

四十二周年音樂會 ANNUAL CONCERT

二零一八年七月十六日(星期一)晚上八時正
July 16, 2018 (Monday) 8:00pm

香港大會堂音樂廳
Hong Kong City Hall Concert Hall



四 十 二 周 年 音 樂 會
A N N U A L
C O N C E R T



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 • 葉葆菁女士 • 嚴仙霞女士 • 盧思彥博士
關傑明先生 • 九龍城浸信會管弦樂團 • 陳美玲小姐 • 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.

序言 Foreword

徐玉英 Ms Tsui Yuk Ying, Joyce

欣樂詠團董事會主席 Chairlady of the Board of Directors of Innomine Chorale

聖樂的功能及欣樂詠團的角色 Functions of sacred music and the role of Innomine Chorale

「聖樂」一般被稱為「教會音樂」(church music)，或按其用途、使用者、使用場合和使用目的而訂定其音樂性質。但按照聖經的原則，凡歸給耶和華神的，都是聖潔的。因此，一首歌頌神、教導神話語或見證神恩典的詩歌，由誠心讚美神、敬拜神的基督徒(群體)唱出，用在教會裡，就可視為「聖樂」。

人經常透過讀經、禱告與神交通，然而某些心意的表達，語言文字是有所局限，音樂則可充分填補其不足之處。當神想向人啟示教導、訓勉、安慰、鼓勵及愛時，也可借用音樂和詩歌去表達。

「聖樂」見證神的福音與大愛，見證神的榮美與聖潔，見證信徒、教會的合一。在舊約，有贖罪祭、贖愆祭、燔祭、平安祭、素祭，讓敬拜神的猶太人可以贖罪和感恩。在新約，則有基督代贖，這是最完美的祭，一次獻上，永遠有效；又有信徒將自己的身體獻上的活祭(羅12:1)，以及用嘴唇獻上頌讚感恩的祭(來13:15)。

「聖樂」是神給我們的「恩賜」，我們把原本屬於神的歸給神，把聖樂事工作為事奉、恩賜奉獻給神，是理所當然的、是神所喜悅的。我們可以透過「聖樂」事奉去(一)幫助教會進行崇拜(二)幫助信徒契合相通、彼此勉勵、安慰(三)幫助教會傳揚福音，介紹真理和救恩(四)幫助餵養信徒靈命(五)幫助教會教育信徒，以詩歌潛移默化，幫助記憶、形成觀念、調整情緒、促成合一。

欣樂詠團在過去的日子中，一直肩負以聖樂佈道和承傳推廣優質傳統聖樂的使命。唯見近十年教會內傳統聖樂與現代敬拜讚美兩大陣營之間的張力越來越濃，香港這個彈丸之地也被捲進崇拜爭議當中！

觀看現今境況，本港許多教會都在唱敬拜讚美的音樂，不少教會就連詩班也取消了。很多時候就只有中大型的教會，才勉強在主日崇拜中設有詩班獻詩的環節！

但奇妙的是，神在過去兩三年呼召了超過十位牧師、傳道、長執和信徒領袖，去進修崇拜學博士學位，今年便有不少於五位畢業。神要親自興起這一代的崇拜領袖，為的是要作成祂的工！

欣樂詠團當然會繼續抱緊神的呼召，成就主的美意，並努力承擔使命。甚願您們也成為我們在「聖樂」事奉路上的同行者！

Sacred Music is generally called church music. Its nature is defined by the functions, users, occasions and purposes. But according to the Biblical principles, everything offered to God must be holy. Thus, a hymn for praising God, teaching His Word or witnessing our Lord's grace, as long as it is being sung from the heart by a group of Christians worshipping God in the church, should then be considered sacred music.

Very often people have fellowship with God through reading the Bible and prayers. But words are limited in expressing certain kinds of thought, which can only be done fully with music. Whenever God wants to reveal His teaching, instructions, consolation, encouragement and love, music and hymns are a good means to achieve such a goal.

'Sacred music' plays the role of witnessing God's salvation and love, witnessing God's glory and holiness, witnessing the unity of the believers and the churches. In the Old Testament, there were the sin offering, the guilt offering, burnt offerings, fellowship offerings and grain offerings, which allow Jews who are worshipping God to atone for their sin and offer their thanksgiving. In the New Testament, Christ, on the other hand, is the atonement and the perfect offering, which is everlasting. Besides, there are believers who offer their bodies as a living sacrifice (Romans 12:1), and with their lips they offer to God a sacrifice of praise (Hebrews 13:15).

'Sacred music' is indeed the 'gift' given to us by God. Therefore, it is true and proper to take sacred music ministry as our offerings to God, which is also pleasing to Him. Through sacred music ministry, we can (i) help churches carry out their worship (ii) help believers understand, encourage and comfort each other (iii) help churches spread the gospel and introduce the truth and salvation (iv) help feed the spiritual life of believers (v) help churches educate believers, as hymns can influence us unconsciously as well as facilitate memory, formation of the proper concepts, management of emotions and development of undivided heart.

Innomine Chorale has been working hard all these years to accomplish its mission of spreading the gospel with sacred music and promoting quality traditional sacred music. However, in the recent decade, there has been increasing tension between the parties upholding traditional church music and contemporary praise and worship music respectively in the churches. Even such a small place like Hong Kong can't avoid being trapped in the arguments about worship!

The existing condition is that a large number of churches in Hong Kong sing merely praise and worship songs while many churches even cancel their choirs. Very often, it is hard to find a choir singing in Sunday worship except in the churches of median or large size! However, it is amazing that God has called more than 10 pastors or church leaders to take the doctorate course of Christian Worship in the last two to three years. This year, at least 5 of them will graduate. God Himself is building a team of worship leaders of this generation to complete His work!

Innomine Chorale will definitely continue holding firmly its calling from God, completing God's good will, and undertaking its mission whole-heartedly. May we invite you all to be our companions on the path of sacred music ministry!

欣樂的短宣

Short-term Mission Trip of Innomine Chorale

陳肇春 Chan Siu Chun

今年的五月二十六日至二十七日欣樂再次前往中山隆都堂事奉，從籌劃、成團、成行．．．．．都是神的恩典啊！

早上乘船前往中山港，抵達後先前往迦南美地用餐，這是一個有機食物農莊，由隆都堂經營，由傳道同工負責管理，主要是一個藉用餐的機會來傳福音的地方，這是隆都堂今年的新事工。

當天晚上是佈道會，有很多新朋友來參加，還有其他教會的弟兄姐妹前來赴會，詠團在聚會中獻唱。我們這個二十多人的詩班，其中有弟兄有腰痛；有姐妹失聲；也有姐妹不能站得太久，但仍然堅持站在台上獻詩見證神，很令我感動！當牧師呼召時，有二十多位朋友決志信主，真感謝主！希望隆都堂成為他們屬靈的家。

在主日崇拜中欣樂也有獻詩，隆都堂李牧師的講道「建立健康增長的教會」實給我們有很多教導和反思。

神不單讓我們在隆都堂事奉，也讓我們從教會中的弟兄姐妹身上學習積極、同心和喜樂的事奉，好讓未信的人從我們身上看見耶穌！

今年七月底欣樂詠團將與九龍城浸信會詩班聯合前往中國內地舉行聖樂交流聚會，一切惟靠恩主恩手帶領，請大家代禱！



欣樂詠團在佈道會中獻唱



佈道會上座無虛席，感謝主！



左前方第一及二排決志信主的朋友們

On 26th and 27th May 2018, Innomine Chorale went to serve Long Du Church in Zhongshan again. Every bit of the trip ... from planning to setting off ... is the grace of God!

In the first morning, the choir took the ferry to Zhongshan Port. After arrival, we went to Canaan Farm for lunch. It is an organic farm newly set up by Long Du Church this year and managed by the fellow pastors. It aims to provide a dining place for sharing the good news of God .

An evangelistic meeting was held that night with lots of new comers and friends from other local churches. Our

choir was responsible for song presentation. Among 20 choir members, a brother was suffering from severe back pain, a sister had just lost her voice and another sister was having difficulty standing for a long time, but they still persisted in standing on the stage to witness God through singing - which really moved my heart! The meeting ended with a calling for repentance from the pastor. Thanks to our Lord! About 20 participants made their decision to accept Jesus Christ as their Saviour that night. Hope that Long Du Church will become their spiritual home.

Innomine Chorale also presented songs during the Sunday worship held next day. The sermon of Rev. Li of Long Du Church, 'Building a Healthy and Growing Church', was rich in teachings and thought-provoking.

God has given us a precious opportunity not only to serve in Long Du Church but also to learn from its brothers and sisters. We observe a good example of how to serve the Lord in one mind actively and joyfully so that the non-believers can see Jesus in our lives!

In the coming July, Innomine Chorale and choirs of Kowloon City Baptist Church will form a joint choir again and have a sacred music interflow program in China. May God's gracious hand lead us all the way. Please do remember our next mission trip in your prayers!



崇拜後欣樂詠團與李問想牧師合照

欣樂詠團簡介 Innomine Chorale

– a brief introduction

www.innomine.org

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。

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。近二十多年來，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.

