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YENCHING UNIVERSITY**52625 CHOIR****Annual Spring Concert****TO BE GIVEN ON FRIDAY**

The Annual Spring Concert of the Yenching University Chorus will be given on Friday, May 31 at 8:00 p.m. in the University Auditorium. The Chorus, directed by Mr. H.E. Shadick, will be assisted by the Faculty Choir in presenting a programme full of interest and variety.

The programme will be divided into three parts, the first two consisting of sixteenth century polyphonic music, secular and sacred, all unaccompanied, and the third part selections from the works of Johann Sebastian Bach.

The first group will be madrigals, most of them pastoral

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love songs, grave and gay, including well known examples of the style such as Dowland's "Come again, sweet love" and Gibbon's "The Silver Swan" and also lesser known madrigals such as Morley's "Clorinda false, adieu!" Some of these will be sung by the Chorus and some by the Faculty Choir.

The second part will be a group of Latin motets, two by Palestrina and others by English composers such as Byrd and Tallis. These will be sung by the Choir.

The third part will include J.S. Bach's Ascensiontide Cantata "Praise Our God Who Reigns in Heaven" sung by the Chorus.

For the first time in Yenching's history a student will sing a solo part in a choral production of this kind. Mr. Ku T'ing-ch'ang, junior, will sing the baritone solos. Mrs. L.M. Mead will sing soprano, and Mr. J.D. White, tenor. One of the interesting features of this cantata is the short but beautiful duet for tenor and baritone. The choruses include some of Bach's most majestic music.

Admission to the concert is free: there will be a collection for expenses.

Visitors from Peiping are heartily welcome. They should go out by the regular 6 00 p.m. bus from the Y.M.C.A. Special busses will be provided for the return trip after the concert.

THE STUDENTS' ENGLISH DRAMATIC CLUB

PRESENTS

Three One-act plays



**Fashford Auditorium
Yenching University
Peiping.**

**April 22nd., 1930
Tuesday evening
at 8.00**

0745

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SYNOPSIS

"A Minuet"

Directed by Miss Grace M. Boynton

THE CAST

Marquis	Mr. Thomas C. G. Ma
Marchioness	Miss Lydia Woo
Jailer	Mr. T. C. Weng

THE STORY

The play "A Minuet" is a delicate little interlude which presents an incident of the Terror during the French Revolution. The Marquis is discovered as the curtain arises, awaiting the moment when he will go to the guillotine. The jailer announces that a lady wishes to see him. This proves to be his wife from whom he has been alienated while they both led lives of selfish pleasure. She has come to share his death, and after the reconciliation between them, they go out together to find the Heaven which the sceptical man and the frivolous woman have never believed in before.

"The Proposal"

Written by Anton Tchekov—in 1889

Directed by Dr. Charles W. Parr

CHARACTERS

Stepan Stepanovitch Chuḅukov, a land owner

Mr. Boris Verevkin

Ivan Vassilevitch Lomov, a large and hearty but very suspicious landowner

Mr. Henry C. T. Kao

Natalya Stepanovna, Chuḅukov's daughter,

Miss Daisy Kwok

When the curtain rises CHUBUKOV is found in his room and LOMOV enters, immaculately dressed for the occasion, but nervous and ill at ease as he has come to ask for the hand of CHUBUKOV'S daughter in marriage.

The old man is delighted and goes out to get NATALYA. LOMOV, who has obviously been working up courage for the occasion, gets more excited as the minutes pass and shows that he is suffering from mild heart trouble. When the girl enters the conversation turns on the ownership of a piece of land which has been in dispute between the two families for several generations, the conversation develops into a quarrel, and the father returns but in the heat of argument forgets the purpose of LOMOV'S visit, and virtually turns his prospective Son-in-law out of the house.

CHUBUKOV then tells his daughter LOMOV'S intention and she is so disappointed that she goes into hysterics and requests her father to call him back.

He no sooner returns than they get off on another argument about the favourite hunting dog of each family, and the quarrel gets hotter than before. Again the father comes to the rescue, he again supports his daughter's argument, with the result that LOMOV gets a heart attack and faints while NATALYA has another attack of hysterics.

When they come to, CHUBUKOV makes them kiss and the engagement is ratified, but LOMOV never makes his proposal, and the prospect before such a very argumentative couple is not very bright.

Interval

"The Purple Bed-room"

Directed by Miss Anne Cochran.

THE CAST

Mortals	{ Basset..... ..	Mr. Edward M. N. Bien
	{ Reggy..... ..	Mr. Windbourne Y. P. Lo
Specters	{ Lord Fitzdoodle	Mr. Richard Nieh
	{ Ann	Miss Eva Wu
	{ Don Pedro de Parambo	Mr. Arthur Young

THE STORY

In Roborough Castle, the ancestral mansion of the Fitzdoodles, an old but somewhat decayed family of the English aristocracy, is the purple bedroom, which has been haunted for three hundred years. Just before "the Armada affair", so the story goes, the third Earl Fitzdoodle was indiscreet enough to murder his mother's abigail (i.e. the young lady who "read to the countess, took the dogs for a walk etc. etc.") in the purple bedroom. His excuse for this somewhat unusual action was that he loved the young lady, but that she preferred Don Pedro de Perambo, the Spanish ambassador to England. The family, however, did not think this reason enough to kill such a popular member of the household, and the Earl was forced to flee to the Holy Land and indulge in a Crusade. When he had gone the Fitzdoodles discovered that he had stolen the greatest family treasure, a necklace of huge diamonds, once belonging to a Mogul.

Ever since this horrible affair, whenever the Fitzdoodles put an unfortunate guest to sleep in the purple bedroom, the three ghosts returned and gave the visitor a most uncomfortable night.

Our play begins on the night when the Honourable Reginald Smith, (known as Reggy) a young man of good family but little brain-power and less courage, is asked to sleep in the haunted chamber. He is soon so frightened by the mere thought of the spectres that he arranges to change rooms with his servant, Alfred Bassett, who is not afraid of ghosts. Reggy, therefore, goes to sleep in Bassett's room, and the three ghosts appear before Bassett in the purple chamber and act out what really happened on the night of the murder of the abigail. The story, it seems, is all wrong. Gerald, the third Earl, is not guilty of either the murder or stealing the diamonds. But we must not give our play away. Watch carefully and you will see who is the real murderer and what happened, to him. It involves the use of Gerald's dagger and a secret room which the Fitzdoodles had never been able to find. In this room is a skeleton and a document explaining everything.

After the ghosts have told the true story to Bassett, they depart forever, but not before paying Bassett well for his bravery. Reggy, since the servant's bed is most uncomfortable, returns to find the ghosts gone and Bassett hero.

And the moral of this is, as Bassett says, if you ever find yourself in a haunted chamber, "You must take the ghosts in the right spirit. Just stand up to them. For if they think they've got an easy one, they may rub it in and affect your brain." If, on the other hand, you are courageous, you will be amply rewarded.

Officers of the Club

Chairman	Mr. Victor C. Y. Chow (Fall)
	Mr. Richard K. D. Nich (Spring)
Business Manager	Mr. Vincent H. T. Liu
Property Man	Mr. Thomas C. G. Ma
Costumes Managers	Miss Charity Chang
	Miss Daisy Lo
	Miss Laura Fong
Stage Manager	Mr. William H. Y. Wu
Publicity Manager	Mr. H. Y. Chia
Lights	Mr. Boris Verevkin
Make-ups	Miss Catherine Cheng
Advertising Manager	Mr. Wayne W. H. King

Advisors

Stage	Mr. Lawrence M. Mead
Costumes	Miss Hilda L. Hague
	Miss Dora M. L. Bent
Lights	Mr. Louis Holm
Make-up	Mr. Harold E. Shadick
Play-Selection	

“Is there an after-life, a deathless soul,
A heaven, to which to aspire as to a goal?
Who shalt decide what nobody may know?
Science is dumb: Faith has no proofs to show.
Men will dispute, as autumn leaves will rustle.
The soul is an idea: the heart, a muscle.”

—Voltaire.

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The
Genta Bat



The President's Court

Friday June 6

1930.

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**YENTA LETTER MEN
FOR
1929-1930**

Foot ball

(Peping Champions)

*Wang Tien Wen, Capt.
Yen Yung Hsi, Manager
Huang Chen Hsun
Liang T'san Chang
Cheng Te K'un
Jen Tui
Ho Hsien Ch'eng
Li Wen Ho
Kuei I Sheng
Wang Ta Lun
Chang Ching Huan
Huang Chen Sheng
Huang Chih Min
Wei Chih Ting
Huang Chen Cheng
Huang Hsien Ju, Coach*

Basket Ball

(Peping—Second Place)

*Biggerstaff, Knight, Coach
Chu Jung I
Fan Chao Ting, Mgr.
Davies, John
Hsueh Cho Jung
Lin Ch'i Wu
Ma Wan Shen, Capt.
Verevkin, Eugene
Wu Hang Yeh, Mgr.*

Tennis

*Ch'ien Nai Hsin
Chou Ching Fu, Coach
Chu Mu Hsiang
Kao Hui Min
Li Pao Chen
Shi Yu Ting
Tai Yun Feng
Verevkin, Eugene*

Base Ball

**(Acclimated Peping
Champions)**

*Davies, John
Ho Hsien Ch'eng
Kimm, Philip
Kuei I Sheng
Li Wen Ho, Capt.
Lin, Howard
Lin Ping Yuan
Nash, Vernon, Coach
Verevkin, Eugene
Yen I Ch'ing, Mgr.
Young, Arthur*

Program

Initial Cracker

Hawaiian Trio

Shuang Huang

Clogging Cloggers

Pyramid Builders

Sawing Specialist

Address—Dr. P. K. C. Tyau

Presentation of Awards

Final Cracker



Menu

All Round Cocktail

Warner Salad

Ping Ponged Potatoe Chips

Base Ball Buns

Little Jack Frost

Discuits



Alma Mater Song

Raise we high united voices

Joyfully to sing

Loud in praise of Alma Mater

Glorious Yenching

Lured from every part of China

Here to old Peking

We as one our college honor

Hail O Hail Yenching

**YENTA LETTER MEN
FOR
1929-1930**

Volley Ball

(Peping Champions)

*Chen Kuang Ts'ao
Cheng Te K'un
Huang Hsien Ju, Coach
Hsia Je Hua
Kuo Chen Ting
Li Chin Chi
Lin Ch'i Wu, Capt.
Lin Shao Wen
Lin Tsao Yin
Lin Tsao Yung
Shen Tsu Hui, Mgr.
Tan Ching I
T'ang Te Ch'en
Wen Chin Min
Wu Hang Yeh
Yang Tien Fu*

Ice Hockey

(North China Champions)

*Bien Mei Nien
Holm, Louis, Coach
Meiklejohn, Gordon
T'ang Chin
Verevkin, Beris
Verevkin, Eugene, Capt.
Wei, Arthur J.
Young, Arthur
Young, Edward
Yu Tsung Wu, Mgr.
Yen, Willie W.*

Track and Field

(Peping Champions)

*Chiang I Chin
Davies, John
Huang Chih Min
Hsueh Cho Jung, Mgr.
Meiklejohn, Gordon
Li Lien Chieh
Lin Shao Wen
Ma Wan Shen
Porter, Lucius, Coach
Verevkin, Eugene
Wang Ta En
Wang Ta Lun
Wang Yu Chen, Capt.
Yuan Szu*

燕大校歌
YENCHING UNIVERSITY
SCHOOL SONG

T. C. Chao

Arr. by B. W.

Allegro

雄哉壯哉燕京大學；輪奐美且
良師益友燕如琢如磨，情志每相
Lift we high u-ni-ted voices, joy-fully we

崇人文蒼萃中外交爭
同踴躍奮進探求真理
sing Loud in praise of Alma Mater

聲譽滿寰中燕京燕京事業
自由生活豐中燕京燕京事業
Glo-ri-ous Yen-Ching. Lured from every part of

浩瀚，規模更恢宏人才
Chi-na, Here to old Pei-Ping We as

輩出服務同羣，為國效盡忠
one our Col-lege hon-or, Hail O Hail, Yen-Ching

0754

YENCHING UNIVERSITY

JE NAO DRAMATIC SOCIETY

presents

Scene from MARCO MILLIONS

by Eugene O'Neill

and

Selections from the GONDOLIERS

by Gilbert and Sullivan

Courtyard of House # 16

Lang Jun Yuan

May 16, and 17, 1930

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MARCO MILLIONS

(Act II, Sc. 1)

Scene: The Little Throne Room in Kublai's Summer Palace at Xanadu.
"the City of Peace".

Time: Toward the close of the thirteenth century.

Prologue: Miss Grace Boynton

Cast in Order of Appearance

Kublai, the Great Khan	James H. Ch'uan
Princess Kukachin, his granddaughter	Mrs. Wu Wen Tsao
Chu-Yin, a Cathayan sage	C. F. Chou
Nicolo Polo, Marco's father	B. L. L. Learmonth
Maffeo Polo, Marco's uncle	Ernest K. Smith
Marco Polo	Samuel Groff
African slave	Bliss Wiant
Slave musician	Miss Ho Meng Yu
Musicians	T'ang Chin
	Ch'ien Nai Hsien
	Pien Mei Nien

Advisory coach,	Lucius C. Porter
Coach	Miss Doris Cummings
Prompter	Miss Mary Cookingham
Music	Bliss Wiant

THE GONDOLIERS

or

The King of Barataria

Scenes: Act I. The Plaza, Venice.

Act II. In the Palace of the King of Barataria.

Cast in Order of Appearance

Luiz, Attendant to the Duke	Lucius C. Porter
The Duke of Plaza Toro	Vernon Nash
The Duchess of Plaza Toro	Mrs. E. O. Wilson
Casilda, their daughter	Miss Camilla Mills
Don Alhambro Bolero, the Grand Inquisitor of Spain	L. R. O. Bevan
Gianetta and Tessa, Contadine	Mrs. L. M. Mead
Marco and Giuseppe, Gondoliers	Mrs. Maxwell S. Stewart
Inez, The King's Foster-mother	H. E. Shadick
Director and Accompanist— Advisor	John Davies
	Miss Myfanwy Wood
	Mrs. Lucius C. Porter
	Miss Myfanwy Wood

Note: The Advisor, just before the opera begins, will read an introductory statement concerning the play as a whole, and thereafter, at intervals, will also make such comments as are necessary for continuity in place of the parts which are omitted.

0757

Officers of the Je Nao

President Miss Hilda Hague
Treasurer Miss Gertrude Wood
Secretary Samuel Groff

Committees for Spring Plays

Costume Committee

Mrs. Harold E. Shadick
Mrs. C. F. Chou
Miss Dora Bent
Chang Hung Chun

Settings — Mrs. E. O. Wilson

Make-up — Mrs. Maxwell Stewart
Mr. and Mrs. H. de Tscharnier

Lighting — Louis Holm

Stage Manager and Properties — L. M. Mead and Son

Posters — Miss Adeline Veghte

Publicity — Samuel Groff

Tickets and Programs — George Loehr

Refreshments —

Mrs. Charles M. Parr
Miss Grace Boynton
Miss Nita Cherry
Miss Marguerite McGower

Music — Hawaiian Orchestra

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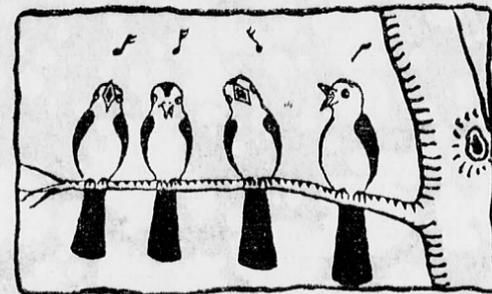
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Yenching University

Choral Society

ANNUAL CONCERT



"THRUSH AND LINNET, FINCH AND LARK,
TO EACH OTHER TWITTER, HARK!"

PEKING UNION MEDICAL COLLEGE

AUDITORIUM

Saturday Evening, May 31, 1930

at 9 o'clock.

0759

Programme

PRAISE OUR GOD WHO REIGNS IN HEAVEN (Cantata 11) Johann Sebastian Bach (1685-1750)

Oratorio for the feast of the Ascension
Composed at Leipzig circa 1735-36.

SOPRANO MRS. BLISS WIAW
ALTO MRS. F. K. SMITH
TENOR LI TSEH YU
BASS MEI YI PAO

1. CHORUS

Praise our God Who reigns in Heaven!
Of His boundless power and splendour
Let our grateful voices sing!
May His grace to us be given,
Now in worthy strains to render
Praise unto our Heavenly King.

2. RECITATIVE (*the Evangelist*), Tenor

Then Jesus lifted His hands to Heaven and blessed his disciples; and it came to pass that, as He blessed them, He was parted from them.

