



The Innomine
Chorale 欣樂詠團

38th ANNUAL CONCERT

三 十 八 周 年 音 樂 會

二零一四年七月十四日(星期一)晚上八時正
JULY 14, 2014 (MONDAY) 8:00PM

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



鳴謝 Acknowledgement

香港大會堂 • 九龍城浸信會 • 樂聲管風琴服務公司 • 潘德女士 • 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 • 鍾秀珍小姐 • 陳偉光先生 • 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.

【欣樂詠團38週年音樂會序言】Foreword

金秀莉 Ms Ho Kam Sau Lee

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

「普天下當向耶和華歡呼！你們當樂意事奉耶和華，當來向他歌唱！」(詩篇100:1-2)

時光飛逝，欣樂詠團於1976年成立，至今不覺已是第38年了。正如過去卅多年一樣，今晚我們又與我們的嘉賓會眾一同向耶和華上帝獻上讚美。

傳統聖樂事奉從來就不是容易的，是需要學習、裝備及委身，隨著教會詩班成員日漸老化，而令人常感到后继無人。然而與傳統聖樂事奉相比，敬拜隊卻增長快速，現在大多數教會都有敬拜隊，或者傳統詩班及敬拜隊並重，仍然只有傳統詩班的教會已少之又少了。這種現象亦是近年聖樂事奉群體常常探討的話題。其實，傳統詩班與敬拜音樂絕非對立而應共存，傳統聖樂有千百年豐富的承傳，而高質素的敬拜音樂在教會進入21世紀時豐富了敬拜元素，使敬拜多元化，能吸引更多信徒加入音樂事奉的行列。兩者既都以敬拜同一位上帝為目的，定應努力共容，達到提升信徒以心靈誠實敬拜的目的。

一直持守創團宗旨實在不易，欣樂詠團38年來能堅守着以高質素聖樂傳揚福音推動聖樂的心志。詠團不但在每年週年音樂會上精選頌讚聖樂，帶領信徒向上帝獻祭；而且通過主領佈道會、培靈會、聖樂講座參與事奉，多次在海外作聖樂宣教。這一切實有賴詠團多年來眾多兄姊的忠心及努力，特別是事奉近三十年的音樂總監兼指揮張美萍博士的辛勞。

詠團於1996年開始與城浸詩班及樂團組成城欣樂團。由張慕皚牧師及張美萍師母帶領，每年到國內訪問交流，這項活動已成為樂團的年度盛事。今年暑假亦將訪問國內教會，求主加力使用，亦請兄姊禱告記念。

讓我們今天晚上同心合意，為耶和華獻上新歌，又願上帝臨在，享受頌讚，得著當得榮耀！

“Shout for joy to the Lord, all the earth. Worship the Lord with gladness; come before him with joyful songs.” (Psalm 100: 1-2)

Time flies. Established in 1976, Innomine Chorale has now entered its 38th anniversary. As what the choir has always been doing for more than 30 years, tonight we gather together again with our guests and audience here to offer praises to God our Lord.

Serving with traditional sacred music is nothing simple. It takes much learning for being well equipped as well as commitment. While the existing church choir members are getting older and older, it always seems hard to get new members to take up the baton. Comparing with the traditional sacred music service, the worship teams, however, are growing in a fast pace. At the moment, most churches either have their own worship team or give equal importance to both the traditional choir and the worship team. The churches with only a traditional choir are becoming the minority. Such a phenomenon has recently sparked off considerate debate among various sacred music ministry parties. In fact, traditional church choir and worship team are not mutually exclusive but complimentary to one another. Traditional sacred music has a rich heritage of over a thousand years while the worship music of high quality in the 21st century helps enrich the elements in worship, making the worship multifarious and attracting more believers to join the sacred music ministry. Seeing worshipping God as the common goal, church choirs and worship teams should strive to work together harmoniously to uplift believers' ability to worship with spirit and truth.

Despite having a tough time when upholding its mission, in the past 38 years Innomine Chorale has persevered with the goals of spreading the gospel and promoting church music ministry with quality sacred music. Besides leading the believers to offer sacrifice to God through performing the pick of anthems in its annual concerts, the choir has also taken part in a number of evangelical meetings, spiritual enrichment conferences, sacred music seminars and overseas ministry trips. All these are made possible due to the loyalty and effort of members of Innomine Chorale, especially the hard endeavor of Dr. Dorothy Cheung, the music director and conductor, who has been serving faithfully for nearly 30 years.

Since 1996, the choir has formed Civitas-Innomine Choir and Orchestra (城欣樂團) with the choirs and the orchestra of Kowloon City Baptist Church. Led by Rev. James M.O. Cheung and Dr. Dorothy Cheung, the group has visits and interflow programs in China annually, which is considered its major event of the year. This summer the group will visit the churches in Mainland China again. May God grant us the strength and it is hoped that all of you may remember us in your prayers.

Now let's sing to our Lord with new songs in one heart. May our God be with us tonight enjoying our praises and be glorified.

神的恩典在隆都堂

God's Grace in Long Dou Church

陳肇春 Chan Siu Chun



詠團在隆都堂佈道會中獻唱

詠團今年三月二十二及二十三日(星期六、日)在中山隆都堂事奉。出發前兩天的天氣突然轉冷，心裏有點擔心，可是在出發的日子，天氣卻是稍為回暖，且有陽光，感謝主！

三月二十二日晚上七時半，在隆都堂舉行了音樂佈道會，主題是「從虛空到真滿足」講員是張慕皚牧師。除了詠團獻詩外，還有隆都堂的一位弟兄作見證。之後張牧師呼召未信主的朋友決志，有多人舉手決志，感謝主！之後，隆都堂堂主任牧師李問想牧師再請決志的朋友們站出來，共有二十多位朋友站在台前，很多都是非常年青的，真的為教會感謝神！

三月二十三日早上九時半是教會的培靈會，詠團

在聚會中獻詩，還有張牧師的講道，主題是「作鹽和光的呼召」。聚會後，教會還舉行了揭牌儀式，教會請了張慕皚牧師、張師母及廣東省兩會主席樊宏恩牧師主持。是次隆都堂榮獲「全國創建和諧寺觀教堂先進集體」殊榮，李牧師說全廣東省只有隆都堂獲得這榮譽，他們就是“作鹽和光”的見證呢！感謝主！

這次是詠團第二次來到隆都堂事奉，這次我們還參觀了在教會旁剛落成不久的幼稚園，共有八千平方，幼稚園是以箴言二十二章六節「教養孩童，使他走當行的道。」教導孩子們，感謝主！

每次來到隆都堂，都看見神的恩典是豐豐富富的，就讓我們努力向著標杆直跑，讓我們生命更豐富。

On 22nd and 23rd March this year, Innomine Chorale had its service in Long Dou Church, Zhongshan again. Two days before the trip, the weather suddenly turned chilly that made me a bit worried. However, on the day when we set off, the weather got warmer and there was sunshine again. Praise to the Lord!



張慕磴牧師在佈道會中講道

At 7:30 p.m. on 22nd March a sacred music evangelical meeting with the keynote message 'From Emptiness to True Satisfaction' delivered by Rev. James M.O. Cheung was held. Following the singing of the choir and a sharing of personal witness by a fellow member from Long Dou Church, Rev. Cheung called on the non-Christian attendees to follow Christ. Thanks to our Lord! Many responded positively by raising their hands to show their decision to follow Christ. Then Rev. Li Jian Xiang, the chief minister of Long Dou Church, invited all the newly converted Christians to come forward and finally more than 20 walked up to the front of the hall. We felt deeply thankful as most of these new members of the church were at their young age!