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 twenty 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，期間在美國芝加哥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，2007年葛福臨佈道大會音樂組長及詩班指揮，2014年亞洲國際博覽館舉行之「天歌」佈道會和培靈會的音樂總監和大會指揮。

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 Hong Kong Oratorio Society. In recent years, Dr. Cheung was conductor for the 2007 Hong Kong Franklin Graham Festival Choir and was music director and conductor of 2017 Hong Kong "Heavenly Songs" Evangelistic and Revival meetings held in AsiaWorld-Expo.

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 tuition of Frederic Jackson and Max Pirani for piano, and Douglas Hopkins for organ.

At the RAM, she was awarded the LRAM and ARCM, and won many prizes and awards. She was a finalist in the Royal Over-Seas League (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，當教會司琴及詩班指揮；又經常於音樂會中作鋼琴伴奏。

吳亦兒曾任教聖保羅男女中學、香港浸信會神學院；現任教於香港國際音樂學校。

Ms Ng Yik Yee studied piano performance with Ms. Wong On Cheuk at 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. Being an active pianist in Church, Ms Ng is also a choir conductor.

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



葉葆菁 Yuki Ip | 女高音 Soprano

葉葆菁的主要演出包括與卡拉斯合作，任國家大劇院首演季的中國北京特邀獨唱家；香港「非凡美樂」的萊翁卡瓦洛《丑角》的妮達和浦契尼歌劇《蝴蝶夫人》的蝴蝶；首次在歐洲以女高音獨唱身份亮相是意大利拉溫納的聖維他利大教堂演出彼高利斯《聖母悼歌》；在巴赫大師利靈指揮的巴赫《B小調彌撒曲》及海頓《創世記》任女高音獨唱。

葉氏最近多次在音樂會擔任女高音獨唱。包括香港中樂團演出冼星海《黃河大合唱》；香港管弦樂團，尼可拉斯·麥克吉指揮的孟德爾頌《仲夏夜之夢》；意大利維羅納和克雷莫納演出海托爾·維拉-羅伯斯《巴赫風格的巴西組曲之五》；上海世界博覽會上與上海歌劇院管弦樂團擔任獨唱嘉賓；香港舉行的法國五月節的比才《卡門》的米凱拉。

其他歌劇角色包括：布魯諾·阿普雷亞執導的浦契尼《波希米亞人》的咪咪；保羅·奧爾米執導的古諾《羅密歐與茱麗葉》的茱麗葉；與香港歌劇院合作演出馬斯內《維特》的蘇菲；與新加坡抒情歌劇團合作演出韋爾《街景》的露斯·慕蘭和洪佩爾丁克的《糖果屋歷險記》的格蕾桃；澳門國際藝術節中演出浦契尼《安祖莉卡修女》的吉納韋芙。

重要活動包括在紐約市和多倫多首次亮相，作為黃安倫《啟示錄》中的女高音獨唱；澳門回歸紀念音樂會上首次與澳門樂團合作；香港藝術節中演出蒙提威爾第《唐克利迪和歌連達之決鬥》和巴赫《咖啡清唱劇》；與新加坡交響樂團合作，她首次演出比才《卡門》的花詩姬達。

葉氏獲得香港演藝學院音樂學士（榮譽）學位及美國波士頓新英格蘭音樂學院音樂碩士學位。在2014，葉氏是香港電台第四台的駐台演唱家。

Hong Kong soprano, Yuki Ip's major performances include being the featured soloist with José Carreras for the inaugural season of the National Centre of the Performing Arts, Beijing, China; Nedda in R. Leoncavallo's *I Pagliacci* and Cio-Cio San in G. Puccini's *Madame Butterfly* with Musica Viva, Hong Kong, and soprano soloist in her European debut at the Basilica di San Vitale, Ravenna, Italy in G. Pergolesi's *Stabat Mater*. Miss Ip was the soprano soloist in J.S. Bach's *B Minor Mass* and Haydn's *Die Schöpfung* under the baton of Maestro Helmuth Rilling.

Recently she performed as soprano soloist in Xian Xinghai's *Yellow River Cantata* with the Hong Kong Chinese Orchestra; soprano soloist in Mendelssohn's *A Midsummer Night's Dream* with the Hong Kong Philharmonic Orchestra conducted by Nicholas McGegan. H. Villa-Lobos's *Bachianas Brasileiras No.5* in Verona and Cremona, Italy; and was guest soloist at the Shanghai World Exposition with Shanghai Opera House Orchestra and Micaëla in Bizet's *Carmen* with Le French May Festival Hong Kong.

Other operatic roles include Mimi in G. Puccini's *La Bohème* under the direction of Bruno Aprea; Juliette in C. Gounod's *Roméo and Juliette* under the direction of Paolo Olmi; Sophie in J. Massenet's *Werther*, with Opera Hong Kong; Rose Maurrant in Kurt Weill's *Street Scene* with Singapore Lyric Opera; Gretel in E. Humperdinck's *Hansel and Gretel* with the Singapore Lyric Opera and Suor Genovieffa in G. Puccini's *Suor Angelica* at the Macau International Arts Festival.

Other significant engagements include her debut in New York City and Toronto as soprano soloist in An-Lun Huang's *Revelation*; her debut with Macau Orchestra in the Macau Handover Anniversary Concert; C. Monteverdi's *Il Combattimento di Trancredi e Clorinda* and J.S. Bach's *Kaffee Cantata* at the Hong Kong Arts Festival; her debut with Singapore Symphony Orchestra performing *Frasquita* in G. Bizet's *Carmen* and multiple performances with both the Hong Kong Philharmonic Orchestra and the Hong Kong Sinfonietta. Numerous concerts featuring Miss Ip have also been broadcast by Radio Television Hong Kong (RTHK).

Miss Ip obtained a Bachelor of Music Degree (Honors) from Hong Kong Academy for Performing Arts and a Master of Music Degree from New England Conservatory of Music in Boston, USA. Miss Ip was RTHK Radio 4 Artist in Residence 2014.

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 晏康等等作曲家的神曲。

嚴女士為九龍城浸信會詩班班員，也曾任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。她在2013年6月7日假座大會堂劇院舉行個人獨唱會。

嚴女士現任香港雅韻合唱團—Hong Kong Bellissimo Singers駐團指揮。2016年帶領該合唱團參加首屆海峽兩岸四地合唱藝術節榮獲銀獎，也曾到過東莞及廣州演唱及交流。本年五月更在香港聖約翰大教堂午間音樂會演神曲及中英文藝術歌曲及輕音樂劇主題曲。嚴氏在2017及2018年被邀請擔任香港—國際聲樂公開賽總決賽評委。2018年二月被委任香港國際音樂家協會香港區副主席。

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

The Hong Kong Bellissimo Singers has given concerts in Quangzhou and Dongquan in 2017 and 2018, and has sung in May 2018 at the Hong Kong St. John Cathedral Lunch Time Recital. Luff was appointed jury for the 2017 and 2018 Hong Kong International Vocal Open Competition, and was appointed the Vice Chairman (Hong Kong Region) of the Hong Kong International Musician Association in 2018 February.



盧思彥博士 Dr. See-yin (Oliver) Lo | 男高音 Tenor

盧思彥博士於1988年畢業於香港理工大學。任職工程師三個月後，受蔣慧民和蔣陳紅梅老師的啟發，入讀香港演藝學院，跟隨聶明康和金柏剛先生學習聲樂。畢業後在中小學任教，並跟隨羅忻祖老師學習歌唱的機能。後來獲得美國伊斯曼音樂學院獎學金和聲樂助教職位，成為首位取得聲樂演奏博士學位的香港生中國人。畢業後在美國東田納西州州立大學任教歌劇和聲樂，並成為終身副教授。

2005年回流香港，任教於香港科技大學人文社會科學學院。在科大十年期間，創辦了教職員合唱團和科大週年音樂劇，他任教的音樂劇班，獲得首屆科大卓越核心課程獎。盧博士曾獲選參與美國國家聲樂教師協會實習計劃的傑出聲樂教師之一。盧博士將歌劇帶入校園，使數以千計的美國與香港學生得以欣賞此門藝術。他導演及製作不同風格的歌劇與音樂劇，包括莫札特《費加羅的婚禮》、吉伯特與沙利文《陪審團》和《潘贊斯的海盜》、浦契尼《波希米亞生涯》、史特勞斯《蝙蝠》、梅諾蒂《神巫》、法蘭克洛瑟《一步登天》、和艾爾頓《阿依達》等等。盧博士和家人在2015年搬回美國，現任賓夕法尼亞州印第安納大學歌劇團總監。

1996年復活節，盧博士在美國羅城華人基督教會接受水禮。感謝上帝，1999年他的妻子也在同一所教會接受水禮。盧博士和太太育有兩名孩子詠恩和天賜。

Dr. Oliver Lo earned a Higher Diploma in Mechanical Engineering from The Hong Kong Polytechnic University in 1988. Inspired by Mr. and Mrs. Chiang Wai Man, he then studied vocal performance at The Hong Kong Academy of Performing Arts, where he was nurtured by the late Mr. Michael Rippon and late Mr. Gordon Kember and graduated with distinction. He then studied with Ms. Joyce Lowe, from whom he learnt the organic system in singing, which influenced his singing and teaching profoundly. After teaching in public schools for two years, he moved to USA. Thankfully, he received a full-tuition scholarship with teaching assistantship to study with the late Prof Dale Moore and Prof John Greer at the Eastman School of Music of New York, where he became the first Hong-Kong-Born Chinese to receive a Doctoral of Musical Arts degree in Vocal Performance (minor in Stage Directing).

