

The  
Innomine  
Chorale 欣樂詠團

# 37<sup>TH</sup> ANNUAL CONCERT

三 十 七 周 年 音 樂 會

二零一三年七月二十九日(星期一)晚上八時正  
JULY 29, 2013 (MONDAY) 8:00PM

香港大會堂音樂廳  
HONG KONG CITY HALL CONCERT HALL



## 鳴謝 Acknowledgement

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鍾秀珍小姐 • 吳浩權先生 • 各界人士及機構慷慨惠賜廣告及贊助

## 場地規則 House Rules

各位觀眾：

為了令大家對今次演出留下美好印象，我們希望各位切勿在場內攝影、錄音或錄影，亦請勿吸煙或飲食。  
在節目進行前，請關掉手提電話、其他響鬧及發光的裝置。多謝各位合作。

Dear Patrons,

In order to make this performance a pleasant experience for the artists and other members of the audience, please refrain from recording, filming, taking photographs, and also from smoking, eating or drinking in the auditorium. Please ensure that your mobile phones and any other sound and light emitting devices are switched off before the performance. Thank you for your kind co-operation.



# 前言 Foreword

葉成芝 Mr. Ip Seng Chi

欣樂詠團董事會主席 Chairman of the Board of Directors

作為詠團的創辦者之一，回想到要維持一個合唱團體達三十七年之久，殊不容易；除了神的恩祐保守外，大家對聖樂的熱愛和那份堅毅恆心，成為我們最大的動力。我們期盼優質的聖樂不斷有人傳承下去，一代接一代，發揚光大，為神獻上一首又一首美好的樂章，既能討主喜悅，同時可牧養信徒的靈性。

近二十年來教會音樂確實面臨很大的變化和挑戰，可能基於很多牧者長執對崇拜更新和模式有不同的理解，加上潮流文化的巨大影響，很多新興教會的崇拜設計多採取綜合娛樂性強的方式，取代了神聖莊嚴的崇拜禮儀，特別在教會音樂方面的取向，使這一代的年青信徒，再沒有機會接觸一些具水準的傳統聖詩，實屬可惜。

聖樂乃討主喜悅的工具，主要創作對象是上帝，或述明神的教訓與應許；因此聖詩必需分別為聖，而有別於俗世流行音樂的淺薄。崇拜採用的詩歌更不應以富娛樂性，或牽動信徒的情緒為動機，因為敬拜讚美並非單為取悅信眾或求人數增長的手段。

尚幸，今日仍有些牧者和音樂人，如詠團音樂總監張美萍博士等仍努力倡導和培訓教會音樂人材。欣樂詠團的存在，正好成為一個培育聖樂人材的好平台，值得大家支持和肯定。願今天晚上的頌讚詩歌除可作為樂祭獻給上主外，亦可讓我們重溫信仰和真理的教導，使人的信心和愛人的心更堅固，達到互相勸戒，心被恩感，繼而一起歌頌那位創始成終的上帝。阿們！

As one of the founders of the Innomine Chorale, I can see that to maintain a choir group for 37 years is surely not a simple matter. Apart from the blessing of God's grace, our greatest driving force is the zeal and perseverance in sacred music among you all. We all hope to pass the quality sacred music pieces down to our future generations. Dedicating good musical pieces to our God one after the other can please our Lord as well as nurturing the spiritual life of the believers.

The church music has been facing drastic changes and challenges in these twenty years. It is probably due to the different interpretations of worship revival and proper worship styles by a number of pastors and ministers as well as the tremendous influence of the popular culture. The holy and solemn worship rituals have been replaced by the ones with various forms of entertainment in recent church worship designs. Owing to such a trend in church music, it is a pity that the young Christians of this generation have no longer had the opportunity to get in touch with the traditional hymns of good quality.

Sacred music is a tool to please God. The pieces should be written for God Himself or for proclaiming God's teaching and promises. Thus hymns should be separated from the shallow worldly popular music and should remain sacred. Hymns for worship should not be chosen with the aim to entertain or stir up believers' emotions. The purpose of worship and praise is neither solely to please the believers nor to act as a means to have the number added.

Luckily, there are still pastors and musicians such as Dr. Dorothy Cheung, Music Director and Conductor of Innomine Chorale, who persist in promoting and training the church music ministry servants. Innomine Chorale itself provides a platform for such training, which deserves your support and recognition. Tonight, may the hymns of praises sung be an offering to our Lord as well as moments for us to re-examine what we believe in and what we know about the truth. As our faith and hearts of love grow stronger, we can admonish one another with our hearts filled with gratitude. May we all sing together to praise our God, the pioneer and perfecter. Amen!



# 中山佈道 Evangelistic Work in Zhongshan

陳肇春 Chan Siu Chun



欣樂詠團於佈道會中獻唱

今年3月23日及24日，詠團共有38人一起前往中山，早上乘船前往，大概一個半小時便到達了。吃過午飯，稍作休息，四時便前往中山隆都堂練習。隆都堂的李間想牧師告訴我們，晚上的佈道聚會是派發門券邀請朋友們參加的，有大部份都是就讀教會幼稚園的家長。

晚上七時半聚會便開始了，禮堂已坐滿了，開始時有錦嫦姊妹的領短詩，禮堂都響起一片歡樂的歌聲。佈道會中還有隆都堂的一位弟兄潘鍾銘弟兄作見證。他見證自己和弟弟本是被人厭棄的吸毒者，可是他們得教會幫助，靠祈禱戒毒成功，現在神給他美好家庭，並奉獻自己就讀神學院，是一年級的學生。令我感動的就是他不但常常記住神的恩典，也常常記住感謝教會和牧師呢！

佈道會中我們獻唱了六首很美的詩歌，還有張慕皚牧師的講道，都令我回看自己人生的道路，就是有十架的救恩，有神同行的每一天是多好啊！

佈道會完結時，有李牧師的呼召，感謝神！當晚約有三十名朋友決志信主。

翌日，星期的主日崇拜，除了我們的獻唱外，還有張牧師的講道，這次主日崇拜是一個培靈聚會，李牧師還邀請張牧師和詠團明年再來中山事奉。隆都堂還將兩天張牧師的講道和詠團獻唱的視頻放在教會的網站，好讓沒有參加聚會的弟兄姊妹都不會錯過。

原先詠團本定好於四月份前往中山佈道的，但中山教會卻有大聚會，所以詠團便改在三月份前往，我感謝神的安排，否則四月份是禽流感的高峰期，那就很難成行了。

去年的暑假八月份，詠團與九龍城浸信會的聯合詩班共一百二十人前往河北省的唐山和北戴河一帶的教會事奉，共舉行了四場佈道會，講員都是張慕皚牧師，共約有一百人決志信主，感謝神！

今年八月，神安排詠團與九龍城浸信會的聯合詩班將前往福建省的福清市、福州市及平潭縣教會事奉，講員是張慕皚牧師，願弟兄姊妹都為我們的事奉祈禱。

On 23rd and 24th March this year, 38 members from the choir went to Zhongshan together. The ferry trip took about one and a half hours. Having had a short break after lunch, we then set off to Long Dou Church in Zhongshan for a rehearsal at 4:00 p.m.. Rev. Li Jian Xiang of Long Dou Church informed us that tickets had been distributed to invite people to join this evangelical meeting in the evening. Most of the participants were the parents of the kids studying in Long Dou Kindergarten.