A spiritual enrichment meeting was held in the church the next morning on 23rd March at 9:30. Besides the

singing of anthems by the choir, Rev. Cheung delivered a sermon on 'The Calling of Being the Salt and the Light'.

When the spiritual enrichment meeting was over, there was an unveiling ceremony, chaired by Rev. James M.O. Cheung, Dr. Dorothy Cheung as well as Rev. Fan Hon Gen the president of two councils in Canton province, celebrating that the church had been awarded the honour of 'A pioneer unit of building a harmonious nation'. According to Rev. Li, Long Dou Church is the only church given such an honour in Canton province. It proved that they did lead the life of being the salt and the light in their community.

Praise the Lord! This is the second time the choir has served in Long Dou Church. We also got a chance to visit the newly established kindergarten located next to the church premises of 8000 square metres. The teaching principles of this school were based on Proverbs chapter 22:6 'Start children off on the way they should go, and even when they are old they will not turn from it'.

Thank our Lord! Each time we come to Long Dou Church, the boundless grace of God can be seen everywhere. So let's press on toward the goal so that each of us may have our life to the full.



在佈道會中決志的朋友都陸續站在台前

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。

本團成立至今已有三十八年，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 38 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，於是隨夫婿張慕璽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。曾在港九教會機構擔任聖樂講座、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



潘德 Poon Tak | 電琴伴奏 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 was awarded the LRSM before furthering her studies at the Royal Academy of Music (RAM) in London, where she was under the tutelage 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 (ROSL) Annual Music 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 given recitals and has appeared as an accompanist in concerts. She currently teaches piano at the Hong Kong Academy for Performing Arts and the Chinese University of Hong Kong, and serves as the organist of the China Congregational Church.

In 1984, Poon Tak was appointed as an associate of the Royal Academy of Music.



吳亦兒 Ng Yik Yee | 鋼琴伴奏 Pianist

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

吳亦兒曾任教聖保羅男女中學、香港浸信會神學院；現任教於香港國際音樂學校。

Ms Ng Yik Yee studied piano performance from with Ms. Wong On Cheuk at the Hong Kong Baptist College. She 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



關傑明 Edmund Kwan | 男中低音 Bass-Baritone

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 Visiting Musician

第一小提琴 Violin I

何俊牲 陳昌隆 袁以恆 蔡路 保坂英子 周雋彥 蘇文偉 莫敏琪
黃俊匡 黎逸晞 陳澤通

Jason Ho, Chan Cheong Lung, Jonathan Yuen, Tsai Loo, Eiko Hosaka, Calvin Chau,
So Man Wai Terence, Katie Mok, Wong Chun Hong, Sean Lai, James Chan

第二小提琴 Violin II

卞祉碩 巢衛成 胡欣恩 王結苟 周凱盈 何卓文 林正剛 賴永念
李嘉浩 郭智鋒 錢建衡

Samuel Bin, Chiao Wai Shing Vincent, Wu Yan Yan, Wong Kit To,
Chow Hoi Ying Joyce, Ho Chuk Man Clement, Matthew Lam, Lai Wing Nim,
Matthew Lee, Samuel Kwok, Tsin Kin Hang

中提琴 Viola

黎珏堃 何珈樺 林道晟 劉家明 謝穎思

Lai Kwok Kun, Cass Ho, Lam To Shing, Lau Ka Ming, Tse Wing Sze

大提琴 Cello

王嘉瑩 黃子衡 周浩賢 呂雋怡 賴永信 張蔚瑩 黃瑤 吳哲睿

Christy Wong, Thomas Wong, Anson Chau, Judy Lui, Lai Wing Shun, Vann Cheung,
Rachel Wong, Jeffrey Ng

低音大提琴 Double Bass

朱慧珍 簡思慈 黃頌恩 蘇諾荇

Chu Wai Chun Connie, Kan Sze Chi Carman, Joann Wong, So Nok Hang

雙簧管 Oboe

馮國東 馮恩翹

Fung Kwok Tung, Tiffany Fung

長笛 Flute

陳國超 陳珮瓊

Chan Kwok Chiu, Chan Pui King

單簧管 Clarinet

鄧梓晞 龍平西

Tang Chi Hei, Lung Ping Sai

巴松管 Bassoon

李慧儀 盧宇燊

Wyee Lee, Lo Yue Sun

圓號 French Horn

陳雋文 余仲軒 陳思慧 吳婉雯

Herman Chan, Yu Chung Hint, Chan See Wai, Ng Yuen Man Pamela

小號 Trumpet

蘇偉雄 黃仲揚 黎樂堃

William So, Wong Chung Yeung, Lai Lok Kwan

長號 Trombone

彭慕芳 冼嘉穎

Pang Mo Fong, Catherine Sin

低音長號 Bass Trombone

李愷崙

Leonie Lee

大號 Tuba

高信彥

Ko Shun Yin

定音鼓 Timpani

李寶龍

Boron Li

敲擊 Percussion

梁裕恩

Leung Yu Yan

欣樂詠團團員 Members of Innomine Chorale

*聲部長 Section Leader

女高音 Soprano

畢穎旋 Butt Wing Shuen Trissie
陳慧儀 Chan Wai Yi
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
高悅昕 Ko Yuet Yan
關愛聲 Kwan Oi Hing Josephine
關倩文 Kwan Sin Man Cindy
關淑鈴 Kwan Suk Ling Christiana
黎少花 Lai Siu Far *
黎少嫻 Lai Siu Han
梁錦嫦 Leung Kam Sheung *
李鳳儀 Li Fung Yee Josephine
李寶珍 Li Po Chun Noble
李玉蓮 Li Yuk Lin Christina
林揚晶 Cristal Lim
吳秀芳 Ng Sau Fong
譚舜文 Tam Shun Man
王重美 Wang Chung May
黃麗蓮 Wong Lai Lin Lilian
姚鳳珠 Yiu Fung Chu Anita
余綺華 Yu Yee Wah
阮詠恩 Yuen Wing Yan Gloria

男高音 Tenor

陳嘉倫 Chan Kar Lun Gallant
周顯良 Chow Hin Leung Elisha
何家榮 Ho Kar Wing
李可立 Lee Ho Lap Albert
李敏達 Lee Mun Tat Nicholas
譚宏標 Tam Wang Bui
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
吳穎怡 Ng Wing Yi
宋加恩 Karen Soong
譚鳳英 Tam Fung Ying
黃美華 Wong Mei Wa Jenny
邱淑賢 Yau Suk Yin
丘東梅 Yau Tung Mui

男低音 Bass

陳華微 Chan Wah Fai
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 Allen
冼杞恩 Shin Kei Yun
冼漢生 Sin Hon Sang Peter
王堅臣 Wang Kin Sen *
胡恩祁 Woo Yan Ki

程序 Programme

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

I

Panis Angelicus Jonathan Willcocks (1953-)
Anthem of Unity John Ness Beck (1930-1987)
愛的勸勉 (Exhortation to Love, Unity, and Humility) David Schwoebel (1957-)

II

Hymn to the Creator of Light John Rutter (1945-)

III

Let God Arise, *Chandos Anthem No. 11. HWV256* George F. Handel (1685-1759)
1. Let God Arise
2. Blessed be God

IV

Grant Us Thy Peace Felix Mendelssohn Batholdy (1809-1847)
Magnificat *D486* Franz Schubert (1797-1828)
Solos: Josephine Li (Soprano), Karen Soong(Alto), Lee Ho Lap (Tenor), Allen Mui (Bass)

V

Te Deum K. Lee Scott (1950-)
Mezzo-soprano solo: Cristal Lim, Baritone solo: Edmund Kwan