After obtaining tenure from East Tennessee State University as an Associate Professor in Voice and Director of Opera Theater, Lo moved back to Hong Kong in 2005. And was for 10 years, a full-time music faculty at the Division of Humanities of The Hong Kong University of Science and Technology (HKUST), where his class "Music, Drama and Theatre" won the inaugural Common Core Course Excellence Award in 2013. Lo was also the Founding Director of The HKUST Summer Musical and HKUST Staff Choir. As a music educator, he has brought operas and musicals to thousands of students in the United States and Hong Kong. He was the stage director for Opera Hong Kong summer and outreach programs for five years. Selected directing credits include Mozart's *Le nozze di Figaro*, Gilbert and Sullivan's *Trial by Jury*, Puccini's *La Bohème*, Strauss' *Die Fledermaus*, Menotti's *Medium*, Frank Loesser's *How to succeed in business without really trying*, Elton John and Tim Rice's *Aida* and Mark Hollmann's *Urinetown*. In August 2015, he moved back to USA and is now the Director of Opera and Music Theater at The Indiana University of Pennsylvania.

Dr. Lo was baptized at Rochester Chinese Christian Church in 1996 Easter Sunday, and thankfully, his wife was also baptized at the same church in 1999. They have two children, Gloria and Jonathan.

演出嘉賓 Guest Soloist



關傑明 Edmund Kwan | 男中低音 Bass-Baritone

關傑明擁有豐富歌劇及神劇的獨唱經驗。

參與歌劇包括香港大學布理尼歌劇諾馬中的阿魯非素、英國皇家北部音樂學院馬西尼歌劇維特中的約翰、意大利巴托以雅魯歌劇節賽得迪歌劇金蘋果中的海神、羅西尼塞維爾理髮師中的巴西利奧及香港藝術節巴赫咖啡清唱劇中的舒瀾德利安及蒙特威爾第坦格列迪、歌羅林達之決鬥中的坦格列迪與香港法國藝術節比才卡文中的丹凱羅等。

關氏曾為香港聖樂團加拿大之旅擔任海頓四季男低音獨唱、在香港雅詠團演出巴赫聖約翰受難曲中擔任耶穌一角、九龍城浸信會佛漢威廉士聖城、香港巴赫合唱團提佩特我們時代的孩子及香港愛樂團馬勒第八交響曲等。錄音包括香港聖樂團布魯克安魂曲、香港浸會大學音樂系師生在香港電台第四台布拉姆斯愛之歌的廣播、香港醫學會貝多芬第九交響曲男低音獨唱及香港演藝學院學院錄音。他並於香港、台灣及星加坡舉行的余光中詩歌音樂會擔任男低音獨唱。

他曾被香港各大音樂及教育團體邀請參與男低音獨唱演出，包括香港管弦樂團合唱團、香港巴赫合唱團、香港浸會大學合唱團及室樂合唱團、香港中文大學合唱團及香港城市大學管弦樂團。

Edmund Kwan has had extensive experience in solo roles in both opera and oratorio.

He sang Oroveso in the University of Hong Kong production of Bellini's *Norma*, Johann in the Royal Northern College of Music production of Massenet's *Werther*, Neptune and high priest in *Cesti's Il pomo d'oro* in Italy Batignano opera festival, Don Bassilio in *Il barbiere di Siviglia* and Maestro in *Salieri Prima la musica e poi le parole* on the European tour with the Hong Kong Academy for Performing Arts, Schlendrian in J. S. Bach *Kaffee Cantata* and Tancredi in *Monteverdi Il Combattimento di Tancredi e Clorinda* in Hong Kong Arts Festival. He also sang with Opera Hong Kong for French Arts Festival as Dancairo in Bizet *Carmen* and Mercutio in Gounod *Roméo et Juliette*.

With the Hong Kong Oratorio Society he was bass soloist in Haydn's *Seasons* on the choir's Canadian tour and in Hong Kong. With the same choir he has sung the bass solos in the Pergolesi *Magnificat* and Bruckner *Requiem*, with a recording latter. He sang Beethoven *Symphony No. 9* bass solo with The Hong Kong Medical Association and with The City University Philharmonic Orchestra. He sang bass solo of J. S. Bach *Mass in B minor* and *Tippett A Child of Our Time* with The Hong Kong Bach Choir. With the Hong Kong Chamber Choir he sang the bass solo of J. S. Bach's *St. John Passion* and *St. Matthew Passion*. He appeared as soloist in the Hong Kong Franklin Graham Festival in Hong Kong Stadium. With the Kowloon City Baptist Church Combined Sanctuary Choir, Innomine Chorale and Learners Chorus, he sang the bass solo in Vaughan Williams *Sancta Civitas*, Vaughan Williams *Five Mystical Songs* and Mahler *Symphony No. 8* respectively. He also sang as soloist in music tour of Yu Kwang-Chung's Poetry in Hong Kong, Taiwan and Singapore.

He has been invited as soloist by major music and education organizations in Hong Kong such as the Hong Kong Philharmonic Chorus, Hong Kong Baptist University Choir and Chamber Choir, Hong Kong Chinese University Choir and Hong Kong University of Science and Technology Choir and Orchestra. Recordings and broadcastings included Brahms *Liebesslieder Waltzes* and *Sacred Arias Recital* for Radio Television Hong Kong, Hong Kong Academy for Performing Arts CD release and Dancairo in Bizet *Carmen* for French Arts Festival in TVB Pearl.

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 <u>陳樹泉</u> 胡欣恩 王結苟 郭智鋒 林正剛 Jason Ho, Chan Cheong Lung, <u>Alvin Chan</u> , Wu Yan Yan, Wong Kit To, Samuel Kwok, Matthew Lam
第二小提琴 Violin II	卞祉碩 黃俊匡 賴永念 李澤恩 李嘉浩 陳恩樂 梁琬呈 Samuel Bin, Wong Chun Hong, Lai Wing Nim, Lee Chak Yan, Lee Ka Ho, Chan Yan Lok, Leung Yuen Ching
中提琴 Viola	黎珏堃 <u>區加力</u> <u>黃柏恒</u> <u>謝穎思</u> <u>陳芷蕙</u> Lai Kwok Kwan, <u>Au Ka Lik</u> , <u>Wong Pak Hang Martin</u> , <u>Tse Wing Sze</u> , <u>Cher Chan</u>
大提琴 Cello	王嘉瑩 梁俊恆 張蔚瑩 梁嘉桐 黃偉澤 賴永信 Christy Wong, Leung Chun Hang, Cheung Wai Ying Vanne, Leung Jillian, Wong Wai Chak Michael, Winson Lai
低音大提琴 Double Bass	任景林 黃頌恩 <u>朱慧珍</u> Stephen Yan, Joanne Wong, <u>Chu Wai Chun Connie</u>
雙簧管 Oboe	<u>黃雅玲</u> 林浚謙 <u>Alice Wong</u> , Matthew Lam
長笛 Flute	黃念邨 陳珮琮 Nelson Wong, Chan Pui King
單簧管 Clarinet	鍾顯能 龍平西 Hin Chung, Lung Ping Sai
巴松管 Bassoon	<u>劉炎漢</u> <u>盧宇榮</u> <u>Lau Yim Hon Sidney</u> , Lo Yue Sun
圓號 French Horn	余仲軒 陳雋文 Yu Chung Hin, Herman Chan
小號 Trumpet	蘇偉雄 黎樂堃 William So, Lai Lok Kwan
定音鼓 Timpani	李寶龍 Boron Li
敲擊 Percussion	梁裕恩 江弘之 Leung Yu Yan, Kong Wang Chee

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
莊寶之 Cheong Po Chi
鍾麗珍 Chung Lai Chun
林揚晶 Cristal Lim
趙秀勳 Deborah Chiu
江常靜 Florence Kong
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
黃沛翹 Ingrid Wong
余麗梅 Iu Lai Mui Rebekah
李鳳儀 Josephine Li
高悅昕 Ko Yuet Yan
關淑鈴 Kwan Suk Ling Christiana
黎少花 Lai Siu Far *
李美華 Lee Mei Wah Vivian
李玉蓮 Li Yuk Lin Christina
呂潔明 Lui Kit Ming
莫安妮 Mok On Nei Annie
吳秀芳 Ng Sau Fong
吳婉雯 Ng Yuen Man Pamela
杜少芬 To Siu Fan Ada
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 *
陳惠良 Chan Wai Leung
張一龍 Cheung Yat Lung
周顯良 Chow Hin Leung Elisha
葉維道 Ip Wai Dao Victor
林雋智 Lam Tsun Chi
李敏達 Lee Mun Tat Nicholas
李國倫 Li Kwok Lun
王永強 Wong Wing Keung Patrick