3. RECITATIVE, Bass

My Saviour, is the parting hour so near?
Ah! wilt Thou leave Thy children here
In lonely grief Thine absence mourning?
Behold us, how the tears of sorrow
Upon our pallid cheeks are burning!
What comfort can we borrow,
With what faint hope our hearts beguile?
Ah! tarry yet awhile!

4. ARIA, Alto

Ah, tarry yet, my dearest Saviour!
Ah, hasten not so soon from me!
Risen Lord, so soon departed
Wilt Thou leave me broken-hearted?
Nay! Tarry yet awhile!
Without Thee, nought but grief remaineth;
Go not so soon from me.

5. RECITATIVE (*the Evangelist*), Tenor

Then was Jesus taken up into Heaven, and a cloud received Him out of their sight; and He sitteth at the right hand of God the Father.

6. CHORALE, "*Ermunt're dich, mein schwacher Geist*"

Now at Thy feet Creation lies,
Thy dread commands fulfilling;
Angels must leave the farthest skies
To do Thee service willing.
Princes and Kings shall come to Thee
In reverent love to bow the knee;
Earth, Heaven, Fire and Ocean
Do pay Thee glad devotion.

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7. RECITATIVE (*the Evangelist*), Tenor and Bass

And while they looked steadfastly up to Heaven, behold, there stood beside them two men in white apparel, which also said: "Ye men of Galilee, why stand ye gazing up into Heaven? This same Jesus, which is taken from you in to Heaven, will come likewise, as yourselves have seen Him go into Heaven."

8. RECITATIVE, Alto

Ah Lord, now quickly come again!
This hope alone my grief assuages,
Else every moment I remain
On earth, would seem like countless ages.

9. RECITATIVE (*the Evangelist*), Tenor

And His disciples worshipped Him, and returned to Jerusalem from the mountain which is called the Mount of Olives, which is on the way to Jerusalem, and is a Sabbath Day's journey therefrom. So they entered again into Jerusalem, with great rejoicing.

10. ARIA, Soprano

Lord, my vision still retaineth
Thy last look, so full of love.
Thy sweet spirit yet remaineth.
So may we, while here below,
In our hearts some foretaste know
Of the joy that never waneth,
In Thy Heavenly courts above.

11. CHORUS. (*Chorale: "Von Gott will ich nicht lassen"*)

When will the night be over?
When dawns the blissful hour
That shall to us discover
The Lord in all His power?
O day, so wondrous dear,
When first our souls shall meet Him
With loving kiss to greet Him!
Come! quickly now appear!

INTERMISSION

LET US NOW PRAISE FAMOUS MEN

R. Vaughan Williams (1872-)

Let us now praise famous men, and our fathers that begat us.—Such as did bear rule in their kingdoms, men renowned for their power,—leaders of the people by their counsels, and by their knowledge.—Such as found out musical tunes, and recited verses in writing.—All these were honored in their generations, and were the glory of their times.—And some there be which have no memorial; who are perished,—as though they had never been.—Their bodies are buried in peace; but their name liveth for evermore.—*Ecclesiasticus XLIV.*

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The words of this song are taken from the forty-fourth chapter of Ecclesiasticus, one of the so-called Apocryphal books of the Bible, which are so rich in poetic beauty. Vaughan Williams's setting is notable for the simple dignity which matches the purity and strength of the biblical prose. Even finer is the imaginative quality of the music, which enhances the poetry of the words at every point, and especially in the line "and some there be which have no memorial, who are perished as though they had never been."

Vaughan Williams is represented in music by distinguished compositions both choral and instrumental. The return of England to a place among the musical nations is in no small degree due to his abilities and to those of Gustav Holst.

NOW IS THE MONTH OF MAYING

Thomas Morley (1557-c.1604)

Now is the month of Maying
When merry lads are playing
Each with his bonny lass
A dancing on the grass.
Fa, la, la.....

The Spring, clad all in gladness,
Doth laugh at Winter's Sadness,
And to the bag-pipe's sound
The nymphs tread out the ground.
Fa, la, la.....

Fie than, why sit we musing
Youth's sweet delight refusing?
Say, dainty nymphs and sweet,
Shall we play barley-break?
Fa, la, la.....

An old English Maypole dance. The composer was among the first in the musical world to attempt an expression of the emotional content of the text by the music.

THE SILVER SWAN

Orlando Gibbons (1583-1625)

The Silver Swan, who, living had no note,
When death approached, unlocked her silent throat,
Leaning her breast against the reedy shore,
Thus sang her first and last and sang no more.
"Farewell all joys, O Death, come close mine eyes,
More geese than swans now live, more fools than wise".

This is the most famous madrigal of a very famous musician whose music is still widely used.

MAY NO RASH INTRUDER

from "Solomon"

George Frederick Handel (1685-1759)

May no rash intruder disturb their soft hours
To form fragrant pillows, arise, O ye Flowers!
Ye zephyrs, soft breathing, their slumbers prolong
While nightingales lull them to sleep with their song.

An unusually delicate and delightful choral number from the pen of that master of oratorio, the composer of "The Messiah".

CHERRY RIPE

C. E. Horn (1786-1849)

Cherry ripe, ripe I cry;
Full and fair ones come and buy.
If so be you ask me where,
They do grow I answer there,
Where my Julia's lips do smile,
There's the land, or Cherry Isle.
There-plantations fully shew,
All the year where cherries grow.

(Words by Robert Herrick (1591-1674))

HAVE YOU SEEN BUT A WHYTE LITTLE GROW

Anonymous (1614)

Have you seen but a whyte Lillie grow
Before rude hands had touch'd it:
Have you mark'd the fall of the snow
Before the earth hath smucht it.
Have you felt the wool of beaver
Or swan's down ever;
Or have smelt of the bud of the bryer,
Or the nard in the fire,
Or have tested the bag of the bee;
O so whyte o so soft,
O so sweet, o so sweet is shee!

(Words by Ben Jonson (1573-1637))

BID ME TO LIVE (To Anthea)

J. L. Hatton (1809-86)

Bid me to live, and I will live thy protestant to be;
Or bid me love and I will give a loving heart to thee:
A heart as soft, a heart as kind, a heart as sound and free...
As in the whole world thou canst find, that heart I'll give
to thee.
Bid that heart stay and it will stay to honor thy decree
And bid it languish quite away and't shall do so for thee.
Bid me to weep and I will weep while I have eyes to see,
And having none yet I will keep a heart to weep for thee.
Bid me despaire and I'll despaire under that cypresse tree.
Or bid me die and I will dare e'en death to die for thee.
Thou art my life, my love, my heart-the very eyes of me:
And hast command of every part, to live and die for thee.

(Words by Robert Herrick (1591-1674))

SHEPHERD! THY DEMEANOUR VARY.

Thomas Brown (1663-1704)

Shepherd! thy demeanour vary,
Dance and sing, be light and airy.
Would you win me, you must woo
As a lover brave and true.
Hums and ha's, dull looks and sighing,
And such simple methods trying,
Never will this heart subdue,
I must catch the flame from you.
Fa la la

A LEGEND

Peter Ilyitch Tchaikowsky (1804-93)

English version by Nathan Haskell Dole.

Christ, when a child, a garden made,
And many roses flourished there.
He watered them three times a day
To make a garland for his hair.

And when in time the roses bloomed,
He called the children in to share:
They tore the flowers from every stem,
And left the garden stript and bare.

"How wilt thou weave thyself a crown
Now that thy roses are all dead?"
"Ye have forgotten that the thorns
Are left for me", the Christ-Child said.

They plaited then a crown of thorns
And laid it rudely on his head.
A garland for his fore-head made
For roses drops of blood instead!

There is no more exquisite painting in tone than this intimate expression of the composer of sadness and woe. This haunting theme has been used as the basis for a symphonic series of variations by his fellow countryman Arensky.

SUMMER IS A-COMING IN.

John of Fornsete (c.1226)

Summer is a-coming in
Loud now sing cuckoo.
Groweth seed and bloweth mead
And spring the woods anew.
Sing cuckoo.
Ewe now bleateth after lamb
Loweth after calf the cow.

Bullock starteth, buck now verteth.
Merry sing cuckoo
Well sing'st thou cuckoo
Nor cease thou never now
Sing cuckoo, sing cuckoo!

The oldest music in the world with words and music together is this famous round. The manuscript is in the British Museum.

It is the first music written in the language of the people—all the other words had been Latin in Europe up to this time.

The music itself is written in the form of a circle and as it revolves, each singer finds his part before him.

The original words were as follows:

Sumer is icumen in
Lhu-de sing cuccu!
Groweth sed and bloweth med
And springeth the wu-de-nu
Sing cuccu!
Aw-e bleteth after lomb
Lhoueth after calv-e cu;

Bulluc sterteth, buck-e verteth,
Murie sing cuccu!
Cuccu, cuccu, well sing-es thu, cuccu!
Ne swik thu naver nu;
Sing cuccu, nu, sing cuccu,
Sing cuccu, sing cuccu, nu!

SHOOT, FAISE LOVE

Thomas Morley (1557-1604)

Shoot, False Love, I care not,
Spend thy shafts and spare not.
Fa la la.....
I fear not, I, thy might,
And less I weigh thy spite;
All naked I unarm me,
If thou canst now shoot and harm me.
So lightly I esteem thee,
As now a child I deem thee.
Fa la la.....

Long thy bow did fear me,
While thy pomp did blear me.
Fa la la.....
But now I do perceive,
Thy art is to deceive,
And ev'ry simple lover
All thy falsehood can discover.
Then weep, love, and be sorry.
For thou hast lost thy glory.
Fa la la.....

THE GALWAY PIPER

Irish Folk Song

Ev'ry person in the nation,
Or of great or humble station,
Holds in highest estimation
Piping Tim of Galway.
Loudly he can play or low;
He can move you fast or slow;
Touch your hearts or stir your toe,
Piping Tim of Galway.

When the wedding bells are ringing,
His the breath to lead the singing,
Then in jigs the folks go swinging,
What a splendred piper!
He will blow from eve to morn,
Counting sleep a thing of scorn,
Old is he, but not outworn.
Know you such a piper?

When he walks the highway pealing,
Round his head the birds come wheeling,
Tim has carols worth the stealing!
Piping Tim of Galway.
Thrush and linnnet, finch and lark,
To each other twitter, "Hark!"
Soon they sing from light to dark
Pipings learnt in Galway.

Irish folk songs may be divided into two main classes; the reels or dance tunes, and the emotional melodies almost akin to art songs. The "Galway Piper" belongs to the former group.

THE YENCHING UNIVERSITY CHORAL SOCIETY

BLISS WIAINT, *Conductor.*

Executive, Committee:

FOR THE WOMEN'S COLLEGE: LU SHU CH'UN

FOR THE MEN'S COLLEGE, LI PAO CHEN

FOR THE FACULTY, BLISS WIAINT.

Librarian: YANG TUNG JEN

THE CHORUS

Sopranos

Chang Chen Fang
Ch'en Yang Hsien
Chou Yuan Mei
Li Ju Ch'i, Mrs.
Lu Shu Ch'ün
Mei Yi Pao, Mrs.
Sun Hwei Min
T'an Hwei Ying
Wang Pi Yün
Wu P'ei Ch'iu

Chao Lo Jui
Ch'uan Shao Wen, Mrs.
Huang Yü Mei
Lu Ch'i Ying
Mead, Mrs. L. M.
Sun Chin Feng
T'an Ch'ao Ying
Ts'ui Kuei Chen
Wiant, Mrs. Bliss
Wu Yü Hsin

Altos

Aiken, Mrs. E. E.
Cummings, Doris
Huang Wen Tsung
Lin Yü K'eng
P'an Yü Mei
Tseng Hsü Hsiang
Yang Yueh Ying
Yü Teh Yueh

Monona Cheney
Chiang Chao Ai
Ho Chen Yi
Kuan Sung Shan
Lo Wen Hsiang
Smith, Mrs. E. K.
Wood Myfanwy
Yang Yün Ch'ing

Tenors

Cheng Teh K'un
Ch'u Sheng Lin
Hsieh Chih Yün
Lin Cho Yuan
Lin Ping Yuan
Mead, L. M.
Yao I En

Chn Mu Hsiang
Fan Yueh Ch'eng
Lin Chia T'ung
Lin Kuan Teh
Liu Jung En
Wen Pu Yi
Scott, Warren

Basses

Chang Sung Mao
Cheng Shao Huai
Chou Chen Yung
Chung San T'ung
Hsiung Jung Ch'ao
Li Pao Chen
Liu K'eh Chi
Pien Mei Nien
Shoolingin, Nicholas
Wang Hsin Fu
Wang Tau Kung
Yang En Fu

Chao Yung Chen
Ch'ien Nai Hsin
Hsiung Hua Ch'ao
Li Lien Chieh
Lin T'ing Fang
Mei Yi Pao
Shadick, Harold
Ts'ui Yü P'u
Wang Tien Wen
Wu Ta Cheng
Yang Tung Jen
Yü Chih Yi

RUTH STAHL: *Accompanist*

Soloist: Mrs. BLISS WIAINT.

BLISS WIAINT, *Accompanist.*

0763

Programs printed on cheap Chinese toilet paper in
order to save money to help the poor.

Yenching University

MUSIC CLUB

PRESENTS

"THE MESSIAH"

by

G. F. HANDEL

SALVATION ARMY HALL,

71, MORRISON STREET,

EAST CITY, PEIPING.

Saturday Evening, January 2, 1932

at 8 o'clock

0764

LIBRETTO.
"THE MESSIAH"

GEORGE FREDERICK HANDEL (1685-1759)

This greatest of oratorios was written for and dedicated to the Irish people, especially those who were imprisoned because of debt. The performance of this work for the first time in Dublin, Ireland, April 13th., 1742 brought in enough cash to relieve hundreds of such unfortunate people. Henceforth, as long as Handel lived, he conducted in person "The Messiah" in London annually and gave the proceeds to charity thereby never realizing any profit in this his greatest work.

SOLOISTS: Soprano, Mrs. Bliss Wiant
Alto, Mrs. L. M. Mead.
Tenor, Major J. E. Sansom
Bass, Dr. R. J. McCandliss

THE YENCHING UNIVERSITY MUSIC CLUB

Bliss Wiant, *Conductor.*
Adeline Veghte, *Accompanist*

Executive Committee:

Kuan Sung Shan
Chu Mu Hsiang

Librarian:

Cheng Shao Huai

PART I

1. OVERTURE

2. RECIT Tenor

Comfort ye, comfort ye my people, saith your God; speak ye comfortably to Jerusalem: and cry unto her, that her warfare is accomplishèd, that her iniquity is pardoned.

The voice of him that crieth in the wilderness, Prepare ye the way of the Lord, make straight, in the desert a highway for our God.

3. AIR Tenor

Every valley shall be exalted, and every mountain and hill made low, the crooked straight, and the rough places plain.

4. CHORUS

And the glory of the Lord shall be revealèd, and all flesh shall see it together: for the mouth of the Lord hath spoken it.

5. RECIT.....Bass

Thus saith the Lord of Hosts:—Yet once a little while and I will shake the heavens, and the earth, the sea, and the dry land; and I will shake all nations, and the desire of all nations shall come.

The Lord, whom ye seek, shall suddenly come to his temple, even the messenger of the covenant, whom ye delight in; Behold, He shall come, saith the Lord of Hosts.

6. AIR.....Bass

But who may abide the day of His coming, and who shall stand when He appeareth?

For He is like a refiner's fire.

7. RECITAlto

Behold, a virgin shall conceive, and bear a Son, and shall call his name EMMANUEL, God with us,

8. AIR.....Alto and CHORUS

O thou that tellest good tidings to Zion, get thee up into the high mountain; O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid: say unto the cities of Judah, Behold your God!

Arise, shine for thy light is come, and the glory of the Lord is risen upon thee.

9. RECIT.....Bass

For, behold, darkness shall cover the earth, and gross darkness the people; but the Lord shall arise upon thee, and His glory shall be seen upon thee, and the Gentiles shall come to thy light, and kings to the brightness of thy rising.

10. AIR.....Bass

The people that walked in darkness have seen a great light: and they that dwell in the land of the shadow of death, upon them hath the light shined.

11. CHORUS

For unto us a Child is born, unto us a Son is given, and the government shall be upon His shoulder: and His name shall be called Wonderful, Counsellor, the Mighty God, the Everlasting Father, the Prince of Peace.

12. PASTORAL SYMPHONY

13. RECIT.....Soprano

There were shepherds abiding in the field, keeping watch over their flocks by night.

RECIT.....Soprano

And lo! the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid.

13. RECIT.....Soprano

And the angel said unto them, Fear not; for, behold, I bring you good tidings of great joy, which shall be to all people.

For unto you is born this day in the City of David a Saviour, which is Christ the Lord.

15. RECIT.....Soprano

And suddenly there was with the angel a multitude of the heavenly host praising God, and saying:

16. CHORUS

Glory to God in the highest, and peace on earth, good will towards men.