～ 休息 Intermission ～

VI

Lux Aeterna Morten Lauridsen (1943-)
1. Introitus
2. In Te, Domine, Speravi
3. O Nata Lux
4. Veni, Sancte Spiritus
5. Agnus Dei – Lux Aeterna

VII

Triumphlied (Triumphal Hymn), *Op.55 No.1,2,3* Johnnes Brahms (1833-1897)
Baritone solo: Edmund Kwan

～ 晚安 Good Night ～

節目簡介 Program Notes

欣樂詠團38周年音樂會將呈獻趣味盎然的節目，演出的合唱作品展示著不同程度的難度及熟悉度。節目首部份包括三首詩歌，論及有關基督徒在教會群體中的生活。這些讚美詩屬於美國近代三位深受歡迎的教會音樂作曲家的作品。第一首讚美詩的特色是寧靜安穩及啟迪心靈。Jonathan Willcocks以一個簡樸的內省禱告來呈現天使之糧，由輕柔的風琴伴奏穩固地支持著。這首作品確實令人心靈愉快，正如它的標題天使之糧所顯示般的使人心滿意足。接著是John Ness Beck創作的合一讚美詩。他運用了保羅向以弗所教會內信徒的教導，論及教會就是基督的身體。這首短的讚美詩以熟悉的聖詩真神所造萬象生靈為結束。三首讚美詩最後一首是David Schwoebel的愛的勸勉，以廣東話演出。內容表達保羅在腓立比書2章1-11節的教導。一如大部份Schwoebel的讚美詩，這首詩歌提供別具風格的鋼琴伴奏，特別是多次間奏的轉調以及在歌曲末段高潮力度的處理。

欣樂詠團接著演出由John Rutter創作的雙合唱無伴奏讚美詩獻給創造光明者之讚歌。歌詞來自十六世紀作家Lancelot Andrewes及J. Franck，跟今晚上下半場節目以「光」(light)為主題互相呼應。歌詞宣告主神乃是那位可見之光、並肉眼看不見之光以至人類知識的

Innomine Chorale presents a program of great interest for the thirty-eighth anniversary, demonstrating choral repertoire of various levels of difficulty and familiarity. The first group consists of three pieces which speak on the subject of Christian living in the community of the Church. These are anthems by three well-loved American contemporary church musicians. The first anthem is serene in character and illuminating in spirit. Jonathan Willcocks presents *Panis Angelicus* as a simple introspective prayer. The organ accompaniment is light but supportive. The piece is in fact a pleasing one, as satisfying as the title "Bread of the Angels" suggests. *Anthem of Unity*, the next anthem is written by John Ness Beck, uses the text in Paul's teaching to the Ephesians on the Church as the Body of Christ. This short anthem concludes with the familiar hymn *All Creatures of our God and King*. The last of the three anthems is David Schwoebel's setting of *Exhortation to Love, Unity, and Humility*, sung in Cantonese. Its content is here to express Paul's teaching in Philippians 2:1-11. As in most of Schwoebel's anthems, a stylistic piano accompaniment is always provided, particularly in the modulations at interludes as well as the dynamic writing at climactic ending.

Innomine Chorale next presents a work by John Rutter, *Hymn to the Creator of Light*, an a cappella anthem for double choir. The text of this work is taken from 16th century authors Lancelot Andrewes and J. Franck, in line with the theme of "Light" as in the second half of the


創造者。人類因祂賜下的律例、先知的預言、詩篇的旋律、箴言的智慧並一切的經歷歸榮耀給祂。第一樂段是兩組合唱之間緩慢且悠長的對話，對話中含和弦群組（chord clusters），當雙合唱在終止句互相重疊時，和聲顯得頗不協調。第二樂段充滿活力，節奏上也比較快速，直至主題延長（augmentation）以及完整和聲（full harmony）的出現，配在「真神乃是主，祂向我們顯示光輝」的歌詞上。緊隨而來是第一組合唱齊唱一首安謐的聖詩，同時第二組合唱以豐富且流動的和聲襯托著。最後兩者走在一起，輕聲細訴著終句：「可見之光的創造主。」

在1717至1718年間，George Frederick Handel為James Brydges，首位錢多斯公爵，創作了11套讚美詩。今天晚上讓聽眾能欣賞偉大的巴洛克合唱文學作品，特意選取來自第十一套的錢多斯讚美詩願神興起其中第一首名稱相同的合唱曲願神興起及最後一首合唱曲頌讚歸於真神。Handel在處理第一段合唱歌詞「使四散」（scattered）時，展露出他在圖像寫作，或形象化描述的精鍊技巧。最後一段合唱是氣勢澎湃的賦格曲，以華麗持續的長音唱出「榮耀歸於真神」，而其他聲部則以極高速的十六分音符的花唱（melismas）大聲呼喊「哈利路亞」，穿插其中。

以下兩首長期受愛戴的音樂會曲目將引領聽眾由巴洛克時期走進浪漫時期的音樂。第一首是Felix Mendelssohn的禱告經文曲求主賜平安。男聲合唱先帶出主題，懇求

program. The text acknowledges that the Lord God is the creator of the visible light, and is also creator of the light invisible and intellectual. Men give Him glory for writings of the law, for oracles of prophets, for melody of psalms, and for wisdom of proverbs and for experience. The first section is a slow and long dialogue between the two choirs with chord clusters, harmony is quite dissonant when the two choirs are superimposed at cadences. The second section is energetic and relatively quicker in tempo, until an augmentation occurs with full harmony, on the text "God is the Lord who hath shewed us light." This is followed by Choir I singing a tranquil unison hymn supported by rich and floating harmony by Choir II. The two finally join together, uttering softly the last statement: "Creator of the visible light."

Between 1717 and 1718 George Frederick Handel wrote eleven anthems for James Brydges, first duke of Chandos. The first chorus **Let God Arise** and the last chorus **Blessed be God** from *the eleventh Chandos Anthem* of the same title **Let God Arise** have been chosen to bring the audience to the appreciation of great Baroque choral literature. Handel demonstrated masterful use of pictorial writing, or textual imagery, seen in his setting of the word "scattered" in the first chorus. The final chorus is a powerful fugue on the theme with noble sustained long notes to the words, "blessed be God," while all other voice parts interject cries of "alleluias" in very quick sixteenth note melismas.



神賜祂子民平安，因為他們陷在衰弱無力的境況。主就是他們的盼望及一切祝福的源頭。詩歌的主題在第二個樂段由女聲部重覆，而男聲部則以一個簡單的相反主旋律（counter-melody）來和應。三個樂段的處理手法由第一段齊唱，進入第二段的二重唱，再而進到第三段簡單四部和聲。伴奏以木管樂及弦樂為主，強而有力，色彩豐富，滿有說服力。這首經文曲也特顯大提琴獨奏及其他大提琴伴奏部份暖和的音色，大大加強人聲部動人情感的表達。第二首浪漫時期的曲目是Franz Schubert的尊主頌**D486**，四部人聲合聲、獨唱及管弦樂的作品。樂曲分為三個短的樂章，*Allegro Maestoso*, *Andante*, and *Allegro Vivace*。第一樂章活潑且歡欣，描述馬利亞被揀選成為人類救主母親時的反應。此樂章是單純的四部合唱。相反地，第二個樂章由四位獨唱負責演出。透過這一段美麗且充滿情感的慢板樂章，Schubert的抒情風格完全表露無遺。透過令人振奮的阿們（Amen）樂段，第三個樂章*Gloria Patri*展現人聲合唱及四重唱之間的對話。