女低音 Alto

陳肇春 Chan Siu Chun
陳綺雯 Amy Chan *
高文淑 Gao Wen Shu
宋加恩 Karen Soong
李詩欣 Lee Shi Yan Esther
梁 雯 Leung Man
李潔瑩 Li Kit Ying
麥美蓮 Mak Mei Lin
吳鳳雯 Ng Fung Man Flora
譚鳳英 Tam Fung Ying
凌蔚璣 Vickie Ling
黃美華 Wong Mei Wa Jenny

男低音 Bass

陳玉泉 Chan Yuk Chuen Raymond
陳華徽 Chan Wah Fai
郭智勤 Kwok Che Kun
藍以樂 Lam Yi Lok Daniel
梅威倫 Mui Wai Lun
冼杞恩 Shin Kei Yun
洗漢生 Sin Hon Sang Peter
王堅臣 Wang Kin Sen *
胡恩祁 Woo Yan Ki
袁瑋聰 Yuen Wai Chung David

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

Easter Hymn, Three Choral Hymns, No.1 R. Vaughan Williams (1872-1958)

II

Ich aber bin elend, Op.110, No.1 Johannes Brahms (1833-1897)

Lass dich nur nichts nicht dauren, Geistliches Lied, Op.30 Johannes Brahms (1833-1897)

III

The Beatitudes Arvo Pärt (1935-)

IV

Nearer, my God to Thee, Op.81 Sigfrid Karg-Elert (1877-1933)

Flute: Nelson L. Wong

Soprano solo: Josephine Li, Bass solo: Allen Mui

V

從榮耀降臨 陳偉光 (1959-)

Flutes: Nelson L. Wong, Chan Pui King

天和天上的天 陳偉光 (1959-)

~ 休息 Intermission ~

VI

Mass in Time of War (Paukenmesse) Franz Joseph Haydn (1732-1809)

I. Kyrie eleison

II. Gloria in excelsis

III. Credo

IV. Sanctus

V. Benedictus

VI. Angus Dei

Solos: Yuki Ip (Soprano), Cynthia Luff (Alto), Oliver Lo (Tenor), Edmund Kwan (Bass)

~ 晚安 Good Night ~

節目簡介 Program Notes

欣樂詠團懷著特別的心願，呈獻四十二周年音樂會節目，希望藉此深情地懷緬三位親愛的詠團團員及服事詠團多年的團牧，在過往十個月他們先後被召返天家。還有今年裡，另外三位詠團團員亦面對嚴重疾病及隨後的手術，然而藉著神的恩典和他們不屈不撓的信心，他們皆勝過了試煉。事實上其中兩名團員還可以參與今天晚上音樂會的預備及獻唱。第三位團員仍在康復過程中，但相信亦將會很快回歸詠團。由於過往一年的經驗，詠團成員關係變得更為緊密。神提醒凡作基督徒的，必會遇上試煉及磨難，甚或死亡，但是我們皆擁有永遠救贖的寶貴確據。最終我們定能匯合那些我們所愛而先離去的人，他們已加入那永恆屬天的合唱團。所以今天晚上音樂會部份選曲皆選取神賜安慰的訊息，同時亦為仍留在世上行走基督徒客旅人生的眾人帶來啟發性的訊息。

今天晚上的節目以一首R. Vaughan Williams復活節歡欣的讚美詩開始，這歌來自《三首合唱讚美詩》(*Three Choral Hymns*)的第一首，稱為《復活頌歌》(*Easter Hymn*)。開始是一連串的阿利路亞(*alleluias*)，格式是一句下行而帶有調式味道的樂想(*motive*)，在四個聲部之間不斷迴響。接著是以平靜克制的情緒描述基督的復活，繼而引入禱告般的《垂憐經》(*Kyrie*)。第三節歌詞配以慶祝基督復活的情緒寫成。然後讚美詩進入充滿活力的《阿利路亞》(*alleluia*)樂段，同頌復活的救主。

The Innomine Chorale presents a program for the forty-second anniversary with a particular desire to remember fondly three of our beloved Chorale members as well as our Chaplain for many years. They have been called to their heavenly home one after another within the past ten months. In addition, three other chorale members have encountered serious illness and subsequent operations throughout this year. By God's grace they have all overcome their trials with persisting faith and grace. In fact two have been able to join in the preparation and will take part singing in tonight's concert. The third one is still in recuperation and will join the Chorale very soon. Our chorale members have become closely knit as a result of the experience of this past year. We have been reminded that as Christians we will surely meet with trials and tribulations, even death; but we have the precious assurance of eternal salvation. Eventually we shall join with these dearly departed, who have now preceded us becoming members of the Heavenly Choir in eternity. Some of our selections in tonight's concert have been chosen for God's comforting message. On another hand, inspiring messages will be available for all who remain on their earthly Christian pilgrimage.

以下兩首作品將會以原版德文唱出。浪漫時期的Johannes Brahms最擅長以對話形式表達歌唱線條(vocal line)的概念。他曾創作幾首優美的經文曲，供雙合唱團以無伴奏(a cappella)形式演出之用。詠團首先呈獻一首描述人陷入哀傷痛苦狀態的經文曲《但我是困苦憂傷的》(*Ich aber bin elend*)。雙合唱以對話形式接連向神呼喊著「啊，神啊」(Herr, herr Gott)。第二首選曲是Brahms《不要讓瑣事使你悲傷》(*Lass dich nur nichts nicht dauren*)，Brahms將十六世紀Paul Flemming創作的歌詞配置在安慰背景的四部合唱，及以風琴伴奏部份極美麗的連音(legato)樂章。歌唱線條裡包含充滿感情的對位法(counterpoint)，深摯的情感流動著，唯有Brahms能如此獨特地把它表達出來。這首歌以簡單的ABA格式，配以精緻美麗的阿們(Amen)樂段寫成。男低音部首先唱出由三個音符組成的下行樂想，接著女低音部重覆同一樂想，男低音部向下降八度，接著回升，重覆同一下行樂想，與此同時，女高音部及男高音部輪流以琶音(arpeggiated)線條向上飛升，男低音部接著以

Tonight's program opens with a joyful Easter anthem by Ralph Vaughan Williams from the first selection of *Three Choral Hymns* called *Easter Hymn*. It begins with a series of *alleluias*, set in a descending motive with modal flavor, resounding among the four voice parts. It is followed by a section with the message of Christ's resurrection in a subdued mood, leading to a prayerful *Kyrie*. The third verse is set in a contrasting mood of celebration of the risen Lord. It further concludes the anthem with a vigorous *alleluia* section, praising the risen Savior and Lord.

The following two compositions will be sung in the original German. Johannes Brahms of the Romantic period expressed best his concept of vocal lines in dialogue. He wrote several fine motets for double chorus in a *cappella* style. The Chorale will first present *Ich aber bin elend*, *But I am Afflicted*, a motet describing a person in a state of sorrow and affliction. The cry to the Lord God 'Herr, herr Gott' is the motive heard throughout the dialogue between the two choruses. The second selection by Brahms is *Lass dich nur nichts nicht dauren*, *Let Nothing ever grieve Thee*. This text by Paul Flemming in the 16th century was set to a comforting context of a four part song, with some of the most beautiful legato passages in the organ accompaniment. The vocal lines contain expressively written counterpoint from which depth of emotion flows through as unique as only Brahms can express. This song of a simple ABA form is followed by an *Amen* section with exquisite beauty. The bass part first utters a three-note descending motive.

反行(contrary motion)再次進入以平衡男高音部嘹亮上升的線條。接著四部以漸弱的聲音(decrescendo)加入，維持四個小節，而男低音部結束於主和弦的小七度(minor seventh)，最後各聲部以先現音(anticipation)齊邁進寧靜閒適的變格終止式(plagal cadence)。歌曲以阿們(Amen)樂段作為結束，當中充滿著超乎人類想像的奉獻。這首讚美詩高貴及神祕的特質令它甚是馳名，而這些特質始終如一地在Brahms《德意志安魂曲》(German Requiem)裡可以找到。

以下欣樂詠團呈獻一首近代作曲家Arvo Pärt近期作品，1935年他在愛沙尼亞出生。最近他被譽為「現存最多作品被印製及演出的作曲家」，他對信仰非常委身，作曲風格被譽為宗教簡約主義。《八福》(The Beatitudes)約在1990-1991寫成，主要供合唱及風琴演出。歌詞取自聖經馬太福音5章3-12節，為人熟識的「登山寶訓」，但Arvo Pärt的音樂風格卻不為太多人所熟識，給會眾帶來新鮮感。表面上音樂結構以和弦為主，但事實

The alto part repeats the same while the bass drops an octave, then rises to repeat the descending motive. Then the soprano and tenor parts in turn soar upward on an arpeggiated line. The bass then reenters to balance the tenor's bright soaring line in contrary motion. The four parts then join in a *decrescendo* lasting four long bars, as the bass part ends on the *minor seventh* of the tonic chord, finally moving together, with anticipation, toward a restful *plagal cadence*. The song thus concludes with this *Amen* section which is full of dedication beyond human imagination. This anthem has been known for its noble and mystical qualities. Such qualities resemble those invariably found in Brahms' *German Requiem*.