The meeting started at 7:30 p.m., playing to a full house. It began with sister Kam Sheung leading the singing of hymns and the hall was filled with songs of joy. Then Pan Zhong Ming, a brother from Long Dou Church, shared the witness of how God changed his life. He and his younger brother were former drug addicts who had been despised by people. With the assistance from the church and the prayers, they kicked the habit. Besides, with the gift from God, brother Pan has now had a blissful family. He has devoted his life to the study of theology and is now a year one student. What impresses me is that he not only kept counting the grace from God, but also expressed his thanks to the church and the pastors continuously!

The six beautiful anthems sung by the choir in the meeting and the sermon delivered by Rev. James M.O. Cheung both make me look back on the path of my life where there is the salvation of the cross. How wonderful it is to have God to walk with us each day!

The meeting ended with a calling for repentance from Rev. Li. Thanks to our Lord! About 30 participants made their decision to accept Jesus Christ as their Saviour that night.



隆都堂李問想牧師在佈道會中呼召



張慕愷牧師在隆都堂的主日崇拜中證道

The Sunday worship held next day was a spiritual enrichment meeting. Besides the singing of anthems by the choir, Rev. Cheung also shared the words of God from the Bible. The video clips of the choir's singing and Rev. Cheung's sermons of these two days have been uploaded to its website by Long Dou Church so that the brothers or sisters of the church who could not attend the meeting that night will not miss the good messages. Rev. Li sincerely invited Rev. Cheung and the choir to come to serve in Zhongshan again next year.

In fact, at first the choir planned to have the evangelistic trip in April this year. But since there would be a large-scale public religious meeting then, the choir had to get it done a month earlier. It is indeed a miraculous arrangement by God as there was an outbreak of bird flu in April and it would be quite impossible for us to go.

During the summer holiday in August last year, a joint choir of 120 members from the Innomine Chorale and Kowloon City Baptist Church choirs went to serve the churches in Tang Shan and Bei Dai He of Hebei province. A total of four evangelistic meetings were held with Rev. Cheung as the preacher. About 100 people made their decision to follow Jesus Christ. Thanks to our Lord!

In August this year, God leads the joint choir to serve the churches in Fu Qing, Fu Zhu and Ping Tan of Fu Jian Province. Rev. Cheung will be the preacher again. Hope you can put our service in your prayers.

# 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。

本團成立至今已有三十七年，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 37 years. Apart from gospel and sacred music promotion work in local churches or organizations, Innomine Chorale has taken part in overseas evangelical meetings in Taiwan, Singapore, Malaysia, the Philippines, Indonesia and Thailand ever since 1980. For the past ten years or so, the group has teamed up with the choir of Kowloon City Baptist Church and made visits to churches in different provinces of Mainland China in August every year.

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



# 音樂總監及指揮 Music director & conductor

張美萍博士 Dorothy Cheung



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

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

1980年，回港事奉，自1981年至2011年底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。曾任世界華人聖樂促進會香港區理事、現任顧問。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 honorary member.

In gratitude of 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.

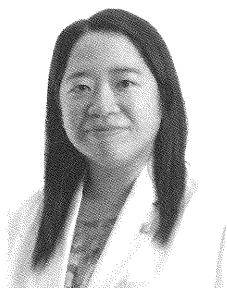
In 1980, Dorothy Cheung returned to Hong Kong and had served as music director and choir conductor of the Kowloon City Baptist Church from 1981 to the end of 2011. She is also a part-time lecturer of church music at the Alliance Bible Seminary and has been the speaker in sacred music seminars for accompanists, worship leaders, conductors and choir members in various churches in Hong Kong. Dorothy Cheung was the council member and now a consultant 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 earlier. 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



陳宇恩 Grace Chan | 電琴伴奏 Organist

陳宇恩自幼從父母親獲得啟蒙，年少時開始參與九龍城浸信會中級及少年詩班司琴侍奉。初中期間移居澳洲於悉尼大學音樂學院隨Gabriella Pusner學習鋼琴，考獲英國倫敦聖三一音樂學院之演奏文憑(ATCL)、專業文憑(LTCL)及院士文憑(FTCL)。

回港期間隨張美萍博士學習管風琴，多年來至今擔任九龍城浸信會詩班司琴及崇拜風琴師，並為眾多在城浸舉行的聯合聚會和神學院畢業禮作風琴師。蒙神引領於2001年奉獻修讀神學，先後獲道學碩士及神學碩士(主修新約)，今年獲得美國歌頓神學院教牧學博士(主修崇拜學)。現任九龍城浸信會傳道，專責訓練事工。

Inspired by her parents at an early age, Grace Chan began playing the piano at age four. She grew up in Kowloon City Baptist Church and served as accompanist of the youth choirs. Immigrating to Australia with her family, she received intensive piano training at the Sydney Conservatorium of Music under the instruction of Ms Gabriella Pusner. Grace was awarded ATCL, LTCL and FTCL Diplomas in Piano Performance of Trinity College of Music, London.

After returning to Hong Kong, Grace pursued organ training with Dr. Dorothy Cheung. She has continuously been serving as choir accompanist and church organist in Kowloon City Baptist Church, and as organist for Hong Kong Bible Conferences, Commencements of theological seminaries and various meetings. She received a calling to enter full-time ministry at this juncture of her life. She began her Master of Christian Studies and graduated with M. Div. She has served as Training Pastor in Kowloon City Baptist Church until present time. This year she graduated with Doctor of Ministry degree from Gordon-Conwell Theological Seminary, Massachusetts.



吳亦兒 Ng Yik Yee | 鋼琴伴奏 Pianist

吳亦兒女士於香港浸會學院隨黃安爵女士主修鋼琴演奏。畢業後赴美國堪薩斯大學深造，師承國際知名鋼琴家Sequeira Costa。吳亦兒在學期間已經常擔當伴奏和教會司琴。返港後仍繼續積極投入聖樂事奉，當教會司琴、指揮及製作聖樂唱片；又經常於音樂會中作鋼琴伴奏。

吳亦兒曾任教聖保羅男女中學、香港浸信會神學院；現任教於香港國際音樂學校。

Ms Ng Yik Yee studied piano performance from with Ms. Wong On Cheuk at the Hong Kong Baptist College. She furthers 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. Being an active pianist in Church, Ms Ng is also a choir conductor and a producer of sacred music album.

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——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。她剛於2013年6月7日假座大會堂劇院舉辦獨唱音樂會。

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. She has just held her recital on 7th June 2013, at the Hong Kong City Hall Theater.

