

華人聖頌集 第二集

The Chinese Anthem Collection Vol.2

只有
祝福

陳偉光曲選

BLESSINGS ONLY

ANTHEMS BY VICTOR CHAN



The Chinese Anthem Collection

Foreword

When I was young, I have never received any formal music training. However, I loved to improvise on the piano in the jazzy popular style of the time. At the early stage of my college life, I majored in marketing. Not until I was 20, did I officially turn to study music and also minor in linguistics. From then on, I embarked on a long journey in the exploration of music. With a background of mathematical and scientific training in my early years, combined with a strong interest in phonology, I naturally gave more consideration to chord structure and tonal colour in my musical compositions. This has thus become a very crucial basis to my stylistic preference and creative approach in my compositions.

There was a time when I was deeply involved in composing symphonic works, in less than a decade I have completed nearly twenty orchestral works. Many people believe that my orchestral world is an embodiment of a composer with such an alternative background: the pursuit of colour, the yearning for structure, and the desire and impulsiveness for the planning of huge orchestral settings. Over the years, per encountering similar comments, or analysis on my music and related research publications, I always wonder whether I should find an opportunity to talk about this seriously, that, behind this “Symphonic World”, there is a little known yet more important foothold in my composition career: a “Choral World”, which is very fine and beautiful and particularly meaningful to me.

Although I never received any formal music training when I was young, I was very fortunate that I grew up in an environment that was full of songs. My days in the choir have accompanied me more than a dozen summers and winters. School life in my memory, apart from the days I spent on my beloved badminton, was spent in the music room and at performance venues. The charm of choral singing, does not only lie in the “blend” of the tone of individual voices, but that it can convey feelings and messages as one voice. Even more incredible is that blending of various voice parts in the choir allow many different roles, in the constraints of music, skillfully and freely co-ordinate with each other, and to express fine artistic details with beauty.

This is the way of life: often in the absence of a great ideal, in ordinary days without surprises, and in small and humble roles, it will slowly be figured out. If we say that that generation of young people loves to talk about life and ideals, I would rather say that what they really care about, is to find a group of close friends that they could pour their hearts out and to spend time together living a simple life. In the choir days, not only have we enjoyed the most beautiful music, but we have also experienced the purest friendship. During rehearsals, we sang heartily, when rehearsals were over, we chatted happily; we diligently tried hard to figure out every note, and we also sensitively touched each other’s heart. It was there that we put forth our most sincere feelings, shared dreams of our youth, and spent memorable years together. Without noticing it, we have gradually grown up. Our sense has become more sensitive, and our attitude toward life is more mature; just like understanding and interpreting an exquisite work, we gradually learned that in life we equally have to work with diligence and care. This understanding also taught us how to reset the priorities of life, and to re-establish the value and direction in life.

The musical tradition of my alma mater is indeed deeply rooted in the foundation of faith. Hymn singing seems to have become part of our daily lives. Attracted to and influenced by it for many years, I felt for church music a kind of intimacy that could not be described, but also it gradually helped me commit into the Christian faith and church life, and it changed my life thereafter. I remember from the late 70’s, though a teenage boy, I started arranging music for the church choir, writing variations on hymns for worship, and writing instrumental adaptations for festive celebrations. Everything came very naturally, but I never thought of a long-term goal, only knew that the feeling of writing music was very appealing. It is probably the amazing charm of creativity that urges one to continue composing with delight. Actually, at that time I had only very limited musical knowledge, and without thinking too clearly, I had the drive, in the middle of my university study, to transfer to the Music Department.

The subsequent story is very lengthy, and the roads I walked through were by no means easy. In the blink of an eye, it is almost three decades. Though I have experienced many changes, one thing remains unchanged: I am still writing music for the church consistently even until today, yes, every week for decades. There was a period of time I even arranged two or three works every week. There in the university classroom, my students submitted their works each week; here in the church, I handed in my assignments each week to God. Over the years, in the course of my composing career, I have written a great number of works, but not many people know this: simply using the twenty or more orchestral works I have written as an example, almost in every work one can find a shade of the church in it, as much of my inspiration came from the music I wrote for the church. Looking back at these past days, I feel very warm, because there are full of unexpected blessings from God. For one who has started studying music as late as I, I really feel it is some sort of a dream. In my heart there is only one verse I wish to say, which is the same verse my wife and I chose together twenty-five years ago when we got married: "For He has dealt bountifully with me" (Psalm 13:6).

