚禮》、吉伯特與沙利文《陪審團》和《潘贊斯的海盜》、浦契尼《波希米亞生涯》、史特勞斯《蝙蝠》、梅諾蒂《神巫》、法蘭克洛瑟《一步登天》、和艾爾頓《阿依達》等等。盧博士為香港歌劇院和康樂及文化事務署製作了不少教育節目，他也是香港科技大學週年暑期音樂劇和教職員合唱團創團總監。

盧博士以優異成績畢業於香港演藝學院，之後在美國伊斯曼音樂學院獲得獎學金，並成為首位取得聲樂演奏博士學位的香港生中國人。自2005年起，盧博士於香港科技大學人文社會科學學院全職任教音樂，現為人文學部兼任副教授。他也曾為美國東田納西州州立大學終身聲樂副教授及歌劇團總監 (1999-2007)。

Lo has sung as soloist with many professional organizations such as the Hong Kong Arts Festival; the Hong Kong Philharmonic Orchestra; the Opera Hong Kong; the Hong Kong Sinfonietta; the Rochester Philharmonic Orchestra; the Western New York Chamber Orchestra, and Asheville Lyric Opera. He was National Finalist for the 1999 Rehffuss Singing Actor Awards at Orlando Opera. As a music educator, he has brought operas and musicals to thousands of students in United States and Hong Kong. Selected directing credits include Mozart's *Le nozze di Figaro*, Gilbert and Sullivan's *Trial by Jury* and *The Pirates of Penzance*, Puccini's *La Bohème*, Strauss' *Die Fledermaus*, Menotti's *Medium*, Frank Loesser's *How to succeed in business without really trying*, and Elton John and Tim Rice's *Aida*. He has directed various educational productions for Opera Hong Kong and Leisure and Cultural Services Department, and he is the Founding Director of the HKUST Annual Summer Musical and the HKUST Staff Choir.

After graduating from The Hong Kong Academy of Performing Arts with distinction, Oliver Lo received scholarships and studied at the prestigious Eastman School of Music of New York, where he became the first Hong-Kong-Born Chinese to receive a Doctoral of Musical Arts degree in Vocal Performance. Dr. Lo has been a full-time music faculty member at the School of Humanities and Social Science at the Hong Kong University of Science and Technology since 2005. He was also tenured Associate Professor of Voice and Director of Opera Theatre at East Tennessee State University (1999-2007).

演出嘉賓

Guest Soloist



關傑明 Edmund Kwan | 男低音 Bass

關傑明先生畢業於香港浸會大學音樂系，現於匯基書院(東九龍)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 (Kowloon East). He has been a vocal pupil of Ho Hat, Ella Kiang, Michael Rippon, Kevin Miller, 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2012

Kowloon City Baptist Church Orchestra

—— 客席樂手

第一小提琴 Violin I	<u>何俊牲</u> <u>陳澤通</u> <u>保坂英子</u> <u>陳昌隆</u> <u>胡欣恩</u> <u>林正剛</u> <u>陳恩樂</u> Jason Ho, James Chan, Eiko Hosata, Chan Cheong Lung, Wu Yan Yan, Matthew Lam, Chan Yan Lok
第二小提琴 Violin II	<u>蔡璐</u> <u>卞祉碩</u> <u>葉浩堃</u> <u>李澤恩</u> <u>李嘉浩</u> <u>黃穎婷</u> <u>陳昕朗</u> <u>賴永念</u> Tsai Loo, Samuel Bin, Austin Yip, Lee Tsat Yan, Matthew Lee, Wong Wing Ting, Chan Yan Long, William Lai
中提琴 Viola	<u>何嘉樺</u> <u>林道晟</u> <u>郭子健</u> <u>梁衛德</u> Ho Ka Wa, Lam To Shing, Samuel Kwok, Victor Leung
大提琴 Cello	<u>王嘉瑩</u> <u>卞祉恆</u> <u>張蔚瑩</u> <u>周浩然</u> <u>黃瑤</u> <u>賴永信</u> <u>郭威麟</u> Christy Wong, Stephen Bin, Cheung Wai Ying, Chow Ho Yin, Wong Yiu, Lai Wing Suen, Clement Kuo
低音大提琴 Double Bass	<u>關恭城</u> <u>朱慧珍</u> <u>簡思慈</u> <u>蘇諾荇</u> Kwan Kung Shing, Chu Wai Chun, Kan Sze Chi, So Nok Hang
雙簧管 Oboe	<u>馮國東</u> <u>關愛馨</u> Fung Kwok Tung, Josephine Kwan
長笛 Flute	<u>梁彥琪</u> <u>陳佩琮</u> <u>曾婉瑩</u> Phoebe Leung, Chan Pui King, Tsang Yuen Ying
單簧管 Clarinet	<u>鄧梓晞</u> <u>龍平西</u> Tang Chi Hei, Ben Ping Sai Lung
巴松管 Bassoon	<u>張經綸</u> <u>譚宏標</u> <u>劉炎漢</u> <u>李烈銘</u> Cheung King Luen, Bill Tam, Sidney Yim Hon Lau, Lee Lit Ming
圓號 French Horn	<u>鄭康業</u> <u>余仲軒</u> <u>陳雋文</u> <u>吳婉雯</u> Jack Cheng, Yu Chung Hint, Chan Chuen Man, Ng Yuen Man
小號 Trumpet	<u>蘇偉雄</u> <u>黃仲揚</u> <u>黎樂堃</u> <u>馮大城</u> William So, Wong Chung Yeung, Lai Lok Kwan, Fung Dai Sing
長號 Trombone	<u>彭慕芳</u> <u>冼嘉穎</u> Pang Mo Fong, Catherine Sin
低音長號 Bass Trombone	<u>林子耀</u> <u>高信彥</u> Lam Tsz Yiu, Ko Suen Yin
大號 Tuba	<u>蔡錦榮</u> <u>高信彥</u> Kenson Choi, Ko Suen Yin
定音鼓 Timpani	<u>李寶龍</u> Boron Li
敲擊 Percussion	<u>區嘉敏</u> <u>周卓軒</u> <u>梁裕恩</u> Au Ka Man, Chow Cheuk Hin, Leung Yue Yan

程序

Programme

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

I

Now Thank We All Our God Arranged by John Rutter (1945-)
Canticle of Thanksgiving John Rutter (1945-)
Let the People Praise Thee, O God, *Op.87* William Mathias (1934-1992)

II

O Cast Me Not Away from Thy Countenance, *Op.29, No.2* Johannes Brahms (1833-1897)
Let Nothing Ever Grieve Thee, *Op.30* Johannes Brahms (1833-1897)

III

O Magnum Mysterium Morten Lauridsen (1943-)
Twelfth Night, *Op.42, No.1* Samuel Barber (1910-1981)
Laud Ye the Name of the Lord, *Op.37, No.8* Sergei Rachmaninoff (1873-1943)

IV

Rejoice in God K. Lee Scott (1950-)
Let Us Fill the World with Singing Mark Hayes (1953-)
都來感謝恩主 Arranged by Mark Hayes (1953-)

～ 休息 Intermission ～

V

今來感謝恩主, *Cantata BWV 192* Johann Sebastian Bach (1685-1750)
Soprano solo: Jeffie Leung, Bass solo: Edmund Kwan

VI

Stabat Mater (*Four Sacred Pieces, No.2*) Giuseppe Verdi (1813-1901)