音樂會上半場小休前最後一首樂曲是K. Lee. Scott的***Te Deum***。此曲為混聲合唱、銅管樂六重奏、定音鼓、鑼鈸而創作。作品的寫作是根據B flat的持續音（pedal tone）並一連串的大和弦進行（major chord progressions）。定音鼓獨奏以六個小節的B flat和屬音（dominant）F的三連音為樂曲展開序幕。頭兩個樂句只運用了兩個和弦：C大和弦和D大和弦，接著是一連串平行的小三和弦，從而帶出另一種情緒和音色效果。樂段結束前，定音鼓


Two all time concert favorites bring our audience from music of the Baroque period to that of the Romantic period. First is a prayerful motet ***Grant Us Thy Peace*** by Felix Mendelssohn Bartholdy. The male voice unison introduces the theme, pleading with the Lord to grant peace to His people who are in a state of feeble-mindedness and frailty. The Lord is regarded as the source of their hope and every blessing. The theme is then repeated by female voices in the second verse as the male voices echo a simple counter-melody. The setting of the three verses goes from unison in the first verse, duet in the second verse, on to a simple four-part harmony in the third. The accompaniment, set for woodwinds and strings, is strong, colorful and with conviction. This motet showcases the warm tone of the cello solo and the supporting cello parts, which contribute greatly to their expressiveness with moving emotion. The second Romantic repertoire is Franz Schubert's ***Magnificat D486*** for SATB chorus, soloists and orchestra. The work is in three short movements: *Allegro Maestoso*, *Andante*, and *Allegro Vivace*. The first movement is lively and joyful, expressing Mary's response as she was chosen to become mother of the Savior of mankind. This movement is entirely sung by the chorus. The contrasting second movement is, however, written entirely for the solo quartet. Schubert's lyricism can be fully realized in this expressive and beautiful slow movement. The third movement *Gloria Patri* demonstrates a dialogue between the chorus and the quartet with an exhilarating *Amen* section.

獨奏再次出現，以不同的十六分音符節奏形式奏出相同的B Flat—F樂音。低音長號加入，形成極具動感的間奏。接著是一段以優美主題作為闡述部份的賦格曲，直至所有人聲部匯合齊說道：「主啊求祢臨在，幫助那曾蒙祢用自己寶血買贖的子民，領我們與眾聖徒進入永恆的榮耀。」。在戲劇性的終句之後，樂曲的調性由最初明亮的B flat大調轉為極之平靜的C大調。

Morten Lauridsen的**永恒之光**在1997年作首度公演，接下來在全球無數的合唱音樂會中演出。這首聯篇合唱曲(choral cycle)有五個相連的樂章，每一樂章皆與主題「光」有關連。Lauridsen在他母親瀕臨死亡的病患中創作這首聯篇曲，他個人也透過「光」的訊息得著安慰。開始樂章及終結樂章 (*Introitus and Agnus Dei – Lux Aeterna*) 運用了**安魂曲**的歌詞，而中間三個樂章 (*In Te, Domine, Speravi; O Nata Lux and Veni, Sancte Spiritus*) 的歌詞來自歷史久遠的**謝恩讚美頌**。故此這作品並非為已離世者創作，乃是一首向光明的創造主及神的羔羊發出讚美的聯篇歌曲。今次演出採用室樂管弦樂的伴奏版本：包括長笛、雙簧管、單簧管、巴松管、2支法國號、低音長號以及縮小至8-6-5-4-2的

The last piece of the first half before the intermission is *Te Deum* by K. Lee Scott. This is written for Mixed Chorus, Brass Sextet, Timpani, and Cymbals. The work is based on a B flat pedal tone in addition to the series of major chord progressions. It begins with six measures of Timpani solo in triplets on B flat and its dominant (F). The first two phrases use only two chords: C Major and D Major. Then a series of minor triads in parallel motion bring out yet another mood and sonority. At the end of this section Timpani solo is heard once again playing the similar B Flat - F notes on a different rhythmic pattern of sixteenth notes. Then the low trombones join in, making this a very dynamic interlude. A fugue with an exposition of a smooth subject follows until all voices culminate to state in unison the statement: "Come then, Lord, and help your people, bought with the price of your own blood, and bring us with all your saints into glory everlasting." After a dramatic coda, the piece shifts its tonality from the brilliant initial B flat major to the final and very quiet C major.

Lux Aeterna by Morten Lauridsen was premiered in 1997 and has been subsequently performed countless times in choral concerts throughout the world. There are five connected movements in this choral cycle and each has reference to the theme of "Light." Lauridsen composed this cycle at a time when his mother was at a near-death illness, and he personally found solace through the message of the "Light." The opening and concluding movements (*Introitus and Agnus Dei – Lux Aeterna*) use the text of the *Requiem Mass* and the three middle movements (*In Te, Domine, Speravi; O Nata Lux and Veni, Sancte Spiritus*) draw the text from



弦樂組。在第一樂章出現的數個主題旋律優雅、單聲調及只以階梯式前進，而它們也同時在其他樂章中出現。第二樂章***In Te, Domine, Speravi***卻以一個角形和不協調的小九度音程作為音樂動機。Lauridsen亦不時透過男女聲部反行（contrary motion）的輪唱（canon），帶出兩者不同的音質。第三樂章***O Nata Lux***是向著主耶穌—降世成為真光和人類拯救者—所發出的禱告和讚美。這首樂曲以豐富的感情、簡潔而延續的四部合唱格式寫成，在不同樂句中有少許的模進（imitation）。第四樂章***Veni, Sancte Spiritus***是多段反覆式詩歌（strophic song），共有五節歌詞，向聖靈歌唱。以生氣勃勃的三拍子，近似舞蹈手法寫成。女低音及男低音需用遠超乎他們正常的音域唱出這首作品。第五個樂章***Agnus Dei – Lux Aeterna***重回第一樂章的情懷及風格。首先懇求神的羔羊除去世人的罪孽，並賜人永遠的安息。接著Lauridsen重述全首聯編曲的主題，帶出對永恆的榮耀及安息的盼望。全首樂曲以歡欣高聲的***alleluia Amen***作結。接著由管弦樂奏出再現部，人聲合唱停留在一個低音和弦，木管樂則發出一個極高終結音。

等同於為離世的人寫的傳統拉丁文彌撒曲，Johannes Brahms寫了永垂不朽的作品***German Requiem***，為仍活著的人帶來重新振作的盼望。隨後他希望創作一首大型作品，

the ancient text ***Te Deum***. Therefore, this composition is not a mass for the dead but a cycle of songs praising the Creator of Light and the Lamb of God. The accompaniment used for this performance is written for the chamber orchestra: with flute, oboe, clarinet, bassoon, two horns and bass trombone in addition to the reduced string section of 8-6-5-4-2. The themes introduced in the first movement are used in some of the other movements as well. They are often smooth, in monotone or only in stepwise motion. But, in the second movement ***In Te, Domine, Speravi***, angular and dissonant interval of minor ninth is used as a motive. At times, Lauridsen brings out the difference in *timbre* between the female and male voices by setting them as canon in contrary motion. The third movement ***O Nata Lux*** is a prayer and praise to Jesus, born light of light as redeemer of the world. This is set in an expressive, but simple sustained SATB style with slight imitation in certain lines. The fourth movement ***Veni, Sancte Spiritus*** is a strophic song with five verses, sung to the Holy Spirit, set much like a dance, in an exuberant triple meter. Altos and Bases find themselves singing way above their normal vocal ranges. The last movement ***Agnus Dei – Lux Aeterna*** returns to the mood and style of the first movement, first pleading with the Lamb of God to take away the sins of the world and grant them eternal rest. Then, stating the theme of the entire cycle, Lauridsen brings out the hope for eternal glory and rest. The entire work ends on a section of joyful and dynamic *alleluia Amen*, followed by a recapitulation of the orchestral introduction as the choir ends on a low chord with the woodwinds uttering the very high last note.