From school to church, then onto professionalism, and onward to a career of composition, this is a wonderful journey. It brought me into different fields of music, let me experience the most memorable collaborations, and meet with noblest sentiments. This current music collection contains twelve anthems, suddenly bring to live before my eyes memories of moments which have become gradually vague, and let me return to the groups of people that I have served, meet again with hearts that are simple and lovely, and taste again the days we have passed through together. The warmth that was absent for quite some time has never really decreased.

The first half of the collection is original works. "Blessed Is the One Who Trusts in You" was taken from my early choral symphony, *Symphonic Psalms in Three Parts* which was commissioned by the Hong Kong Oratorio Society, premiered at the end of 1994. The original choral piece was scored for orchestra and mixed chorus with tenor and soprano soli interspersed between sections. The excerpt included here is a condensed form of the third movement, solely for mixed chorus. This simplified version, with either organ or piano as accompaniment, was completed in 2008, followed by many performances in various concerts. It should best be sung in Mandarin.

"Hearts that Yearn for Zion" is from my cantata *My Heart Longs for Thee*, the music was written in 2001, formerly for the "Celebration of the Fiftieth Anniversary of the Kowloon Church, the Methodist Church, Hong Kong", and then extended into the orchestral version, in 2008, performed again at the "Centennial Celebration of the Swatow Baptist Church, Kowloon City". The version included in this collection is the adaptation of two sections from the original work in 2009. Upon the request of St. Paul's College, it is adapted for four-part a cappella male chorus, to be performed in two international music festivals in the same year and the following year respectively. It should best be sung in Cantonese.

"Lord Jesus, the Capstone!" is written for the "Foundation Stone Laying Ceremony" of the new church of the Swatow Christian Church, Kowloon City. The music was written in 2010, the centenary year of the Union of the Swatow Christian Churches. At this historical moment, believers stood on the ground of the site before the construction work has even started, and facing unprecedented challenges, they have the conviction that the sure foundation has already been established: Christ has been made the capstone. The music was premiered a cappella outdoors at the building site, with this simplest and purest outlook, we declared to the world that, "There is no hope other than God!" This anthem should best be sung in Cantonese.

Completed in 2002, " Blessings Only" is a work commissioned by the Hong Kong Treble Choirs' Association. It was premiered by the Hong Kong Treble Choir, and distributed online. The texts were taken from the Bible, Matthew 5:3-10, i.e. the Beatitudes from Jesus' Sermon on the Mount, and the music was written for three-part female a cappella chorus. As it is a technically difficult song, it is up to the singers to decide whether or not a soft organ accompaniment is needed for support. The piece should best be sung in Mandarin.

“Peace to You, Sisters, Brothers” is commissioned by the “Hong Kong Sheng Kung Hui”, for her tenth anniversary celebration of the Province. The anthem was completed and premiered at the end of 2008, and was also performed in the “Myongji International Contemporary Music Festival” of 2009 in Seoul, and has been recorded into compact disc. The original anthem was written for mixed choir with orchestral accompaniment, but the one included in this collection is a version with organ accompaniment. To be sung in English is preferred.

For these anthems, although compositional approaches varied, no avoidance to the difference between traditional and modern style, the utilization of two languages and three dialects rendering them, and technically being challenging, but in my heart there is always an insistent idea that they will all eventually be brought into the church that I am now serving, to be sung from the mouths of a group that had little musical training. Hence, I never expect these anthems to look great, nor to shine before people’s eyes. I only wish that they may remind people of how kind and friendly our Creator is, and that they may have a glimpse of the Wisdom that can put chaos into order. In fact, I never told them at what occasions these works have been performed, and they certainly never thought that performing these works well would do them any good. The group of people is so simple and lovely, holding the scores, learning with effort and trying their best to sing well. Even if the years just seem uneventful, still they show a noble sentiment. Regardless of facing academic or professional difficulties, or the burden of family or personal problems, everybody would enter so quietly into the hall on schedule, quietly doing their job. This is how, so lightly and naturally, I passed through a large part of my life. Being able to walk into this lovely place, fortunate enough to continue writing for these people here, makes it really meaningful for me. As long as I still have breath and strength, I will keep on writing like this.