17. AIR.....Soprano

Rejoice greatly, O daughter of Zion; Shout, O daughter of Jerusalem: behold, thy king cometh unto thee.

He is the righteous Saviour, and He shall speak peace unto the heathen.

18. RECIT.....Alto

Then shall the eyes of the blind be opened, and the ears of the deaf unstoppèd; then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

19. AIR.....Alto

He shall feed His flock like a shepherd; and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young.

AIR.....Soprano

Come unto Him, all ye that labour and are heavy laden, and He shall give you rest.

Take His yoke upon you, and learn of Him; for He is meek and lowly of heart: and ye shall find rest unto your souls.

INTERVAL

PART II

20. CHORUS

Behold the Lamb of God, that taketh away the sins of the world.

21. AIR

He was despised and rejected of men; a man of sorrows and acquainted with grief.

22. CHORUS

Surely He hath borne our griefs, and carried our sorrows; He was wounded for our transgressions; He was bruised for our iniquities; the chastisement of our peace was upon Him.

23. CHORUS

All we like sheep have gone astray; we have turned every one to his own way; and the Lord hath laid on Him the iniquity of us all.

24. RECIT.....Tenor

Thy rebuke hath broken his heart : he is full of heaviness.
He looked for some to have pity on Him but there was no man ; neither found he any to comfort Him.

25. AIR.....Tenor

Behold and see if there be any sorrow like unto His sorrow.

He was cut of out of the land off the living : for the transgression of Thy people was he stricken.

But Thou didst not leave His soul in hell, nor didst Thou suffer Thy Holy One to see corruption

26. CHORUS

Lift up your heads, O ye gates : and be ye lift up, ye everlasting doors : and the King of Glory shall come in.

Who is the King of Glory ? The Lord strong and mighty, the Lord mighty in battle.

Lift up your heads, O ye gates : and be lifted up ye everlasting doors : and the King of Glory shall come in.

Who is the King Glory ? The Lord of Hosts, He is the King of Glory.

27. AIR.....Soprano

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things.

28. AIR.....Bass

Why do the nations so furiously rage together and why do the people imagine a vain thing ?

The Kings of the earth rise up and the rulers take counsel together against the Lord, and against His anointed.

29. AIR.....Soprano

I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth :

And though worms destroy this body, yet in my flesh shall I see God.

For now is Christ risen from the dead, the first-fruits of them that sleep.

30. AIR.....Bass

Behold, I tell you a mystery ; we shall not all sleep, but we shall all be changed in a moment, in the twinkling of an eye, at the last trumpet,

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.

31. CHORUS

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing.

Blessing and honour, glory and power, be unto Him that sitteth upon the throne, and unto the Lamb for ever and ever.

32. CHORUS

HALLELUJAH! for the Lord God omnipotent reigneth.

The kingdom of this world is become the kingdom of our Lord, and of His Christ; and He shall reign for ever and ever,

KING OF KINGS, AND LORD OF LORDS. HALLELUJAH!

Will the congregation please rise and join with the Chorus in the singing of the "Hallelujah" Chorus.

The Chorus

Sopranos

Chang Chen Fang
Chang Chen Te
Ch'en Lu Te
Chu Lan Ch'ing
Hancock, E. M.
Hsü Ching Yi
Hsü Shu Chieh
Hsü Wen Ying
K'uang Wen Wei
Li Kuei Chen
Li Shao Ling
Lin Pi K'eng
Liu Pi Lien
Ma Mohling
Mead, Mrs. L. M.
Shih Chu Hsi
Ts'ao Hui Chen
Waddell, E. L.
Wang Ming Chen
Wang Wan Ming
Wiant, Mrs. Bliss
Wood, Gwladys
Wu P'ei Ch'iu

Altos

Ch'en P'ei T'ao
Ch'en P'ei Yuch
Cheng Li Hua
Chu Lan Ch'ing
Ch'uan Keng Ying
Huang Wen Tsung
Kuan Sung Shan
Li Wen Chin
Lin Yi K'eng
Lin Yü K'eng
Liu Te Wei
Lu Kuei Ch'ing
Mou Hsi Ch'in
Nutting, Clara
Uspensky, Margaret
Wang Hsiang Lan
Wang Mei Lan
Wood, Myfanwy
Wu Ai Ch'ing
Yang Yün Ch'ing
Ying Hsi Yin
Yuan Yung Chen

Basses

Bevan, L. R. O.
Chang T'ien Hu
Cheng Shao Huai
Chou Chiu Hua
Hsiung Jung Chiao
Li Lien Chieh
Liu Jun Ch'uan
Lu Kuan Chuan
Ou-Yang Yü
P'an Chia Lin
Shoolingin, N.
Tayler, G. B.
Todd, J. S.
T'u Ying Kuang
Wang Jun Ch'uan
Wei Jung Li
Yü Chih Yi.

Tenors

Boone, W. B.
Chiang Ho Ch'i
Chu Mu Hsiang
Fang K'uang Yü
Lin Chia T'ung
Lin Cho Yuan
Lin Huei Ch'ao
Lin Ch'ing Tung
Mead, L. M.
Ou-Yang Hsü Ming
Ting Han P'o
Wang Wei Liang

VESPER SERVICE,
YENCHING UNIVERSITY.

May 15, 1932

6:30 P.M.

Organ Prelude.

Hymn No. 7

Invocation

Doxology No. 12

Responsive Reading No. 31.

Prayer

Offertory Hymn No. 31.

ODE to JOY

Words by Schiller (1759-1805)

Music by Beethoven (1770-1827)

Taken from Symphony No. 9, Op. 125

Orchestra conducted by Albert Coates
with Philharmonic Choir, London.

Benediction.

Hymn No. 340.

Postlude.

Record No. 1

Orchestral Prelude

Record No. 2

Oh brothers, not such be our music-
Rather strains of joy harmoniously
Uplift we, of gladness fuller.

Gladness, fairest sun of heaven,
Daughter of Elysium-
We are treading, rapture-riven
Ent'ring in thy holy place.

By thy magic, aught enfolding,
All that custom stern divides,
All mankind as brothers hold we
Where thy tender wings abide.

He the highest love who gaveth,
Loving and be loved to be,
He that's won a noble woman,
Let him join our jubilee ;

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Yea, and who a single other soul
On earth can call his own.
But let him who ne'er achieved it
Steal away in tears alone.

Record No. 3

All the creatures of gladness,
Joy doth ev'ry living creature
From the breast of nature, fill.
All the highest, all the lowly
Follow on her roseate quest.
Kisses doth she give and vintage,
Friends who firm in death have stood.
Joy of life the worm receiveth,
And the angels join with God.

(Orchestral interlude)

Glad as shining suns all glorious
Through the heav'nly splendors show,
Joyful as a knight victorious.

Record No. 4

Gladness, fairest sun of heaven,
Daughter of Elysium-
We are treading, rapture-riven,
Ent'ring in thy holy place.
By thy magic, aught enfolding,
All that custom stern divides,
All mankind as brothers hold we,
Where they tender wings abide.

I embrace ye, millions countless,
Here's a kiss to all the world.
Brothers, o'er yon stars unfurled
Shines a Father's star pavilions.
Why, on bended knees, ye millions?
Feel ye your Creator near?
Search beyond the starry sky,
High above the star pavilions.

Records No. 5 and No. 6

(Repetition of selected portions from the above in which the
idea of gladness, created by God and uniting Him therewith
to all His creation is carried to ecstatic heights.

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燕 京 大 學
YENCHING UNIVERSITY

教 職 員
款 待 全 體 學 生 同 樂 會
FACULTY CHRISTMAS ENTERTAINMENT
FOR STUDENTS



廿二年十二月二十二日,星期五
FRIDAY, DECEMBER 22, 1933

下午七時半
7:30 P.M.

貝 公 樓
BASHFORD AUDITORIUM

0771

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WHY THE CHIMES RANG

Directed by Miss Anne Cochran

Holger.....Mao Jen Sheng
Steen.....Eric Wilson
Uncle Bertel.....Huang Yueh Hua
Old Woman.....Miss Catherine Boyden
The Angel.....Miss Lucile Wolfe
The Priest.....Morris Hayes
The Knight.....Cheng Han
The Courtier.....Chang Wei Hsun
The Beautiful Girl.....Miss Elizabeth Hanson
The Rich Woman.....Miss T'an Pin Pin
The King.....Wang Ts'un Yü
The Choir.....English Vesper Choir

BETHLEHEM

by Laurence Hausmann

Directed by Miss Eleanor Lee Waddell

Joseph.....T. C. Chao
Mary.....Miss Margaret B. Speer
Angel.....Miss Myfanwy Wood
First Shepherd.....Harry B. Price
Second Shepherd.....Thomas E. Breece
Third Shepherd.....James D. White
First King.....William Woo
Second King.....Stephen Ts'ai
Third King.....Robert E. Worley
Angel Chorus.....English Vesper Choir

Choir Director.....Harold E. Shadick
Organist.....Bliss Wiant
Manager.....Wang Jun Ch'üan
Scenery.....Chin Ch'in Po
Properties.....Lo Jung Pang
Make-up.....Mrs. Harold E. Shadick
Costumes for "Why the Chimes Rang".....Miss Eleanor Lee Waddell
Costumes for "Bethlehem".....Mrs. Stanley D. Wilson

USHERS

Chang Wen-yü
Fu Tsai-chih
Han Ch'ing-lien
Hsia Yun
Hsieh Ching-sheng
Hsiü Chen-te
Huang-cho
J. C. Li

Lin Chia-t'ung
Liu Chen
Mao Ying-tou
Randolph Sailer
Tsai Liu-sheng
Wang Han-chang
Yang Ju-chi

Head Usher—Y. P. Mei

鐘爲什麼響

聖誕夜，荒野樹林邊一所小屋中，兩個小孩在談話。他們的父母因爲去瞧祖母的病，就將他們留在家裏，不能去赴教堂裏的聖誕聚會。斯廷弟弟老埋怨，厚傑哥哥就安慰弟弟，說以後還有機會。窗外有一個老太太走過，他們吃了一驚。後來他們的叔叔來了，要帶他們到禮拜堂去，他們都很高興，等着叔叔喝完粥。叔叔就告訴他們，遠處那教堂邊高塔上有一架人打不着的鐘，每年聖誕會中若有人獻上完美的禮物，那鐘就自己響起來，內中有天使的和聲；但這鐘幾百年沒響了。

他們正要動身時，進來了一位老太太，凍得倒在爐邊。厚傑看他可憐，不願撇下她倒在黑屋裏，就甘願不去禮堂，看護老太太。叔叔和斯廷去了。老太太得煖以後，漸漸復原。厚傑和她談着，就說可惜不能去聚會，老太太叫他禱告。

他再抬頭時，景改變了，他們在禮拜堂裏了。牧師在台前收入獻的禮物，轉身獻上給基督。富人獻上了許多金錢，大官獻上了一盒珠寶，貴婦獻上了寶石項圈，學者獻上了心血著作，少女獻上了一束鮮花，國王獻上了自己的王冠，鐘却沒響。人都失望了。

厚傑手中有兩個銅子，是他一次指引過路人得到的；老太太叫他獻上，他胆怯的送上去，不敢等候就退回來了。那時——你猜怎麼着？……

天使說：我實實在在的告訴你們，主所喜悅的不是金錢，不是珍寶，乃是愛和犧牲。基督餓了就給他吃，作客旅就接待他。這些事你們既作在他的弟兄中最小的身上，就是作在基督身上了。

INVITATION

After the Plays the Faculty will be "At Home" to all
Students according to Colleges, at the following places :

COLLEGE OF ARTS AND LETTERS

Dean's Residence

COLLEGE OF NATURAL SCIENCES

President's House

COLLEGE OF PUBLIC AFFAIRS

Reception Room, Miner Hall

GRADUATE DIVISION

Combined with undergraduate Colleges

SCHOOL OF RELIGION

Social Room, Ninde Hall

All Students are most cordially invited to meet the Faculty
at their respective places for a social greeting

0774

ALEXANDRE TCHEREPNINE

IN A

COMPOSER'S-RECITAL

Yenching University

Bashford Auditorium

TUESDAY, JUNE 19, 1934

8:00 P.M.

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ALEXANDRE TCHEREPNINE was born in St. Petersburg, Russia on the 8th of January, 1899. He was raised among musicians, his father Nicholas Tcherepnine (still living) being one of the great teachers of orchestration and conducting of this generation. Men like Stravinsky and Prokofieff owe their success in this field to his father's excellent training. It was natural that he begin to express himself through music at an early age-as have all outstanding composers. His first compositions were written as Christmas gifts for his family circle and this creative talent has become most prolific. On the outbreak of the Revolution his family fled to Tiflis, a large city between the Black and Caspian Seas where he soon was appointed director of the opera. After three years they were forced again to flee and went to Paris where he studied piano with the great French master, Philip. In 1923 he made his debut both as a pianist and composer. Since then his career has progressed steadily onward and upward, appearing as he has with great success all over Europe as well as in America and now in the Orient. He has written music for piano, for piano and orchestra, for full orchestra, operas, ballets, songs and chamber music revealing a genius of mansided interests and abilities.

As a child he became very fond of a certain sequence of tones which he would use in his compositions. Not until he was 21 did he come to the place where he could review his works and analyze them. He then discovered that this sequence of tones was a scale which partakes of the nature of a combination of both the major and minor modes making a total of nine tones. Brahms is well-known for his frequent juxtaposition of major and minor tonalities but here is a rare instance of their concurrent use in serious music. Thus his music has achieved unusual charm of color partaking of both the east and the west.

This scale has unique balance and proportion (see enclosed example) for it is composed of three groups of four notes each, each group is in exact proportion to the other two.

He has also avoided the use of two octaves which are an exact octave apart; in case octaves are used, they are invariably employed at a distance of two octaves. This allows for a freer expression of the harmonic tones (overtones) which are present in every vibrating string and likewise give a bewitchingly subtle tonal palette. In case tones approaching a near octave are placed together they are either used as augmented or diminished octaves. These facts must be kept in mind if one is to appreciate and understand his music.

One might obtain the impression that modern music is unintelligible noise but when one has the privilege of observing the careful construction of such music as Mr. Tcherepnine's and of understanding the logic and the symmetry back of it all, then it behooves open-minded people, anxious to keep abreast with the latest developments in the world of music (novelties of today become the common-places of tomorrow) to give thoughtful consideration to it.

If Chinese music is to be interpreted to the west, the most natural medium for such is Russia, already the link between China and Europe. Mr. Tcherepnine feels perfectly at home in China-more so than in any other country in the world and he has travelled everywhere. He feels that since Chinese music is melodic in nature and since modern music is also melodic in nature that China should hear more of modern western music as a means of stimulating interest in Chinese music per se. If one has been raised in the classic traditions of European music, it is difficult to break away from it and embrace the music of our day. He is now working on some adaptations of Chinese music which will be published in due time.

1) Tcherepnine's Nine-tone major-minor scale

2) A tonic triad in this scale has both a major and minor third

3) Octaves are either diminished or augmented

Handwritten musical sketches on three staves. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. There are handwritten notes in German next to each staff.

THE PROGRAM

- I. a. *NOCTURNE IN E FLAT MINOR, OPUS 8, NO. 1*
 b. *DANSE IN E FLAT MINOR, OPUS 8 NO. 2*

These two numbers were written in 1919

- c. *ETUDE DE CONCERT*-written in 1920

This number is dedicated to the great English pianist Harold Bauer (became an American citizen in 1925) who has popularized it by its premier performance and by repeated concert productions.

- II. *TEN BAGATELLES, OPUS 5.*

These short pieces are in the following keys: c minor, d minor, d major, f sharp minor, c sharp minor, g flat major, e flat major, a flat major, e minor and in c minor. They were written between the ages of 13 and 18 and display an unconscious use of his "major-minor" scale even as a youth.

- III. *TRANSCRIPTIONS OF SLAVIC SONGS*-written in 1924.
OPUS 27

- a. *VOLGA BOAT SONG*
 b. *GREAT RUSSIAN SONG*
 c. *CHANSON POUR LA CHERIE*

The original melody of each of these songs is kept intact. To the original melody is added other melodic lines in the nine-tone scale which reveal the possibilities of a combination of simple folk tunes with a modern background thus adding to their charm and interest. These three songs are well known in Europe; the Volga Boatsong is well known all over the world.

- IV. *ARABESQUES, OPUS 11.*-composed in 1920

- a. *ALLEGRETTO*
 b. *ALLEGRO*
 c. *ANDANTINO*
 d. *PRESTO*

This group of pieces are a true representation of the dominant characteristic of Oriental melody in that they lack climax; rather do they weave in and out in delicate and intricate figures charming more by their texture than by any other element.