VII

Te Deum Anton Bruckner (1824-1896)

Te Deum Laudamus

Te Ergo Quæsumus

Aeterna fac cum Sanctis

Salvum fac Populum Tuum

In Te, Domine, Speravi

Solos: Jeffie Leung (Soprano), Cynthia Luff (Alto), Oliver Lo (Tenor), Edmund Kwan (Bass)

～ 晚安 Good Night ～

節目簡介

Program notes

欣樂詠團以感恩作為36周年音樂會節目內容的主題。身為基督徒的我們雖面對極大的考驗及苦難，但是我們只要擁有一顆感恩的心靈及意志便可以誇勝。確實地保羅也鼓勵我們在任何環境中也要感恩；在過往一年中這真實地成為詠團成員寶貴的一課。我們禱告主——當詠團在音樂會中獻唱每首謝恩歌曲時，聽眾們能心中和應。

節目第一首作品是耳熟能詳的讚美詩今來感謝恩主，由路達編曲。樂曲以銅管樂響亮的勇曲開始，帶入三節詩歌歌詞，作為威嚴宏偉的宣告。銅管樂樂段與風琴在全曲的伴奏中輪流交替著。詠團在是次集體感恩敬拜擔任主席的角色，藉這首作品帶領會眾進入合宜的悟性及心靈狀況，促使他們從心底裡向神發出個人感恩的回應。第二首讚美詩是路達2009年的作品謝恩頌歌，以親密及更加個人層面來呈獻感恩。歌詞以兩句拉丁文 *Benedictus Dominus* (稱頌主) 為開始，繼以英文個人化的歌詞，列舉人們生活中大大小小應當感恩的事情。作品的終句說明神昔日、今日、以後也常常與忠心服事祂的人們同在。第三首作品神啊，願萬民稱謝你！是英國作曲家威廉·馬諦亞斯特為1981年7月29日查理斯王子和戴安娜於聖保羅座堂舉行的婚禮而寫的讚美詩。歌詞來自詩篇67篇，激勵神的子民前來讚美祂，全地也應當歡欣。這首充滿歡愉的讚美詩宣告及維持著神統治的主權，亦充滿著作曲家獨特的和聲風格，展示出風琴與混聲合唱的出色的夥伴關係。精妙的風琴伴奏需備有高要求的演奏技巧。和聲表面上看似傳統但常常包含不協調音的原素，以強化近代的韻味。

Innomine Chorale sets the program of the thirty-sixth annual concert with a theme of thanksgiving. As Christians although we face great trials and tribulations, we are able to claim victory through a heart and mind of thanksgiving. Indeed Paul also exhorts us to give thanks in all circumstances; this has truly been a precious lesson for all members of the Chorale in the past year. It is our prayer that our listeners can join in with the Chorale as each song of thanksgiving is offered throughout the concert.

The first piece on the program is an arrangement of the familiar thanksgiving hymn *Now Thank We All Our God* by John Rutter. It opens with a brass fanfare leading to the three verses of the hymn as a majestic proclamation. The brass section interchanges with the organ at the accompaniment throughout the piece. The Chorale serves as leader in this corporate worship of thanksgiving as this piece leads the audience into the proper mind and spirit, so as to prompt them into echoing from their hearts while giving a personal thanks to God. A second thanksgiving anthem *Canticle of Thanksgiving*, composed by John Rutter in 2009, is then offered in an intimate and furthermore personal way. The text begins with a couple of phrases in Latin *Benedictus Dominus* and continues on in a text of personal expression in English, listing the numerous life events for which one needs to be thankful. The piece concludes by stating that our Lord God was, is, and will always be with those who serve Him with a faithful heart. The third piece *Let the People Praise Thee, O God* was an anthem composed for the marriage ceremony of The Prince of Wales and Lady Diana Spencer at St. Paul's Cathedral on July 29, 1981 by English composer William Matthias. The text is taken from Psalm 67 exhorting the people of God to praise Him and that all nations should be joyful. God's sovereignty is declared and preserved in this joyful anthem, typically full of the composer's unique harmonic idioms, which demonstrates the outstanding companionship between the organ and the mixed chorus. The well written organ accompaniment is technically virtuosic and demanding. The harmony seems traditional on the surface but always contains an ingredient of dissonance magnifying the contemporary flavor.

節目第二組的音樂是約翰內斯·布拉姆斯的兩首作品，演出時使用英語翻譯版。不要丟棄我使我離開你的面是無伴奏經文歌 *Schaffe in mir, Gott, Ein Rein Herz*, Op.29, No.2 的第二個樂章，內容來自詩篇51篇。此經文歌樂章採用賦格曲形式及詩篇51篇11節的經文。布拉姆斯模仿巴哈極嚴謹的賦格曲手法，但他深層次浪漫主義的表達，卻能溫柔地觸動心靈及充滿活力地震撼心懷。布拉姆斯合唱音樂的音色、強弱程度、表達方法與分節法，圓潤、豐富且遼闊。與較早的巴洛克及古典時期有明顯的分別。第二首布拉姆斯作品不要讓瑣事使你悲傷 Op.30 是一首以風琴伴奏的靈歌 (*Geistliches Lied*)。歌詞在十七世紀初由保羅·弗雷明寫成。布拉姆斯高貴及神秘主義特色在這短小及意味深長的作品中清楚表現出來。最終的「阿們」樂段非常精緻，它的卓越使它成為所有耳熟能詳及廣受歡迎的阿們合唱曲 (包括彼得路特京及約翰路達的作品) 中最具感染力。

接著下來是一組三首近代作品，選取自20世紀及後期的無伴奏合唱曲目。莫騰·羅禮森的喔！偉大的奧秘近年成為合唱表演及錄音製作中廣受全球歡迎的作品之一。羅禮森是南加州大學桑頓音樂學校的作曲教授。此曲為委約的作品，在1994年12月8日由洛杉磯福爾摩莎聖樂團作世界首演，羅禮森為該團1994至2001年駐團作曲家。音樂歷史上許多作曲家亦曾為喔！偉大的奧秘的歌詞譜曲。歌詞描寫基督降生的奧秘，新生王降臨在動物與牧羊人中間，兩者皆出身卑微。此事實說明神恩豐厚，特別對那些溫柔卑微的人。羅禮森為本歌詞所譜的曲意味深長及淒美，四聲部的寫作深入詳細，每一聲部擁有予人深刻印象的音域。第二首作品第十二夜 Op.42 No.1 也是一首聖誕節信息的讚美詩，由美國作曲家

The second group of music in the program features two of Johannes Brahms' works in English translation. *O Cast Me Not Away from Thy Countenance* is the second section from the *a cappella* Motet *Schaffe in mir, Gott, Ein Rein Herz*, Op. 29, No. 2., based on Psalm 51. This section of the motet takes the form of a fugue on the text from Psalm 51:11. Brahms emulates Bach in a strict fugal treatment yet his depth of romanticism is expressed, both tenderly soul-touching and dynamically heart-throbbing. The tone colors, dynamics of Brahms' choral music and his mode of expression and phrasing are full, rich and expansive, distinctively different from that of the preceding Baroque and Classical periods. The second Brahms' work is a *Geistliches Lied* (Spiritual Song) entitled *Let Nothing Ever Grieve Thee*, Op. 30 with an organ accompaniment. The text was written by Paul Flemming in the early 17th century. Brahms' characteristics of nobility and mysticism are clearly seen in this short and expressive piece. The last *Amen* section is an exquisite one. It is so distinguished that it is the most touching one among all familiar and favorite Amen choruses, including that of Peter Lutkin and John Rutter.