## 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

## Kowloon City Baptist Church Orchestra

—— 客席樂手

第一小提琴 Violin I	何俊姓 陳昌隆 許榮臻 黃俊匡 胡欣恩 鍾昕澤 林正剛 Jason Ho, Chan Cheong Lung, Hui Wing Chun, Wong Chun Hong, Wu Yan Yan, Chung Yan Chak, Matthew Lam
第二小提琴 Violin II	蔡路 郭子健 蘇文偉 李嘉浩 陳澤通 錢建衡 黃穎婷 Tsai Loo, Kwok Tsz Kin, Terence Man Wai So, Matthew Lee, James Chan, Tsin Kin Hang, Wong Wing Ting
中提琴 Viola	黎珏瑩 區加力 湯穎嘉 王啟聰 郭智鋒 Lai Kwok Kun, Au Ka Lik, Penny Tong, Alan Wong, Samuel Kwok
大提琴 Cello	王嘉瑩 張蔚瑩 周浩賢 黃瑤 顏智琛 吳哲睿 郭威麟 Christy Wong, Vanne Cheung, Anson Chau, Rachel Wong, Chester Ngai, Jeffrey Ng, Clement Kuo
低音大提琴 Double Bass	關恭成 簡思慈 蘇諾苻 Kwan Kung Shing, Kan Sze Chi, So Nok Hang
雙簧管 Oboe	馮國東 馮恩翹 Fung Kwok Tung, Tiffany Fung
長笛 Flute	陳國超 梁彥琪 Chan Kwok Chiu, Phoebe Leung
單簧管 Clarinet	鄧梓晞 龍平西 Tang Chi Hei, Ben Ping Sai Lung
巴松管 Bassoon	葉承澤 劉炎漢 Eliot Ip, Sidney Yim Hon Lau
圓號 French Horn	余仲軒 陳雋文 陳思慧 吳婉雯 Yu Chung Hint, Chan Chuen Man, Chan See Wai, Ng Yuen Man
小號 Trumpet	蘇偉雄 王仲揚 陳文謙 William So, Wong Chung Yeung, Chan Man Him
長號 Trombone	彭慕芳 冼嘉穎 Pang Mo Fong, Catherine Sin
低音長號 Bass Trombone	林子耀 高信彥 Lam Tsz Yiu, Ko Suen Yin
大號 Tuba	高信彥 Ko Suen Yin
定音鼓 Timpani	李寶龍 Boron Li
敲擊 Percussion	區嘉敏 周卓軒 Au Ka Man, Chow Cheuk Hin
豎琴 Harp	何靜文 Ho Ching Man



# 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  
陳穎欣 Chan Wing Yan Noel  
張文倩 Cheung Man Sin Janice  
鍾麗珍 Chung Lai Chun  
霍淑嫻 Fok Suk Han Wendy  
侯慶婷 Helen Hau  
何瑞芳 Ho Sui Fong Sophia  
許潔雯 Hui Kit Man Winnie  
余麗梅 Iu Lai Mui Rebekah  
關愛馨 Kwan Oi Hing Josephine  
關倩文 Kwan Sin Man Cindy  
關淑鈴 Kwan Suk Ling Christiana  
黎少嫻 Lai Siu Han  
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  
莫安妮 Mok On Nei Annie  
吳秀芳 Ng Sau Fong  
王重美 Wang Chung May  
黃麗蓮 Wong Lai Lin Lilian  
姚鳳珠 Yiu Fung Chu Anita  
阮詠恩 Yuen Wing Yan Gloria

## 男高音 Tenor

周顯良 Chow Hin Leung Elisha  
關文豪 Johnny Kuan  
李可立 Lee Ho Lap Albert  
李敏達 Lee Mun Tat Nicholas  
譚宏標 Tam Wang Bui  
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 \*  
張堅愛 Cheung Kan Oi Juliana  
蔣鳳鸞 Chiang Fung Luen  
李詩欣 Lee Shi Yan Esther  
梁 雯 Leung Man  
李潔瑩 Li Kit Ying  
麥美蓮 Mak Mei Lin  
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 \*  
費德民 Fei Tak Man Peter  
何柏濠 Ho Pak Ho Amos  
葉維道 Ip Wai Dao Victor  
郭智勤 Kwok Che Kun  
劉小強 Lau Siu Keung Kenneth  
梅威倫 Mui Wai Lun  
冼紀恩 Shin Kei Yun  
冼漢生 Sin Hon Sang Peter  
王堅臣 Wang Kin Sen  
黃志言 Wong Chi Yin

# 程序 Programme

指揮 Conductor 張美萍博士 Dr. Dorothy Cheung  
電琴 Organist 陳宇恩小姐 Miss Grace Chan  
鋼琴 Pianist 吳亦兒小姐 Miss Emily Ng

## I

Like as the Hart Desireth the Waterbrooks, *Four Anthems, No.3* ... Herbert Howells (1892-1983)

## II

Omnes Gentes ..... Giovanni Gabrieli (1557-1612)

## III

Requiem, *Op.9* ..... Maurice Duruflé (1902-1986)

Introit

Kyrie

Domine Jesu Christe (*baritone solo*)

Sanctus

Pie Jesu (*mezzo soprano solo*)

Agnus Dei

Lux aeterna

Libera me (*baritone solo*)

In Paradisum

*Mezzo soprano solo: Cynthia Luff, Baritone solo: Edmund Kwan*

~ 休息 Intermission ~

## IV

榮耀歸神 (Unto God be Glory) ..... Mary McDonald (1956-)

## V

The 42nd Psalm, *Op.42* ..... Felix Mendelssohn-Bartholdy (1809-1847)

As the Hart Pants ..... Chorus

For My Soul Thirsteth for God ..... Aria

My Tears have been My Meat ..... Recit., Air and Chorus

Why, My Soul, Art Thou So Vexed? ..... Chorus

My God, within Me is My Soul Cast Down ..... Recit.

The Lord hath Commanded ..... Quintett

Why, My Soul, Art Thou So Vexed? ..... Chorus

*Soprano solo: Jeffie Leung*

## VI

This is the Day ..... John Rutter (1945-)

Winchester Te Deum ..... John Rutter (1945-)

~ 晚安 Good Night ~

## 節目簡介 Program notes

欣樂詠團選擇以詩篇42篇作為37周年音樂會節目內容的基礎，目的是給與聽眾一段個人與神重建親密關係的時間。近年，普遍教會崇拜使用的音樂都遠遠未能適用於此類的個人安靜默想。音樂會以豪厄爾斯的如鹿渴慕溪水作為開始及主題旋律的展開，歌詞取自詩篇42篇1-3節。豪厄爾斯運用減三度和弦生動地描繪「渴慕」(desireth)及「迫切地渴想」(athirst)兩個詞語，並與上行樂句所描繪的詞語「渴慕」(longeth)形成對比。他運用女高音部及男聲部之間不同的音色帶出個人與神關係溫柔體貼的情感。

第二首作品是喬萬尼·加布里埃利於1596年創作的經文歌萬民哪，由四個合唱小組十六聲部演出。歌詞取自可拉後裔的詩- 詩篇47篇。本詩篇呼籲萬民要以勝利頌聲向神歡呼，歌頌祂崇高和偉大的作為。加布里埃利將本經文歌配以管風琴及可自選的銅管樂伴奏。四個合唱小組聲音分配如下：女高女高女低男高，女低女低男高男低，女低男高男低男低，女高女低男高男低。每組合唱屬獨立個體，功能上各有少許差異，但同時間四組以對位法或應答地帶出模仿的主旋律。合唱小組1負責高音部，通常在每段新歌詞開始時作領導。合唱小組4提供和聲基礎，合唱小組2及小組3負責內聲位，正如一般的混聲合唱。四組合唱互相交替，顯示出大家所扮演的不同角色，甚是有趣。最後各組匯集在歌曲的末段，「哈利路亞」讚美聲不絕、來來回回直至到達終止句。雖然已經有四百多年的歷史，這首文藝復興時期的經文歌是最優秀合唱作品中出色的範本。

Innomine Chorale selects Psalm 42 as the basis of the program of the thirty-seventh annual concert with the intent to offer the listeners a time of intimate rebuilding of a personal relationship with their God. In recent years, often music found in worship services in church is far from being appropriate for such meditation. Herbert Howell's *As the Hart Desireth the Waterbrooks* serves as an introduction and an exposition of the theme. The text is taken from the first verse to the third of this psalm. Howell uses a diminished triad to paint the words [desireth] and [athirst] in contrast with an ascending motive in painting the word [longeth]. He uses contrasting tone colors between the soprano part and the male parts to bring out the tender emotion of one's relationship with a personal God.