The second half of this collection is arrangements of hymns, which includes works of my weekly bit of writing in thirty years. The most valuable outcome is that in these days my will and perseverance have been tried and tempered, resulting that, come what may, I will serve persistently. Things being so familiar have long since become a part of my life. Even today, this experience is still so fresh, so exciting, and without fading in the least. Comparing to those orchestral works that often take me half a year to write, writing each of these adapted songs usually completed within a few hours, is more of a pleasant and light task. Works included here are “God, Make My Life a Little Light”, “Be Still, My Soul / What a Friend”, “It Is Well with My Soul”, “How Sweet the Name of Jesus Sounds”, “God Is Love”, “God of Grace and God of Laughter”, and “Turn Your Eyes upon Jesus”. Besides these, there are many more others. They were mostly started by penning on paper on Friday nights, and completed on Saturday mornings, then printed music was prepared for rehearsals in the afternoons, and ready for use in worship the following day.

Whether these songs were written for choirs, or for congregational singing, these arrangements have witnessed the moment of struggling faith, conveyed the shout of the day and the cry of the moment. In this way, every song selected weekly, as well as the processing of each song, has become a kind of embodiment of living in the present, a kind of natural expression of inner response. The interpretation of music reveals a clarity in attitude, and with reason and passion, this would be a timely response to the challenges of the day, the earth’s suffering, the confusion of life, allowing faith and everyday life to be closely connected together. Written at the beginning of this year (2010), “Be Still, My Soul / What a Friend” is just such a response, so that on the Sunday after the Haiti disaster, believers would not forget those lived in suffering. Recognizing that even storm and surges obey the Lord, why should we fear the storm of life at all? Thus we came to realize now that repeated loss of peace and unnecessary sufferings were all because we did not carry everything to God in prayer. Again in June 2009, there was the “Zheng Sheng College incident”. There the residents in Mui Wo (Silver Mine Bay) rejected vigorously “Zheng Sheng” to move into the district, here we sang in worship “Who Can Be so Noble as You”, and without hesitation we told the world: God never shows favoritism, since He sees life as being very noble, we, His followers, should wholeheartedly embrace every person who is honorable in the sight of God. Recently, in the Filipino hostage event, misfortune came so suddenly, frustration and confusion caused many people to fall into the ravine, and minds were unsettled. With sorrow in our hearts, we cried with the mournful. That day, while the tune from Dvorak’s *New World Symphony* was being played

in the hall, we had families and relatives of the victims in mind, though in anger and confusion, through faith we could still sing “Going Home”. Looking back at these days, for years we have actually lived like this, quietly passing by the many stops in life, and inadvertently on the road we came to know God. What a blessing! In the simple years of life, with no surprises in the days of fatigue, in the changing situations, and in times of hazy vision, such weekly arrangements of songs have aroused sprays in my mind, and have expanded as ripples.

It is through the course of writing music that I learned about life again, and reset values and priorities. The choral world took me into the world of emotion, allowed me to experience frustration and helplessness of the past and present, to savor the emotions in poetry, and to listen to the call of the universe and life. “Originality” let me experience “freedom”, and “arrangement” taught me about “constraint”. “Freedom” in “constraints” is just like a mirror, reflecting our faith and unfolding our life. Seemingly yielding endless variations and changes, freedom eventually lands on an existing insistence. What a mystery! Some say that it is a manifestation of human wisdom and artistry, but I see in it the Creator’s good intentions.

Life is such a wonderful journey, staggering along, we are busy for a whole life. It was as if we still come back to the same place, doing the same thing. Just along the way, I met God, I also got to know myself again, and everything is no longer the same.

In holding fast our belief, in persisting on our values, we are very stubborn, and this has become our “constraint”. However, in the experience of shared faith and value, we feel very lively, each day anew, and this has become our “freedom”. “Freedom in constraints” — what a tender reality it is, and what a lovely contradiction it is. If I could continue to live on this way, I have nothing to rely on, except on God’s gracious mercy.