The next group contains three contemporary pieces from the *a cappella* choral repertoire of the 20th century and thereafter. Morten Lauridsen's *O Magnum Mysterium* has become a favorite in choral performances and recordings in recent years throughout the world. Mr. Lauridsen is Professor of Composition at the Thornton School of Music, University of Southern California. This work was a commissioned work and its world premiere performance was given on December 18, 1994 by the Los Angeles Master Chorale, of which Lauridsen served as resident composer from 1994 to 2001. Many composers have written for the text *O Magnum Mysterium* throughout music history. The text describes the mystery of the birth of Christ as new-born King amongst the animals and shepherds, both of humble origin. This fact brings out the truth that God's grace is abundant particularly to the meek and lowly. Lauridsen's setting of this text is expressive and poignant and the four-part writing is intimate as each voice part commands an impressive range. The second piece, *Twelfth Night*, Op.42, No.1, also an anthem with a Christmas message, is written by the American composer Samuel Barber. In comparison with the previous

賽謬爾·巴伯創作。與以前的作品比較，巴伯在此曲運用更多新穎的手法，例如不協調和聲，不規則拍子，角型旋律線條及極端音量強弱程度。因此這作品色彩豐富，當中充滿著發音與音量強弱變化的驚喜。第三首作品要讚美耶和華的名可追溯早至20世紀初，由俄國作曲家謝爾蓋·拉赫曼尼諾夫創作。它本來自一套名為俄羅斯聖歌Op.37 No.8。女高音三部及男高音二部安靜地一起擔當和聲背景，襯托著女低音及男低音部所提供堅定及宣告式的主旋律線條，呼籲所有人來加入讚美主耶和華的名。和聲雖然簡單，但因利用每一聲部各自音域的巧妙合唱寫作方法，歌曲的豐富度得以倍增。

奇·李·斯科特是近年一位擁有良好訓練的美國教會音樂家，他創作主要目的是為教會崇拜之用。他刻意在他眾多的讚美詩當中安排銅管樂及風琴重要的合作關係，以及給與合唱團莊嚴的合唱音色，也讓會眾偶然參與唱頌。詩歌因主喜樂的編曲以銅管樂曲響亮的勇曲作為開始也正是他的標誌。歌詞作者達德利·史密斯也在當今享負盛名的聖詩創作人之一。本曲是1999年賓夕法尼亞州格雷特納山聖經節為慶祝格雷特納山會幕教會百周年而委約的作品。五節歌詞詳列達至生命因主喜樂的種種因素。它同時是信仰的聲明，以及基督徒在日常生活中獲取喜樂與力量的指引。緊接因主喜樂的莊嚴風格是另一首由馬可·海斯創作，活潑歡騰的讚美詩讓我們以歌聲充滿世界。海斯是多產的作曲家，他為美國福音派教會創作大量作品，在近代教會音樂領域具相當影響力。首段及第三段樂章活潑生動，中段樂章較抒情及意味深長，且含啟發思考的訊息，兩者形成對比。詩歌呼籲聽眾們努力追求，好使他們獻給神的音樂乃來自心靈深處。上半場節目完結前，開初的詩歌Now Thank We All Our God再次

work, Barber uses much more of the new devices such as dissonant harmony, irregular meters, angular melodic lines and extreme dynamic ranges. It is consequently a colorful piece full of surprises of articulations and dynamic variations. The third work *Laud Ye the Name of the Lord* dated even earlier in the early 20th century by the Russian composer Sergei Rachmaninoff. This is originally from a collection of *Russian Songs of the Church*, Op. 37, No. 8. The soprano section is in three parts and tenor in two parts, together they quietly serve as the harmonic background against the alto and bass sections which provide a firm and declamatory melodic line, calling all to join in praising the name of the Lord. Although the harmony is simple, its richness is magnified by the ingenious choral writing demonstrated in the respective range of each voice part.

K. Lee Scott is a well trained American church musician in recent time and he has composed primarily for the services in the church. In many of his anthems he obviously places importance in the partnership between the brass and organ accompaniment and the stately choral sound of the choir, with occasional congregation participation. An introduction of a fanfare is also his signature in this hymn arrangement of *Rejoice in God*. The author of the text is Timothy Dudley-Smith, also widely known among today's hymn writers. The work is an anthem commissioned for the 100th anniversary of Mt. Gretna Tabernacle in 1999 by the Mt. Gretna Pennsylvania Bible Festival. The text of five verses lists the factors for attaining a life of rejoicing in one's Lord God. It is both a testament of faith as well as a guide for a Christian's source of joy and strength in daily living. The stately style of *Rejoice in God* is followed immediately by a lively exultant praise of Let us *Fill the World with Singing* by Mark Hayes. Hayes, a prolific composer who has written much for the evangelical churches in America, has attained wide influence in the realm of contemporary church music. The lively first and third sections are contrasted by a lyrical and expressive middle section containing a thought-provoking message. It calls for the listeners to strive for enabling the music they offer to God to be one that comes from the depth of their spirit. The first half of the program then concludes as the choir recapitulates the opening hymn *Now Thank We All Our God* in Cantonese 都來感謝恩主 in a very different idiom with a slight

出現，詠團以廣東話演出歌曲都來感謝恩主，風格截然不同，略帶少許爵士味道。馬可·海斯也為本樂曲負責編曲，如前一首作品，此曲亦包含銅管樂伴以鋼琴伴奏的特色。附加敲擊樂卻帶來十分不一樣的效果。本曲是傳統聖詩旋律的近代編曲版，能給聽眾留下深刻印象。

節目下半場演出三首合唱曲，屬長篇幅配以管弦樂的作品。正如上半場以Now Thank We All Our God (今來感謝恩主) 開始及結束，節目下半部份也以同一聖詩旋律，由巴洛克大師巴哈創作的清唱劇繼續。Nun Danket Alle Gott (BWV 192) 是巴哈擔任詩班領唱者終身職位時為教會崇拜而創作二百多首清唱劇之一。欣樂詠團將演出此清唱劇的普通話翻譯版——今來感謝恩主。本清唱劇分成三個樂章，每樂章的內文分別使用原曲的其中一節歌詞。管弦樂配器包括弦樂、兩支長笛、及兩支雙簧管，並沒有採用傳統的低音連奏部份。第一及第三樂章由合唱團唱出而，第二樂章屬女高音及男低音二重唱。巴哈在他的清唱劇中經常為這兩聲部配曲，恍似這兩者音色對比能帶出富趣味性的對話。長而優美的主旋律線條以對位法並五度音程互相模仿，由兩位獨唱者深情地唱詠。相比之下，第一及第三合唱樂段獨特地生動活潑，樂器及三個低音聲部發出跳音及運用所有對位素材，對比著由女高音提供延長並持續的聖詩旋律 (*Cantus Firmus*)。雖然兩個樂章的拍子不同：第一首是簡單三拍子而第三首是複四拍子，然而在大師手中，兩者同樣能夠傳遞著詩班向神獻讚美及感恩的熱切渴望。

除了他留存於歷史的重要作品安魂曲外，威爾第於合唱曲目最大的貢獻是給與音樂世界四首宗教作品 (*Quattro pezzi sacri*)。四首作品中的第二首聖母哀悼曲乃是充滿豐富無比的情感，從音樂分析角度來說是典型的威爾第式浪漫主義。但是有質素地演繹及表達深情卻

touch of jazz flavor. This arrangement is also by Mark Hayes in which piano accompaniment with brass is also featured here as in the previous piece. But a very different effect is achieved by the added percussion section. It is an effective contemporary arrangement of a traditional hymn-tune.