近似Handel的*Dettingen Te Deum*，以慶祝德國於1743年戰勝法國。*Triumphlied* (*Triumphal Hymn*) 是於法國及普魯士戰爭困難時期，Brahms抒發其愛國熱忱的成果：作品寫作目的是慶祝德國的勝利。作品初期非常受歡迎，Brahms再進一步將這首合唱作品改編為雙鋼琴版本；他在世時兩個版本皆廣受愛戴。可惜，隨後的數十年間德國經歷兩次世界大戰。因為*Triumphlied*與德國在過往的戰爭中曾經獲得勝利及其政治野心有關連，令它逐漸失去以往在音樂世界裡所享有的吸引力。直至近代，它更成為Johannes Brahms眾多合唱作品中極少被演出的一首。這亦解釋了雖然歌詞有清晰的聖經含義，但是從合唱文學角度將歌曲分類時，不知為何*Triumphlied*被部份音樂學者視為半世俗化，其實歌詞乃來自啟示錄第十九章。今天晚上的演出採用英文翻譯版本。

由於Brahms極其仰慕Handel，故此Brahms明顯地使用Handel曾在*Dettingen Te Deum*運用的相同技巧：例如D大調的調性、以喇叭吹奏的音樂主題、附點節奏及複雜的對位寫作手法等。Brahms在這首雙合唱作品所用的處理手法十分特別，在全首作品裡，他將兩個合唱組別的角色、重要性及功能均等。正如上文所提，Brahms選用D大調作為這曲的調性，因為在音樂歷史傳統上，大部份讚美及慶典的樂曲都會選擇它輝煌的效果。第一樂章以全編制管弦樂前奏作為序幕，設置場景引帶出第一個「哈利路亞」的呼喊，並其

Johannes Brahms wrote the immortal choral work *German Requiem* as an equivalent of the traditional Latin Mass for the Dead but with a refreshing hope for the living. He then wanted to write a major work, similar to Handel's *Dettingen Te Deum*, as a victory celebration for German's war against France in 1743. *Triumphlied (Triumphal Hymn)* was the result of Brahms' expression of his own patriotic passion during the hard times of the Franco-Prussian War: the composition was intended to celebrate the German victory. This composition was very well received initially and Brahms further transcribed this choral piece into a two-piano version; both versions enjoyed popularity during his lifetime. Unfortunately, in the subsequent decades Germany had gone through two World Wars. *Triumphlied*, as a composition associated with previous Germanic victory in war and political ambition, would gradually lose the appeal it used to enjoy in the musical world. Until recent years it had subsequently become the least performed work among all Johannes Brahms' choral works. This probably explains why, as far as classification of this work from the standpoint of choral literature, somehow *Triumphlied* has been considered semi-secular by some music scholars, although the text has a clear biblical connotation. The text was in fact drawn from chapter 19 in the Book of Revelation. English translation is used for tonight's performance.

As much as Brahms had great admiration towards Handel, it is evident that Brahms had used many same devices which Handel had used in his *Dettingen Te Deum*: such as the tonality of D major, the fanfare motives, the dotted rhythms, and the complex contrapuntal setting etc. As a work for double choir, Brahms' treatment of the two choirs is particularly unique. He regarded the role of the two choirs as equivalent in importance and function throughout the entire work. As stated before, Brahms chose D major as the tonality for this work because most

後約八分鐘連綿不斷的呼喊，這定必震撼每位聽眾整個身心靈。第二樂章的調性轉為G大調，而拍子亦由四拍子轉為三拍子。放緩的節奏催迫感及相關的音樂風格，都是Brahms處理對位的特色手法。在這樂章裡，半音和聲（chromatic harmony）已到達豐富色彩的全面發展。隨後音樂重返原本的調性和拍子，而八個聲部全體擠進複雜的賦格曲裡，每個加入的聲部只有兩拍的距離。音樂再進一步發展為緩慢的四拍G大調樂章。第一組合唱及管弦樂運用4/4拍子，而第二組合唱使用12/8複四拍子。樂章終結時，人聲合唱發出數個微聲的感嘆，將尊崇全然歸神。

第三樂章內有一段特別寫給男中音獨唱，雖然他的角色只是短暫出現，但能顯示聲音在高音域以及低音域的力量，難度極高。獨唱頌唱著：「有一匹白馬，他爭戰，審判，都按著公義。他名稱為萬王之王，萬主之主。」雙合唱接續以啟應的形式向這位主發出充滿力量的讚美，一直推進到最後的高潮。此處有許多十六分音符的快速經過句（running passages），技巧難度極高，配以序列模式（sequential patterns）與長音模式（longer note patterns）互相襯托。到達全首樂曲的尾段時，大家可以放膽地假設Brahms定必是刻意寫入四個快速的「哈利路亞」（Hallelujahs），為要顯出這首作品與Handel的*Messiah*當中的*Hallelujah Chorus*有近似之處。

compositions of praise and celebration throughout music history have traditionally chosen this key for its brightness. The first movement opens with a full orchestral introduction, which sets the stage for the first shout of “Hallelujah” and subsequent non-stop shouts for almost eight minutes which would shake every fiber in a listener. The second movement changes the tonality to G Major and the meter has also changed from quadruple to triple meter. There is less of a rhythmic drive and the musical style is also characteristic of Brahms’ mastery of counterpoint. In this movement, chromatic harmony reaches its full development with colorful implementation. The music then returns to the original key and meter, and the eight voice parts are thrust into a complex *fugue*, with entries merely two beats apart. The music further develops into a slower quadruple section in G Major, while Choir I as well as the orchestra use the meter of 4/4 and Choir II uses a compound quadruple meter of 12/8. The movement ends with quiet whispers of sighs, giving honor to God.

The third movement features a Baritone solo. Although the role appears only briefly, yet it is a difficult one which demonstrates power in both high and low registers in his voice. The solo sings about “the One on the snowy white horse, ready to go to war and judge all with righteousness. He is called the King of Kings and Lord of Lords.” The double choirs proceed to sing praises energetically to Him in a responsorial manner, building towards the final climax. There are technically difficult running passages in sixteenth notes, with sequential patterns against longer note patterns. One can safely assume that, at the end of the entire work, Brahms must have purposefully written in four quick “Hallelujahs,” in order to show presence of resemblance as at the end of the *Hallelujah Chorus* in Handel’s *Messiah*.

歌詞 Lyrics

Panis Angelicus 天使之糧

Jonathan Willcocks

Panis angelicus,
fit panis hominum,
dat panis coelicus
figuris terminum.

O res mirabilis,
manducat dominum,
pauper servus et humilis.

Bread of the Angels
Is made bread for mankind,
The Living Bread from heaven
Of all imaginings the end.

What a miracle!
The poor, the servant and the humble
may upon their Lord feed.

天使之糧
成了人類之糧，
從天上而來生命之糧
終結了所有的預表。

何等的奧妙！
貧窮人，奴僕，謙卑者，
竟可以他們的主為糧。

Anthem of Unity 合一讚美詩

John Ness Beck

There is one body and one spirit,
One Lord, one faith, one God and Father of all,
who is above all, and through all, and in you all.

Till we all come in the unity of the faith;
That we henceforth be no more children,
But speaking truth in love may grow up into Him
from whom the whole body fitly joined together
and compacted maketh increase of itself in love.

All creatures of our God and King,
lift up your voice and let us sing Alleluia! Alleluia!
Thou burning sun with golden beam,
Thou silver moon with softer gleam!
O praise Him! Alleluia!

Let all things their Creator bless and worship Him
in humbleness,
O praise Him! Alleluia! Praise, praise the Father,
praise the Son,
and praise the Spirit, Three in One!
O praise Him! Alleluia! Amen.