The Innomine Chorale next offers a much more recent work by a contemporary composer Arvo Pärt, born in Estonia in 1935. He has been considered recently as "a living composer with the most of his compositions published and performed." Known for his religious dedication thus his style has also been considered *religious minimalism*. *The Beatitudes* for choir and organ was written around 1990 to 1991. The text, taken from the Bible, Matthew 5:3-12, is familiar to most as **Sermon on the Mount**. However, the style of Pärt's music would not be considered familiar to most and it should be considered refreshing to all. On the surface structurally, the music seems chordal; but in fact it is the result of four vocal lines combined, resulting a dissonant chordal

上四部合唱線條組合起來，形成不協和和弦效果(dissonant chordal effect)，女高音和男高音的線條經常唱著相同的音符，但又反方向進行。同樣地，女低音和男低音的線條都是反方向進行，還偶然刻意地提供不協調和音。作曲家在樂句與樂句之間還安置相當明顯的停頓；似乎必需要停頓，以致音樂及歌詞可以在歌唱者及聆聽者的耳朵裡發揮果效。風琴最初扮演克制的角色，差點兒聽不見，只是輕輕地奏出一個持續音(pedal tone)，好像只是嘗試確保合唱維持在正確音準。接著整個音量由最初的溫柔邁向確切肯定，直至最後強而有力。在曲終的阿們之前，合唱唱出「應當歡喜快樂，因為你們在天上的賞賜是大的！」(“Rejoice and be exceeding glad, for great is your reward in heaven!”)。而各聲部的音域不經意地一直提升最小至完全五度(perfect fifth)，洋溢著堅定的信心。最後，雄渾有力的風琴聲在阿們樂段與合唱匯合。然後風琴獨個兒繼續延展48小節，將興奮逐漸帶回最初的寧靜。這首出色的讚美詩帶領會眾經過神祕的旅程，由順服與默想的音樂風格，穿越讚美及歡呼喝彩，最終在奉獻及感恩中完結。

effect. The soprano and tenor lines often sing the same notes but in contrary motion. Likewise, the bass and alto lines move in contrary motion. In addition, they occasionally provide dissonances on purpose. It is assumed that the composer invariably puts a “grand pause” between phrases; as if it is necessary to pause, so the music and text can become effective to both the singers and listeners’ ears. The organ initially plays a very subdued role, almost inaudible, but only very quietly giving a low pedal tone; as if it is just trying to keep the chorus on pitch. The dynamic level of the entire work moves from gentleness toward clearly defined; and finally, with forcefulness. As the chorus sings “Rejoice and be exceedingly glad, for great is your reward in heaven!” This is the phrase which comes before the final *Amen*. It is full of conviction as the vocal ranges of all respective parts have now been raised at least a perfect fifth inadvertently. The organ finally joins the choir in the *Amen* section with sonority strong enough to raise the roof. Then it continues on alone for 48 more bars, gradually bringing the excitement back to the initial tranquility. This remarkable anthem has truly brought the audience through a mystical journey: from the musical style of submissiveness and meditation, going through praise and acclamation, then finally rests in devotion and thanksgiving.

另一首作品讓歌唱者與會眾齊加入懷念那離開我們返天家的眾位。我們將以喜樂的心默念我們所親愛的，他們如今真真正正與神在一起。我們呈獻這首讚美詩《我願與主更親近》(*Nearer, my God to Thee, Op. 81*)追憶那群我們所愛、往昔與我們齊參與欣樂詠團事奉的已故者。德國風琴作曲家Sigfrid Karg-Elert創作這首抒情樂曲(Canzona)供獨唱、合唱、長笛及風琴演出，包括由女高音及男高音獨唱。身為風琴師及作曲家，Karg-Elert深深明白風琴師的角色，特別在處理音色變化、音栓及間奏。他也為長笛獨奏創作了非常明顯困難的助奏(obligato)，長笛獨奏需要在不同音域及不同的男、女聲部組合裡，帶出適合的音色。無論如何，對於那些人生的時間已被神所命定的，與主更親近(“Near to God”)成為溫柔的呼喚，召他們進到永恆安息裡。同樣，對那些有所愛的親人離世的人，給予溫柔的提醒，當他們懷念親人時，也得著安慰。《與主更親近》(*Nearer, my God to Thee*)亦提醒仍在世的所有人，每一天要緊密地與神同行。

The next composition will give the singers and audience a chance to join in the remembrance of our dear departed ones. We will meditate with a joyful heart that these, our dear ones, are now truly standing in the presence of God. We dedicate this anthem *Nearer, My God, to Thee*, Op. 81 to the memories of those departed and had served in Innomine Chorale with us in the past. German composer Sigfrid Kart-Elert wrote this as Canzona for Soli, Chorus, Flute and Organ: included are two solos: soprano and bass respectively. As an organist composer, Karg-Elert understood the role of the organist, particularly in managing changes in tone color, registrations, and interludes. He also wrote a remarkably difficult *obligato* for the solo flutist. The part demands the flutist suitable tone colors at various ranges and ensemble setting. In any case, “Near to God” becomes a gentle call to eternal rest for those whose time has been ordained by God. It is also a reminder to those whose beloved have gone before them, and can find comfort accordingly. The song *Nearer, my God, to Thee* is a reminder for all who remain on earth, to draw close to God and walk daily with Him.

陳偉光博士創作及改編大量有吸引力的讚美詩，主要供他教會的樂器小組及詩班使用。今次音樂會選用兩首令人愉快的讚美詩。陳博士將《從榮耀降臨》譜給合唱、兩枝長笛及鋼琴。這首為人熟識的意大利曲調，加上裝飾音、近代鋼琴伴奏處理手法及長笛二重奏的助奏，變得更為潤澤及色彩豐富。第二首讚美詩《天和天上的天》是陳博士的原創作品，不論在配詞及音樂上皆原創。歌詞來自幾段聖經的篇章，包括列王紀上八章27、38-39及60節、以西結書三十四章15-16節、使徒行傳四章12，17-24-25節。讚美詩的主題宣告著：即使是天上的天也不足以成為全能神的居所，所羅門或其他人嘗試興建宏偉而輝煌的殿宇，也不配作全能神的住所。反之透過謙卑，人可以到達神的跟前，才能得拯救。在全首讚美詩裡，透過陳博士微妙的轉調手法，巧妙地擴展女低音及男低音的音域，從而達到不同高潮的效果。另一方面，他亦成功地表達出以敬畏的心安靜地敬拜神的思緒。人聲線條多有不規則角形的音程，譜出輝煌及充滿色彩的層次組合，並配以難度甚高卻出色的近代風格的鋼琴伴奏。

Dr. Victor Chan has written and arranged many attractive anthems for ensembles and choirs for his church. Two such delightful anthems have been chosen for this concert. Dr. Chan set ***Down from His Glory*** for choir, two flutes and piano. This familiar Italian tune seems more florid and colorful with embellishment and contemporary treatment of the piano accompaniment and *obligato* of the duo flutes. The second anthem is an original work by Dr. Chan: ***Even the Highest Heaven***. The text is based on several scriptural sources including I Kings 8: 27, 38-39, 60; Ezekial 34:15-16, Acts 4:12, 17-24-25. The theme of the anthem states that even the highest Heaven would not be adequate to be the dwellings place for the Almighty God. The greatness and brilliancy of the temple which Solomon and others human beings did try to build, they all cannot be qualified to be the abode of the Almighty God. It is only through humility as we come before God that we would be saved. Throughout this anthem, various climaxes have been skillfully attained. For instance, through Dr. Chan's use of modulations, he, in his subtle way, is able to extend vocal ranges, particularly that of the altos and basses. He is able to express quietly the mood of worshiping in awe. Vocal lines are angular, generally set with bright and colorful texture. They are coupled with a very difficult but well written piano accompaniment in contemporary style.