The second half of the program features three compositions from choral repertoire of extended length with orchestral accompaniment. As the first half begins and ends with *Now Thank We All Our God*, the second half continues with a cantata based on the same hymn-tune by the Baroque master J. S. Bach. *Nun Danket Alle Gott* (BWV 192) is one of the two hundreds some cantatas which Bach wrote for church services during his tenure as cantor. Innomine Chorale will perform this cantata in Mandarin translation 今來感謝恩主. The cantata consists of three movements, each using the text of the respective one of the three verses. The orchestration is set for strings, two flutes and two oboes, without the use of a traditional continuo part. The first and third movements are sung by the chorus while the second movement is a duet for soprano and bass soloists. Bach often sets duets for these two voice parts in many of his cantatas, as if the contrast of tone color between them promotes an interesting dialogue. The contrapuntal imitation between the long beautiful melodic lines, sung expressively by the two soloists, is set at the interval of a fifth. In comparison, both first and third choruses are distinctively lively, with detached articulation for both the instruments and the three lower voice parts, which execute all of the counterpoint material against the long sustained notes of the hymn-tune *Cantus Firmus*, supplied by the soprano part. Although the two movements are in different meters: simple triple meter for the first one and compound quadruple for the third, yet in the master's hand, both can equally convey the choir's energetic desire to giving praise and thanks to God.

Guiseppe Verdi made his greatest contribution to choral repertoire, besides his monumental *Requiem*, by giving the music world his *Quattro pezzi sacri* (Four Sacred Pieces). The second of the four pieces, *Stabat Mater*, is a piece of incomparable expression of emotion, typical of Verdi's Romanticism from the standpoint of music analysis. The quality of interpretation and expressiveness, however, is a challenge to the performing choir and orchestra. The text is the one which had been

正是演唱者及演奏者的一大挑戰。當中的歌詞於音樂歷史上長期被廣泛使用，透過記述耶穌母親的親身經歷，描寫基督受難時的痛苦。本曲的管弦樂配器特別要求一整隊銅管樂（3支小號，4支法國號，支長號及大號）、一整隊木管樂（3支長笛，2支雙簧管，2支單簧管，支巴松管）並整隊弦樂及敲擊樂。威爾第大膽的管弦樂配器法異常優秀，當他描繪基督釘十字架的詳細情景時，聽眾能發現大量的描繪音樂（tone painting）。形容平靜或沉思的意念時，他亦把重心放在無伴奏混聲合唱。因此，透過隨後即時配以一些極之強而響亮的樂段，整隊管弦樂及人聲合唱停留在最高音域，成功帶出各樣的對比。全曲中多處凄美的亮點使它成為一首廣為人喜愛的古典曲目。舉例來說，開始的齊唱樂句由低音銅管樂及絃樂在曲終處重現一次，為全曲帶來統一性。女低音深情地唱著「你的愛子為救我這罪人而受苦，滿身傷痕，求讓我分擔他的痛楚。在我活著的歲月中，讓我站在你身旁流淚痛哭，哀悼那釘十字架的主。」她們溫柔淒楚的神態將令聽眾感觸落淚。在最後一樂章，威爾第描述「求使我的靈魂蒙受恩賜獲享天堂的榮耀」，拉丁文「天堂的榮耀」（*paradisi Gloria*）的七個音節用以下的方法編配：由極弱 ppp 到至強 ff ，每一音節拉長一小節，經過七個和弦：Eb major，Eb seventh，Gb major，B seventh，e minor，a minor，最後到達G major的尾句。這確實是表現天堂榮耀最絕妙的和聲進程及使人敬畏的領悟。

欣樂詠團在以往周年音樂會已演出過多名作曲家的謝恩讚美頌。當中讚美神的歌詞深受歡迎，是三一神神學信仰詳盡的撮要。奧地利作曲家安東·魯克納被視為後浪漫時代重要人物。身為虔誠的信徒，他創作大量教會合唱音樂。他留給教會及舞台眾多的經文曲，成為無

used widely throughout music history, describing the agony of Jesus Christ's suffering through the experience of His mother. The orchestration for this piece particularly calls for a full brass section (3 trumpets, 4 horns, 4 trombones and tuba) and a full woodwind section (3 flutes, 2 oboes, 2 clarinets, 4 bassoons) in addition to full strings and percussion. Verdi's bold orchestration is magnificent and much tone painting can be realized as he describes the details of Christ's crucifixion. He also places importance on the mixed chorus in a *cappella* style in describing peaceful or contemplative ideas. He consequently achieves contrasts by setting immediately following some highly dynamic passages with full orchestra and chorus at their peak ranges. Many poignant spots throughout the work are reasons that this is a well-loved piece of Romantic repertoire. For instance, the opening choral unison phrase is restated by the low brass and string at the conclusion which brings unity to the entire work. The altos sing expressively the text "With thy injured son who suffered to save me, let me share his pain. Let me weep beside thee, mourning the crucified as long as I shall live" in a most tenderly sorrowful manner that would bring tears to the listeners. In the last section when Verdi describes "Let my soul be granted the glory of heaven," the seven syllables of the words "*paradisi Gloria*" is set to: go from ppp to ff , at one syllable per measure, passing through seven chords: Eb major, Eb seventh, Gb major, B seventh, e minor, a minor, then finally arriving at a cadence on G major. This has to be the most exquisite harmonic progression and an impressive understanding of the glory of heaven.

Innomine Chorale has performed *Te Deum* by many composers in past annual concerts. It is a favorite text on praising God with a comprehensive summary on the theological beliefs on the Triune God. Austrian composer Anton Bruckner is considered an important figure in post Romantic era. Being a religious person he wrote a great deal of church choral music. His many motets leave a fine legacy of a *cappella* repertoire both for the church and the concert stage. Bruckner's *Te Deum* was composed between the years of 1881 and 1884, during his mature period in which he also composed his Seventh Symphony. His *Te Deum* was a combination of his choral experience as in his motets and masses, and his symphonic experience as in his completed