The second piece is Giovanni Gabrieli's *Omnes Gentes*, a motet written in 1596 for 16 voice parts in four choirs. The text is taken from Psalm 47, a psalm for the sons of Korah. This psalm calls for all nations to shout to God with triumphant voice for His greatness and mighty acts. Gabrieli wrote this motet with organ accompaniment and optional use of some brass instruments. The voicing of the four choruses is distributed as follows: SSAT, AATB, ATBB, and SATB. Each chorus is an independent unit with slightly different function, and at the same time, four of them work out thematic imitation contrapuntally or responsively. Chorus1 functions as the treble part usually dominating the beginning of each section with new text. Chorus 4 serves as the harmonic foundation and choruses 2 and 3 provide the inner voicing, as in a mixed chorus. There is much interest with the interchanges among the four choirs illustrating their respective roles. The final culmination is reached towards the last section when the sound of praise "*Alleluia*" goes on back and forth until reaching the final cadence. This Renaissance motet is a good example of the finest choral music despite the fact that it was written more than four hundred years ago.

杜呂弗雷是二十世紀法國作曲家，主要以管風琴及合唱聖樂作品聞名於世。他並不是一位多產的作曲家，但是他所創作的**安魂曲** (Op. 9) 風格獨特，過往五十年在世界各地合唱音樂會中，成為廣受歡迎的合唱曲目。杜呂弗雷在1947年接受法國樂譜出版商杜隆 (Durand) 委約創作此組樂曲，並題獻此曲以紀念過世的父親。作品包括男女混聲四部合唱、次女高音獨唱及男中音獨唱。從作品最初寫成直至好些年日之後，而且已經多次演出，杜呂弗雷便為此曲創作三個不同的伴奏版本，以配合不同表演團體的需要。杜呂弗雷擁有優秀管風琴的演奏能力，最初伴奏的版本單純供管風琴使用。不久後他創作專為音樂會或大型表演場地所用的管風琴配合管弦樂團的版本。他晚期完成第三個版本，而這個版本並在往後年日更廣泛地被使用。它主要包括管風琴與縮減的管弦樂團配樂 (弦樂器、豎琴、小號、定音鼓)。今天晚上的演出亦是採用這最後期的版本。

身為教會音樂工作者，杜呂弗雷深深喜愛格里高里聖歌 (Gregorian chants)。當他被委約創作此曲時，他正在以這些教會聖歌旋律創作一些管風琴樂曲，於是他決定將這些小品放進此曲中。**安魂曲**的主題旋律皆來自格里高里聖歌，此曲由九個樂章組成。男中音獨唱出現在第三樂章「主耶穌基督」及第八樂章「上主拯救我」，連同合唱團唱出充滿說服力而偶爾轉為輕柔的樂段。這兩樂章洋溢著興奮及震撼心懷的澎湃，故合唱演繹方面有相當的難度、優良合唱技巧亦有高要求。第五樂章「慈悲耶穌」採用了雖然簡單但流暢的管風琴伴奏及大提琴伴奏，全曲由次女高音獨唱吟誦，在眾多**安魂曲**的「慈悲耶穌」，它是

Maurice Duruflé was a twentieth century French composer, primarily known for his sacred works in organ and in choral compositions. His compositions are not many but his **Requiem**, Op. 9 was so unique that it has become a favorite in choral concerts in the last fifty years of choral repertoire worldwide. It was commissioned in 1947 by the French publisher Durand and Maurice Duruflé dedicated it in memory of his father. The work is composed for SATB mixed choir with mezzo soprano and baritone soloists. From the time of initial composition to some years later, after having performed the works many times, Duruflé, also as a proficient organist, had written three different accompaniments to fit the needs of various performing groups. The original accompaniment was for organ only. Soon a version with organ and full orchestra was composed for performance in concert or a larger venue. Then the third was composed in later years and has been used more widely in subsequent years. This is written for organ and a reduced orchestration (strings, harp, trumpets and timpani). The last one is being used in tonight's performance.

As a church musician, Duruflé had a strong love for Gregorian chants and had been working on some organ pieces based on these chants at the time the commission was offered to him. He then decided to incorporate these sketches into this commissioned work. The thematic materials in the **Requiem** have all come from the Gregorian chants. There are nine movements in this work. The Baritone soloist appears in Movement Three "Domine Jesu Christe" and Movement Eight "Libera Me" with the chorus with convincing and at times gentle passages. With excitement and strong impact, these are the two movements with difficult choral interpretation and high demand of good choral technique. The Fifth Movement "Pie Jesu," sung entirely by the mezzo soprano solo, is one of the most beautiful "Pie Jesus" in all Requiems, using only a moving though simple organ accompaniment and cello *obbligato*. The other six



最美麗動聽的一首。其餘六個樂章：第一樂章「進堂詠」、第二樂章「垂憐經」、第四樂章「聖哉經」、第六樂章「羔羊頌」、第七樂章「永恆的光輝」及第九樂章「上主拯救我」，和聲效果沉靜矜持但色彩豐富、風格獨特，靈感皆來自宗教禮儀的歌詞，純由合唱團演出。作曲家描述此作品時解說：「它象徵著平安、信心及盼望的信念。」它確實地能把聽眾帶進個人心靈的深處、讓其反思，引領他們更貼近神。

今天晚上音樂會下半場演出曲目包括馬利·麥當勞的讚美詩，孟德爾頌根據詩篇編寫的大型樂曲，以及路達最近期的兩首新作，由個人內心反思的情懷轉變為向神發出令人振奮的讚美。馬利·麥當勞的榮耀歸神是根據芬妮·克羅斯比耳熟能詳的榮耀歸神而寫成的。她改編此曲時使用了生動的節奏及略微加重的發音，令歌唱者不能自控地向神呈獻讚美。管弦樂配樂顯示出作曲家善於運用管弦樂團每一組樂器，特別是銅管樂組，它描繪著威嚴莊麗及榮耀的響聲。

孟德爾頌於1829至1844年間創作了五首根據詩篇編寫的管弦樂曲。1837年春天結婚後，他開始創作詩篇42篇，並於翌年作公開首演。由於孟德爾頌是巴哈作品忠誠的欽佩者，故可發現本詩篇的配曲，特別是各樂章的格式，與巴哈的經文歌耶穌我友有多處相似的痕跡。兩首作品皆分為七個樂章，第一、第四及第七樂章屬於四部混聲合唱。詩篇42篇第二、第三、第五及第六樂章由女高音獨唱擔任主要角色：第二樂章是詠嘆調、第三樂章連同女聲合唱演出詠嘆調及吟誦調、第六樂章是五重唱（獨唱及男聲四重唱）。

movements: First Movement "Introit", Second Movement "Kyrie eleison", Fourth Movement "Sanctus", Sixth Movement "Agnus Dei, Seventh Movement "Lux aeterna", and the Ninth Movement "In Paradisum", sung exclusively by the chorus, have unique styles with tranquil but colorful harmony inspired by the text of the liturgy. The composer wrote about his own composition saying that "it represents the idea of peace, of faith and hope." It is truly a work which brings the listeners to their inner soul's introspection, and drawing them closer to their personal relationship with God.