- V. *NOCTURNE IN G SHARP MINOR, OPUS 2, NO. 1 (1918)*

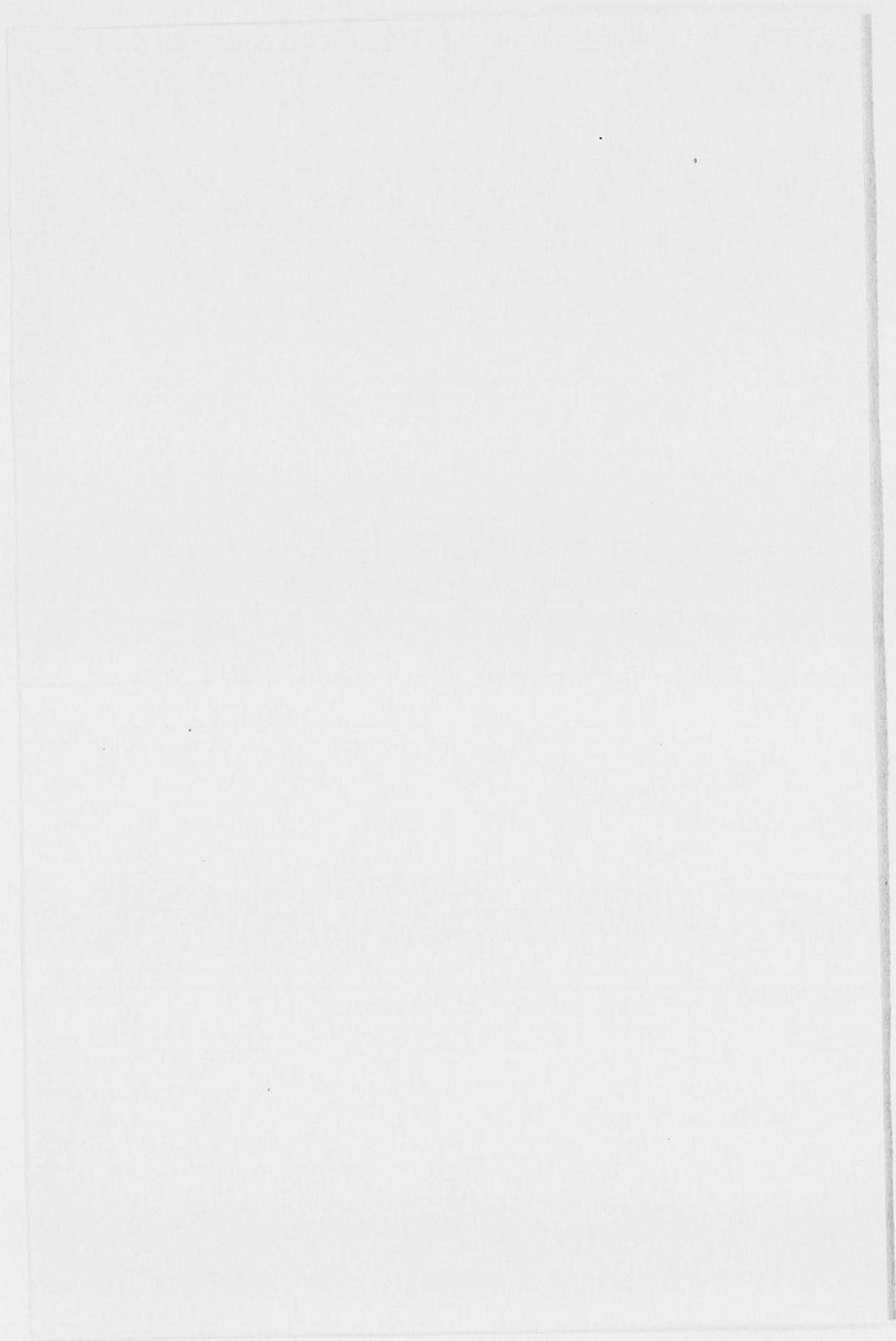
This number was written while living in Tiflis and is a reflection of the influence of the Georgian scale.

- VI. *DANCE IN F MAJOR, OPUS 2, NO. 2. (1919)*

In this number is illustrated what the composer calls: "intra-point". It is an interplay of themes, one alternating with the other in direction and duration. This is in contrast to the classic models of "counterpoint" and a new idea in the field of technique.

- VII. *TOCCATA IN D MINOR, OPUS 1 (1921).*

Herein is demonstrated the fact that modern music has broken with the romantic emphasis of the 19th century with over-emphasized harmony and harmonic modulation and we are given a sense of melodic modulation within a polyphonic structure.



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SONG RECITAL

by

ROBERT J. McCANDLISS

Bashford Auditorium

Yenching University

February 24, 1937

8:15 P.M.

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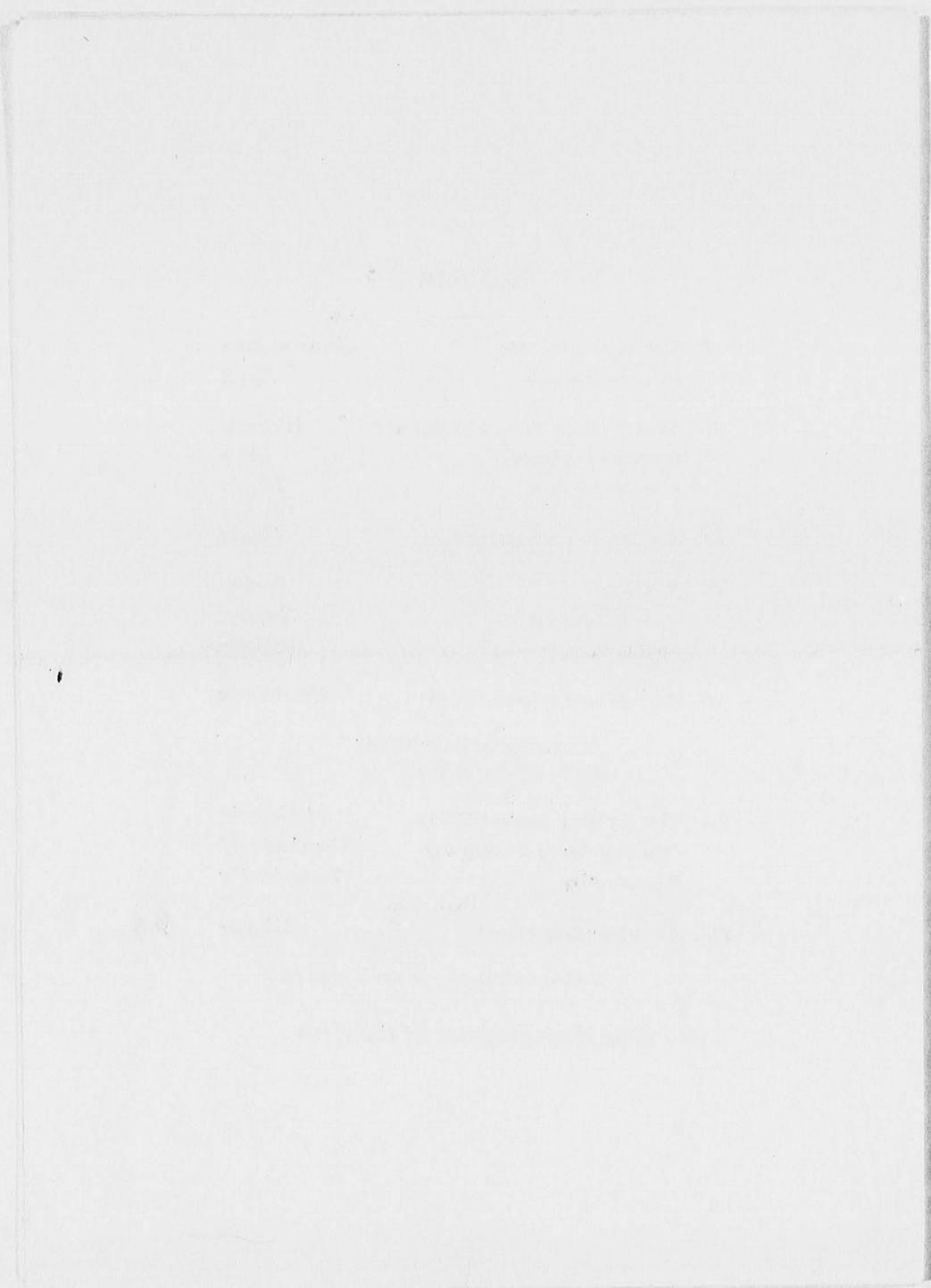
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PROGRAM

- I. *Star vicino al bell' idol* *Salvator Rosa*
Lungi dal caro bene *Secchi*
- II. *Has Sorrow Thy Young Days Shaded?* *Wekerlin*
Where the Bee Sucks *Arne*
Where'er You Walk *Handel*
- III. *Hear Me, Ye Winds and Waves!* *Handel*
- IV. *Mainacht* *Brahms*
Nacht und Träume *Schubert*
Ich liebe dich *Beethoven*
- V. *Recitative and air from "Elijah"* *Mendelssohn*
Ye people, rend your hearts!
If with all your hearts
- VI. *When Nocturnal Shadows Gliding* *Alpheracky*
Palm Branches on this Holy Day *Gretchaninoff*
Pilgrim's Song *Tschaikowsky*
- VII. *Aria from "Tannhäuser"* *Wagner*
Wolfram's first song at the Tournament
Miss Mary Ferguson at the piano



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0781

THE YENCHING UNIVERSITY
CHORUS
presents

THE MESSIAH

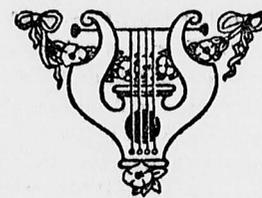
by

George Frederick Handel

WORDS ARRANGED FROM THE
HOLY SCRIPTURES

by

CHARLES JENNENS



National Assembly Auditorium
Nanking, China.

SUNDAY, APRIL 18, 1937
8:00 P.M.

This concert is given under the auspices of
The Second National Art Exhibition

0782

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NOTES

Among the hundreds of oratorios written during the last three hundred years, "The Messiah" stands pre-eminently above all others as the most beloved. The music was written by a German, George Frederick Händel who was born in 1685 in a small town in the heart of Germany, Hal'e. His father was a physician and not sympathetic with the desire of his son to become a musician. He eventually yielded however and gave him a fine education in this art. Italian opera was the most popular expression of music in his day so he began as a composer in this field. The throne of England was occupied by a German and the English people were very fond of choral music so as a consequence of this combination he spent most of his life in England. His attempts at writing opera however were not an outstanding success. As a result, he turned his attention to the oratorio inasmuch as one of his first essays in this type of composition early in his career had proved very successful.

The words of the 'Messiah' were carefully fitted together into a beautiful mosaic from selections out of the Holy Scriptures there being thirteen books represented in the libretto. They tell a continuous story of the prophecy and the life of Jesus, the Messiah, the only begotten Son. Two thousand years of history have not dimmed the majesty of that life but have made it to glow with increasing radiance and power. The 'glory of the Lord' has been revealed times without number during the singing of these immortal words of never-failing beauty. The librettist Charles Jennens by name, was a wealthy aristocrat and an amateur poet.

It was on the 22nd of August in 1741 that Händel at the age of fifty-six began the score of the 'Messiah' and within only twenty-four days he had finished it all-an average of more than two numbers per day. Four of the choruses were adaptations from works written the previous year. However, the first draft was revised many times so that he spent a great deal of care in alterations and deletions. It was first performed on the 13th of April, 1742 in Dublin Ireland as a benefit concert the proceeds from which went to pay the debts of many people unjustly imprisoned. During his life time after this event he annually conducted performances of this work for philanthropic purposes only. It has been used in such good causes hundreds of times since that day thereby following the inspiring example set by the composer.

The music is perfectly wedded to the words-they seem to have become a part of each other; especially is this true of the choruses, in which Händel excelled above all others before or since in grandeur of expression. His "Hallelujah" chorus for instance (the best known choral number in the world today) is loved by millions of people. Many of the others vie with it for high honors. Some of the arias are among the sublime expressions of humanity.

When the Yenching University Chorus was organized in 1927 it chose for its first work this time-honored oratorio. The difficulty of its music was a challenge to this new group. After one year of faithful rehearsal they sang it before an interested and enthusiastic public in May, 1928. Every academic year since then, its presentation has been an annual event. There were seventy-five people who participated in the first concert whereas more than two hundred were members of the chorus last autumn. The tradition of singing it every year has become established so firmly that it bids fair to remain a part of the life of the university through the years to come.

*The audience will please refrain from
applause throughout the performance.*

PART ONE
THE PROPHECIES AND THE FULFILMENT

I
OVERTURE

grave : fuga, allegro moderato

2-3-4

Isaiah xl:1-5

TENOR RECITATIVE

Comfort ye my people, saith your God : speak ye comfortably to Jerusalem ; and cry unto her that her warfare is accomplished, that her iniquity is pardoned. The voice of him that crieth in the wilderness, Prepare ye the way of the Lord : make straight in the desert a highway for our God.

AIR

Every valley shall be exalted, and every mountain and hill made low ; the crooked straight, and the rough places plain.

CHORUS

And the glory of the Lord shall be revealed ; and all flesh shall see it together : for the mouth of the Lord hath spoken it.

5-6

Haggai ii:6, 7-Malachi, iii:1

BASS RECITATIVE

Thus saith the Lord of Hosts : Yet once a little while, and I will shake the heavens and the earth, the sea and the dry land ; and I will shake all nations ; and the desire of all nations shall come ; the Lord whom ye seek shall suddenly come to His temple ; even the messenger of the covenant whom ye delight in ; behold he shall come, saith the Lord of Hosts.

AIR

But who may abide the day of His coming, and who shall stand when He appeareth ? For He is like a refiner's fire.

8-9

Isaiah vii:14-Matt. i:23

ALTO RECITATIVE

Behold, a virgin shall conceive and bear a son ; and shall call his name EMMANUEL, God with us.

Isaiah xl: 9

AIR AND CHORUS

O thou that tellest good tidings to Zion, get thee up into the high mountain. O thou that tellest good tidings to Jerusalem, lift up thy voice with strength ; lift it up, be not afraid : say unto the cities of Judah, Behold, your God. Arise ; shine for thy light is come ; and the glory of the Lord is risen upon thee.

10-11-12

Isaiah lx:2, 3

BASS RECITATIVE

For behold darkness shall cover the earth, and gross darkness the people : but the Lord shall arise upon thee and His glory shall be seen upon thee, and the Gentiles shall come to thy light, and kings to the brightness of thy rising.

0784

Isaiah ix:2, 6

AIR

The people that walked in darkness have seen a great light ; and they that dwell in the land of the shadow of death, upon them hath the light shined.

CHORUS

For unto us a child is born : unto us a son is given : and the government shall be upon his shoulder : and his name shall be called : Wonderful ; Counsellor ; the Mighty God ; the Everlasting Father ; the Prince of Peace.

13

PASTORAL SYMPHONY

larghetto

(on the traditional air of the Calabrian pifferari)

14-15-16-17

Luke ii:8-14

SOPRANO RECITATIVE

There were shepherds abiding in the field, keeping watch over their flocks by night. And lo, the angel of the Lord came upon them ; and the glory of the Lord shone round about them ; and they were sore afraid.

And the angel said unto them : Fear not, for behold I bring you good tidings of great joy, which shall be to all people ; for unto you is born this day in the city of David a Saviour which is Christ the Lord.

And suddenly there was with the angel a multitude of the heavenly host, praising God, and saying :

CHORUS

Glory to God in the highest ; and peace on earth, good will towards men.

18

Zechariah ix:9, 10

SOPRANO AIR

Rejoice greatly, O daughter of Zion : shout, O daughter of Jerusalem. Behold, thy King cometh unto thee. He is the righteous Saviour ; and He shall speak peace unto the heathen.

19-20-21

Isaiah xxxv:5, 6

ALTO RECITATIVE

Then shall the eyes of the blind be opened, and the ears of the deaf unstopped : then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

*Isaiah xl:11
Matt. xi:28, 29, 30*

ALTO AND SOPRANO AIR

He shall feed His flock like a shepherd ; and He shall gather the lambs with His arm, and carry them in His bosom ; and gently lead those that are with young. . . Come unto Him, all ye that labor and are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him ; for He is meek and lowly of heart, and ye shall find rest unto your souls.

CHORUS

His yoke is easy, and His burthen is light.

0785

PART TWO
THE PASSION AND THE TRIUMPH

23-24-26

Isaiah liii: 3-6

ALTO AIR

He was despised and rejected of men ; a man of sorrows and acquainted with grief.

CHORUS

Surely He hath borne our griefs and carried our sorrows. He was wounded for our transgressions : He was bruised for our iniquities : the chastisement of our peace was upon Him.

All we like sheep have gone astray : we have turned every one to his own way : and the Lord hath laid on Him the iniquity of us all.

29-30

Psalm lxix: 20

TENOR RECITATIVE

Thy rebuke hath broken His heart : He is full of heaviness. He looked for some to have pity on Him ; but there was no man ; neither found He any to comfort Him.