欣樂詠團節目下半場將呈獻全套C大調《戰爭彌撒曲》(*Mass in Time of War Hob.XXII/9*)。Franz Joseph Haydn於1796年完成寫作樂曲，而這作品在他十四首彌撒曲中被視為最著名的「數首之一」。由於Haydn戲劇性地運用了定音鼓，貫串了全首彌撒曲，所以這首彌撒曲亦被稱為《大鼓彌撒曲》(*Paukenmesse*)。這首彌撒曲與其他古典時期及浪漫時期的大型作品一樣，由四位獨唱(女高音、女低音、男高音、男低音)、四部合唱，連同管弦樂團一起表演。配器法(orchestration)保持古典的風格，在低音弦樂部份，使用大量裝飾音及非常快速的十六分音符。相反地，整個木管樂只扮演底層的和弦層次組合(harmonic texture)，只在幾個偶然的場合，讓他們以主題材料來展示才華。另外幾種樂器也用得非常少：《榮耀頌》(*Gloria*)中間部份第二段落，長笛只在Qui tollis出現一次，主要在男低音獨唱時與大提琴獨奏的線條重疊。Haydn巧妙地在同一樂章裡運用了兩枝法國號，提供豐富的和聲背景。至於其他銅管樂器，一般都用上古典配器法的風格，Haydn只選了兩枝小號與定音鼓結合，營造了巧妙的軍號合奏效果。這效果明顯地相當有效，帶出了戰爭的含意。Haydn創作這首彌撒曲正值奧地利面臨戰爭的威脅，因此可理解這首彌撒曲有可能在傳遞反戰爭的宣傳思想。

In the second half of the program Innomine Chorale will present the entire *Mass in Time of War* Hob.XXII/9 in C Major. This is a setting of mass by Franz Joseph Haydn written in 1796, and is considered one of his most well-known ones among his fourteen masses. This mass is often known as *Paukenmesse* due to Haydn's dramatic use of the timpani throughout the mass. As in other large works in the classical and Romantic periods, this mass is performed by four soloists (soprano, alto, tenor and bass), and a four part choir accompanied by an orchestra. The orchestration is kept in the classical style, with a great deal of embellishments and very fast sixteenth notes as demonstrated in the upper strings. In contrast, the full woodwind section forms an underlying harmonic texture with few occasional showcase of thematic material. Several instruments were used only sparingly: the flute appears only once in *Qui tollis*, second section in the middle part of *Gloria*, and it is set to double the cello solo line in the Bass solo. Haydn also made good use of two French horns in the same movement to provide a rich harmonic background. With regard to other brass instruments, normally used in the style of the classical orchestration, Haydn only chose two trumpets coupled with the timpani for brilliant

Haydn為這首彌撒曲譜了六個傳統的樂章：《垂憐經》(Kyrie)、《榮耀頌》(Gloria)、《信經》(Credo)、《聖哉經》(Sanctus)、《祝福頌》(Benedictus)及《羔羊頌》(Agnus Dei)。六個樂章中，《榮耀頌》(Gloria)及《信經》(Credo)明顯較其他四個樂章長許多。這兩個樂章皆按正規奏鳴曲(Sonata)曲式設計，共分三個段落：慢、快、慢。至於合唱及獨唱的處理，Haydn將幾位獨唱視為合唱小組，而非個別歌唱者。與他所創作的神曲有別，Haydn並沒為獨唱創作獨唱詠嘆調。彌撒曲不同樂章裡，Haydn選擇一位獨唱負責領唱，而其他獨唱扮演相互補足的角色。例如在《垂憐經》(Kyrie)裡，女高音、女低音獨唱在不同樂段分擔領導角色，而四位獨唱在其他樂段則以四重唱形式出現。在《榮耀頌》(Gloria)裡的Qui Tollis，正如上述所提，男低音有一段冗長而美麗的獨唱。《信經》(Credo)裡有些很冗長的文字，令結構非常複雜。Haydn在Et incarnatus est (從天降臨)，給予四位獨唱各自獨唱線條，但在Et resurrexit (復活)把他們放在四重唱裡。在《聖哉經》(Sanctus)，女低音和男高音獨唱輪流介紹主題，而整個合唱重覆同樣的素材。在《祝福頌》(Benedictus)，女高音獨

fanfare effect. This effect is apparently quite effective with the connotation of war. Haydn wrote this mass while Austria was in the threat of war, it was understood that this mass probably might convey some anti-war propaganda.

Haydn set in this Mass six traditional movements: *Kyrie*, *Gloria*, *Credo*, *Sanctus*, *Benedictus*, and *Agnus Dei*. Out of the six movements, *Gloria* and *Credo* are by far longer than the other four. Both follow a formal design of Sonata Form as in three sections: *slow*, *fast*, *slow*. As for the treatment of chorus and soloists, Haydn regarded soloists as an ensemble rather than individual singers, and he did not write solo arias for them as he did in his Oratorios. In various movements of this Mass, Haydn chose to give the leading part to one of the soloists while the others served their complementary function. For example, in *Kyrie* the Soprano and Alto soloists share leading role in two respective sections, the four appear as a quartet elsewhere. In *Qui Tollis* of *Gloria*, the Bass has a lengthy and beautiful solo as described previously. In *Credo*, the structure is complicated with lengthy texts. Haydn would give all four solos their respective solo lines in *Et incarnatus est*, but set them together in a quartet in *Et resurrexit*. In *Sanctus* the Alto and Tenor soloists take turn to introduce the theme respectively, and the entire chorus would repeat the same. In *Benedictus* the Soprano soloist has a rather dominant role singing a

唱扮演相當顯著的角色，唱出美麗的連唱(*legato*)線條。相反地其他三位獨唱順序以半斷音(*semi staccato*)的音色歌唱，彷彿模仿著弦樂器的撥奏(*pizzicato*)。樂章結尾部份是欣喜的「和撒那」(*Osanna*)樂段，先由獨唱四重唱唱出，繼而整個合唱重覆。這首彌撒曲以《羔羊頌》(*Agnus Dei*)結束，將崇拜、愛慕都歸給神的羔羊。開始時，合唱安靜地唱出和弦主題兩次，接著聽眾聽到嘹亮的重覆，合唱與管弦樂突然增大聲量。戲劇性的定音鼓獨奏開始由遠至近，宣告著祈求與平安的實現，四重唱唱出「求賜我們平安」(*Dona nobis pacem*)。接著合唱以歡欣舞蹈的速度與風格出人意外地突然完結在減七度和弦(*diminished 7th chord*)。在此以後，結束終止式(*final cadence*)完結在*Pacem* (平安) 這字上。今天晚上的讚美會亦到終結的時刻，願永恆的神永遠備受頌揚。

beautiful *legato* line. In contrast, the other three sing in sequence with *semi staccato* tone, as if they are imitating *pizzicato* of string instruments. At the end of this movement there comes a joyful section of ***Osanna***, first sung by the solo quartet, then repeated by the entire chorus. This Mass ends with ***Agnus Dei***, attributing worship and adoration to the Lamb of God. The chorus begins to sing quietly the chordal theme twice; then, a resounding repetition is heard, accompanied by a sudden increase of dynamics by the chorus and orchestra. The dramatic timpani solo begins, from far to near, heralding the petition and realization of peace in ***Dona nobis pacem***, sung by the solo quartet. Then in tempo and style of a joyful dance the chorus surprisingly ends suddenly on a diminished 7th chord. After which, a final cadence is reached on the word *Pacem* while the evening's praise draws to a conclusion and may our Eternal God be praised forever.

Easter Hymn 復活頌歌

Three Choral Hymns, No.1

R. Vaughan Williams

Alleluia. Christ is now risen again from His death and all His pain;
Therefore will we merry be, and rejoice in Him gladly.
Kyrie eleison.

Had He not risen again, we had been lost, this is plain,
but since He is risen indeed, Let us love Him with all speed, Kyrie eleison.

Now is time of gladness, to sing of the Lord's goodness;
therefore glad now will we be, and rejoice in Him only.
Alleluia.

阿利路亞。基督今已從死亡、痛苦中復活；
所以，我們要在主裏歡欣喜樂。求主憐憫我們。

若主沒有復活，我們便是失喪的了，這是明明白白的，
然而，因祂確實已復活了，讓我們趕快愛祂，求主憐憫我們。

在此快樂時刻，同來歌頌主恩慈，
所以，惟有在主裏，我們歡欣喜樂。阿利路亞。

Ich aber bin elend 但我是困苦憂傷的

Op.110, No.1

Johannes Brahms

Ich aber bin elend, und mir ist wehe;
Herr, Herr Gott,
barmherzig und gnädig und geduldig,
und von großer Gnade und Treue,
der du beweisest Gnade in tausend
Glieder,
und vergibst Missetat, Übertretung und
Sünde,
und vor welchem niemand unschuldig
ist.
Gott, deine Hilfe schütze mich.

But I am afflicted and in great sorrow,
Lord, Lord God,
Who art gracious and of steadfast mercy,
who art rich in love and all goodness,
Thou who dost show Thy mercy to
thousands, and
forgiv'st sinfulness, trespasses, and
offenses,
and before whom no man stands
innocent:
God, with Thy mercy look on me.

但我是困苦憂傷的；
神啊，
耶和華，是有憐憫，有恩典，
且有豐盛的慈愛和誠實，
為千萬人存留慈愛，
赦免罪孽、過犯、和罪惡，
萬不以有罪的為無罪；
神啊，求祢以慈悲看顧我。

Lass dich nur nichts nicht dauren 不要讓瑣事使你悲傷

"Geistliches Lied", Op.30

Johannes Brahms

Lass dich nur nichts nicht dauren mit
Trauren,
sei stille, wie Gott es fügt,
so sei vergnügt mein Wille.

Was willst du heute sorgen auf morgen,
der Eine steht allem für,
der gibt auch dir das Deine.

Sei nur in allem Handel ohn' Wandel,
steh' feste, was Gott beschleusst,
das ist und heisst das Beste.
Amen.

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

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

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

不要讓瑣事使你悲傷，令你苦惱，
或是使你煩躁；
留心神美好的旨意，我的心靈平靜、
安寧。

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

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

Blessed are the poor in spirit: for theirs is the kingdom of heaven.

Blessed are they that mourn: for they shall be comforted.