*O God, in the days of storm, You let us experience what a mighty fortress is;
O God, in the years with no wind, You taught us to recognize what real peace is.
Therefore, we seek not today smoothness in life, prosperity in everything; we would not think that we are different because we have obtained mercy;
On the contrary, when we think of during the rugged, staggering and scarred years, we have the Lord to walk by our side, we feel even more blessed.
In forgiveness and grace, we are no longer afraid of exposing our weaknesses before people, and we also do not need to hide our brokenness;
Because today we, “boast all the more gladly my weakness, so that the Christ’s power may rest on me.”*

*Looking ahead, we do not ask to see the distant future, but only plead God, to lead me forward step by step;
Although we know that it is a narrow road, but as long as the Lord is with us, we can learn to sing a new song every day.
O God, we pray that we may walk firmly, and be determined to follow;
Although the naked eye cannot see the pillar of cloud or fire, yet deep in our hearts we believe with conviction;
Knowing Your presence, we have peace in our hearts, wherever You lead, we go.*

*Be it not an easy road, and our strength is not sufficient,
O Lord, if You permit, Your mercy we obtain,
We are willing to go one more mile, sing one **more** song.
Amen.*

Victor Chan
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Translated by
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華人聖頌集

序

少時的我，從未受過任何正統音樂的訓練，只是對爵士樂等流行風格的鋼琴即興情有獨鍾；大學初期主修市場學，直到二十歲後才正式轉投音樂，並副修語言學，從此踏上了一段漫長的音樂探索之旅。由於早年數理訓練的背景，加上對語言聲韻的強烈興趣，我在音樂創作上，也自然地較重視和弦結構及聲響色彩的考慮，這些背景，正好成了我日後風格取向及創作手法上，非常重要的基礎。

曾有一段時間，我十分投入交響樂的創作，在不到十年裏，完成了接近二十套管弦樂作品。不少人相信，我的管弦樂世界，正體現了這麼一種另類背景的創作人，對色彩的追尋、對結構的嚮往、對規劃龐大編制的渴求與衝動。這些年來，每碰到類似的評論，或讀到這些對我的音樂的分析與相關的研究著作時，我心裏總是在想，是否也該找個機會，讓我認真地談談在這「交響世界」背後，那鮮為人知、卻在我創作生涯中更為重要的立足點：那無比精緻華麗、且對我別具意義的「合唱天地」。

雖說少時從未受過任何正統音樂的訓練，我卻十分幸運地，成長於一個充滿歌聲的環境中。合唱團裏的日子，伴我走過了豈只十數寒暑，記憶中的學校生活，除了我熱愛的羽毛球一項外，別的日子都是在音樂教室裏和表演場館中度過。合唱的魅力，不僅在音色的「和」，使各人聲音雖異，卻能如同一人、眾口一心地以音樂達意傳情；更不可思議的是，合唱團不同聲部間的「和」，竟能讓眾多不同的角色，在音樂的制約中，巧妙而自由地彼此配搭、細意相聯。

人生的路就是這樣，往往是在沒有懷着甚麼偉大的目標下，在平淡而沒有驚喜的日子中，在微小而平庸的角色裏，慢慢地給揣摩出來的。若說那一代的年青人愛論人生、談理想，倒不如說他們真正在乎的，是能找到一羣可以傾心吐意的摯友，一起走過簡單的歲月。在合唱團的日子，我們不但享受了最美麗的音樂，也體驗了最純真的友誼。排練的時候，我們縱情高歌，排練完了，我們開懷暢談；我們用心去揣摩每一個音符，也細意地觸摸了彼此的內心。在那裏，我們投放了最真摯的感情，分享了年輕時的夢，一起度過了難忘的歲月。不覺間，我們都漸漸長大了。我們的觸覺比前敏銳了，對人生的態度比前成熟了；就像去領悟和演繹一首精緻的作品般，我們漸漸學會了在生活中，也得同樣地用心建造、細意經營。這種認識，也教曉了我們如何重設人生的優先次序，重新確立生命中的價值和取向。