一個身體，一位聖靈，
一位主，同一的信仰，一位神，就是萬有的父，
祂超越萬有，貫徹萬有，並且在你們中間。

直到我們在信仰上同歸於一，
使我們不再作小孩子，
卻要在愛中過誠實的生活，在基督裡成長，
全身靠著祂，照著每部分的功用，
配合聯繫起來，使身體漸漸在愛中增長。

真神所造萬象生靈，
齊來歌唱讚美同聲，哈利路亞！哈利路亞！
金光燦爛火熱太陽，
清輝皎潔溫柔月亮！
讚美真神！哈利路亞！

萬物當讚美創造主，也當謙卑向祂敬拜，
讚美真神！哈利路亞！讚美聖父、聖子、聖靈，
高聲讚美三一真神！
讚美真神！哈利路亞！阿們。

Exhortation to Love, Unity, and Humility 愛的勸勉

David Schwobel

所以在基督裡有什麼勸勉愛心有什麼安慰，
聖靈有什麼交通，心中有什麼慈悲憐憫，
你們就要意念相同，愛心相同，
使我喜樂可以滿足。

不可結黨，貪圖虛浮榮耀，
只要存心謙卑，看別人比自己強，
各人不要單顧自己的事，也要顧別人的事，
你們當以基督的心為心。

他本有神的形象，不以自己與神同等為強奪的，
反倒虛己，取了奴僕的形象，成為人的樣式，
既有人的樣子就自己卑微存心順服，
以至於死，且死在十字架上。

所以神將他升為至高，又賜他那超乎萬名之上的名，
叫一切天上、地上和地底下的因耶穌的名無不屈膝，
無不口稱耶穌基督為主，使榮耀歸與父神。

Hymn to the Creator of Light 獻給創造光明者之讚歌

John Rutter

Glory be to thee, O Lord, glory be to thee,
Creator of the visible light, Glory be to thee,
Creator of the visible light, the sun's ray, the flame of fire.

Glory be to thee, O Lord, glory be to thee,
Creator also of the light invisible and intellectual,
That which is known of God, the light invisible.

Glory be to thee, O Lord, Creator of the light,
for writings of the law, for oracles of prophets,
glory be to thee, for melody of psalms, for wisdom of
proverbs, glory be to thee, a light which never sets.
God is the Lord, who hath shewed us light.

Light, who dost my soul enlighten;
Sun, who all my life dost brighten;
Joy, the sweetest man ever knoweth;
Fount, whence all my being floweth.

From thy banquet let me measure, Lord,
how vast and deep its treasure;
Through the gifts thou here dost give us,
As thy guest in heaven receive us.

Creator of the visible light.

榮耀歸祢，主啊，榮耀歸祢，
可見之光的創造主，榮耀歸祢，
可見之光、太陽光輝、火焰光芒皆祢造成。

榮耀歸祢，主啊，榮耀歸祢，
祢也是肉眼看不見之光及人類知識的創造者，
乃人所認識的真神，肉眼看不見之光。

可見之光的創造主，榮耀歸祢，
因祢賜下的律例、先知的預言，
榮耀歸祢，因詩篇的旋律、箴言的智慧，
榮耀歸祢，永恆不落的光。
真神乃是主，向我們顯示光輝。

啟迪我心靈的光；
照亮我生命的太陽；
至今人類最甜蜜的歡欣；
使我生命湧流的活水泉源。

願在恩主的筵席上，
仔細思量主奇珍何等深廣；
藉賴恩主給予的眾多恩賜，
蒙主接納，作祢天家賓客。

可見之光的創造主。

Let God Arise 願神興起

Chandos Anthem No.11, HWV256 節錄自《錢多斯讚美詩》

George F. Handel

1. Let God Arise

Let God arise, and let his enemies be scattered;
Let them also that hate him flee before him.

2. Blessed be God

Blessed be God, Alleluja.

1. 願神興起

願神興起，使祂的仇敵四散；
並叫那恨祂的人從祂面前逃跑。

2. 頌讚歸於真神

頌讚歸於真神，哈利路亞！

Grant Us Thy Peace 求主賜平安

F. Mendelssohn Bartholdy

Grant us Thy peace, Almighty Lord,
Thou Source of ev'ry blessing!
Feeble and frail, trust we Thy word,
All things in Thee possessing.
In Thee is our hope and safety.

全能的主，萬福之源，
求賜平安給我們！
我們衰弱無力，唯信靠祢的話語，
祢是我們所擁有的一切。
我們的盼望與平安皆在於祢。

Magnificat 尊主頌

Franz Schubert

Magnificat anima mea Dominum.
Et exultavit spiritus meus in Deo
salutari meo.
Quia respexit humilitatem
ancillae suae:
Ecce enim ex hoc me beatam dicent
omnes gentes.
Deposuit potentes de sede:
et exaltavit humiles.
Esurientes implevit bonis: et divites
dimisit inanes.
Suscepit Israel puerum suum:
recordatus misericordiae suae.
Sicut locutus est ad patres nostros:
Abraham, et semini ejus in saecula.
Gloria Patri, et Filio, et Spiritui Sancto,
Sicut erat in principio, et nunc,
et semper, et in saecula saeculorum,
Amen.

My soul magnifies the Lord,
and my spirit rejoices in God, my Savior;
For He has regarded the lowliness of
His handmaiden.
For behold, from this day
all nations will call me blessed.
He has cast down the mighty from their
thrones and has exalted the lowly.
He has filled the hungry with good
things, and the rich He has sent
empty away.
He has helped his servant Israel in
remembrance of his mercy
as He spoke to our fathers, to Abraham
and to his seed forever.
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.

我心尊主為大，
我靈以神我救主為樂。
因為主顧念祂使女的卑微。
看哪，從今以後，
萬國必稱我為有福。
主使有權勢者失位，
使卑微者升高。
使飢餓者得飽美食；
使富足者空空而返。
主施憐憫、扶持祂的僕人以以色列，
正如從前祂向我等列祖、
亞伯拉罕與其後裔所出之言，
直到永恆。
但願榮耀歸於聖父，歸於聖子，
歸於聖靈；
始初如此，現今如此，
將來亦如此，永無窮盡。
阿們。

You are God and we praise you;
you are the Lord and we acclaim you;
you are the eternal Father; all creation worships you.
To you all angels, all the powers of heaven,
Cherubim and Seraphim sing in endless praise:
Holy, Holy, Holy,
Lord God of power and might,
Heaven and earth are full of your glory.

The glorious company of the apostles praise you;
the noble fellowship of the prophets praise you;
the white-robed army of martyrs praise you;
the holy Church throughout all the world acclaim you:
Father of a majesty unbounded,
your true and only Son, worthy of all worship,
and the Holy Spirit, Comforter and Guide.

You are the King of glory, O Christ;
you are the eternal Son of the Father.
When you became flesh to set us free,
you did not shun the Virgin's womb.
When you had overcome the sting of death,
you opened the kingdom of heaven to all believers.
You are seated at God's right hand in glory.
We believe that you will come to be our judge.

Come then, Lord, and help your people,
bought with the price of your own blood,
and bring us with all your saints into glory everlasting.