The content of the second half of tonight's program turns from deep introspection to exhilarating praise with an anthem by Mary McDonald, an extended psalm setting by Felix Mendelssohn and two latest works of John Rutter. McDonald's *Unto God be Glory* 榮耀歸神 is based on Fanny Crosby's familiar *To God be the Glory*. She treats the adaptation with lively rhythm and slightly accented articulation, so that singers can hardly contain themselves as they offer to God this song of praise. The orchestration shows good use of each section in the orchestra, in particular the brass section which depicts the sound of majesty and glory.

Felix Mendelssohn composed five orchestral settings of psalms between 1829 and 1844. He began to work on *Psalm 42* in the spring of 1837 after his marriage, and it was premiered in the following year. Being an ardent admirer of J. S. Bach's compositions, some see traces of similarity between Bach's motet *Jesu Meine Freude* and this psalm setting of Mendelssohn, particularly in the format of the movements. Both works are in seven movements with SATB chorus placed as the first, fourth, and the seventh movements. *Psalm 42* features a soprano soloist in the second, third, fifth, and sixth movements: in the second movement a solo aria, in the third movement an aria and recitative with the female chorus, in the fifth movement a recitative and the sixth movement a quintet (solo with male quartet).

第一首合唱曲表達著豐富情感，是高音樂質素的合唱作品。它運用鹿的象徵描繪人心靈渴慕與神建立一份親密關係。確實地，這首歌在合唱音樂會中特別受歡迎；但往往只會以單一作品演出，並不包括其他樂章。開始的主題旋律由女低音部唱出，隨之而來由其他所有聲部重覆，偌如一幅美麗繡帷，以剛好的色彩與濃淡陰影編織著。第二樂章D小調「我的心渴想神」，表達著哀傷與詩人對神親密的渴慕，內中有一段雙簧管與女高音獨唱的對話，甚富趣味性。第三樂章「我以眼淚當飯餐吃」包括一首短的吟誦調及詠嘆調，詩人追憶過往日子在神面前服事，領袖的子民進到耶和華神的殿裡，是何等蒙恩寵。活潑的詠嘆調顯示著當一個人在服事神的時候心中所獲得的喜樂。接著女聲三部合唱聯同獨唱者一起詠唱。

第四樂章「我的心哪！你為甚麼沮喪呢？」是最後樂章的縮短版本，詩人向自己發出問題，思考淪落到如此哀傷狀態的原因；他的即時答案是正面，並且充滿著希望與對神的信靠。第五樂章詩人正落在屬靈的深坑裡，哀傷如波浪和洪濤掩蓋著他。這正好代表著人生周遭的環境，令神的子民也陷入屬靈和情緒無助的狀態。然而詩人還記得他的神是那位可以救他脫離痛苦憂傷的神。在第六樂章，詩人積極的態度令他的苦痛化為歌唱。女高音獨唱與男聲四重唱一起頌唱，形成極有趣的音色對比。最後樂章與第四樂章的曲名相同，唯後者有大規模的終結賦格曲，長達十一頁之多。賦格曲的主旋律採用不斷的重覆與模進，低音聲部也有大量的半音階樂段，令半音階和聲色彩更豐富。透過作曲家的技藝，並他對自己所認知的神真實的感覺，本樂曲開始時瀰漫的憂鬱，在作品終結時已變成喜樂的讚美與謝恩。1840年孟德爾頌在另一較大型作品頌歌 (*Lobgesang*) 交響曲中進一步發展這個主題旋律。

The first chorus is an emotionally expressive choral piece with high musicality. It utilizes the allegory of the deer to describe the yearning of one's soul for a close relationship with one's God. It is indeed a favorite in choral concerts; however, often performed as a single piece without the other movements. The opening theme is first sung by the altos and then repeated by all parts as if a beautiful piece of tapestry is being woven with just the right colors and shades. The second movement "For My Soul Thirsteth for God," written in D Minor, expresses sadness and the psalmist's intimate thirst for God. There is an interesting dialogue between the oboe and the soprano soloist. The third movement "My Tears Have Been my Meat" includes the short recitative and is followed by an aria recalling in former days how the psalmist was privileged to serve God by leading the people singing praises in the temple. The lively aria shows the joy one receives while serving God. The soloist is then joined by the three-part female chorus.

The fourth movement "Why, My Soul, Art Thou so Vexed?" is a shorter version of the last movement. The psalmist questions himself the reason for being in such a sad emotional state; his immediate answer is positive, with hope and trust. The fifth movement finds the psalmist in a deep pit spiritually that sadness overcomes him like waves and billows. It goes to show that life circumstances can cause even God's people to be trapped in spiritual and emotionally helpless state. But the psalmist still remembers that his God is the one who can deliver him from distress. In the sixth movement the psalmist's positive attitude turns his distress into singing. The soprano solo sings together with the male quartet giving a most interesting tonal contrast. The last movement has the same title as the fourth but there is a massive concluding fugue, as long as eleven pages. The fugal subject is one with continuous repetition and sequences. The Bass part also has unusual numbers of chromatic passages, which enriches the colors of chromatic

耶和華所定的日子是特為威廉王子和凱特·米德爾頓的婚禮而寫成的讚美詩，2011年4月29日於西敏寺大教堂首次演出。這首讚美詩由五個不同風格的段落組成，乃基於對詩篇118、148、91、121及27篇的詮釋。詩歌以宣告作為開始－在主所命定大日子，所有前來聚集的人們都當歡喜快樂。這陳述句先由女高音組唱出，隨之混聲合唱歡呼喝采地重覆一次。第二段落選取深受喜愛的讚美詩篇，由男高音組及男低音組唱詠；同樣地由混聲合唱重覆一次。第三段詩篇配樂再次運用女高音組，抒情地唱頌著神的眾使者對人類的看顧。男高音組以最溫柔的語調加入對話。路達在第四段落描繪神的保護，這段落展示著男聲部強而溫暖的音色。第五段落取材自詩篇121篇8節，路達採用節奏自由 (*rubato*) 的樂段，使用連續進行的持續和弦及無樂器伴奏 (*a cappella*) 風格。隨著而來是男聲部的陳述句，述說著神對祂子民的保護從不間斷，從今時直到永遠。

最後一首詩篇樂段來自詩篇27篇，喚醒眾人要專心依靠主，誠懇勸告、配以豐富和聲，這首讚美詩就此完結。

節目最後一首曲目是路達的溫徹斯特謝恩讚美頌。它誠然是一首輝煌且令人振奮的作品。創作此曲的原因是慶祝2006年溫徹斯特大教堂主教就職典禮。路達與杜呂弗雷做法相似，路達為這首作品及他許多其它讚美詩創作三個不同的伴奏版本－純管風琴、管風琴及銅管樂、整隊管弦樂團。作為37周年音樂的終曲，欣樂詠團選用整隊管弦樂團版本。

harmony. The melancholy found in the beginning of the psalm, through the development of the composer's craft and genuine feeling for his personal God, has become joyful praise and thanksgiving at the conclusion of the composition. This theme Mendelssohn had further developed in his larger work *Lobgesang* symphony in 1840.

*This is the Day* was written for the royal wedding of Prince William and Miss Catharine Middleton, and was first performed in Westminster Abbey on April 29, 2011. This anthem is made up with various styles through the interpretation of five different portions from the Psalms: 118, 148, 91, 121 and 27 respectively. It opens with a declaration of the important day which the Lord has ordained and all should be glad as they gather. The sopranos begin this statement and the mixed chorus repeats it with acclamation. The second portion uses the favorite psalm of praise, sung by the tenors and basses; again repeated by the chorus. The third psalm setting returns to using the sopranos singing lyrically concerning the charge of His angels. The tenors join in a dialogue in a most tender manner. The fourth section demonstrates the strong and warm tone color of the male voices as Rutter depicts the defense of the Lord. The fifth portion used is Psalm 121:8, as Rutter uses a *rubato* passage of sustained chord progressions in a *cappella* style. It is followed by the statement by the male voices describing the ongoing preservation from the Lord for His people forever more.