Blessed are the meek: for they shall inherit the earth.

Blessed are they which do hunger and thirst after righteousness: for they shall be filled.

Blessed are the merciful: for they shall obtain mercy

Blessed are the pure in heart: for they shall see God.

Blessed are the peacemakers: for they shall be called the children of God.

Blessed are they which are persecuted for righteousness sake: for theirs is the kingdom of heaven.

Blessed are ye, when men shall revile you, and persecute you, and shall say all manner of evil against you falsely, for my sake.

Rejoice, and be exceeding glad: for great is your reward in heaven:

for so persecuted they the prophets which before you.

虛心的人有福了：因為天國是他們的。

哀慟的人有福了：因為他們必得安慰。

溫柔的人有福了：因為他們必承受地土。

飢渴慕義的人有福了：因為他們必得飽足。

憐恤人的人有福了：因為他們必蒙憐恤。

清心的人有福了：因為他們必得見神。

使人和睦的人有福了：因為他們必稱為神的兒子。

為義受逼迫的人有福了：因為天國是他們的。

人若因我辱罵你們、逼迫你們、捏造各樣壞話毀謗你們，你們就有福了。

應當歡喜快樂，因為你們在天上的賞賜是大的：

在你們以前的先知、人也是這樣逼迫他們。

Nearer, my God to Thee 我願與主更親近

Op.81

Sigfrid Karg-Elert

Nearer, my God, to Thee, nearer to Thee, my God!
That shall my watch-word be, that all my plea!
However Thou leadest me, Nearer, my God, to Thee!

Nearer, my God, to Thee lead Thou the way,
when over me sunlight smiles, lighting glad day.
Angels shall beckon me, Nearer, God, my God, to Thee!
Nearer, my God, to Thee, lead Thou the way!

Nearer to Thee, my God! Nearer, my God, to Thee!
When earth's desires and sin lure me from Thee,
still all my song shall be: Nearer, my God, to Thee!

Nearer, my God, to Thee, Lord, hear me cry:
when Hope forsaketh me, Lord, be Thou nigh! God, to Thee,
then shall my spirit be nearer, my God, to Thee;
Lord, hear my prayer!

Nearer, my God, my God, to Thee, my God, to Thee!
That shall my watch-word be, that all my plea!
Nearer to Thee, nearer to Thee, my God!

Then when Death calleth me, take Thou my soul to Thee,
nearer to Thee! Nearer, my God!
Nearer to God!

我願與主親近，更加親近！
這是我所遵循，亦我所求！
無論主如何帶領，與主更親近！

我願與主親近，讓主引路！
祢照亮我生命，賜我喜樂，
天使前來召喚我，與主更親近！
我願與主親近，讓主引路！

我願與主親近，更加親近！
世上邪情惡念，誘我離祢，
願我仍能唱此歌：與主更親近！

我願與主親近，主，請聽我求。
縱使事與願違，主仍相近。
願我靈與祢契合，與主更親近！
主，請聽我求！

我願與主親近，更加親切！
這是我所遵循，亦我所求！
與主親近，更加親切！

臨終我靈歸主，願祢接收。
我願與主親近，更加親近！
與主親近，更加親近！

從榮耀降臨

— 編曲・陳偉光 —

1. 從榮耀降臨，永遠奇妙福音，我神我主降臨，耶穌是祂聖名。
生在馬槽裏，世人看為客旅，在世受盡悲傷、流淚、飄零。
2. 主卑微順服，使我們得救贖，雖在黑夜茫茫，毫無半點希望。
但慈悲上主，甘願離榮光處，降世救贖我靈魂免滅亡。
3. 主甘心樂意，道成血肉身體，取了世人樣式，顯明隱藏美旨。
榮耀的奧秘，加略山的燔祭，自有永有的神偉大無比。
我何等愛主！何等崇拜主！我生命亮光，我的一切。
宇宙大主宰，成為我救主，神一切豐盛，全在主裏。

天和天上的天

— 曲/詞・陳偉光 —

- 天和天上的天，尚且不足祢居住，何況這殿。
祢既是天地的主，又何用居住人手所造的殿，又何需人手服事，像缺少了甚麼？
唯祢曾應許，民中眾人，或只一人，自覺有罪，向這殿舉手，祢在天上必垂聽而赦免。
唯祢曾應許，必親作牧人。失喪的，必尋找；受傷的，必纏裹；被逐的，必領回。
使萬民知道耶和華是神！除祂以外，別無拯救！
祢既是天地的主，又何用居住人手所造的殿，又何需人手服事，像缺少了甚麼？
天和天上的天，尚且不足祢居住，何況這殿。

Mass in Time of War (Paukenmesse) 戰爭彌撒曲

Franz Joseph Haydn

- | | | |
|--|---|--|
| 1. Kyrie
Kyrie eleison,
Christe eleison.
Kyrie eleison. | 1. Kyrie
Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us. | 1. 垂憐經
主啊，求憐憫予我們。
基督啊，求憐憫予我們；
主啊，求憐憫予我們。 |
| 2. Gloria in excelsis
Gloria in excelsis Deo,
et in terra pax, hominibus,
bonae voluntatis.
Laudamus te, benedicimus te,
adoramus te,
glorificamus te.
Gratias agimus tibi propter
magnam gloriam tuam,

Domine Deus, Rex coelestis,
Deus Pater omnipotens,
Domine Fili unigenite Jesu Christe,
Domine Deus, Agnus Dei,
Filius Patris,

Qui tolis peccata mundi,
miserere nobis,
Qui tolis peccata mundi,
suscipe deprecationem nostrum;
Qui sedes ad dexteram Patris,
miserere nobis | 2. Gloria
Glory to God in the highest,
And peace on earth to men of good will.
We praise You, we bless You,
We worship You, we glorify You.

We give You thanks for Your great glory.
Lord God, King of Heaven,
God the Father Almighty.
Lord only-begotten Son, Jesus Christ.
Lord God, Lamb of God,
Son of the Father.

You who take away the sin of the world,
Have mercy on us.
You who take away the sin of the world,
Hear our prayer. You who sit at the
right hand of the Father,
have mercy on us. | 2. 榮耀頌
榮耀歸於至高真神，
平安歸於在地上
祂所喜悅的子民。
我眾讚美祢，歌頌祢，
我眾敬拜祢，歸榮耀予祢，
我眾因祢的大榮耀獻上感恩。

主神啊，天上的大君王，
全能的神及聖父。
主基督耶穌，天父的獨生兒子，
主神啊，神的羔羊，

祢除去世人的罪惡，
求賜憐憫予我們。
祢除去世人的罪惡
求垂聽我們禱求。
祢坐在聖父的右邊，
求厚賜憐憫予我們。 |

Quoniam tu solus sanctus;
tu solus Dominus;
tu solus altissimus, Jesu Christe.
Cum Sancto Spiritu, in gloria Dei
Patris. Amen.

3. **Credo**

Credo in unum Deum, Patrem
omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium.
Et in unum Dominum Jesum Christum,
Filium Dei unigenitum.
Et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
consubstantialem Patri,
per quem omnia facta sunt.
Qui propter nos homines,
et propter nostram salutem
descendit de coelis.
Et incarnatus est de
Spiritu Sancto ex Maria Virgine:
Et homo factus est.
Crucifixus etiam pro nobis;
sub Pontio Pilato passus,
et sepultus est.

Et resurrexit tertia die,
secundum Scripturas.
Et ascendit in coelum:
sedet ad dexteram Patris.
Et iterum venturus est cum gloria
iudicare vivos et mortuos;
cujus regni non erit finis.
Et in Spiritum Sanctum Dominum,
et vivificantem.
Qui locutus est per Prophetas.
Et unam Sanctam Catholicam et
Apostolicam Ecclesiam.
Confiteor unum Baptisma
in remissionem peccatorum.
Et expecto resurrectionem mortuorum.
Et vitam venturi saeculi, Amen.

4. **Sanctus**

Sanctus, Dominus Deus Sabaoth,
pleni sunt coeli et terra Gloria tua,
Osanna in excelsis!

5. **Benedictus**

Benedictus qui venit in nomine
Domini, Osanna in excelsis.

6. **Agnus Dei**

Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.

For You alone are holy,
You alone are Lord,
You alone are the Most High,
Jesus Christ.
With the Holy Spirit in the glory of
God the Father, Amen.

3. **Credo**

I believe in one God,
the Father, the Almighty,
maker of heaven and earth,
of all that is, seen and unseen.
And in one Lord Jesus Christ,
the only Son of God,
eternally begotten of the Father,
God from God, light from light,
true God from true God,
begotten, not made,
of one being with the Father;
through Him all things were made.
For us and for our salvation
He came down from heaven.
He became incarnate from the Virgin
Mary by the power of the Holy Spirit,
and was made man.
For our sake He was crucified
under Pontius Pilate;
He suffered death and was buried.

He rose again on the third day
in accordance with the Scriptures;
He ascended into heaven, and is
seated at the right hand of the Father;
He will come again in glory to judge
the living and the dead,
and His kingdom will have no end.
And I believe in the Holy Spirit,
the Lord, the giver of Life,
He has spoken through the prophets.
I believe in one holy catholic and
apostolic Church;
I acknowledge one baptism
for the forgiveness of sins;
I look for the resurrection of the dead,
and the life of the world to come. Amen.