祢是神，我們讚頌祢，
祢是神，我們向祢歡呼喝采，
祢是永恒的父，全地都來敬拜祢。
所有天使、諸天和一切權能，
基路伯和撒拉弗，齊向祢不停地高歌讚頌：
聖哉、聖哉、聖哉！
滿有能力及威權的主宰！
祢的榮耀充滿宇宙及大地。

聖徒們榮耀的歌隊讚頌祢，
先知們光輝的行列讚頌祢，
身穿白衣的殉道者軍旅讚頌祢，
全球各地的神聖教會一起向祢歡呼喝采。
無限威嚴的聖父，
祢真實的獨一聖子，
與那施安慰與引導的聖靈同配受尊崇。

基督啊，祢是榮耀的君王，
祢是永恒父神的獨生子：
當祢成為肉身釋放人類，
祢不嫌棄藉童貞女懷胎降生成人。
祢已經使死亡的毒鉤不再鋒利，
為眾信徒開啟了天國的門徑：
祢坐在神的右邊享榮耀；
我們相信祢將要再回來，施行審判。

主啊，求祢臨在，
幫助那曾蒙祢用自己寶血買贖的子民，
領我們與眾聖徒進入永恒的榮耀。

1. Introitus

Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.
Te decet hymnus, Deus in Zion,
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. In Te, Domine, Speravi

Tu ad liberandum suscepturus hominem
Non horruisti Virginis uterum.
Tu devicto mortis aculeo,
aperuisti credentibus regna coelorum.
Exortum est in tenebris lumen rectis.
Miserere nostri, Domine,
miserere nostri.
Fiat misericordia tua, Domine, super nos
Quemadmodum speravimus in te.
In te Domine, speravi:
Non confundar in aeternum.

3. O Nata Lux

O nata lux de lumine,
Jesu redemptor saeculi,
dignare clemens supplicum
laudes preces que sumere.
Qui carne quondam contegi
dignatus es pro perditis.
Nos membra confer effici,
tui beati corporis.

4. Veni, Sancte Spiritus

Veni, Sancte Spiritus,
Et emitte coelitus
Lucis tuae radium.
Veni, pater pauperum,
Veni, dator munerum,
Veni, lumen cordium.

1. Introitus

Rest eternal grant to them, O Lord,
and let perpetual light shine upon them.
A hymn befits thee, O God in Zion,
and to thee a vow shall be fulfilled
in Jerusalem;
Hear my prayer,
for unto thee all flesh shall come.
Rest eternal grant to them, O Lord,
and let perpetual light shine upon them.

2. In thee, O Lord, I have trusted

To deliver us, you became human,
and did not disdain the Virgin's womb.
Having blunted the sting of death, You
opened the kingdom of heaven to
all believers.
A light has risen in the darkness for
the upright.
Have mercy upon us, O Lord,
Have mercy upon us.
Let thy mercy be upon us, O Lord,
As we have trusted in thee.
In thee, O Lord, I have trusted:
Let me never be confounded.

3. O born light

O born light of light,
Jesus, redeemer of the world,
mercifully deem worthy and accept the
praises and prayers of your supplicants.
Thou who once deigned to be clothed in flesh
for the sake of the lost ones,
grant us to be made members
of your holy body.

4. Come, Holy Spirit

Come, Holy Spirit,
Send forth from heaven
The ray of thy light.
Come, Father of the poor,
Come, giver of gifts,
Come, light of hearts.

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，祢在錫安配受讚美，
人在耶路撒冷向祢還願。
主啊，垂聽我的懇求，
凡有氣息的都當來到祢面前。
主啊，求賜他們永遠的安息，
並以永恒的光照耀著他們。

2. 主啊，我全心信靠祢

祢為拯救人類，
不嫌棄藉童貞女懷胎降生成人。
祢已經使死亡的毒鉤不再鋒利，
為眾信徒開啟了天國的門徑。
為正直人在黑暗中興起真光。
主啊，求祢憐憫我們，
求憐憫我們。
主啊，願祢的憐憫庇蔭我們，
我們全然信靠祢：
主啊，我全心信靠祢，
求使我永不困惑。

3. 啊永恒之光

啊永恒之光，
耶穌、世人的救主，
請祢慈悲地接受
懇求者所獻上的讚美與祈禱。
祢為了拯救世上失迷的眾人，
卑微地降生為人。
求恩賜我們成為
祢屬靈身體的一部分。

4. 聖靈，求祢降臨

聖靈，求祢降臨，
從至高的天庭
放射祢的光明、
貧窮人的慈父，求祢降臨，
眾恩賜的施予者，求祢降臨，
心靈的真光，求祢降臨。

Consolator optime, Dulcis hospes animae, Dulce refrigerium. In labore requies, In aestu temperies, In fletu solatium.	Thou best of Consolers, Sweet guest of the soul, Sweet refreshment. In labor, thou art rest, In heat, the tempering, In grief, the consolation.	祢是最會慰藉人心， 祢是心靈所愛慕的嘉賓， 祢是甘甜的力量來源， 在勞苦中，祢是憩息， 在酷熱裡，祢是清風， 在悲痛時，祢是慰藉。
O lux beatissima, Reple cordis intima Tuorum fidelium. Sine tuo numine, Nihil est in homine, Nihil est innoxium.	O Light most blessed, Fill the inmost heart Of all thy faithful. Without your grace, There is nothing in us, Nothing that is not harmful.	啊最神聖的真光， 求祢充滿所有忠心信徒 的內心深處。 失去祢的恩典， 人便一無所有， 人更一無益處。
Lava quod est sordidum, Riga quod est aridum, Sana quod est saucium. Flecte quod est rigidum, Fove quod est frigidum, Rege quod est devium.	Cleanse what is sordid, Moisten what is arid, Heal what is hurt. Flex what is rigid, Fire what is frigid, Correct what goes astray.	求洗淨我們的污穢， 滋潤我們的憔悴， 醫治我們的創傷， 馴服頑固的人， 溫暖冷酷的心， 引導走迷的返回正途。
Da tuis fidelibus, In te confidentibus, Sacrum septenarium. Da virtutis meritum, Da salutis exitum, Da perenne gaudium.	Grant to thy faithful, Those trusting in thee, Thy sacred seven-fold gifts. Grant the reward of virtue, Grant the deliverance of salvation, Grant everlasting joy.	求祢向忠心信眾， 就是凡信靠祢的人， 賜與神聖豐厚的恩典， 求賞賜我們美德， 賜我們脫離罪的救恩， 賜我們永遠的喜樂。
5. Agnus Dei – Lux Aeterna	5. Lamb of God - Light Eternal	5. 神的羔羊 - 永恆的光
Agnus Dei, qui tollis peccata mundi, dona eis requiem.	Lamb of God, who takest away the sins of the world, grant them rest.	神的羔羊，除去世人罪孽的， 求賜他們安息。
Agnus Dei, qui tollis peccata mundi, dona eis requiem.	Lamb of God, who takest away the sins of the world, grant them rest.	神的羔羊， 除去世人罪孽的， 求賜他們安息。
Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam.	Lamb of God, who takest away the sins of the world, grant them rest everlasting.	神的羔羊， 除去世人罪孽的， 求賜他們永遠的安息。
Lux aeterna luceat eis, Domine: Cum sanctis tuis in aeternum: Quia pius es.	May light eternal shine upon them, O Lord, in the company of thy Saints for ever and ever; for thou art merciful.	主啊，願祢以永恆的光照耀 著他們。 陪著眾聖徒直到永永遠遠， 因祢是充滿憐憫。
Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.	Rest eternal grant to them, O Lord, and let perpetual light shine upon them.	主啊，求賜他們永遠的安息， 並以永恆的光照耀著他們。
Alleluia. Amen.	Alleluia. Amen.	哈利路亞，阿門。

1. Hallelujah! Praise the Lord, honour and power,
and glory to God.
Hallelujah! Praise the Lord! Unto God honour and power!

For in righteousness and truth the Lord giveth judgement,
He judgeth in righteousness and truth
the Lord giveth judgement,
Hallelujah!