The last psalm passage used is from Psalm 27 calling forth the people to trust in the Lord,\* ending the anthem in a sincere admonition of rich harmony.

The last composition of the program is Rutter's *Winchester Te Deum*. It is indeed a bright and exciting work. It was written for Winchester Cathedral on the occasion of the installation of their Dean in 2006. Like Durufle, Rutter also wrote three versions of the accompaniment for this work and many of his other anthems: organ only, organ and brass, and full orchestra. Innomine Chorale has chosen the full orchestra version for the *finale* in the 37th annual concert.

對比之下，路達的溫徹斯特謝恩讚美頌在多方面優勝於他1988年謝恩讚美頌的配樂，例如寫作的規模、深度、困難程度等。明顯地，除了使用相同的歌詞外，兩首作品其實也有其他類同之處。路達使用許多突顯他個人特徵的技巧，例如三拍子內的黑米奧拉比例 (*hemiola* 即三比二)、切分音、突然的轉調 - 以營造多姿多采的和聲、複合的節奏變化 - 5/8 to 2/4 to 3/8 等、大量的速度變化 (通常附詳細標記) 貫穿全曲。以上種種技巧皆出現在這兩首作品內，無怪乎偶然有人說笑地指控路達自我抄襲。然而在路達的作品當中，無論大型或小型的，往往可發現清新的味道及真摯的感情。

溫徹斯特謝恩讚美頌內容結構方面有兩處明顯困難的地方 - 節奏的掌握及控制、以及演繹合唱與管弦樂團之間的多層切分音。本作品包含許多抒情詩般的樂段，特別是那些分配給女高音部的，旋律迷人、喚醒心靈。路達在作品中巧妙地運用強弱法，幫助他詳細闡述歌詞的意義。舉例來說，末段「主啊，求保守我們，使我們今日免犯罪。」極輕聲量 (*pp*) 引領演出者及聽眾進到和諧謙卑的懇求。最後的陳述句「主啊，我願全心信靠祢，求使我永不蒙羞。」由女低音部領唱，男聲合唱作為背景，聲音漸次加強，由輕聲至極大聲 (*p*到*ff*)。女高音部加入後，清晰嘹亮、強而有力的聲量把陳述句帶進肯定的宣告。接著，人聲合唱及管弦樂繼續穿超一連串如旋風般的「哈利路亞」，偕如這首讚美詩開始部份，表現著輝煌而歡騰的音樂背景。以歡騰的讚頌為本樂曲提供首尾呼應的味道，也把今次晚上的音樂會帶進終結。

In comparison, Rutter's *Winchester Te Deum* surpasses his former setting of the "Te Deum" text in 1988 in many aspects; such as scale, depth, and level of difficulty. However, there are also similarities between the two in addition to the obvious fact that both use the same text. There are many devices used by Rutter that are known to be his trademark, such as *hemiola* in a triple meter, syncopation, sudden modulations creating colorful harmony, multi metric changes i.e. 5/8 to 2/4 to 3/8 etc, numerous changes of tempi (always with careful markings) throughout the entire work, etc. As much as all the above devices are also present in these two works, it is no wonder sometimes one would in jest accuse Rutter of self-plagiarism. Nevertheless, there is always an element of freshness and sincerity in his works, both in large or smaller scale.

In *Winchester Te Deum*, there are two obviously difficult aspects in the composition: they are mastering and controlling the issue of rhythm and the execution of the multi-layers of syncopation among the chorus parts and orchestral parts. This composition also contains many lyrical passages, especially those assigned to the sopranos, which are melodically charming and spiritually awakening. Rutter ingeniously uses dynamics in his composition, which definitely help to elaborate the meaning of the text. For instance, in the final section "Vouchsafe O Lord to keep us this day without sin" brings both the performers and listeners to a unity of humble plea at a *pp* dynamic level. The last statement, "O Lord in Thee I have trusted, let me never be confounded," is led by the altos with a gradual crescendo of the background by the male chorus from *p* to *ff*. As they are further joined by the sopranos the bright and strong dynamics bring the statement to a firm declaration. This further continues to lead the chorus and orchestra through a whirlwind-like resounding of "*alleluias*," in the similar bright and jubilant musical context as in the opening of the anthem. This contributes to the work an element of continuity in jubilant praise, thus bringing this concert to a conclusion.



## Like as the Hart Desireth the Waterbrooks 如鹿渴慕溪水

(Psalm 詩篇 42: 1-3)

Herbert Howells, *Four Anthems*, No.3 豪厄爾斯 四首讚美詩【第三首】

Like as the hart desireth the waterbrooks,  
so longeth my soul after thee, O God.  
My soul is athirst for God, yea, even for the living God.  
When shall I come to appear before the presence of God?

My tears have been my meat day and night,  
while they daily say unto me, Where is now thy God?

Like as the hart desireth the waterbrooks,  
so longeth my soul after thee, O God.  
My soul is athirst for God, yea, even for the living God.  
When shall I come to appear before the presence of God?

神啊！我的心渴慕你，  
好像鹿渴慕溪水。  
我的心靈迫切地渴想神，確實地，就是那位永活的神。  
我甚麼時候可以來朝見神的面呢？

每當人們整天對我說：「你的神在哪裡呢？」  
我就晝夜以眼淚當飯餐吃。

神啊！我的心渴慕你，  
好像鹿渴慕溪水。  
我的心靈迫切地渴想神，確實地，就是那位永活的神。  
我甚麼時候可以來朝見神的面呢？

## Omnes Gentes 萬民哪

(Psalm 詩篇 47)

Giovanni Gabrieli 喬萬尼·加布里埃利

Omnes gentes, plaudite manibus: jubilate Deo in voce exultationis. Quoniam Dominus excelsus, terribilis: Rex magnus super omnem terram.	O clap your hands together, all ye people: O sing unto God with the voice of joy. For the Lord is high, and to be feared: he is the great King upon all the earth.	萬民哪！你們都要齊鼓掌， 要以歡欣頌聲向神高歌； 因為耶和華在至高、是可敬畏的， 他是統治全地的大君王。
Subjectit populos nobis: et gentes sub pedibus nostris. Elegit nobis hereditatem suam: speciem Jacob quem dilexit.	He shall subdue the people under us: and the nations under our feet. He shall choose our heritage for us: the pride of Jacob, whom he loved.	他要使萬民臣服在我們之下， 使列國臣服在我們的腳下。 他為我們所揀選屬我們的產業， 就是他所愛的雅各所擁有的尊榮。
Ascendit Deus in jubilo: et Dominus in voce tubae. Alleluia.	God is gone up with a merry noise: and the Lord with the sound of the trumpet. Hallelujah.	神在歡呼聲中上升， 耶和華在號角聲中上升。 哈利路亞

## 1. Introit

Requiem aeternam  
dona eis, Domine,  
et lux perpetua luceat eis.  
Te decet hymnus, Deus in Sion,  
et tibi reddetur votum in Jerusalem;  
exaudi orationem meam,  
ad te omnis caro veniet.  
Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.

## 2. Kyrie

Kyrie eleison,  
Christe eleison.  
Kyrie eleison.