母校的音樂傳統，實源於她甚深厚的信仰基礎。聖詩頌唱，也就幾乎成了我們每天生活的一部分。經年累月的感染與薰陶，使我對教堂音樂懷有一份無法形容的親切感，也漸漸地投入了信仰與教會的生活，改變了我往後的一生。記得自七零年末，我這十來歲的小伙子，已開始為教會的詩班編曲，為崇拜詩歌寫變奏，為節日慶典的音樂做配器。一切都來得很自然，也沒想過有些甚麼長遠的目標，只知道那個感覺實在很吸引。創作或許就是有這麼一種難以言喻的魅力，叫人一心只

想繼續下去。說真的，那個時候對音樂所知有限，也沒想得太清楚，卻已經一股勁地，在大學的中段，跑去轉投了音樂系。

往後的故事很長，走過的路也一點不容易。轉眼間，已經快三十年了，雖然當中經歷了很多轉變，但有一件事，卻始終如一，就是直到今天，我仍在替教會寫作音樂，數十年來，每周如是。曾經有一段日子，我甚至每星期都編上兩三首。那邊在大學的課堂上，我的學生每星期把作品提交；這邊在教堂裏，我自己也每星期給上帝交上習作。這些年來，在我創作事業的生涯中，寫過的作品自然不少，可是沒有太多人知道，就單以我寫過的二十多部管弦樂曲為例，幾乎每一部都留下了教會的影子，其中不少靈感，都是從這些為教會寫的音樂開始。回頭看這些過去的日子，感覺很溫暖，因為裏面滿載了意想不到的祝福。像我一個在音樂上這麼遲起步的人，真有點像在做夢。心裏只有一句說話，也是二十五年前結婚時我跟太太一起選的那詩句：「因祂以厚恩待我」（詩篇13:6）。

從學校到教堂，再走進專業，踏上創作的生涯，這是一個奇妙的旅程，把我帶進不同的音樂領域，讓我經歷最難忘的協作，遇上最高貴的情懷。本集收錄的十二首聖頌，彷彿叫這些記憶中已漸變依稀的片段，忽然再現眼前，讓我回到曾服侍過的羣體中，重遇那簡單而可愛的心靈，細味那一起走過的日子。別去多時的暖意，原來從未減退。

聖頌集的前半部屬原創作品。〈倚靠祢的人便為有福〉取材自我早期的交響合唱曲《交響詩篇三部》，由香港聖樂團委約創作，於一九九四年終首演。原曲以管弦樂團及混聲合唱為主體，並以男女高音獨唱穿插於不同段落間。本集所收錄的選段，乃根據原曲第三樂章濃縮而成，純為混聲合唱之用。此簡約版本完成於二零零八年，隨後多次在不同音樂會中演出，伴奏樂器風琴或鋼琴皆可。樂曲宜用普通話唱。

〈心嚮往錫安 / 早晨便必歡呼〉選自我的清唱劇《心想靠近主》，樂曲寫於二零零一年，原為「循道衛理聯合教會九龍堂五十周年慶典」而作，及後再擴展成管弦樂版本，於二零零八年「九龍城潮語浸信會一百周年慶典」再度公演。本集所收錄的，乃原曲中的兩個選段，於二零零九年應聖保羅書院邀請，改編為男聲四部無伴奏合唱之用，並分別於同年及翌年的兩個國際音樂節中發表。樂曲宜用粵語唱。

〈主基督，房角石！〉乃為九龍城潮人生命堂新堂奠基禮而作，樂曲寫於二零一零年，時正港九基督教潮人生命堂成立一百載。當此歷史時刻，信眾立於尚未動工的泥地上，迎着前所未遇的挑戰，憑信確認根基早已立好，因基督已作了房角的頭塊石頭。樂曲首演於破爛的戶外工地，採用了無伴奏合唱形式，以最簡樸單純的面貌，向世人宣稱「除祂以外，別無企望！」樂曲宜用粵語唱。