Praise the Lord honour and power, to God, our Lord,
Honour and praise and glory to God.
Praise the Lord, oh praise ye the Lord, Hallelujah!
Praise the Lord, Hallelujah!
Praise and power be to God, Hallelujah!
Praise the Lord, honour and power, and glory to God,
Hallelujah!
Praise the Lord, honour and power, be to God,
Honour and power unto God, our Lord,
Praise the Lord, praise ye the Lord our God, Hallelujah!

2. Glory, glory be to God, praise the Lord, all ye His servants,
praise Him, all His servants, praise and glorify our God,
and ye that fear Him, all, both humble and mighty,
glorify the Lord, God and Lord,
and ye that fear Him, all, both humble and mighty,
glorify our God,
and ye that fear Him, all both humble and mighty.
Praise Him, glorify our God, and ye that fear Him.
Hallelujah! For the omnipotent God hath
exalted His Kingdom.
Oh be joyful, let all be glad, to Him alone give honour.

3. And behold then the heavens opened wide,
and yonder, a snow-white horse, on it sat One:
called steadfast and faithful,
who warreth and judgeth all
with righteousness, yea,

And he treads the winepress of wrath,
of the Lord God Almighty.
And lo! a great Name hath he written upon his vesture,
and upon his girdle, called:

King of Kings and Lord of all Lords,
Yea, a Lord great above all Lords,
He is Lord of all Lords,
His Kingdom shall last for ever and ever,
A Lord, great above all Lords,
Hallelujah, Amen.

His Kingdom, yea His Kingdom endureth,
His Kingdom shall endure for evermore,
The Lord is God,
A lord, of all Lords, who reigneth for ever and ever.
Lord of Lords, He reigneth for ever.

His Kingdom endureth for evermore,
Hallelujah, Amen.

1. 哈利路亞！讚美主，尊貴、權柄、榮耀歸神。
哈利路亞！讚美主，尊貴、權柄歸神。

主按公義並真理施行審判，
他按公義並真理施行審判，
主施行審判，
哈利路亞！

讚美主，尊貴、權柄歸真神、我們的主。
權柄、讚美、榮耀歸神。
讚美主，啊讚美主，哈利路亞！
讚美主，哈利路亞！
讚美、權柄歸神，哈利路亞！
讚美主，尊貴、權柄、榮耀歸神，哈利路亞！
讚美主，尊貴、權柄歸真神，
尊貴、權柄歸真神，我們的主，
讚美主，啊讚美主，我們的神，哈利路亞！

2. 榮耀榮耀歸真神，讚美主，所有屬祂的子民，
讚美主，所有屬祂的子民，讚美榮耀我們的神。
凡敬畏祂的，無論謙卑的與有權能的，皆來榮耀主，
凡敬畏祂的，無論謙卑的與有權能的，皆來榮耀神。
凡敬畏祂的，無論謙卑的與有權能的，
凡敬畏祂的，讚美祂，榮耀我們的神。
哈利路亞！因為全能神已使祂的國興旺。
齊來歡欣、願眾心喜樂，尊貴全然歸祂。

3. 看哪，諸天開啟了，
那邊有一匹白馬，
騎在馬上的稱為誠信真實，
他爭戰、審判，
是的，都按著公義。

他踹全能神烈怒的酒醕，
看哪！在他衣服和大腿上
有偉大的名字寫著說：

萬王之王，萬主之主。
是的，一位比萬主更偉大之主，
他是萬主之主，
他的國度存到永永遠遠。
一位比萬主更偉大之主，
哈利路亞，阿們。

他的國度，是的，他的國度存留，
他的國度將要存到永永遠遠，
主是真神，
萬主之主，掌管直到永永遠遠。
萬主之主，他掌管直到永遠。

他的國度存到永永遠遠，
哈利路亞，阿們。

董事會 Board of Directors

主席 Chairman

何金秀莉 Ho Kam Sau Lee

副主席 Vice Chairman

徐玉英 Joyce Tsui Yuk Ying

秘書 Secretary

王永強 Wong Wing Keung Patrick

財政 Treasurer

葉成芝 Ip Seng Chi

董事 Directors

陳肇春 何柏濠 劉美群 龍維欣牧師

Chan Siu Chun, Ho Pak Ho Amos,

Lau May Kwan, Rev. Dennis Loong

團牧 Chaplain

張慕禮牧師 Rev. James Mo Oi Cheung

音樂總監及指揮

Music Director & Conductor

張美萍博士 Dorothy Cheung

伴奏 Accompanist

吳亦兒 Emily Ng Yik Yee

顧問 Consultants

鄭棣聲 張毓君 費明儀

羅炳良 楊伯倫

Cheng Dee Sing, Andrew Cheung,

Barbara Fei, Daniel Law,

Yeung Pak Lun David

職員會 2014 Executive Committee

團長 Chairman

陳肇春 Chan Siu Chun

副團長兼註冊

Vice Chairman & Registration

許潔雯 Hui Kit Man Winnie

文書 Secretary

陳慧儀 Chan Wai Yi

靈修 Devotional Leader

邱淑賢 Yau Suk Yin

財政 Treasurer

黃麗蓮 Wong Lai Lin Lilian

演出 Programme Coordinator

霍淑嫻 梁錦嫦

Fok Suk Han Wendy,

Leung Kam Sheung

譜務 Librarian

麥美蓮 Mak Mei Lin

聯誼 Recreation

姚鳳珠 Yiu Fung Chu Anita

總務 General Manager

李玉蓮 Li Yuk Lin Christina

三十八周年音樂會籌備委員會

The 38th Annual Concert Committee

主席 Chairman

霍淑嫻 Fok Suk Han Wendy

副主席 Vice Chairman

梁錦嫦 Leung Kam Sheung

財政 Treasurer

黃麗蓮 Wong Lai Lin Lilian

文書 Secretary

黎少嫻 Lai Siu Han

票務 Ticketing

關倩文 邱淑賢

Kwan Sin Man, Yau Suk Yin

贊助及廣告 Advertising

許潔雯 何瑞芳

Hui Kit Man Winnie,

Ho Sui Fong Sophia

場刊 Publishing

黃美華 Wong Mei Wa Jenny

翻譯 Translator

麥美蓮 Mak Mei Lin

總務 General Managers

陳玉泉 余麗梅 李玉蓮

Chan Yuk Chuen Raymond,

Iu Lai Mui Rebekah,

Li Yuk Lin Christina

舞台監督 Stage Manager

陳美玲 Chan Mei Ling

場務 Stage Affairs

曹寶明 楊啟富

Cho Po Ming Paul, Yeung Kai Fu

攝影 Photographer

陳偉光 Chan Wai Kwong



基本合唱團員資格：

本團乃不分宗派之基督教歌詠團，歡迎：

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

參加辦法：

填妥下列報名表，郵寄：

「九龍尖沙咀郵箱90878號，欣樂詠團收」
本團將個別通知約見並安排試音

姓名：(中) _____ (英) _____

性別： _____ 年齡： _____ 出生日期： _____

住址： _____ 電話： _____

通訊地址： _____ 電話： _____

所屬教會： _____ 教會負責人姓名： _____

教會地址： _____ 電話： _____

加入教會日期： _____

曾否參加詩班 / 合唱團： _____ 年數： _____

所唱聲部： _____

曾否學習樂器： _____ 年數： _____

所奏樂器： _____ 年數： _____

其他專長： _____ 介紹人： _____

申請人簽名： _____ 日期： _____

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

欣樂詠團歡迎各教會與機構 邀請主持聖樂佈道會或音樂演出

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

教會名稱 / 機構： _____ 主任牧師 / 負責人： _____

地址： _____ 電話： _____

聚會性質： _____

日期： _____ 時間： _____

接洽人姓名： _____ 電話： _____

簽名： _____ 日期： _____