伴奏曲目一批美好的遺產。魯克納於1881年至1884年期間創作謝恩讚美頌，這是他成熟時期，他亦在此時創作第七交響曲。謝恩讚美頌正是魯克納創作經文曲及彌撒曲的合唱經驗以及完成七套交響曲的交響樂經驗的結合。本曲首演於1886年在維也納舉行，由漢斯·里希特指揮。魯克納謝恩讚美頌由五個相關部份組成，演出時中間並無間斷。作品由四位獨唱、混聲合唱及整隊管弦樂演出。男高音扮演帶領的角色，因為他的責任是預示及連繫樂曲的進展。此曲說明魯克納對合唱曲創作法擁有良好及深度的理解，也顯示他熟練的管弦樂配器技巧及個人信仰的奧妙見證。人聲合唱及管弦樂同時以C大調迸發出強而熾熱的感恩讚美為本曲揭開序幕。除了第二樂章外，此莊嚴而節奏穩定的主題在所有樂章中不時重現。第二及第四樂章充滿抒情的感覺，男高音獨唱在第二樂章率領其他三位獨唱者、在第四樂章與部份合唱展開對談。在這兩個樂章，當男高音唱著令人興奮的獨唱線條時，中提琴就在拉奏著重覆的樂音。魯克納更進一步驚奇地帶出一連串由第一小提琴獨奏的優美助奏線條。在第四樂章，開初的主題簡略地重返，弦樂持續伴奏著同一音型，但是表現非常克制。單音調的合唱低聲帶來另一種心情的「求憐憫」，像是在乞求寬恕。第五樂章由獨唱四重唱展開，引入歌詞「主啊，我願全心信靠祢」。轉瞬間，四重唱變成女高音與男高音獨唱者的二重唱，作出堅定的信仰宣告「求使我永不蒙羞」。強而響亮的合唱以突然而來的轉調（Ab major - B Major）來接續。魯克納隨之進入根據早前已展示的主題及下行半音階的第二主題寫成的雙賦格曲。此樂章的女高音及男高音的音域特別高，充滿富色彩的半音階和聲及減半音音程。終段對人聲合唱及管弦樂耐力及強度的要求極其嚴苛。經歷如此精彩音樂獻奉之旅，本曲終結於一段19小節的純C大調和弦，目的在於鞏固樂曲的調性。

seven symphonies. The first performance was given in 1886 in Vienna under the baton of Hans Richter. Bruckner's *Te Deum* is a work in five interrelated parts, performed without pauses in between. It calls for four soloists, mixed chorus and full orchestra. The tenor soloist carries a leading role as his responsibility is to herald and connect the progress of the music. This work demonstrates the depth of Bruckner's fine understanding of choral writing, his skillful technique of orchestration, and the profound personal witness of His faith. The work opens with a *tutti* strong and blazing outburst of thankful praise from both the chorus and orchestra in C major. This stately subject of steady rhythm reoccurs from time to time throughout all movements except the second. The second and fourth movements are lyrical as the tenor soloist commands a conversation either with the other three soloists in the second movement or with part of the chorus in the fourth movement. In both movements, as the tenor sings his breath-taking solo lines there is a repeated note pattern in the viola part. Bruckner further surprisingly brings out a series of beautiful *obligato* lines by the solo first violin. In the fourth movement, the opening theme returns briefly and the strings go on playing the same figures in the accompaniment, but in a very subdued manner. A choral monotone whispers a new mood of "Miserere," as in a plea for forgiveness. The fifth movement opens with the solo quartet introducing the text "In Te, Domine, Speravi". Soon the quartet turns into a duet between the soprano and tenor solos in a firm declaration of faith "Let me never be confounded." The forceful chorus takes over at an abrupt modulation from Ab major to B Major. Bruckner then goes into a double fugue based on the subject stated before and a second subject of a chromatic descending line. The soprano and tenor parts in the chorus are particularly high in range in this section, full of colorful chromatic harmony and diminished intervals. The concluding section demands both the chorus and orchestra heavily in stamina and strength. The work ends on a passage of nineteen bars of purely C Major chord, in order to reinforce the tonality after having gone through such a fantastic journey of music offering.

歌詞

Lyrics

Now Thank We All Our God 今來感謝恩主

John Rutter

1. Now thank we all our God with heart and hands and voices,
who wondrous things hath done, in whom his world rejoices;
who from our mother's arms hath bless'd us on our way
with countless gifts of love, and still is ours today.
 2. O may this bounteous God through all our life be near us,
with ever joyful hearts and blessed peace to cheer us:
and keep us in his grace, and guide us when perplexed,
and free us from all ills in this world and the next.
 3. All praise and thanks to God the Father now be given,
the Son, and him who reigns with them in highest heaven,
The One eternal God, whom heav'n and earth adore;
for thus it was, is now, and shall be ever more. Amen.
1. 今來感謝恩主，以心、以手、以聲音，
主既完成奇事，世人在主內皆歡欣；
我從初生時起，蒙主福佑到今，
前受無窮的愛，今仍安慰憐憫。
 2. 但願恩慈之神，時刻伴我到終身，
常將快樂平安，鼓勵安慰我眾心；
導我等脫離迷惑，救我逃離世上諸惡事，
無論今生來世，使我蒙主宏恩。
 3. 我將感謝頌揚，敬獻父、子與聖靈，
三位本同一體，在天執掌大權能；
獨一永生上主，天地崇拜同心，
昔在、今在、永在，千秋萬古永恆。

Canticle of Thanksgiving 謝恩頌歌

John Rutter

- Benedictus Dominus: Lord, we thank you for all creation, we worship you, we honour you, we bless your Holy Name forever.
- 稱頌主：主，感謝你創造一切，我們敬拜你，
我們尊崇你，我們永遠稱你的名為聖。
1. Lord, you were there before the hills and mountains,
You formed the earth, you made the sea and sky;
you are God, our strength and our salvation through a
thousand ages passing by. The earth is yours, and all that is
within it, you gave it life and ev'ry gift so fair; in the wealth
and wonder of creation you were there, Lord, you were there.
 2. Lord, we are called as servants in your kingdom to do your work,
and not to seek for rest, share each load, and bear each
other's burdens, that our lives may be forever blest.
Lord, you are there in gentleness and goodness, in kindly
thoughts and quiet words of prayer: in the love which binds
us all together you are there, Lord, you are there.
 3. Lord, who can tell the greatness of your glory, or who can
sing the fullness of your praise? You are God immortal and
eternal; grant us strength to serve you all our days.
Through all the years your goodness never failed us:
in times of joy and days of dark despair you were there,
the One who never changes; you were there, Lord, you still
are there, Lord; you will be there, Lord, you always will be there.
1. 主，在大小山崗存在之先你已在那裡，
你造大地，你造深海及高天；
你是神，千秋萬代你仍是我們的力量及拯救。
大地屬你，在其中的也是屬你的，
你賜與大地生命及美好的禮物；
在一切豐盛及奇妙創造之中，你已在那裡，
主，你已在那裡。
 2. 主，我們蒙召作僕人，進入你國度作主工，
不尋求憩息，樂於分擔所有的責任，背負彼此的重擔，
好使我們的生命永遠得著祝福。
主，你在溫柔與良善之中，你在關切與微聲禱告裡面：
你在連結我們的愛中，主，你在其中。
 3. 主，誰能述說你榮耀的偉大，或是唱盡對你的讚美？
你是永恆不朽壞的；求賜我們力量一生服事你。
在過去的日子，你的仁慈從不捨棄我們：
在喜樂的時候及黑暗失望的日子你曾在那裡，
你是那位獨一永恆不改變者；
你曾在其中，主，你現今仍在其中；
主，你將來仍還在其中。

Let the People Praise Thee, O God 神啊，願萬民稱謝你！

(Psalm 詩篇 67)

William Mathias, Op.87

Let the people praise thee, O God: yea, let all the people
praise thee. O let the nations rejoice and be glad,
for thou shalt judge the folk righteously,
and govern the nations upon earth.

Let the people praise thee, O God: yea, let all the people
praise thee. Then shall the earth bring forth her increase:
and God, even our own God, shall give us his blessing.
God shall bless us: and all the ends of the world shall fear him.
God be merciful unto us, and bless us: and shew us the
light of his countenance, and be merciful unto us.
That thy way may be known upon earth: thy saving health
among all nations.