## 3. Domine Jesu Christe

Domine Jesu Christe, rex gloriae,  
libera animas omnium fidelium  
defunctorum de poenis inferni  
et de profundo lacu.  
Libera eas de ore leonis,  
ne absorbeat eas tartarus,  
ne cadant in obscurum.

Sed signifer sanctus Michael  
repraesentet eas  
in lucem sanctam,  
quam olim Abrahae promisisti  
et semini ejus.  
Hostias et preces tibi, Domine,  
laudis offerimus.  
Tu suscipe pro animabus illis,  
quarum hodie  
memoriam facimus,  
fac eas, Domine,  
de morte transire ad vitam  
quam olim Abrahae promisisti  
et semini ejus.

## 4. Sanctus

Sanctus Dominus Deus Sabaoth,  
pleni sunt coeli  
et terra gloria tua.  
Hosanna in excelsis!  
Benedictus, qui venit  
in nomine Domini.  
Hosanna in excelsis!

## 1. Eternal rest

Eternal rest  
give to them, O Lord,  
and let perpetual light shine upon them.  
A hymn, O God, becometh Thee in Zion,  
and a vow shall be paid to Thee in Jerusalem;  
O Lord, hear my prayer,  
all flesh shall come to Thee.  
Eternal rest give to them, O Lord,  
and let perpetual light shine upon them.

## 2. Lord have mercy on us

Lord have mercy on us,  
Christ have mercy on us.  
Lord have mercy on us.

## 3. O Lord Jesus Christ

O Lord Jesus Christ, King of glory,  
deliver the souls of all the faithful  
departed from the pains of hell  
and from the deep pit;  
Deliver them from the lion's mouth  
that hell engulf them not,  
nor they fall into darkness.

But that Michael,  
the holy standard bearer,  
bring them into the holy light,  
which Thou once didst promise  
to Abraham and his seed.  
We offer Thee, O Lord,  
sacrifices and prayers of praise;  
do Thou accept them  
for those souls  
whom we this day commemorate;  
grant them, O Lord,  
to pass from death to the life  
which Thou once didst promise  
to Abraham and his seed.

## 4. Holy, Holy, Holy

Holy, Lord God of hosts.  
The heavens and the earth  
are full of Thy glory.  
Hosanna in the highest.  
Blessed is He Who cometh  
in the name of the Lord.  
Hosanna in the highest.

## 1. 進堂詠

主啊，求賜他們  
永遠的安息，  
並以永恒的光照耀著他們。  
神啊，你在錫安當受讚美，  
人在耶路撒冷向你還願。  
主啊，垂聽我的懇求，  
凡有氣息的都當來到你面前。  
主啊，求賜他們永遠的安息，  
並以永恒的光照耀著他們。

## 2. 垂憐經

主啊，求你憐憫。  
基督，求你憐憫。  
主啊，求你憐憫。

## 3. 主耶穌基督

主耶穌基督，榮耀之王！  
求你拯救已離世忠心聖徒的靈魂  
脫離地獄苦痛與深淵；  
拯救他們脫離獅子的口；  
別讓地獄吞噬了他們，  
別讓他們墮入幽暗中。

但願天使長米迦勒，  
神聖法則的傳遞者，  
領他們進到聖潔榮光中，  
這是主從前應許  
亞伯拉罕及其後裔的。  
主啊，我們向你呈獻  
祭物與頌讚的禱告。  
請為了我們今天所追念的靈魂  
而接受他們吧；  
主啊，  
求讓他們死而復生，  
這是主從前應許  
亞伯拉罕及其後裔的。

## 4. 聖哉經

聖哉、萬有的上主。  
全地充滿你的榮光。  
和撒拿在至高之處！  
奉主名來的是應當稱頌的，  
和撒拿在至高之處！

**5. Pie Jesu**

Pie Jesu Domine,  
dona eis requiem sempiternam.

**6. Agnus Dei**

Agnus Dei, qui tollis  
peccata mundi,  
dona eis requiem sempiternam.

**7. Lux aeterna**

Lux aeterna luceat eis, Domine,  
cum sanctis tuis in aeternum,  
quia pius es.  
Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.

**8. Libera me**

Libera me, Domine,  
de morte aeterna,  
in die illa tremenda,  
quando coeli  
movendi sunt et terra,  
dum veneris judicare  
saeculum per ignem.

Tremens factus sum ego et timeo  
dum discussio venerit  
atque ventura ira,  
quando coeli  
movendi sunt et terra.

Dies illa, dies irae,  
calamitatis et miseriae,  
dies magna  
et amara valde,  
dum veneris judicare  
saeculum per ignem.

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

Libera me, Domine,  
de morte aeterna,  
in die illa tremenda,  
quando coeli  
movendi sunt et terra,  
dum veneris judicare  
saeculum per ignem.

**9. In Paradisum**

In Paradisum deducant te Angeli  
in tuo adventu suscipiant te Martyres  
et perducant te in civitatem sanctam  
Jerusalem.

Chorus Angelorum te suscipiat  
et cum Lazaro, quondam paupere  
aeternam habeas requiem.

**5. Gentle Lord Jesus**

Gentle Lord Jesus,  
grant them eternal rest.

**6. Lamb of God**

Lamb of God, Who takest away  
the sins of the world:  
grant them eternal rest.

**7. Eternal light**

May light eternal shine upon them, O Lord,  
with Thy saints forever,  
for Thou art kind.  
Eternal rest give to them, O Lord,  
and let perpetual light shine upon them.

**8. Deliver me, O Lord**

Deliver me, O Lord,  
from eternal death  
on that dreadful day  
when the heavens  
and the earth shall be moved,  
and Thou shalt come  
to judge the world by fire.

I quake with fear and I tremble  
awaiting the day of account  
and the wrath to come,  
when the heavens  
and the earth shall be moved.

Day of mourning, day of wrath,  
of calamity, of misery,  
the great day  
and most bitter,  
and Thou shalt come  
to judge the world by fire.

Eternal rest  
give to them, O Lord,  
and let perpetual light shine upon them.

Deliver me, O Lord,  
from eternal death  
on that dreadful day  
when the heavens  
and the earth shall be moved,  
and Thou shalt come  
to judge the world by fire.

**9. Into Paradise**

May the angels receive them in Paradise,  
at thy coming may the martyrs  
receive thee and bring thee into the holy  
city Jerusalem.

There may the chorus of angels receive thee,  
and with Lazarus, once a beggar,  
may thou have eternal rest.