Lamentations i: 12

AIR

Behold and see if there be any sorrow like unto His sorrow.

40

Psalm ii: 1, 2

BASS AIR

Why do the nations so furiously rage together ; and why do the people imagine a vain thing ? The kings of the earth rise up, and the rulers take counsel together, against the Lord and against His Anointed.

44

Rev. xix: 6; xiv: 15 xiv: 16

CHORUS

Hallelujah ! For the Lord God Omnipotent reigneth. The kingdom of this world is become the kingdom of our Lord and of His Christ : and He shall reign for ever and ever KING OF KINGS AND LORD OF LORDS. HALLELUJAH !

PART THREE
THE RESURRECTION AND THE GLORY

45

Job xix: 25, 26 I Cor. xv: 20

SOPRANO AIR

I know that my Redeemer liveth ; and that He shall stand at the latter day upon the earth : and though worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the first fruits of them that sleep.

46

I Cor. xv: 21

CHORUS

Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive.

53

Rev. v: 12, 13

CHORUS

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing. Blessing and honor, glory and power, be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever.

Amen ! Amen !

0786

THE CHORUS

SOPRANO	ALTO	TENOR	BASS
Chao Ching Hui	Chang Hsin Yi	Chang Hsiao Hu	Allen Walter
Ch'en Chih Lan	Chang Wei Ying	Chang T'ien Hu	Chang Han Ch'a
Chou Chi Hsien	Chou Kuo P'ing	Chao Ch'ou	Chang Ta Kang
Chu Jui Lin	Chou Li Pao	Ch'en Chen Ming	Ch'en Ch'ang Ch'iao
Hsieh Te Chen	Chou Ssu Mei	Hsieh Shan Ts'ai	Cheng Te Ch'ao
Hsi Ching Yi	Fei Chi Yün	Hsi P'eng Ch'eng	Hsi Yung San
Huang Chia Ch'ing	Ho Hui	Hung Yung Chiu	Li Hsin Cheng
Jung Hsiao Yün	Kuan Sung Shan	Kuo Hui Jen	Lin Wei Hsin
Li Mrs. J. C.	Kuo Huai Ying	Kuo Shou P'eng	Liu Yü T'ang
Li Yü Lan	Lei Ai Shan	Lao Jui Shu	Lu An Tu
Liu Hsiang Chen	Liu Chin Ting	Liu Ch'ing Tung	Sailer R. C.
Liu Mei Sheng	Liu Ping Sheng	Mead L. M.	Tai Wen Sai
Lu Le Shan	Mai Chia Tseng	Subilia Jean D.	T'an Yueh Han
Mead Mrs. L. M.	Pyke Louise	Ting Han P'o	Ts'ui Yueh Han
Ou Hui Ch'ing	Sailer Mrs. R. C.	Ts'ai Nien Su	Wang Jun Ch'uan
Porter Mrs. L. C.	Schlosser Frances	Tu Yeh K'e	Wang Jun Sheng
T'ang Wen Shun	T'ang Jui Lin	Yang Chieh T'ien	Wiens Harold J.
Teng Shu Yuan	T'ang Ming Chen	Yang Jui Fang	Yin Yü Sung
Ts'ai Mrs. Stephen	Veghte Adeline	Yang Yü Chün	Yü Wen Hua
Tsui Kuei Chen	Wang An Fu		
Wang An Hsiu	Wood Myfanwy		
Wang K'e Ch'ing	Wu En Ya		
Wang Te Hsiu	Yang Ying Chen		
Yang Min Ju	Yeh Hui Lan		

The Soloists :

Soprano : Mrs. BLISS WIAN'T
 Alto : Mrs. E. O. WILSON
 Tenor : Mr. JAMES D. WHITE
 Bass : Dr. ROBERT J. McCANDLISS

The Accompanists :

For the soloists :
 Mr. EDWIN BEAL, JR.

For the Chorus :
 Organist : Miss RUTH STAHL
 Pianist : Mrs. WANG CHANG WEI-CH'I
 Pianist : Miss K'UANG WEN-YING

The Manager : Mr. STEPHEN TS'AI
 Assistant : Mr. LI YIN-T'ANG
 Assistant : Mr. FEI CHING YÜN

The Conductor : Mr. BLISS WIAN'T

全國第二屆美術展覽會主辦
燕京大學歌詠隊大合唱

彌
賽
亞
神
曲

地點 南京國民大會堂
時間 二十六年四月十八日下午八時

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0788

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在過去的三百年中，音樂家所撰的神曲，不下千百齣，而「彌賽亞」無疑的，為世人所最愛聽的。這個神曲的樂譜，是一位德國的音樂家名叫韓特爾所撰的。韓特爾於一六八五年誕生於德國霍爾城的小村鎮裏。他的父親是一位醫生，對於他的兒子想做一位音樂家的願望，原本是不贊成的。但是，他終於答應了兒子的請求，並且給了他很好的機會去求得這個藝術的教育。在韓特爾的時代，意大利的歌劇最為盛行，所以他在早年的時候，是一位歌劇的製曲者。當時有一位德國人繼承了英國的王位，而英國人民又極其喜歡音樂，爲了這兩個原因，所以韓特爾一生，大部份是在英國生活的。可是，他對於寫作歌劇的努力，沒有使他顯著的成就，因此他轉變了志趣，專攻神曲，他所寫的頭幾個作品，就獲得了極大的成功。

「彌賽亞」底歌詞完全爲聖經的經句，是從十三卷聖經中所採集來的，採集詞句的人名叫陳崗嗣，是一位很有名的貴族，一位「愛美的」詩人。

這個神曲的歌詞把關於上帝底獨生子，彌賽亞，耶穌底預言，和其生平，告訴了我們。耶穌的偉大生平，雖已經過了二千年的歷史，仍然不見黯淡，反而越加顯着燦爛。「上主的榮耀」，這一句美麗不朽的經句，在人們無數次地歡唱的時候，真實地顯示了它的意義。

在一七四一年的八月二十二那天，那時韓特爾已五十六歲了，他起始撰著「彌賽亞」神曲，僅僅在二十四天之內，他把全曲完成了。其中有四段合唱曲，是由他前一年的作品改製的。可是，他的初稿，曾經許多次的修改；所以他在刪改的工作上費去許多時間。這個神曲，第一次奏唱是在愛爾蘭底杜勃林城，日期是一七四二年四月十三日，以奏唱所得的收入，去償付因負債入獄的人所欠的債款。從這次奏演之後，終他的一生，每年都要專爲了慈善的義舉，奏演這個神曲。因爲作曲者本身給了這樣一個榜樣，後來的人，也同樣的爲了義舉，奏演這個神曲，不知道已經有幾千百次了。

「彌賽亞」的樂譜與歌詞，誠可謂珠聯璧合，再相配也沒有了；尤其在合唱部分，韓特爾製曲底藝術，更顯得比一切其他的音樂家高超。譬如，他底「阿勒盧亞」這段合唱，爲千萬萬人所欣賞，直到如今，還是最爲人所稱道的。這曲中的好幾段獨唱的歌曲，也都是音樂藝術上最高的表現。

燕京大學歌詠隊，是在一九二七那年成立的。成立之初，就選定了要大合唱這個天下聞名的神曲，當起始練習的時候，自然感覺到許多困難，但經過一年練習的工夫，燕大歌隊就在一九二八年五月裏，在愛好音樂的聽衆前舉行了第一次的公開奏演。自那年以後，彌賽亞的大合唱，就成爲每年必有的盛舉了。燕大歌隊在初次成立的時候，參加的師生僅七十五人，但到去年秋天，已有二百多位隊員了。合唱彌賽亞歌，已成了燕大生活的一部分，大概可以繼續流傳下去，不致間斷的了。

0 7 8 9

請聽衆不要鼓掌

喬治·弗雷特立克·漢特爾

彌賽亞

第一部

預言和成就

序樂

莊嚴：飛格，中和地快樂活潑。

① 上低音吟詠調

要安慰我的百姓，上帝說：要對耶路撒冷說安慰的話；向她宣告說，她戰爭的日子已經滿了，說她罪孽愆尤赦免了。曠野，人聲，曠野有人聲喊着說，快快預備主的道路：在曠野地，修平我們的神的道。

② 上低音歌調

一切山窪都要填滿了，大小山崗都要削平了；崎嶇高低，必定變成平坦。

③ 合唱

神的榮耀，上主的榮耀，必然要顯現；凡有血氣，必然要同看見；因

爲這乃是主親口所說。

④ 下低音吟詠調

萬軍的主。這樣的說：再過不多時候，我必震動諸天和塵世，海洋和旱地；我必震動千萬邦；萬邦珍寶，必然都要運來；你尋求的主，必忽然進入他的殿宇。——便是你們所殷勤仰慕的，立約的使者；萬軍大主說，他必將來到。

⑤ 下低音歌調

他來的日子，誰能當得起呢？他顯現時，誰站得住呢？因他好像煉金人的火。

⑥ 下高音吟詠調

看哪！必然有一童女，懷孕生子，給他起名叫以馬內利，神同在。

⑦ 下高音歌調與合唱

噲！你，報好消息給錫安的阿，你要登上高峻的山嶽！噲！你，報好消息給耶路撒冷的阿，你要竭力揚聲，要揚聲，不要懼怕；你要對着猶大諸城說，看哪，上帝興起；發光；因光明已到；主的榮光已發現，上主的大榮光，已發現照耀你。

⑧ 下低音吟詠調

快看哪，黑暗遮蓋大地，幽暗要遮蓋萬民；上主却要興起照耀你，他的榮耀要顯現你身上，萬國都要來就你的光，君王要來就你發現的光明。

11 下低音歌調

在黑暗中行走的百姓，看見了大光；那居住在死蔭之地的衆人，有光明照耀着他們。

12 合唱

有嬰孩爲我們而生；有一子賜給了我們；政治權柄必要擱在他的肩頭；他的名必要稱爲奇妙；策士；全能的神；萬古永恆的父親，和平的君。

13 收樂

遲緩

(意大利客拉伯利亞地方農村相傳的舊調)

14 上高音吟詠調

在野地裏有一羣牧羊人，深夜間接時看守羊羣。看哪！有主的使者臨到了他們；主的榮光在周圍照耀着他們；他們都很懼怕。

15 上高音吟詠調

那位天使對他們說，我來是要報給你們大喜信，是關乎萬民的。因爲今天在大衛城，爲你們生了救主，就是主基督。

16 上高音吟詠調

轉瞬忽然有一大隊天軍，與那天使，一同讚美神，並說道：

17 合唱

榮耀歸神，在至高處；平安臨地，喜悅歸世人。

18 上高音歌調

喜樂，大大的喜樂，錫安的衆民哪！大大的喜樂，歡呼，耶路撒冷的衆民哪！看哪，你的主來到你這裏。他是公義的救主，他必要向列國講述和平。

19 下高音吟詠調

那時瞎子們的眼必睜開，凡聾子們的耳必開通；那時癱腿人跳躍像鹿，啞口人的舌頭能唱。

20 下高音與上高音歌調

他餵養羊羣，像個牧人；用臂膀聚集羊羔，且把他們抱在懷中；慢慢的引導餵養小羊的。……到他這裏來，凡百勞苦的，凡百背負重擔的，他要給你安息。負着他的軛，學着他的轎；因他心裏柔和謙卑，你必得安息，在你心中。

21 合唱

他軛容易負，他擔甚輕省。

第二部

受難和得勝

22 下高音歌調

視被人藐，被人藐視又厭棄，他被人厭棄；他備受痛苦，他飽經憂

患。他袒着背，讓人鞭打，露着面，讓人拔他的鬚，他並不掩面，讓人儘吐罵。

24 合唱

誠然，誠然，他擔當我們的痛苦和憂患，他爲我們的過犯受害，他爲我們，他爲我的罪孽壓傷了。他受刑罰。使平安臨到我們。

25 合唱

我們像羊，迷路徘徊，各人走着各人徧私的路：上主一身擔當盡我們衆人無涯的罪。

26 上低音吟詠調

你辱罵，傷破他的心：他充滿萬種憂愁。他滿心指望有人能體恤他；却沒有一個；也沒有一個人能安慰他。

27 上低音歌調

請你觀看，有像這臨到他的，這樣的痛苦沒有。

28 下低音歌調

萬邦爲何這樣的譁然爭鬧？萬民爲何常謀算虛妄的事？世上君王都起來，千萬臣宰，都一同的商議，要抵擋主，要抵擋主的受膏者。

29 合唱

阿勒盧亞！因爲上主，全能的神掌權，這世界上的國，變成了我們的主的國，基督的國。他要作王，到永遠又永遠——萬王之王，萬主之主。阿勒盧亞！

第三部

復活和榮耀

30 上高音歌調

我知道我的救主活着，到了後來，他必然要站立在這地上：我這皮肉雖然消滅，肉體之外，我必見神。因基督復活，離死亡，成爲睡眠入的果。

31 合唱

死囚人而來，死人復活，也是因着一個人而來：在亞當裏衆人都死，在基督裏衆人都要復活。

32 合唱

曾被慘殺的聖羔羊，用他的血救贖我們的羔羊，配接受權柄，和豐富，和智慧，和能力，和尊貴，和榮耀，和頌讚。但願頌讚，尊榮，權勢，都歸於他，那身居寶座的羔羊，到永遠又永遠。

阿們！阿們！

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歌詠隊隊員

女高音部

趙景輝
李汝祺夫人
唐文順

陳芝蘭
李玉蘭
鄧淑媛

周寶先
劉湘珍
蔡一謨夫人

朱瑞琳
劉梅珍
崔桂生

謝德貞
盧樂山
王安秀

徐敬儀
米德夫
王可卿

黃佳慶
區慧清
汪德秀

容筱如
楊晨光夫人
博敏如

女低音部

張心濤
國懷琳
湯瑞琳

張璋瑛
雷愛嬌
唐明珍

周國屏
劉金定
魏德鄰

周麗寶
劉井福
王安生

周斯美
麥佳貞
伍英貞

費綺雲
白如雲
伍恩頭

何慧人
夏德夫人
楊英貞

關頌如
夏頌如
葉蕙蘭

男高音部

張有虎
郭壽彭
楊介田

張天護
楊瑞芳
楊老瑞

趙東壽
劉清俊
楊敏俊

陳銘
米珍銘
陳起翹

謝善才
蘇約翰
蘇約翰

許程
丁漢波
許漢波

蔡永就
宏永就
蔡念蘇

郭輝可
杜樂輝
杜樂輝

男低音部

安務德
劉敏榮
衛英士

張漢槎
盧安度
殷玉松

張大綱
夏仁德
王文華

陳翹
戴文賽
戴文賽

鄭超
鄭德超
崔約翰

許勇三
譚約翰
譚約翰

李信徵
王潤全
王潤全

林維新
王閏生
王閏生

獨唱者

范天祥夫人(女高音)

衛爾遜夫人(女低音)

白雅各先生(男高音)

康德勵先生(男低音)

伴奏者

畢瀛德先生(獨唱時鋼琴伴奏)

王張璋琦夫人(合唱時鋼琴伴奏)

蘇路得女士(合唱時風琴伴奏)

鄺文英女士(合唱時鋼琴伴奏)

幹事

蔡一謨先生
范天祥先生

助理幹事 李蔭棠先生

助理幹事 費景雲先生

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YENCHING CHORUS TO GIVE CONCERT

ON SATURDAY EVE AT
 METHODIST CHURCH

The concerts of the Yenching University Chorus, an organization of one hundred mixed voices, have become a tradition to Peking audiences. An oratorio, *The Creation*, by Haydn, will be presented by this group in the Methodist Mission Church, Hsiao Shun Hutung, on Saturday at 8.30 p.m., and the concert is being looked forward to in anticipation of an excellent rendition of this masterpiece.

This great work by Haydn possesses some of the finest chorus music ever composed, and in addition includes parts for solo, duet, and trio and parts for duet and trio with chorus. A well-trained group can obtain marvellous effects in range of dynamics and tone in music which contains so much contrast.

Of special interest is the fact that for the first time in the history of these concerts the soloists are all graduate or under-graduate students of the University. Some of them are now well-known singers in North China and the group includes the Misses Mao Ai-li, Ch'i Yü-chen, and Ch'ih Yüan-yüan, sopranos; Messrs. Liu Chün-feng and Shen Shiang, tenors; and Mr. Ch'i Nai-ch'un, bass.

The oratorio will be conducted by Mr. Curtis Grimes, and Miss Ruth Stahl will accompany on the University's Hammond organ. The Y.M.C.A. is sponsoring the concert. Tickets at \$5, \$3, and \$2 are on sale at the Y.M.C.A., P.U.M.C., and the Grand

Yenching Chorus Performs Well In Haydn's Creation

304-4761

The Yenching University Chorus gave a splendid performance of Haydn's "Creation," on Saturday evening at the Methodist Church with Mr. Curtis Grimes as director.