Let the people praise thee, O God: yea, let all the people praise
thee. O let the nations rejoice and be glad. 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.

神啊，願萬民稱謝你！願萬民稱謝你！

願萬族都快樂歡呼；

因為你必按公正審判萬民，

引導地上的萬族。

神啊，願萬民稱謝你！願萬民稱謝你！

地已經出了土產，

神，我們的神，要賜福給我們。

神要賜福給我們，地的四極都要敬畏他！

願神憐憫我們，賜福給我們，

使他的臉向我們發光，

好讓全地得知你的道路，萬國得知你的救恩。

神啊，願萬民稱謝你！願萬民稱謝你！

願萬族都快樂歡呼。

榮耀歸與聖父、聖子、聖靈；

始初如此，現今如此，直到永遠，無窮無盡。阿們。

O Cast Me Not Away from Thy Countenance 不要丟棄我使我離開你的面

(Psalm 詩篇 51:11)

Johannes Brahms, Op.29, No.2

O cast me not away from Thy countenance,
and take not Thy holy spirit from me.

不要丟棄我，使我離開你的面；

不要從我收回你的聖靈。

Let Nothing Ever Grieve Thee 不要讓瑣事使你悲傷

Johannes Brahms, Op.30

Let nothing ever grieve thee, distress thee, nor fret thee;
heed God's good will, my soul, be still, compose thee.

Why brood all day in sorrow? Tomorrow will bring thee
God's help benign and grace sublime in mercy.

Be true in all endeavor and ever ply bravely; what God
decrees brings joy and peace, He'll stay thee. Amen.

不要讓瑣事使你悲傷，令你苦惱，或是使你煩躁；

留心神美好的旨意，我的心靈平靜、安寧。

為何整天在悲傷中憂悶地沉思？明天將給你帶來神仁慈
的幫助及最崇高的恩典憐憫。

要凡事努力真誠及勇敢地不斷工作，凡神所命令的必帶
來喜樂平安，祂要常與你同在。阿們。

O Magnum Mysterium 喔！偉大的奧秘

Morten Lauridsen

O Magnum mysterium,
et admirabile sacramentum
ut animalia viderent Dominum
natum, jacentem in praeseptio!
Beata Virgo, cujus viscera
meruerunt portare
Dominum Christum. Alleluia!

O great mystery,
and wondrous sacrament,
that animals should see the new-
born Lord, lying in their manger!
Blessed is the Virgin whose womb
was worthy to bear the
Lord Jesus Christ. Alleluia!

喔！偉大的奧秘，
不可思議的聖禮，
萬物都當來朝見，
馬槽裡的新生王！
喔！配得孕育
主基督耶穌的童貞女
是何等蒙福。哈利路亞！

No night could be darker than this night, no cold so cold, as the blood snaps like a wire and the heart's sap stills, and the year seems defeated.

O never, never again, it seems, can green things run, or sky birds fly, or the grass exhale its humming breath, powdered with pimpernels, from this dark lung of winter.

No night could be darker than this night. Yet here are lessons from the final mile of pilgrim kings; the mile still left when all have reached their tether's end: That mile where the Child lies hid.

For see, beneath the hand, the earth already warms and glows, for men with shepherd's eyes there are signs in the dark, the turning stars, the lamb's returning time.

For see, out of this utter death he's born again, his birth our Saviour; from terror's equinox he climbs and grows, the sun of heaven, and the son of God. No night could be darker than this night.

沒有一夜比這夜更漆黑，比這寒冷更冷，鮮血像金屬弦線般突然折斷，心液靜止，這個年度似乎落空了。

從這深黑的寒冬 — 綠意盎然，鳥兒空中飛翔，搽上紫萼萼花粉的小草輕輕發出嗡嗡聲 — 都似乎永永遠遠不可能再發生。

沒有一夜比這夜更漆黑。但是這裡還有「朝聖諸王最後一里路」的教訓；當所有人到達其能力的極限，前面卻仍剩餘一里路：聖嬰就是暗暗地躺臥在這一里中。

看啊，在全能者的手下，大地已暖和及發亮，那擁有牧羊人眼光的人們，看見黑暗中的記號 — 旋轉的星群 — 神的羔羊回歸之時。

看啊，超越這徹底的死亡，他再一次降生，他生為人類的救主；從恐怖者冬末時分，他逐漸上升及長大，宇宙的太陽，神的兒子。

沒有一夜比這夜更漆黑。

Laud Ye the Name of the Lord 要讚美耶和華的名

S. Rachmaninoff, Op.37, No.8

Laud ye the Name of the Lord. Alleluia.

O praise it, ye servants of the Lord. Alleluia.

Praised be the Lord out of Sion, who dwelleth at Jerusalem. Alleluia.

O give thanks unto the Lord, for he is gracious; Alleluia, and his mercy endureth for ever. Alleluia.

O give thanks unto the God of heaven; Alleluia, for his mercy endureth for ever. Alleluia.

要讚美耶和華的名。哈利路亞。

耶和華的眾僕人哪，你們要讚美主聖名。哈利路亞。

從錫安而來的耶和華，就是住在耶路撒冷的，是應當稱頌的。

哈利路亞。

你們要稱謝耶和華，因祂是良善的；哈利路亞。

祂的憐憫存到永遠。哈利路亞。

你們要稱謝天上的神；哈利路亞，

因祂的憐憫存到永遠。哈利路亞。

Rejoice in God 因主喜樂

K. Lee Scott

1. Rejoice in God! Let trumpets sound in witness to the world around, His faithfulness proclaim; Who led His people by the hand and brought them to their promised land that all on earth should understand the greatness of His Name.

2. Rejoice in God, the God of grace, and come with thanks before His face for all His tender care; Whose mercy meets us in our need, whose word of life is life indeed, on whom, in Christ, our spirits feed, who loves to answer prayer.

3. Rejoice in God whose only Son a fallen world's salvation won and broke the sinner's chain. He came in love to seek and save when for us all His life He gave, and then from cross and death and grave triumphant rose again.

4. Rejoice in God and for Him build a living temple, Spirit filled, of everlasting worth; a church united, true and strong, where all who love the Lord belong, and find in Him their strength and song, the joy of all the earth.

5. Rejoice in God! Your voices raise in honour, blessing, love and praise to His eternal throne; that ev'ry heart, with one accord, and ev'ry tongue may tell abroad the loving kindness of the Lord, and make His glory known.

1. 因主喜樂！讓號角發聲向全地見證，宣告祂的信實：祂親手帶領屬祂的子民進入應許之地，使地上眾民知曉祂聖名的偉大。

2. 因主喜樂，恩典之神，以感恩來到祂面前，因祂體恤看顧我們；在我們缺乏時祂的憐憫臨在，祂的生命之道乃是真正的生命，在基督裡我們的心靈以祂為糧，祂樂意回應祈禱。

3. 因主喜樂，在沉淪的世界中祂的獨生子成就了救贖，並打碎罪人的枷鎖。祂充滿著愛來尋找並全然付上生命；為要拯救我們，勝過十字架與死亡，並從墳墓中復活。

4. 因主喜樂，一所有永恆價值的活殿為祂而建，聖靈充滿其中；合一的教會，真實且堅固，為所有愛主的人所居之處，在祂裡頭他們找到力量及樂歌，全地充滿喜悅。

5. 因主喜樂！藉著尊崇、祝福、愛及讚美，你們的歌聲上達主永恆的寶座；每顆心、每顆舌頭齊向全地宣告主的慈愛，使人得知主的榮耀。

Let us fill the world with singing, melodies of joy and praise.
May the songs of our creation echo our Creator's ways.
Full of God's unfailing mercy, lavish love and constant care,
Lilting voices lifted gladly, wondrous news we have to share.