4. **Sanctus**

Holy, holy, holy, Lord God of Hosts.
Heaven and earth are full of your glory,
Hosannah in the highest.

5. **Benedictus**

Blessed is He who comes in the name
of the Lord, Hosannah in the highest.

6. **Agnus Dei**

Lamb of God, who takes away the sin
of the world, have mercy on us.
Lamb of God, who takes away the sin
of the world, grant us peace.

唯獨祢是至聖，
唯獨祢是主，
唯獨祢是至高者，耶穌基督。
與聖靈同住於聖父的榮耀裡。
阿們。

3. **信經**

我信獨一上帝，
全能的聖父，
創造天地，
並一切有形無形萬物的主。
我信獨一的主，耶穌基督，
上帝的獨生子，
在萬世以前為聖父所生，
從上帝所出的上帝，從光所出的
光，
從真神所出的真神，
是生、非造、
與聖父同體。
萬物都是藉著祂受造。
祂為要拯救我們世人，
從天降臨。
因聖靈的大能，
為童貞女馬利亞所生，
成為人身，
在本丟彼拉多手下，
為我們釘在十字架上，
受死，埋葬。

應驗了聖經的話，
第三天復活，升天，
坐在聖父的右邊。
將來必在榮耀中再臨，
審判活人死人，

祂的國永無窮盡。
我信聖靈，
是主、是賜生命者，
昔日藉眾先知傳話。
我信使徒所傳唯一聖而公
之教會。
我承認為赦罪而設的獨一洗禮。
我盼望死人的復活，並來世的
永生。阿們。

4. **聖哉經**

聖哉、聖哉，聖哉，萬軍的主。
天地間充滿祢的榮光。
和撒拿在至高之處。

5. **祝福頌**

奉耶和華名來的、是應當稱頌
的，和撒拿在至高之處。

6. **羔羊頌**

神的羔羊，
除去世人罪孽的，
求主憐憫我們
神的羔羊，
除去世人罪孽的，
求賜我們平安。

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Alfred Tam	HK\$2,500.00	Parkers	HK\$1,000.00
王永強先生	HK\$5,000.00	岑潔儀女士	HK\$600.00
關永盛伉儷	HK\$3,000.00	Ms. Su Mei Kee	HK\$600.00
郭鳳萍女士	HK\$600.00	Ms. Lina Yan	HK\$600.00
黎少嫻女士	HK\$600.00	Ms. Deng Ying Hui	HK\$600.00
冼杞恩先生	HK\$17,000.00	Ms. Mak Miu Ling	HK\$600.00
侯慶婷女士	HK\$600.00	魏永豪先生	HK\$600.00
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冼基樂先生	HK\$600.00	施美婷女士	HK\$600.00
Ms. Chan Wai Yi	HK\$600.00	吳達維伉儷	HK\$2,000.00
鍾麗珍小姐	HK\$3,000.00	許文森伉儷	HK\$4,000.00
劉志良先生	HK\$3,000.00	Miss Chow Wai Yin	HK\$600.00
陸亮先生	HK\$600.00	Ms. Shiu Sheung Yeung	HK\$600.00
張嘉蓮女士	HK\$600.00	何亮德伉儷	HK\$3,000.00
郭超鴻伉儷	HK\$600.00	江常靜女士	HK\$5,000.00
嚴偉立先生	HK\$600.00	王重美女士	HK\$8,000.00
費樂陶先生	HK\$600.00	費德民先生	HK\$626.65
葉成芝伉儷	HK\$1,000.00	Mr. Chen Chi Hing	HK\$1,000.00
鄭仲強先生	HK\$600.00	Ms. Fan See Lock Phoebe	HK\$2,000.00
Mr. Loong Hon Bitu	HK\$500.00		

備註：上列贊助名單截至2018年6月25日，該日以後捐獻芳名恕不能盡錄。另者，捐獻者排名不分先後，如有錯漏，懇請指正。

因祂大能的作為讚美祂，
按著祂極美的大德讚美祂！
要用角聲讚美祂，鼓瑟彈琴讚美祂！
詩篇150:2-3

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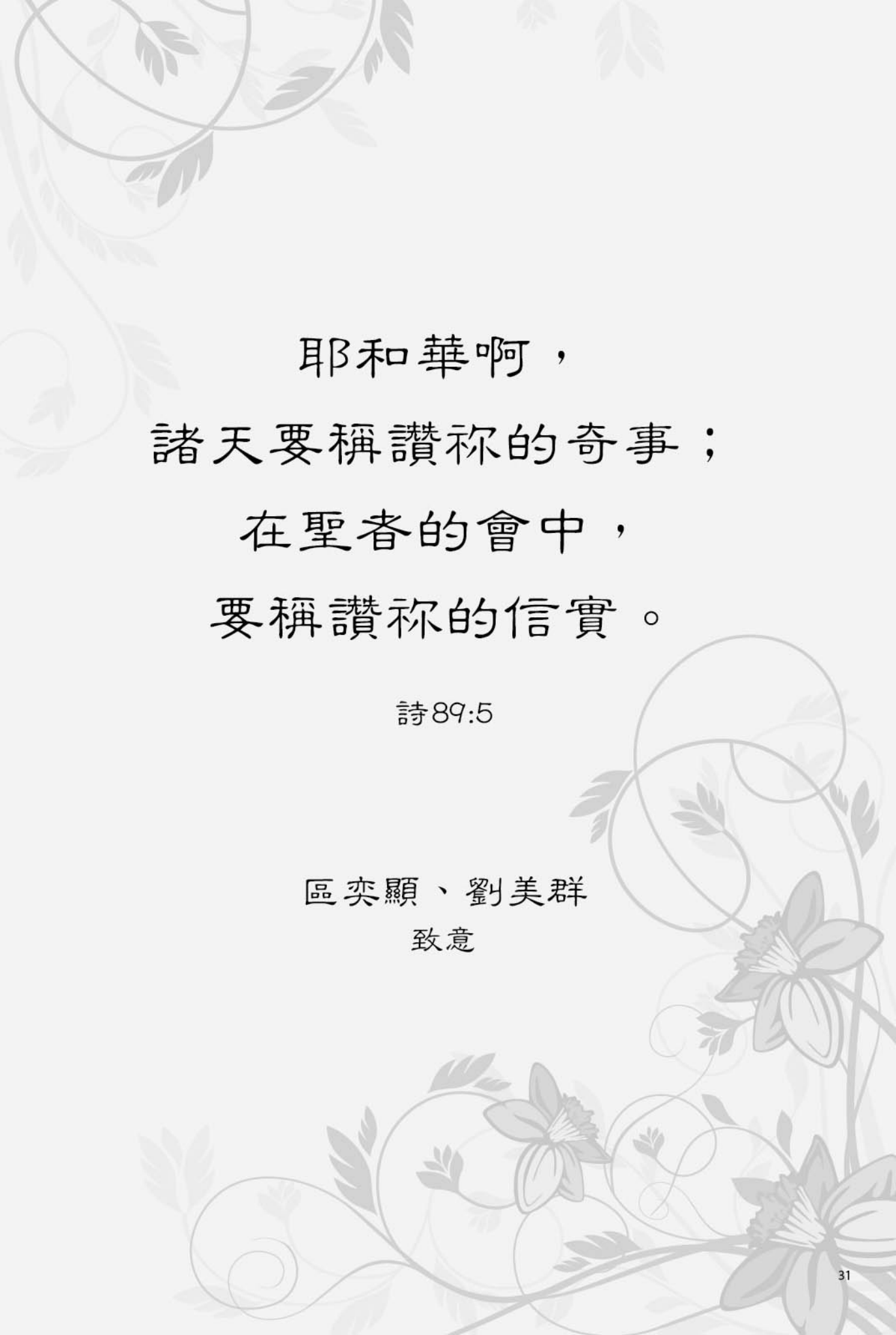


教養孩童，
使他走當行的道，
就是到老他也不偏離。
箴言22:6



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耶和華啊，
諸天要稱讚祢的奇事；
在聖者的會中，
要稱讚祢的信實。

詩89:5

區奕顯、劉美群
致意

你們要讚美耶和華！
耶和華的僕人哪，你們要讚美，
讚美耶和華的名！
耶和華的名是應當稱頌的，
從今時直到永遠！
從日出之地到日落之處，
耶和華的名是應當讚美的！
耶和華超乎萬民之上；
祂的榮耀高過諸天。

詩113:1-4

何金秀莉 致意



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日期：2018年7月24日(二) 時間：中午12時正
地點：灣仔會議展覽中心香港書展2018
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在天上的賞賜是大的』

馬太福音5:12上

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VR技術開始普及化，為了讓同學對VR這門技術有更深的認識，本課程將教授學生透過網上平台 CoSpaces學習創建VR虛擬世界。編寫Blockly程式控制VR物件，提升孩子對學習的興趣。除了親手製作VR外，學生可在V-owl Station親身體驗不同的VR裝置。

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