Under Mr. Grimes' leadership the chorus sang with fine clarity and expression. The difficult, contrapuntal parts of the choruses, "Achieved is the Glorious Work" and "Hail, Bounteous Lord," were exceptionally well rendered; while the fine gradations of tone in crescendos made a stirring effect. These choruses were anthems of praise interspersed between the solos.

Against this background of tone, the solos described the wonders of the earth and painted varied pictures, such as the cooing dove, the lion and tiger, which were remarkably delineated by the music. Miss Ruth Stahl's accompaniment on the Hammond organ added greatly to these descriptions.

Charming Voices

Each of the soprano voices has individual charm. Miss Ch'ih Yuan-yuan's, "With Verdure Clad," was finely sung, while Miss Ch'i Yu-chen's solo, "On Mighty Pens," was well suited to her lyric quality. Miss Mai Ai-li has more volume than the other two, and was perhaps best in the duets and trios.

Mr. Liu Chun-feng's interpretation of the famous solo, "In Native Worth and Honour Clad," showed maturity and musicianship. Mr. Shen Hsiang, a new soloist who was heard in one number, has a fine tenor voice and excellent English diction. Criticism might be made of his sliding from one note to another instead a clear attack. Mr. Ch'i Nai-ch'un's many solos were much enjoyed. It is

interesting to note that four

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their study of music in mission schools of Peking and Tungchow, and this has been continued at Yenching by the vocal teaching of Mrs. Grace Smith, Mrs. Bliss Wiant and others.

Fascinating Growth

It is fascinating to watch the development of a group like the Yenching Chorus. In earlier years, all of the soloists and many of the chorus were westerners, while the rest were Chinese students. But at this performance all of the soloists and all but one of the chorus were Chinese.

Another change is the volume of tone possible in the soprano and alto parts. Chinese girls' voices were formerly too light to balance the tenor and bass parts. In this production, the sopranos had volume as well as purity of tone and their brilliant, high parts added greatly to the choral climaxes. Mr. Bliss Wiant, by his devotion and his enthusiasm, has attracted large numbers of students to the chorus and has laid the foundations for its present success.

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ELIJAH
以利亞

an oratorio

神曲

Music

by

FELIX MENDELSSOHN

菲利茲 孟德爾孫作譜

Words selected from the Old Testament

歌詞係由舊約選輯

presented

by

THE YENCHING UNIVERSITY CHORUS

由燕京大學歌詠團公演

in the

於

Asbury Methodist Church

亞斯立堂

Peiping

北平

June 10, 1949

一九四九年六月十日

7:30 P. M.

晚七時半

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ELIJAH:

以利亞神曲

AN ORATORIO.

The Author of this English Version has endeavoured to render it as nearly in accordance with the Scriptural Texts as the Music to which it is adapted will admit: the references are therefore to be considered rather as authorities than quotations.

Part I. 第一部

INTRODUCTION.

引

Recitative.

吟誦

ELIJAH.—As God the Lord of Israel liveth, before whom I stand there shall not be dew nor rain these years, but according to my word.

1 Kings xvii. 1.

以利亞：—我指著所事奉永生耶和華以色列的神起誓，這幾年我若不禱告，必不降露不下雨。

(王上 17:1)

Chorus.

合唱

THE PEOPLE.—Help, Lord! wilt Thou quite destroy us?

The harvest is over, the summer days are gone, and yet no power cometh to help us! Will then the Lord be no more God in Zion?

Jeremiah viii. 20.

民衆：—主啊，拯救我們！難道你真要毀滅我們麼？

麥秋已過，夏會已完，我們還未得救。耶和華不在錫安麼？

(耶 8:20)

Recitative Chorus.

吟誦合唱

The deeps afford no water; and the rivers are exhausted! The suckling's tongue now cleaveth for thirst to his mouth: the infant

children ask for bread, and there is no one breaketh it to feed them!

Lament. iv. 4.

深淵不出水，河流也都涸竭！吃奶孩子的舌頭，因乾渴貼住上膛，孩童求餅，無人掣給他們！

(哀 4:4)

Duet and Chorus.

二重唱及合唱

THE PEOPLE.—Lord! bow thine ear to our prayer!

DUET.—Zion spreadeth her hands for aid; and there is neither help nor comfort.

Lament. i. 17.

民衆：—主啊，側耳聽我們的祈求！

二重唱：—錫安舉手求援；無人幫助，也無人安慰。

(哀 1:17)

Recitative.

吟誦

OBADIAH.—Ye people, rend your hearts, and not your garments, for your transgressions the Prophet Elijah hath sealed the heavens through the word of God. I therefore say to ye, Forsake your idols, return to God; for He is slow to anger, and merciful, and kind and gracious, and repenteth Him of the evil.

Joel ii. 12, 13.

俄巴底亞：—你們要撕裂心腸，不撕裂衣服，先知以利亞因為你們的過犯，用神的話已將天封閉了。所以我對你們說，棄絕你們的偶像，歸向神；因他不輕易發怒，有憐憫，有恩典，並且後悔不降所說的災。

(珥 2:12, 13)

Air.

正腔

If with all your hearts ye truly seek me, ye shall ever surely find me. Thus saith our God.

Oh! that I knew where I might find Him, that I might even come before His presence.

Deut. iv. 29. Job xxiii. 3.

我們的神如此說：你們盡心盡性真實尋求我的時候，就必尋見。

惟願我能知道在那裏可以尋見神，能到他的台前。
(申 4:29. 伯 23:3)

Chorus.

合唱

THE PEOPLE.—Yet doth the Lord see it not: He mocketh at us; His curse hath fallen down upon us; His wrath will pursue us, till He destroy us!

For He, the Lord our God, He is a jealous God; and He visiteth all the father's sins on the children to the third and fourth generation of them that hate Him. His mercies on thousands fall—fall on all them that love Him, and keep His commandments.

Deut. xxviii. 22. Exodus xx. 5, 6.

民衆：—主竟視若無睹；他嘲笑我們；他的咒詛已經臨到我們身上；他的怒氣要追上我們，直到把我們滅絕！

因為我們的主神是忌邪的神；恨他的，他必追討他們的罪，自父及子，直到三四代。愛他的，遵守他誡命的，他必向他們發慈愛，直到千代。

(申 28:22. 出 20:5,6)

Recitative.

吟誦

AN ANGEL.—Elijah! get thee hence; depart, and turn thee eastward: thither hide thee by Cherith's brook. There shalt thou drink its waters; and the Lord thy God hath commanded the ravens to feed thee there: so do according unto His word.

1 Kings xvii. 3.

一位天使：—以利亞！到這裏來；你離開這裏，往東去，藏在基立溪旁。你要喝那溪裏的水；耶和華你的神已吩咐烏鴉供養你；所以你當遵照他的話去行。

(王上 17:3)

Recitative.

吟誦

AN ANGEL.—Now Cherith's brook is dried up, Elijah arise and depart, and get thee to Zarephath; thither abide: for the

Lord hath commanded a widow woman there to sustain thee. And the barrel of meal shall not waste, neither shall the cruse of oil fail, until the day that the Lord sendeth rain upon the earth.

1 Kings xvii. 7, 9, 14.

一位天使：—現在基立溪水乾了，以利亞，起來，離開這裏，往撒勒法去；住在那裏：神已吩咐那裏的一個寡婦供養你。罇內的麵必不減少，瓶裏的油必不短缺，直到主使雨降在日上的日子。

(王上 17:7,9,14)

Recitative and Air.

吟誦及正腔

THE WIDOW.—What have I to do with thee, O man of God? art thou come to me, to call my sin unto remembrance?—to slay my son art thou come hither? Help me, man of God? my son is sick! and his sickness is so sore, that there is no breath left in him! I go mourning all the day long; I lie down and weep at night. See mine affliction. Be thou the orphan's helper!

寡婦：—神人哪，我與你何干？你竟到我這裏來，使我想念我的罪，以致要我兒子的命呢？神人哪，救救我！我兒子病了！他病得甚重，以致身無氣息！我整日悲傷，夜間泣不成眠，請看我的痛苦，救救這孤兒吧！

ELIJAH.—Give me thy son. Turn unto her, O Lord my God; in mercy help this widow's son! For Thou art gracious, and full of compassion, and plenteous in mercy and truth. Lord, my God, O let the spirit of this child return, that he again may live!

以利亞：—把你的兒子交給我。耶和華我的神哪，求你憐憫這寡婦！救他的兒子！因為你是仁慈的，滿有憐憫，富於同情和真誠！主，我的神哪，求你使這孩子的靈魂回來，仍入他的身體，使他復活！

THE WIDOW.—Wilt thou show wonders to the dead? Shall the dead arise and praise thee?

寡婦：—神哪，求你向死者行奇事！死者要起來稱頌你！

ELIJAH.—Lord, my God, O let the spirit of this child return, that he again may live!

以利亞：—主，我的神哪，求你使這孩子的靈魂回來，使他復活！

THE WIDOW.—The Lord hath heard thy prayer, the soul of my son reviveth!

寡婦：一哈，主已聽了你的祈禱，我的兒子復活了！

ELIJAH.—Now behold, thy son liveth!

以利亞：一看哪，你的兒子活了！

THE WIDOW.—Now by this I know that thou art a man of God, and that His word in thy mouth is the truth. What shall I render to the Lord for all His benefits to me?

寡婦：一現在我知道你是神人，他藉你口所說的話是真的。我當作甚麼，來報答他向我所施的恩呢？

BOTH.—Thou shalt love the Lord thy God with all thine heart, and with all thy soul, and with all thy might.

O blessed are they who fear Him!

1 Kings xvii. 17, 19, 21—24. Job x. 15. Psalm xxxviii. 6; vi. 7; x. 14; lxxxvi. 15, 16; lxxxviii. 10; cxxviii. 1.

二人同聲：一你當盡心，盡性，盡力愛主你的神！

凡敬畏他的都是有福的！

(王上 17: 17, 18, 21-24. 伯 10: 15. 詩 38: 6; 6: 7; 10: 14; 86: 15, 16; 88: 10; 138: 1)

Recitative.—ELIJAH, AHAB, & CHORUS.

吟誦—以利亞，亞哈，及合唱

ELIJAH.—As God the Lord of Sabaoth liveth, before whom I stand, three years this day fulfilled, I will show myself unto Ahab; and the Lord will then send rain again upon the earth.

以利亞：一我指着所事奉永生的萬軍之耶和華起誓，今日三年期滿，我必使亞哈得見我；神也必降雨在地上。

AHAB.—Art thou Elijah? art thou he that troubleth Israel?

亞哈：一你是以利亞嗎？使以色列遭災的就是你嗎？

CHORUS.—Thou art Elijah, he that troubleth Israel!

群眾：一你是以利亞，就是使以色列遭災的那人！

ELIJAH.—I never troubled Israel's peace: it is thou, Ahab, and all thy father's house. Ye have forsaken God's commands; and thou hast followed Baalim!

Now send and gather to me, the whole of Israel unto Mount Carmel: there summon

the prophets of Baal, and also the prophets of the groves, who are feasted at Jezebel's table. Then we shall see whose God is the Lord.

以利亞：一使以色列遭災的不是我，乃是你，亞哈，和你父家，因為你們離棄耶和華的誠命，去隨從巴力！

現在你當差遣人，招聚以色列衆人，和事奉巴力的先知，並耶洗別所供養事奉亞舍拉的那些先知，使他們都上迦密山去見我。我們要看誰所事奉的神是真的。

CHORUS.—And then we shall see whose God is God the Lord.

群眾：一我們要看誰的神是真神耶和華。

ELIJAH.—Rise then, ye priests of Baal: select and slay a bullock, and put no fire under it: uplift your voices, and call the god ye worship; and I then will call on the Lord Jehovah: and the God who by fire shall answer, let him be God.

以利亞：一一起來，你們這些巴力的先知：你們挑選一隻牛犢，宰好放在柴上，不要點火：大聲求告你們所事奉的神；我也要求告耶和華的名：那降火顯應的神，就是神。

CHORUS.—Yea; and the God who by fire shall answer, let him be God.

群眾：一是的，那降火顯應的神，就是神。

ELIJAH.—Call first upon your god: your numbers are many: I, even I, only remain, one prophet of the Lord! Invoke your forest-gods and mountain-deities.

1 Kings xvii. 17; xviii. 1, 15, 18, 19, 23—25.

以利亞：一你們既是人多，當先求告你們的神，作耶和華先知的，只剩下我自己，一個人！向你們的山嶽和林木之神求告吧！

(王上 17: 17, 18; 1, 15, 18, 19, 23-25)

Chorus.

合唱

PRIESTS OF BAAL.—Baal, we cry to thee! hear and answer us! Heed the sacrifice we offer! hear us! O hear us, Baal!

Hear, mighty god! Baal, O answer us!

Let thy flames fall and extirpate the foe! O hear us, Baal!

巴力的先知：一巴力啊，我們向你呼求！求你垂聽地應允我們！察看我們所獻的祭物，聽我們，哦，巴力啊，聽我們！

全能的神巴力啊，聽，哦，回答我們！求你降火燒滅敵人！哦，聽我們，巴力！

Recitative.

吟誦

ELIJAH.—Call him louder, for he is a god! He talketh; or he is pursuing; or he is in a journey; or, peradventure, he sleepeth: so awaken him: call him louder.

以利亞：一大聲求告吧，因為他是神！他談話哪；他或在默想；他或在行路；他或許睡覺了；你們當叫醒他，大聲聲音叫他。

Chorus.

合唱

PRIESTS OF BAAL.—Hear our cry, O Baal! now arise! wherefore slumber?

巴力的先知：一哦，巴力啊，聽我們的呼求！現在就起來！為何酣睡呢？

Recitative and Air.

吟誦及正腔

ELIJAH.—Call him louder! he heareth not. With knives and lancets cut yourselves after your manner: leap upon the altar ye have made: call him, and prophecy! Not a voice will answer you; none will listen, none heed you.

以利亞：一大聲求告他！他沒有聽見！按着你們的規矩，用刀槍自刺自刺吧！在你們所築的壇上踊跳吧！呼叫他，並說預言！並無一人答應你們；沒有聽見的，沒有理會的。

Chorus.

合唱

PRIESTS OF BAAL.—Hear and answer, Baal! Mark! how the scorner derideth us! Hear and answer!

1 Kings xviii. 1, 15, 17, 18, 19, 23—29.

巴力的先知：一請聽並應允，巴力啊！看那蔑視我們的人如何嘲笑我們！聽啊，答應啊！

(王上 18: 1, 15, 17, 18, 19, 23-29)

Recitative and Air.

吟誦及正腔

ELIJAH.—Draw near, all ye people: come to me!

Lord God of Abraham, Isaac, and Israel! this day let it be known that Thou art God; and I am Thy servant! O show to all this people that I have done these things according to Thy word! O hear me, Lord, and

answer me; and show this people that Thou art Lord God; and let their hearts again be turned!

1 Kings xviii. 30, 36, 37.

以利亞：一衆民哪，你們都進前來，到我這裏來！

亞伯拉罕，以撒，以色列的神，耶和華啊，求你使人知道你是神，也知道我是你的僕人！使這民知道我是奉你的命行這一切事！耶和華啊，求你垂聽我，應允我；使這民知道你是耶和華是神；又叫他們的心回轉！

(王上 18: 30, 36, 37)

Chorus.

合唱

ANGELS.—Cast thy burden upon the Lord, and He shall sustain thee. He never will suffer the righteous to fall: He is at thy right hand.

Thy mercy, Lord, is great; and far above the heavens. Let none be made ashamed that wait upon Thee!

Psalm lv. 22; xvi. 8; cviii 5; xxv. 3.

衆天使：一你要把你的重担卸給耶和華，他必撫養你。他永不叫義人動搖。因他在你右邊。

耶和華阿，你的慈愛大過諸天。凡等候你的不必羞愧。

(詩 55: 22; 16: 8; 108: 5; 25: 3)

Recitative.

吟誦

ELIJAH.—O Thou, who makest Thine angels spirits;—Thou, whose ministers are flaming fires, let them now descend!

Psalm civ. 4.

以利亞：一哦，你那以風為使者，以火焰為僕役的神啊，求你現在使他們降下！

(詩 104: 4)

Chorus.

合唱

THE PEOPLE.—The fire descends from heaven; the flames consume his offering!

Before Him upon your faces fall! The Lord is God: O Israel hear! Our God is one Lord: and we will have no other gods before the Lord!

1 Kings xviii. 38, 39.

民衆：一火竟從天降下；將他所獻的燒盡！

你們要在耶和華面前俯伏下拜！因他是神；以色列阿，要聽！我們的神是獨一的神；除他以外，我們不要別的神！

(王上 18: 38, 39)

Recitative.

吟誦

ELIJAH.—Take all the prophets of Baal; and let not one of them escape you: bring them down to Kishon's brook, and there let them be slain.