Let us offer to our Savior anthems of the highest choice.
May we give our best to Jesus gratefully with heart and voice.
By the grace of our Redeemer, hymns of hope and peace we sing.
Songs of praise and words of worship, humble gifts to Christ we bring.

Through the power of the Spirit let us make a lovely sound.
May our music please our Maker as our melodies abound.
Fill us, Spirit, with your presence; sing through us a gracious song.
Let our love be so contagious, others start to sing along.

Three in One, in perfect union, God of sacred harmony,
May our music bring us closer till we sing in unity.
Let our song be so compelling with the message we proclaim,
all who hear will join our singing as we share your holy name.
Fill the world with singing, fill the world with praise!

讓我們以歌聲充滿世界，唱出喜樂與讚頌的旋律。
願我們所創作的歌曲反映我們創造主的作為。
滿載神無窮盡的憐憫、極其豐富的愛及恒久的看顧，
旋律輕快的歌聲欣欣然升起，我們必須分享這奇妙的消息。

讓我們向救主呈獻至美的讚歌。
願我們以感恩的心及歌聲將最好的奉獻給耶穌，
藉著救主的恩典，我們詠唱著希望與平安的詩歌。
讚美的歌曲以及敬拜的言語，乃是我們帶來獻給基督的卑微禮物。

靠著聖靈的能力讓我們發出美妙聲。
願我們旋律豐富的音樂能討我們創造主的喜悅。
聖靈啊，求你臨在並充滿我們；透過我們唱出優美歌曲。
讓我們的愛能感染身旁的人，一同起來歌唱。

神聖和諧之神，三位一體，完美的合一，
願我們的音樂把我們拉近，直至我們聲合為一地歌唱。
讓我們歌曲所宣告的訊息能令人信服，
所有聽見的都來加入與我們同高舉主你的聖名。
以歌聲充滿世界，以頌讚充滿世界！

都來感謝恩主

Arranged by Mark Hayes

都來感謝恩主，以心、以手、以聲音，主既完成奇事，世人歡頌主聖名；
我從初生時起，蒙主福佑到今，前受無窮的愛，今仍安慰憐憫。
都來感謝恩主，但願恩慈之神，時刻伴我到終身，
常將快樂平安，鼓勵安慰我中心；導我脫離迷惑，
救我避免憂驚，無論今生來世，使我蒙主宏恩。
我將感謝頌揚，敬獻父、子與聖靈，三位本同一體，在天執掌大權能；
獨一永生上主，天地崇拜同心，昔在，今在，永在，千秋萬古永恆。
都來感謝恩主。

今來感謝恩主

J. S. Bach, Cantata BWV 192 張美萍編

1. 來，今來感謝恩主，以心以手以聲音，
主既完成奇事，世人歡頌主聖名，
我從初生時起，蒙主福祐到今，前受無窮的愛，今仍安慰憐憫。
2. 但願恩慈之神，時刻伴我到終身，常將快樂平安鼓勵安慰我內心。
導我脫離迷惑，救我避免憂驚，無論今世來世，使我蒙主宏恩。
3. 我將感謝頌揚，敬獻父、子與聖靈，
三位本同一體，在天執掌大權能，
獨一永生上主，天地崇拜同心，
昔在，今在，永在，千秋萬古永恆。

Stabat Mater 聖母哀悼曲

(Four Sacred Pieces, No.2)

Giuseppe Verdi

Stabat mater dolorosa
juxta crucem lacrymosa,
dum pendebat filius,
cujus animam gementem
contristantem et dolentem
per transivit gladius.

The grieving mother
stood weeping by the cross
where her Son was hanging.
her spirit cried out,
mourning and sorrowing,
as if pierced with a sword.

當聖子高高懸起時，
他哀傷的母親痛苦侍立
含淚十字架旁。
她心靈長嘆，
憂悶傷痛，
如被利刃所刺穿。

O quam tristis et afflicta
fuit illa benedicta
mater unigeniti!
Quae moerebat et dolebat,
pia mater, cum videbat
nati poenas inclyti.

Quis est homo, qui non fleret,
matrem Christi si videret
in tanto supplicio?
Quis non posset contristari,
Christi matrem contemplari
dolentem cum filio?

Pro peccatis suae gentis
vidit Jesum in tormentis
et flagellis subditum.
Vidit suum dulcem natum
moriendo desolatum,
dum emisit spiritum.

Eja mater, fons amoris!
me sentire vim doloris
fac, ut tecum lugeam.
Fac, ut ardeat cor meum
In amando Christum Deum,
ut sibi complaceam.

Sancta Pater, istud agas
crucifixi fige plagas
cordi meo valide;
tui nati vulnerati,
tam dignati pro me pati,
poenas mecum divide.

Fac me tecum pie flere,
crucifixo condolere,
donec ego vixero.
Juxta crucem tecum stare,
et me tibi sociare
in planctu desidero.

Quis est homo qui non fleret,
mihi jam non sis amara,
fac me tecum plangere.
Fac, ut portem Christi mortem,
passionis fac consortem,
et plagas recolere.

Fac me plagis vulnerari,
fac me cruce inebriari
et cruore filii.
Flammis ne urar succensus,
per te, Jesu, sim defensus
in die judicii.

Christe, cum sit hinc exire,
da per spiritum me venire
ad palmam victoriae.
Quando corpus morietur,
fac, ut animae donetur,
paradisi gloria.
Amen.

Oh, how grieved and struck down
was that blessed woman,
mother of the Son born of One!
How she mourned and lamented,
this mother, seeing
her son hanging there in pain!

What man would not weep
to see Christ's mother
in such humiliation?
Who would not suffer with her,
seeing Christ's mother
sorrowing for her Son?

For the sins of his people
she saw Jesus in torment,
beaten down with whips,
saw her gentle Son
dying in desolation,
breathing out his spirit.

Let me, mother, font of love,
feel with thee thy grief,
make me mourn with thee.
Make my heart so burn
for love of Christ my God
that it be satisfied.

Holy Father, let it be
that the stripes of the crucified
may pierce my heart.
With thy injured Son
who suffered so to save me,
let me share his pains.

Let me weep beside thee,
mourning the crucified
as long as I shall live.
To stand beside the cross
and to join with thee
in weeping is my desire.

What man would not weep,
be not severe with me now;
let me weep with thee.
Let me bear Christ's death,
let me share his suffering
and remember his blows.

Let me be wounded with his blows,
inebriate with the cross
and thy Son's love.
Lest the flames consume me,
be my advocate, Jesus,
on the day of judgment.

Christ, when my time is finished,
grant, through thy Spirit, that I win
the palm of victory.
When my body dies
let my soul be granted
the glory of heaven.
Amen.