**5. 慈悲耶穌**

耶穌慈悲的主，  
求賜他們永遠的安息。

**6. 羔羊頌**

神的羔羊，  
除去世人罪孽的，  
求賜他們永遠的安息。

**7. 永恒的光輝**

主啊！願永遠的光輝照耀著他們，  
使他們永遠與主的聖徒一起，  
因為你是慈悲的。  
主啊！求賜他們永遠的安息。  
願永遠的光輝照耀著他們。

**8. 上主拯救我**

主啊，在那可怕的一天，  
求從永恒的死亡中將我拯救出來：  
屆時天地都將要廢去，  
而你將以地獄之火來審判世界。

我因驚懼而顫抖，  
我焦慮地等候  
那即將來臨的審判與神的震怒。  
屆時天地都將要廢去。

哭號之日，神震怒之日，  
大災難與無限的悲慘，  
那是偉大  
且極其痛苦的一天，  
而你將以地獄之火來審判世界。

主啊！求賜他們永遠的安息。  
願永遠的光輝照耀著他們。

主啊，在那可怕的一天，  
請從永恒的死亡中  
將我拯救出來：  
屆時天地都將要廢去，  
而你將以地獄之火來審判世界。

**9. 領往天鄉**

願眾天使迎接他們進入天堂，  
在主再來之時，眾殉道者  
在旁迎接你，  
領你進入聖城耶路撒冷。

那兒有眾天使的合唱迎接你，  
讓你與往昔是乞丐的拉撒路  
同享永遠的安息。

## Unto God be Glory 榮耀歸神

Mary McDonald 馬利·麥當勞

齊來歌唱，以感恩稱謝進入祂的院；來尊崇祂，來榮耀祂，歡欣頌歌高唱！

齊來歡欣，以美妙歌聲獻予至高神；願讚美並尊貴都歸於永生王。

榮耀歸於真神，讚美永屬祂，願尊榮和歌聲衷心向主獻，

願能力歸於主，我親愛救贖主，榮耀歸於真神，阿們。

以感恩稱謝進入祂的院，來尊崇祂，歡欣頌歌高唱。

阿利路亞，歡欣讚美高歌，阿利路亞，讚美榮耀歸至高神！

請來藉主耶穌進入父家中，榮耀歸主祂已成就大事工。

讚美主，讚美主，全地聽主聲音；讚美主，讚美主，萬民快樂高興。

願榮耀歸於真神，祂成就大事，願尊榮全歸於祂，能力全歸於祂，願榮耀全歸真神，阿們。

## The 42nd Psalm 詩篇42篇

Felix Mendelssohn-Bartholdy, Op.42 孟德爾頌

### 1. As the hart pants

As the hart pants after the water-brooks, so panteth  
my soul for Thee, O God.

### 2. For my soul thirsteth for God.

For my soul thirsteth for God,  
Yea, for the living God.  
When shall I come to appear before the presence of God?  
For my soul thirsteth for God.

### 3. My tears have been my meat

My tears have been my meat day and night,  
while they daily say unto me, Where is now thy God?  
  
Now when I think there up-on I pour out my heart by myself.  
For I had gone forth most gladly with the people,  
and to lead them forth to Jehovah's temple,  
in the voice of praise and gladness into Jehovah's temple.  
  
For I had gone forth most gladly with the people,  
and to lead them into Jehovah's temple,  
in the voice of praise and gladness into Jehovah's temple,  
in the voice of praise and gladness like as a people  
keeping holiday,  
for I had gone forth most gladly, and to lead them into  
Jehovah's temple.

### 4. Why, my soul, art thou so vexed?

Why, my soul, art thou so vexed,  
and why art thou cast down in me?  
Trust thou in God, for I will yet give Him great thanks,  
thanks for the help of His good countenance.

### 1. 如鹿渴慕溪水

神啊！我的心靈渴慕你，好像鹿渴慕溪水。

### 2. 我的心渴想神

我的心渴想神，  
確實地，就是那位永活的神。  
我甚麼時候可以來朝見神的面呢？  
我的心渴想神。

### 3. 我以眼淚當飯餐吃

當人們整天對我說：「你的神在哪裡呢？」  
我就晝夜以眼淚當飯餐吃。

現當我追想這些事，我的心極其悲傷。

我從前歡天喜地和群眾同去，  
領他們進到耶和華神的殿裡，  
在歡呼和稱謝聲中，進到耶和華神的殿裡。

我從前歡天喜地和群眾同去，  
領他們進到耶和華神的殿裡，  
在歡呼和稱謝聲中，進到耶和華神的殿裡，  
在歡呼和稱謝聲中，正如百姓齊來守節期。  
我從前歡天喜地前去，領他們進到耶和華神的殿裡。

### 4. 我的心哪！你為甚麼沮喪呢？

我的心哪！你為甚麼沮喪呢？  
為甚麼在我裡面不安呢？  
應當等候神；因我還要稱讚他，  
稱讚他笑臉幫助我。



**5. My God, within me is my soul cast down**

My God, within me is my soul cast down,  
therefore will I remember Thee,  
at the mighty noise of the waters, deep calleth unto deep,  
at the noise of the waterspouts,  
all Thy waves and all Thy billows are gone over me.

**6. The Lord hath commanded**

The Lord hath commanded His kindness in the daytime,  
in the night did I sing of Him, and made my pray'r to God,  
the God of my life.  
My God, within me is my soul cast down,  
Why hast Thou Thy servant forgotten?  
Why go I on thus heavily? Ah why, while my foe prevails.

**7. Why, my soul, art thou so vexed?**

Why, my soul, art thou so vexed,  
and why art thou cast down in me?  
Trust thou in God, for I will yet give Him great thanks,  
thanks for the help of His good countenance.  
Prais'd be the Lord, the God of Israel,  
from henceforth and forever more.

**5. 我的神、我的心在我裡面沮喪**

我的神、我的心在我裡面沮喪；  
因此我要想起你，  
在瀑布的巨大響聲中，深淵與深淵和應；  
在海上龍捲風響聲中，  
你的洪濤和波浪都掩蓋了我。

**6. 耶和華已經賜下**

白天耶和華已經賜下他的慈愛；  
夜間我要向他歌頌，向我的神禱告，  
就是掌管我生命的神。  
神啊，我的心在我裡面沮喪，  
你為甚麼忘記你的僕人？  
我為甚麼因仇敵的得勝而徘徊悲哀呢？

**7. 我的心哪！你為甚麼沮喪呢？**

我的心哪！你為甚麼沮喪呢？  
為甚麼在我裡面不安呢？  
應當等候依靠神；因為我還要稱讚他，  
稱讚他笑臉幫助我。  
讚美歸於主，以色列的神，  
從今以後直到永永遠遠。

**This is the day 耶和華所定的日子**  
(Psalm 詩篇 118, 148, 91, 121 and 27)

John Rutter 路達

This is the day, the day which the Lord hath made:  
we will rejoice and be glad in it.

O praise the Lord of heav'n: praise him in the height.  
Praise him, all ye angels of his:  
praise him, all his host.  
Praise him, sun and moon: praise him,  
all ye stars and light, let them praise the Name of the Lord;  
For he shall give his angels charge over thee:  
to keep thee in all thy ways.

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, forever more.  
He shall defend thee under his wings.  
Be strong, and he shall comfort thine heart,  
and put thou thy trust in the Lord.

這是耶和華所定的日子，  
我們要在這一日將要歡喜快樂。

啊，你們要讚美天上的主：在高天讚美他。  
神的眾天使啊！你們要讚美他；  
他的眾軍啊！你們也要讚美他。  
太陽和月亮啊！你們要讚美他；  
眾星和光體啊！你們都要讚美他。  
因為他吩咐自己的使者看顧你，  
在你所行的一切路上保護你。

保護你的是耶和華，  
耶和華在你的右邊蔭庇你。  
故此白天太陽必不能傷你，夜裡月亮也必不能害你。

耶和華要保護你脫離一切災禍：  
確實地，他要保護你的性命。  
你出你入，耶和華要保護你：  
從現今直到永遠。  
他要保護你在他翅膀的蔭下。

要剛強，他必安慰你心，  
你要專心依靠主。

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 acknowl-  
edge 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.

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.  
Alleluia

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。  
主啊，我願全心信靠祢，  
求使我永不蒙羞。  
哈利路亞

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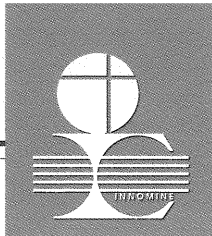
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