以利亞：—拿住巴力的先知，不容一人逃脫；帶他們到基順河邊，在那裏將他們殺死。

Chorus.

合唱

THE PEOPLE.—Take all the prophets of Baal; and let not one of them escape us: bring all, and slay them!

1 Kings xviii. 40.

民衆：—拿住巴力的先知；不容一人逃脫；把他們盡都帶來殺死！

(王上18:40)

Air.

正腔

ELIJAH.—Is not His word like a fire: and like a hammer that breaketh the rock into pieces?

For God is angry with the wicked every day: and if the wicked turn not, the Lord will whet His sword; and He hath bent His bow, and made it ready.

Jer. xxiii. 29. Psalm vii. 11, 12.

以利亞：—他的話豈不像火，又像能打碎磐石的大錘麼？

他是天天向惡人發怒的神：惡人若不回頭，神的刀必磨快；他的弓已經上弦，預備妥當了。

(耶23:29. 詩7:11,12)

Air.

正腔

Woe unto them who forsake Him! destruction shall fall upon them, for they have transgressed against Him. Though they are by Him redeemed, yet they have spoken falsely against Him.

Hosea vii. 13.

凡離棄神的，必定有禍！必被毀滅，因他們違背了他。他雖要救贖他們，他們却向他說謊。

(何7:13)

Recitative and Chorus.

吟誦及合唱

OBADIAH.—O man of God, help thy

people! Among the Idols of the Gentiles, are there any that can command the rain, or cause the heavens to give their showers? The Lord our God alone can do these things.

俄巴底亞：—哦，神人啊，救你的百姓！在外邦人虛無的神中，有能指揮雨露，或使天降雨的麼？只有耶和華我們的神能作這些事。

ELIJAH.—O Lord, thou hast overthrown thine enemies and destroyed them. Look down on us from heaven, O Lord; regard the distress of Thy people: open the heavens and send us relief: help, help Thy servant now, O God!

以利亞：—哦，耶和華啊，你已將你的仇敵傾覆，並毀滅了他們！耶和華啊，求你從天垂顧我們；顧念你百姓的災苦；敞開天門，拯救我們；神啊，援助，現在援助你的僕人！

THE PEOPLE.—Open the heavens and send us relief: help, help Thy servant now, O God!

民衆：—敞開天門，拯救我們；神啊，援助，現在援助你的僕人！

ELIJAH.—Go up now, child, and look toward the sea. Hath my prayer been heard by the Lord?

以利亞：—少年，起來，向海觀看。我的祈禱已否蒙神垂聽？

THE YOUTH.—There is nothing. The heavens are as brass above me.

少年：—看不見甚麼，在我頭上的天好像銅。

ELIJAH.—When the heavens are closed up because they have sinned against Thee, yet if they pray and confess Thy name, and turn from their sin when Thou dost afflict them; then hear from heaven, and forgive the sin! Help! send Thy servant help, O God!

以利亞：—天被封閉，因他們得罪了你。然而，他們若求告你，承認你的名，在受苦的時候肯離棄他們的罪，求你在天上垂聽，赦免他們的罪！神啊，援助，差遣你的使者援助我們！

THE PEOPLE.—Then hear from heaven, and forgive the sin! Help! send Thy servant help, O Lord!

民衆：—神啊，求你在天上垂聽，赦免我們的罪！救援，差遣你的使者救援我們！

ELIJAH.—Go up again, and still look toward the sea.

以利亞：—起來，再一次向海觀看。

THE YOUTH.—There is nothing. The earth is as iron under me!

少年：—看不見甚麼，在我腳下的地好像鐵！

ELIJAH.—Hearest thou no sound of rain?—seest thou nothing arise from the deep?

以利亞：—你沒有聽見雨聲麼？——你沒有看見甚麼從海裏上升麼？

THE YOUTH.—No; there is nothing.

少年：—沒有，什麼都沒有。

ELIJAH.—Have respect to the prayer of Thy servant, O Lord, my God! Unto Thee will I cry, Lord, my rock; be not silent to me; and Thy great mercies remember Lord!

以利亞：—耶和華，我的神啊，求你俯聽你僕人的禱告！耶和華我的磐石啊，我向你呼求；求你不要向我緘默；耶和華啊，求你記念你的大慈悲！

THE YOUTH.—Behold, a little cloud ariseth now from the waters; it is like a man's hand! The heavens are black with clouds and with wind: the storm rusheth louder and louder!

少年：—看哪，現在有一小塊雲彩從水裏上來，像一個人的手掌！天色因風和雲也變黑了；暴風雨的聲音越來越大了！

THE PEOPLE.—Thanks be to God, for all His mercies!

民衆：—感謝神，因他無限的恩慈！

ELIJAH.—Thanks be to God, for He is gracious, and His mercy endureth for evermore!

Jer. xiv. 22. 2 Chron. vi. 19, 26, 27. Deut. xxviii. 23. Psalm xxviii. 1; cvi. 1. 1

Kings xviii. 43, 45.

以利亞：—你們要稱謝耶和華，因他本為善，他的慈愛永遠長存！

(耶14:22; 代下6:19,26,27; 申28:23; 詩28:1; 106:1; 王上18:43,45)

Chorus.

合唱

Thanks be to God! He laveth the

thirsty land! The waters gather; they rush along; they are lifting their voices!

The stormy billows are high; their fury is mighty. But the Lord is above them, and Almighty!

Psalm xciii. 3, 4.

感謝歸於神！他洗濯乾渴的大地！大水聚集，大水湧流，大水發聲！

波濤揚起；氣勢洶湧；但耶和華在高處，大有能力！

(詩93:3,4)

Part II.

第二部

Air.

正腔

Hear ye, Israel; hear what the Lord speaketh:—"Oh, hadst thou heeded my commandments!"

Who hath believed our report; to whom is the arm of the Lord revealed?

Thus saith the Lord, the Redeemer of Israel, and his Holy One, to him oppressed by Tyrants: thus saith the Lord:—"I am He that comforteth; be not afraid, for I am thy God, I will strengthen thee. Say, who art thou that thou art afraid of a man that shall die; and forgettest the Lord thy Maker, who hath stretched forth the heavens, and laid the earth's foundations? Be not afraid, for I, thy God will strengthen thee.

Isaiah xlvi. 1, 18; liii. 1; xlix. 7; xli. 10; li. 12, 13.

以色列啊，當聽我言；耶和華如此說：—甚願你素來聽從我的命令！

我們所傳的有誰信呢；耶和華的膀臂向誰顯露呢？

耶和華以色列的救贖主和他的聖者，對那被暴君所欺壓的如此說：—我是安慰者；不要害怕，因為我是你的神，我必堅固你。喂，你是誰，竟怕那必死的人。却忘記鋪張諸天，立定地基，創造你的耶和華。不要害怕，因為我耶和華你的神必堅固你。

(賽48:1,18; 53:1; 49:7; 41:10; 51:12,13)

Chorus.

合唱

Be not afraid, saith God the Lord. Be not afraid! thy help is near. God, the Lord thy God, saith unto thee, "Be not afraid!"

Though thousands languish and fall beside thee, and tens of thousands around thee perish, yet still it shall not come nigh thee.

Isaiah xli. 10. Psalm xci. 7.

不要懼怕，耶和華，神，說。不要驚惶，你的幫助就在眼前。神，耶和華你的神，對你說：不要懼怕！雖有千人仆倒在你旁邊，萬人滅亡在你周圍，還災卻不得臨近你！(賽41:10. 詩91:7)

Recitative and Chorus.

吟誦及合唱

ELIJAH.—The Lord hath exalted thee from among the people: and over his people Israel hath made thee king. But thou, Ahab, hast done evil to provoke him to anger above all that were before thee: as if it had been a light thing for thee to walk in the sins of Jeroboam. Thou hast made a grove and an altar to Baal, and served him and worshipped him. Thou hast killed the righteous, and also taken possession.

And the Lord shall smite all Israel, as a reed is shaken in the water; and He shall give Israee up, and thou shalt know He is the Lord.

1 Kings xiv. 7, 9, 15; xvi. 30, 31, 32, 33.

以利雅：—耶和華從民中將你高舉：立你作他的民以色列的君，但你，亞哈喇，你竟作惡，比那在你以先的列王更甚，惹他發怒。犯了耶羅波安所犯的罪，還以為輕。你為巴力建廟築壇，去事奉敬拜他。你殺了正直的，並奪其所有。

耶和華必擊打以色列人，使他們搖動，像水中的蘆葦一般；他必棄絕以色列，這樣你便知道他是耶和華。

(王上 14:7,9,15; 16:30,31,32,33.)

THE QUEEN.—Have ye not heard he hath prophesied against all Israel?

CHORUS.—We heard it with our ears.

THE QUEEN.—Hath he not prophesied also against the King of Israel?

CHORUS.—We heard it with our ears.

THE QUEEN.—And why hath he spoken in the name of the Lord? Doth Ahab govern the kingdom of Israel while Elijah's power is greater than the king's?

The gods do so to me, and more; if, by tomorrow about this time, I make not his life as the life of one of them whom he hath sacrificed at the brook of Kishon!

CHORUS.—He shall perish!

THE QUEEN.—Hath he not destroyed Baal's prophets?

CHORUS.—He shall perish!

THE QUEEN.—Yea, by the sword he destroyed them all!

CHORUS.—He destroyed them all!

THE QUEEN.—He also closed the heavens!

CHORUS.—He also closed the heavens!

THE QUEEN.—And called down a famine upon the land.

CHORUS.—And called down a famine upon the land.

THE QUEEN.—So go ye forth and seize Elijah, for he is worthy to die: slaughter him! do unto him as he hath done!

王后：—你們未曾聽見他說預言攻擊以色列全家麼？

合唱：—我們親耳聽見了。

王后：—他豈不曾說預言攻擊以色列的王麼？

合唱：—我們親耳聽見了。

王后：—他為何託耶和華的名說預言？豈非亞哈治理以色列國，難道以利雅的力量比王更大麼？

明日約在這時候，我若不使他的性命，像他在基順河邊所殺害那些人的性命一樣，願神明重重的降罰與我！

合唱：—他是該死的！

王后：—他豈沒有殺害巴力的先知麼？

合唱：—他是該死的！

王后：—是的，他用力把他們都殺盡了！

合唱：—他把他們都殺盡了！

王后：—他也使天閉塞起來！

合唱：—他也使天閉塞起來！

王后：—並使旱災降在地上！

合唱：—並使旱災降在地上！

王后：—所以你們去捉拿以利雅，因為他是該死的；將他殺掉！照他所作的待他！

Chorus.

合唱

Woe to him, he shall perish; for he closed the heavens! And why hath he spoken in the name of the Lord? Let the guilty prophet perish! He hath spoken falsely against our land and us, as we have heard with our ears. So go ye forth; seize on him! He shall die!

Jeremiah xxvi. 9, 11. 1 Kings xviii. 10; xix. 2; xxi. 7. Ecclesiastes xlvi. 2, 3.

降禍於他，他是該死的；因為他使天閉塞！他為何託耶和華的名說話？這犯罪的先知該死！他曾僞言攻擊我們和我們的地，這都是我們親耳聽見的。所以你們要去，將他捉拿！他真該死！

(耶 26:9,11. 王上 18:10; 19:2; 21:7 便西拉智訓 48:2,3)

Recitative.

吟誦

OBADIAH.—Man of God, now let my words be precious in they sight. Thus saith Jezebel; "Elijah is worthy to die." So the mighty gather against thee, and they have prepared a net for thy steps: that they may seize thee, that they may slay thee. Arise, then, and hasten for thy life; to the wilderness journey. The Lord thy God doth go with thee: He will not fail thee. He will not forsake thee. Now begone, and bless me also.

ELIJAH.—Though stricken, they have not grieved! Tarry here, my servant: the Lord be with thee. I journey hence to the wilderness.

2 Kings i. 13. Jer. v. 3; xxvi. 11. Psalm lix. 3. 1 Kings xix. 4. Deut. xxxi. 6. Exodus xii. 32. 1 Samuel xvii. 37.

俄巴底亞：—神人哪，願我的話你在眼前看為寶貴。耶洗別如此說：「以利雅是該死的。」有能力的人聚集來攻擊你，他們為你的腳步設下網羅；為要捉住你，並且殺害你。所以，起來，趕快逃命！向曠野的路逃走。耶和華你的神必與你同在；他必不離棄你。他必不拒絕你。現在走吧。也要為我祝福。

以利雅：—雖被擊打，他們並不悲傷！我的朋友，你留在此處：耶和華必與你同在。我從這裏向曠野走。(王下 1:13 耶 5:3; 26:11. 詩 59:3. 王上 19:4. 申 31:6. 出 12:32. 撒 17:37)

Air.

正腔

ELIJAH.—It is enough, O Lord; now

take away my life, for I am not better than my fathers! I desire to live no longer: now let me die, for my days are but vanity!

I have been very jealous for the Lord God of Hosts! for the Children of Israel have broken Thy covenant, thrown down Thine altars, and slain Thy prophets with the sword: and I, even I, only am left; and they seek my life to take it away.

Job vii. 16. 1 Kings xix. 10.

以利雅：—耶和華啊，罷了，求你取我的性命，因為我不勝於我的列祖！我不願再活，現在叫我死吧，因我的日子都是虛空！

我為耶和華萬軍之神大發熱心，因為以色列人背棄了你的約，毀壞了你的壇，用刀殺了你的先知，只剩下我一個人，他們還要尋索我的命。

(伯 7:16. 王上 19:4,10)

Recitative.

吟誦

See, now he sleepeth beneath a juniper tree in the wilderness: and there the angels of the Lord encamp round about all them that fear Him.

1 Kings xix. 5. Psalm xxxiv. 7.

看哪，他現在躺臥在曠野中一禪羅樹下。在那裏，耶和華的使者在敬畏他的人四圍安營。

(王上 19:5. 詩 34:7)

Trio.

三重唱

ANGELS.—I lift thine eyes to the mountains, whence cometh help. Thy help cometh from the Lord, the Maker of heaven and earth. He hath said, thy foot shall not be moved: thy Keeper will never slumber.

Psalm cxxi. 1, 3.

衆天使：—你要向山舉目，你的幫助從何而來。你的幫助從造天地的耶和華而來。他曾說了，你的腳必不搖動，保護你的必不入睡。

(詩 131:1,3)

Chorus.

合唱

ANGELS.—He, watching over Israel, slumbers not, nor sleeps. Shouldst thou, walking in grief, languish, He will quicken thee.

Psalm cxxi. 4; cxxxviii. 7.

衆天使：—那位保護以色列的並不入睡，也不睡覺。你雖行在患難中，他必將你救活。

(詩 121:4; 138:7)

Recitative.

吟誦

AN ANGEL.—Arise, Elijah, for thou hast a long journey before thee. Forty days and forty nights shalt thou go; to Horeb, the mount of God.

ELIJAH.—O Lord, I have laboured in vain; yea, I have spent my strength for naught!

O that Thou wouldst rend the heavens, that Thou wouldst come down; that the mountains would flow down at Thy presence, to make Thy name known to Thine adversaries, through the wonders of Thy works!

O Lord, why hast Thou made them to err from Thy ways, and hardened their hearts that they do not fear Thee? O that I now might die!

I Kings xix. 8. Isaiah xlix. 4; lxiv. 1, 2; lxiii. 7.

一位天使：—以利亞，起來，因為你當走的路甚遠。你要走四十晝夜，到何烈山，就是神的山。

以利亞：—哦，耶和華啊，我勞碌是徒然，我盡力是虛無虛空！

願你裂天而降，願山在你面前震動，因你作為的奇妙，使你敵人知道你的名！

哦，耶和華啊，你為何使他們誤離你的正道，心裏剛硬，不畏懼你呢？這樣，我只有—死！

(王上 18:8. 賽 49:4; 64:1,2; 63:7)

Air.

正腔

O rest in the Lord; wait patiently for Him, and He shall give thee thy heart's desires. Commit thy way unto Him, and trust in Him, and fret not thyself because of evil doers.

Psalm xxxvii. 1, 7.

你當默然倚靠耶和華，耐性等候他，他就將你心裏所求的賜給你。當將你的事交託耶和華，並倚靠他；不要為作惡的心懷不平。

(詩 37:1,7)

Recitative.

吟誦

ELIJAH.—Night falleth round me. O Lord! Be Thou not far from me! hide not Thy face, O Lord, from me; my soul is thirsting for Thee, as a thirsty land.

AN ANGEL.—Arise, now! get thee without, stand on the mount before the Lord; for there His glory will appear and shine on thee! Thy face must be veiled, for He draweth near.

Psalm cxliii. 6, 7. I Kings xix 11.

以利亞：—一夜已臨近我，耶和華啊，求你不要遠離我，不要向我掩面，我的心渴想你，如乾旱之地。

一位天使：—現在起來，你要出來，站在山上在神面前，因為在那裏他的榮光要顯現並照耀你！你要蒙上臉，因他臨近了。

(詩 143:6,7. 王上 19:11)

Chorus.