啊，那蒙福的女子，
獨生聖子的母親，
是何等愁苦悲傷！
慈母看見兒子在十字架上受痛苦，
她是何等哀痛悲嘆！

當目睹基督之母
忍受這般的羞辱，
誰能不一起哭號？
當眼見基督之母
為其子而痛悲，
誰能不身同感受？

她目睹耶穌為了他子民
的眾罪享受盡苦辱，
鞭跡杖痕體無完膚，
她眼見自己溫順的兒子
氣息漸漸微弱，
孤寂地步入死亡。

慈愛母親，愛之泉源，
讓我明白你的傷痛，
使我與你一同哀悼。
使我的心因基督的愛
而火熱，
並以此為滿足。

聖父，懇求你
將聖子苦架傷痕
深深銘刻在我心。
你的愛子為救我這罪人而受苦，
他滿身傷痕，
求讓我分擔他的痛楚。

在我活著的歲月中，
讓我站在你身旁
流淚痛哭，
哀悼那釘十字架的主。
我心中所渴望的
乃是與你同侍立十字架旁
一起哀哭。

誰能不一起哭號？
這刻請勿對我嚴苛，
就讓我與你一同哀嘆。
讓我承擔基督之死，
與他分擔面對的苦難，
永遠懷念他所受的擊打創傷。

讓我經歷他因擊打而受的創傷，
使我沉醉於十字架
與你聖子的愛中。
在審判之大日，
主耶穌，求作我的恩護，
免我身被火焰焚炙。

基督，當我離世之時，
藉著聖靈，求賜我
勝利的棕櫚枝。
在我肉體衰敗之日，
求使我的靈魂蒙受恩賜
獲享天堂的榮耀。
阿們。

1. Te Deum Laudamus

Te Deum Laudamus:
te Dominum confitemur.
Te æternum Patrem omnis terra
veneratur.
Tibi omnes Angeli,
tibi coeli et unitibi potestates.
Tibi Cherubim et Seraphim
incessabili voce proclamant:
Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra majestatis
gloriæ tuæ.

Te gloriosus Apostolorum chorus.
Te Prophetarum laudabilis numerus.
Te Martyrum candidatus
laudat exercitus.
Te per orbem terrarum sancta
confitetur Ecclesia,
Patrem immensæ majestatis,
venerandum tuum verum et unicum
Filium, sanctum quoque Paraclitum
Spiritus.

Tu Rex gloriæ, Christe.
Tu Patris sempiternus es Filius.
Tu ad liberandum suscepturus
hominem, non horruisti Virginis
uterum. Tu, devicto mortis aculeo,
aperuisti credentibus regna
coelorum, Tu ad dexteram Dei sedes,
in gloria Patris.
Judex crederis esse venturus.

2. Te Ergo Quæsumus

Te ergo quæsumus,
tuis famulis subveni,
quos pretioso sanguine redemisti.

3. Aeterna fac cum Sanctis

Aeterna fac cum Sanctis tuis
in gloria numerari.

4. Salvum fac Populum Tuum

Salvum fac populum tuum, Domine,
et benedic hæreditati tuæ.
Et rege eos et extoile illos usque in
æternum. Per singulos dies
benedici mus te.
Et laudamus nomen tuum in
sæculum, et in sæculum sæculi.
Dignare, Domine,
die isto sine peccato nos custodire.
Miserere nostri, Domine.
Fiat misericordia tua, Domine, super nos,
quemadmodum speravimus in Te.

5. In Te, Domine, Speravi

In te, Domine speravi:
non confundar in æternum.

1. We praise thee, O God

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 powers therein.
To Thee Cherubim and Seraphim
continually do 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;
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
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.

2. We therefore pray Thee

We therefore pray Thee,
help Thy servants whom Thou hast
redeemed with Thy precious blood.

3. Make them to be numbered with Thy Saints

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

4. Save Thy people

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.

5. O Lord, in Thee have I trusted

O Lord, in Thee have I trusted:
let me never be confounded.

1. 神啊我們讚頌祢

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。

2. 因此我們呼求祢

因此我們呼求祢，
幫助那曾蒙祢用寶血買贖的
僕人。

3. 使他們列在眾聖徒中

使他們列在眾聖徒中，
永享榮耀。

4. 懇求拯救祢眾子民

主啊，懇求拯救祢眾子民，
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，
主啊，願祢的慈愛光照我們，
因祢是我們的依靠。

5. 主啊，我願全心信靠祢

主啊，我願全心信靠祢，
求使我永不蒙羞。

欣樂詠團團員

Innomine chorale

* 聲部長 Section Leader

女高音 Soprano

畢穎旋 Butt Wing Shuen Trissie
陳慧儀 Chan Wai Yi
張文倩 Cheung Man Sin Janice
霍淑嫻 Fok Suk Han Wendy
侯慶婷 Helen Hau
何瑞芳 Ho Sui Fong
許潔雯 Hui Kit Man Winnie
余麗梅 Iu Lai Mui Rebekah
關愛馨 Josephine Kwan
關倩文 Kwan Sin Man
關淑鈴 Kwan Suk Ling Christiana
黎少花 Lai Siu Far *
梁錦嫦 Leung Kam Sheung *
梁蕙蘭 Leung Wai Lan
李寶珍 Li Po Chun Noble
李玉蓮 Li Yuk Lin Christina
林揚晶 Cristal Lim
莫安妮 Mok On Nei Annie
吳秀芳 Ng Sau Fong
王重美 Wang Chung May
黃金羽 Wong Kam Yu Carly
黃麗蓮 Wong Lai Lin Lilian
葉紅 Yip Hung Judy
姚鳳珠 Yiu Fung Chu Anita
翁瑪利 Yung Ma Lee Mary

男高音 Tenor

陳惠良 Chan Wai Leung
周顯良 Chow Hin Leung Elisha
周殷豪 Samson Chow
李可立 Lee Ho Lap Albert
李敏達 Lee Mun Tat Nicholas
謝迦密 Carmel Tse
黃志新 Wong Chi Sun *
王永強 Wong Wing Keung Patrick

女低音 Alto

陳肇春 Chan Siu Chun
陳綺雯 Amy Chan *
李詩欣 Lee Shi Yan Esther
梁雯 Leung Man
李潔瑩 Li Kit Ying
麥美蓮 Mak Mei Lin
凌蔚璣 Vickie Ling
冼朗兒 Sin Long Yee
宋加恩 Karen Soong
譚鳳英 Tam Fung Ying
黃美華 Wong Mei Wa Jenny
邱淑賢 Yau Suk Yin

男低音 Bass

陳華微 Chan Wah Fai
鄭守宇 Cheng Sau Yu *
鄭日曦 Cheng Yat Hei
費德民 Fei Tak Man Peter
葉維道 Ip Wai Dao Victor
劉展宏 Lau Chin Wang
劉小強 Lau Siu Keung Kenneth
梅威倫 Mui Wai Lun
冼杞恩 Shin Kei Yun
冼漢生 Sin Hon Sang Peter
王堅臣 Wang Kin Sen
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伴奏 Accompanist

吳亦兒 Emily Ng Yik Yee

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陳慧儀 Chan Wai Yi

靈修 Devotional Leader

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黃麗蓮 Wong Lai Lin Lilian

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Leung Kam Sheung

譜務 Librarian

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總務 General Manager

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翻譯 Translator

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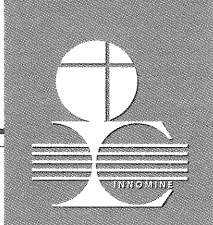
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場刊 Publishing

陳綺雯 黃美華

Amy Chan,

Wong Mei Wa Jenny



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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：

填妥下列報名表，郵寄：

「九龍尖沙咀郵箱90878號，欣樂詠團收」

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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： _____

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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
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