合唱

Behold! God the Lord passed by! And a mighty wind rent the mountains around, brake in pieces the rocks, brake them before the Lord: but yet the Lord was not in the tempest.

Behold! God the Lord passed by! And the sea was upheaved, and the earth was shaken: but yet the Lord was not in the earthquake.

And after the earthquake there came a fire: but yet the Lord was not in the fire.

And after the fire there came a still small voice; and in that still voice, onward came the Lord.

I Kings xix. 11, 12.

看哪，耶和華神從這裏經過！在他面前有烈風大作，崩山碎石，耶和華卻不在風中。

看哪，耶和華神從這裏經過！海被掀起，地被震動，耶和華却不在其中。

地震後有火，耶和華也不在火中。

火後有微小的聲音；在那微小的聲音裏，耶和華來了。

(王上 19:11,12)

Air.

正腔

Then shall the righteous shine forth as the sun in their heavenly Father's realm. Joy on their head shall be for everlasting, and all sorrow and mourning shall flee away for ever.

Matthew xii. 43. Isaiah li. 11.

義人在他們天父的國裏必要發光如日頭。永樂必歸到他們頭上，憂愁歎息盡都逃避。

(太 12:43. 賽 51:11)

Chorus.

合唱

And then shall your light break forth as the light of morning breaketh; and your health shall speedily spring forth then: and the glory of the Lord ever shall reward you.

Lord, our Creator, how excellent Thy

name is in all the nations! Thou fillest heaven with Thy glory. Amen!

Isaiah lviii. 8. Psalm viii. 1.

這樣，你的光就必發現如早晨的光，你所得的醫治，要速速發明；耶和華的榮光，必作你的後盾。

耶和華造我們的主啊，你的名在全地何其美！你將你的榮耀彰顯於天！啊們！

(賽 58:8. 詩 8:1)

The Yenching University Chorus

燕京大學歌詠團

Soprano

女高音

鄭秀珍

祁玉蘭

齊曙霖

蔣瑞英

喬維麟

朱起芸

全如玢

丁路得

(Ruth Dean)

胡美浩

蕭振喜

雷崇立

李菊紅

李寶貞

林美慶

凌瑞琴

莫如喜

包啟亞

鮑麗玲

沈瑞奉

曹悅孫

董鳳梧

吳全如

余和璋

范敏德

Alto

女低音

張瑋瑛

錢玉璋

柯安喜

(Anne Cochran)

馮忠愨

謝雪如

胡容思

胡蔭犀

高秀容

李襲麗

靈明真

夏樂義

(Louise Sailer)

段慶麟

范瑟憫

(Cecilia Wiant)

Tenor

男高音

馮明禁

席文蔭

駱振芳

白濟民

(James Pyke)

夏亨利

(Henry Sailer)

尙二寧

孫燕

楊安鼎

楊周懷

楊儒懷

Bass

男低音

龐伯禮

(Lee Bomberger)

張瑾

張漢槎

張士充

趙行道

黃繼忠

劉暢標

呂榮光

鄧華耀

王森壽

楊安峰

范雷登

婁彰後

Soloists: 獨唱

Soprano: 女高音

全如玢

范敏德

(Mildred Wiant)

林美慶

包啟亞

沈瑞奉

曹悅孫

Accompanists: 伴奏

程娜

杜夥弓

(Donald Toussaint)

Conductor: 指導

范天祥

(Bliss Wiant)

Alto: 女低音

嚴仁冥

Tenor: 男高音

馮明禁

席文蔭

Bass: 男低音

范雷登

(Leighton Wiant)

婁彰後

The Yenching University Chorus

燕京大學歌詠隊

presents

合唱

THE MESSIAH

彌賽亞神曲

by

由

GEORGE FREDERICK HANDEL

韓德爾作譜

Words arranged from the

HOLY SCRIPTURES

辭句錄自聖經

by

由

CHARLES JENNENS

詹寧思編排

Bashford Memorial Auditorium

貝公樓禮堂

Yenching University

燕京大學

Friday, December 23, 1949

一九四九年十二月廿三日，星期五

7:00 P.M.

晚七時

0804

Twenty-first Annual Concert

第二十一 次 合 唱

of the

M E S S I A H

彌 賽 亞 神 曲

by the

Yenching University Chorus

燕 京 大 學 歌 詠 隊

Soloists: 獨 唱

Soprano: 女 高 音 Mildred A. Wiant 范 敏 德

Alto 女 低 音 Yen Jen-ming 嚴 仁 冥

Tenor: 男 高 音 Hsi Wen-yin 席 文 蔭

Bass: 男 低 音 Lou Chang-hou 婁 彰 後

Accompanists: 伴 奏

Chao Ch'ing-jun 趙 慶 閏

Liu Ch'ang-piao 劉 暢 標

Conductor: 指 導

Bliss Wiant 范 天 祥

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*The audience will please refrain from applause throughout
the performance.*

請會衆不要鼓掌

PART ONE

第一部

OVERTURE

序樂

grave: fuga, allegro moderato

莊嚴；飛格，中和地快樂活潑。

Isaiah xl:1-5

TENOR RECITATIVE

上低音吟詠調

Comfort ye my people, saith your God: speak ye comfortably to Jerusalem; and cry unto her that her warfare is accomplished, that her iniquity is pardoned. The voice of him that crieth in the wilderness, Prepare ye the way of the Lord: make straight in the desert a highway for our God.

要安慰我的百姓，上帝說：要對耶路撒冷說安慰的話；向她宣告說，她戰爭的日子已經滿了，說她罪孽愆尤赦免了。曠野有人聲喊着說，快快預備主的道路；在曠野地，修平我們的神的道。

AIR

上低音歌調

Every valley shall be exalted, and every mountain and hill made low; the crooked straight, and the rough places plain.

一切山窪都要填滿了，大小山崗都要削平了；崎嶇高低，必定變成平坦。

CHORUS

合唱

And the glory of the Lord shall be revealed; and all flesh shall see it together: for the mouth of the Lord hath spoken it.

上主的榮耀，必然要顯現；凡有血氣，必要一同看見；因為這乃是主親口所說。

Haggai ii:6, 7-Malachi, iii:1

BASS RECITATIVE

下低音吟詠調

Thus saith the Lord of Hosts; Yet once a little while, and I will shake the heavens and the earth, the sea and the dry land; and I will shake all nations; and the desire of all nations shall come; the Lord whom ye seek shall suddenly come to His temple; even the messenger of the covenant whom ye delight in; behold he shall come, saith the Lord of Hosts.

萬軍的主，這樣的說：再過不多時候，我必震動諸天和塵世，海洋和旱地；我必震動千萬邦；萬邦珍寶，必然都要運來；你尋求的主，必忽然進入他的殿宇。——便是你們所殷勤仰慕的，立約的使者；萬軍大主說，他必將來到。

0806

AIR

下低音歌調

But who may abide the day of His coming, and who shall stand when He appeareth? For He is like a refiner's fire.

他來的日子，誰能當得起呢？他顯現時，誰站得住呢？因他好像煉金人的火。

Malachi iii:3

CHORUS

合唱

And He shall purify the sons of Levi that they may offer unto the Lord an offering in righteousness.

他必潔淨利未人，他們就憑公義獻供物給上主。

Isaiah vii:14-Matt. i:23

ALTO RECITATIVE

下高音吟詠調

Behold, a virgin shall conceive and bear a son; and shall call his name EMMANUEL, God with us.

看哪！必然有童女，懷孕生子，給他起名叫以馬內利，神同在。

Isaiah xl:9

AIR AND CHORUS

下高音歌調與合唱

O thou that tellest good tidings to Zion, get thee up into the high mountain. O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, Behold, your God. Arise; shine for thy light is come; and the glory of the Lord is risen upon thee.

噲！你，報好消息給錫安的阿，你要登上高峻的山嶺！噲！你，報好消息給耶路撒冷的阿，你要竭力揚聲，要揚聲，不要懼怕；你要對着猶太諸城說，看哪，上帝興起；發光；因光明已到；主的榮光已發現，上主的大榮光，已發現照耀你。

Isaiah lx:2, 3

BASS RECITATIVE

下低音吟詠調

For behold darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon thee and His glory shall be seen upon thee, and the Gentiles shall come to thy light, and kings to the brightness of thy rising.

快看哪，黑暗遮蓋大地，幽暗要遮蓋萬民；上主却要興起照耀你，他的榮耀要顯現你身上，萬國都要來就你的光，君王要來就你發現的光明。

Isaiah ix:2, 6

AIR

下低音歌調

The people that walked in darkness have seen a great light; and they that dwell in the land of the shadow of death, upon them hath the light shined.

在黑暗中行走的百姓，看見了大光；那居住在死蔭之地的衆人，有光明照耀着他們。

CHORUS

合唱

For unto us a child is born: unto us a son is given: and the government shall be upon his shoulder: and his name shall be called: Wonderful; Counsellor; the Mighty God; the Everlasting Father; the Prince of Peace.

有嬰孩爲我們而生；有一子賜給了我們；政治權柄必要闢在他的肩頭；他的名必要稱爲奇妙；策士；全能的神；萬古永恆的父親，和平的君。

PASTORAL SYMPHONY

牧樂

larghetto

週緩

(on the traditional air of the Calabrian pifferari)

(意大利客拉伯利亞地方農村相傳的舊調)

Luke ii:8-14

SOPRANO RECITATIVE

上高音吟詠調

There were shepherds abiding in the field, keeping watch over their flocks by night. And lo, the angel of the Lord came upon them; and the glory of the Lord shone round about them; and they were sore afraid.

And the angel said unto them: Fear not, for behold I bring you good tidings of great joy, which shall be to all people; for unto you is born this day in the city of David a Saviour which is Christ the Lord.

And suddenly there was with the angel a multitude of the heavenly host, praising God, and saying:

在野地裏有一羣牧羊人，深夜間按時看守羊羣。看哪！有主的使者臨到了他們；主的榮光在周圍照耀着他們；他們都很懼怕。

那位天使對他們說，我來是要報給你們大喜信，是關乎萬民的。因爲今天在大衛城，爲你們生了救主，就是主基督。

轉瞬忽然有一大隊天軍，與那天使，一同讚美神，並說道：

CHORUS

合唱

Glory to God in the highest; and peace on earth, good will towards men.

榮耀歸神，在至高處；平安臨地，喜悅歸世人。

Zechariah ix:9, 10

SOPRANO AIR

上高音歌調

Rejoice greatly, O daughter of Zion: shout, O daughter of Jerusalem. Behold, thy King cometh unto thee. He is the righteous Saviour; and He shall speak peace unto the heathen.

喜樂，大大的喜樂，錫安的衆民哪！大大的喜樂，歡呼，耶路撒冷的衆民哪！看哪，你的主來到你這裏。他是公義的救主，他必要向列國講述和平。

Isaiah xxxv:5, 6

ALTO RECITATIVE

下高音吟詠調

Then shall the eyes of the blind be opened, and the ears of the deaf unstopped: then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

那時瞎子們的眼必睜開，凡聾子們的耳必開通；那時癱腿人跳躍像鹿，啞口人的舌頭能唱。

Isaiah xl:11

ALTO AND SOPRANO AIR

Matt, xi:28, 29, 30

下高音與上高音歌調

He shall feed His flock like a shepherd; and He shall gather the lambs with His arm, and carry them in His bosom; and gently lead those that are with young....Come unto Him, all ye that labor and are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him; for He is meek and lowly of heart, and ye shall find rest unto your souls.

他餵養羊羣，像個牧人：用臂膀聚集羊羔，且把他們抱在懷中；慢慢的引導餵養小羊的。.....到他這裏來，凡百勞苦的，凡百背負重擔的，他要給你安息。負着他的軛，學着他的轡；因他心裏柔和謙卑，你必得安息，在你心中。

OFFERING

獻 捐

INTERMISSION

休 息

PART TWO

第 二 部

Isaiah liii:6

CHORUS

合 唱

All we like sheep have gone astray: we have turned every one to his own way: and the Lord hath laid on Him the iniquity of us all.

我們像羊，迷路徘徊，各人偏着各人偏私的路：上主一身担當盡我們衆人無涯的罪。

Lamentations i: 12

TENOR AIR

上高音歌調

Behold and see if there be any sorrow like unto His sorrow.

請你觀看，有像這臨到他的，這樣的痛苦沒有。

Psalms xxiv:7-10

CHORUS

合 唱

Lift up your heads, O ye gates: and be ye lift up, ye everlasting doors; and the King of Glory shall come in. Who is the King of Glory? The Lord, strong and mighty, the Lord, mighty in battle. The Lord of Hosts, He is the King of Glory.

衆城門啊，擡起頭來；永恆門戶啊，你們要被舉起；那榮耀的王要走進來，誰是榮耀的君王？大力全能上帝，戰揚有能的大主。萬軍的主，他是榮耀的君王。

Romans x:15, 18

ALTO AIR

上高音歌調

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things.

他們的腳蹤何等佳美，就是報告和平福音的人，宣傳喜信的，好事的喜信的。

Rev. xix:6: xi:15 xix:16

CHORUS

合 唱

Hallelujah; For the Lord God Omnipotent reigneth. The kingdom of this world is become the kingdom of our Lord and of His Christ; and He shall reign for ever and ever KING OF KINGS AND LORD OF LORDS. HALLELUJAH!

阿勒盧亞！因為上主，全能的神掌權，這世界上的國，變成了我們的主的國。基督的國。他要作王，到永遠又永遠——萬王之王，萬主之主。阿勒盧亞！

Job xix:25, 26 I Cor. xv:20

SOPRANO AIR

上高音歌調

I know that my Redeemer liveth; and that He shall stand at the latter day upon the earth; and though worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the first fruits of them that sleep.

我知道我的救主活着，到了後來，他必然要站立在這地上：我這皮肉雖然消滅，肉體之外，我必見神。因基督復活，離死亡，成爲睡眠人初熟的果。

I Cor. xv:21

CHORUS

合 唱

Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive.

死既因人而來，死人復活，也是因着一個人而來：在亞當裏衆人都死，在基督裏衆人都要復活。

Romans viii:31, 33, 34

SOPRANO AIR

上高音獨唱

If God be for us, who can be against us? who shall lay anything to the charge of God's elect? It is God that justifieth, who is he that condemneth?

It is Christ that died, yea, rather, that is risen again who is at the right hand of God, who maketh intercession for us.

神若助我們，誰能敵擋我們呢？誰能控告上帝所揀選的人呢？有上帝稱他們為義了。誰能定他們的罪呢？有基督已經死了；而且從死裏復活，現今在上帝的右邊，並且為着我們祈求。

Rev. v:12, 13

CHORUS

合唱

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing. Blessing and honor, glory and power, be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever.

Amen! Amen!

曾被慘殺的聖羔羊，用他的血救贖我們的羔羊，配接受權柄，和豐富，和智慧，和能力，和尊貴，和榮耀，和頌讚。但願頌讚，尊榮，權勢，都歸於他，那身居寶座的羔羊。到永遠又永遠。

阿們！阿們！

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燕京大學歌詠隊

女高音

陳枝英	祁玉蘭	蔣瑞英	周世英	朱起芸
丁路得 (Ruth Dean)		侯桐華	李襲麗	李珣
李紅枝	李寶貞	莫如喜	歐陽敬如	鮑麗玲
湯蘭芳	蔡芳	曹悅孫	涂長松	董鳳梧
王珊如	王天悅	余和璵		

女低音

陳清華	季忍冬	錢玉章	柯安喜 (Anne Cochran)
朱真華	范濯漣	馮忠薰	何藍萍 (Brigitte Horstmann)
謝雪如	胡慧明	胡露犀	高秀蓉 顧子鈺
顧以傲	郭淑瑀	賴蘭哇 (Nancy H. Lapwoad)	靈明真
盧學勤	盧學文	白費墨君 (Margaret Felton Pyke)	宋天真
宋天嬰	崔莉芳	杜寶珠	范瑟憫 (Cecilia Wiant)
吳薔珠	吳容	楊曼莉	樂靜敏

男高音

張雄飛	張松林	陳春雨	程光鐘	姜士輝
席文蔭	葛安燕	龍榮生	白濟民 (James H. Pyke)	
尙二寧	孫燕	丁原洪	楊安鼎	楊周懷
楊儒懷	楊天錫			

男低音

張瑾立	趙行道	陳枝南	朱湘	馮金生
韓本立	徐孟俠	華友三	黃繼忠	郭任遠
李希寧	李元敏	劉暢標	劉錦忠	羅匯泉
婁彰後	陸肇基	潘中元	彭朝芳	彭仁懌
沈秋驛	施承斌	史美生	戴文賽	鄧華耀
董秋金	王濂禮	王義鏞	楊安峯	葉謀仁
袁森				



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