〈只有祝福〉屬香港童聲合唱協會委約作品，完成於二零零二年，由該會合唱團首演，並於網上發行。樂曲根據聖經馬太福音五章3至10節耶穌登山寶訓中論八福之段落而寫成，為無伴奏女聲三部合唱之用。此曲在技術上具有一定難度，歌唱者演繹時大可因應各自的情況與需要，靈活地選擇加上輕聲的風琴伴奏。樂曲宜用普通話唱。

〈平安歸你，姊妹兄弟〉乃應香港聖公會之邀，為教省成立十周年慶典而作。樂曲於二零零八年終完成及首演，並於二零零九年漢城「明知國際現代音樂節」中發表，亦已灌錄成唱片。原曲以管弦樂伴奏，本集所收錄的，乃其風琴伴奏版本。樂曲宜用英語唱。

這些樂曲雖手法各異，風格亦不避傳統現代之別，且兼具兩文三語的運用，在技術上存在一定的挑戰，但我心裏一直堅持着一種想法，就是它們最終都會被帶到我自己所服侍的教會裏，歌詠於一羣沒有受過甚麼音樂訓練者的口中。所以我從沒期望這些歌曲看來會有多棒、會如何使人眼前一亮；我只願它們能叫人不忘創造者原是多麼友善，且能在其中一窺那使凌亂迷茫變得井然有序的智慧。事實上，我也從沒告訴他們這些作品曾在甚麼場合發表，他們當然也沒想過，把這些作品唱好了，會有些甚麼好處。這羣人就是如此簡單而可愛地，手執樂譜，用心地學，盡力地唱。那怕看來只是平淡的歲月，卻表現了高貴的情操。不論面對學業事業上的難關、家庭裏的重擔、或是個人的種種問題，大伙兒仍是那樣按時靜靜地走進會堂，默默地各盡其職。就是這樣，淡淡然地，教我走過了大半生。能走進這可愛地方，能有幸為這裏的人繼續寫作，我覺得真有意思。一天我仍有氣力，我也會這樣寫下去。

聖頌集的後半部屬改編作品，收錄了我三十年來每周寫作的點滴。最珍貴的是，這些日子磨練了我的心志，教我學會在不同的際遇中恆常地服侍。一切都如此熟悉，早已成了我生命的一部分。到了今天，這經驗仍是那麼新鮮、令人興奮，未有絲毫褪色。跟那些動輒要花上半年的管弦樂作品不同，這些改編歌曲，一般都能在數小時內完成，感覺更是愉快輕省。像這裏收錄的〈生命如光〉、〈我靈鎮靜 / 耶穌恩友〉、〈我心靈得安寧〉、〈耶穌恩名〉、〈神是愛〉、〈音樂恩賜讚主愛〉、〈當轉眼仰望耶穌〉，還有更多更多，它們大多都在星期五晚上動筆，星期六早上完成，隨即編製樂譜在當天下午排練，以趕及翌日在崇拜中使用。

不論是寫給詩班獻唱，或是用作會眾集體歌頌，這些編曲都見證了當下的信仰掙扎，傳達了那一天的吶喊、那一刻的呼求。就這樣，每周的選歌，以至每一歌曲的處理，都成了活在當下的一種具體表現、內心迴響的一種自然流露。音樂的處理手法揭示着清晰的取態，以理性、以熱情，適時地回應着時代的挑戰、大地的苦難、人生的困惑，讓信仰與每天的生活，彼此連在一起。像寫在今年（2010）初的〈我靈鎮靜 / 耶穌恩友〉，就是這麼的一種回應，讓信徒在海地災後的主日，不忘想念那活在苦難歲月中的羣體，並確認風浪既聽主命，人生驚濤又何足懼？此刻我們才恍然領略，原來屢失的平安、白受的苦楚，全因未有到主座前求。又如二零零九年六月的正生書院事件，那邊梅窩居民力拒「正生」遷入，這邊我們在崇拜中高唱〈誰可尊貴像你〉，毫不猶疑地告訴世界，上帝從不偏待人，祂既看生命無比尊貴，我們這羣追隨者，也就全心擁抱上帝眼中看為尊貴的每一人。及至近期的菲律賓人質事件，厄運忽然而來，沮喪與迷惘，叫多少人掉進深谷，思緒難平。我們心裏哀慟，與憂傷者同哭，那天會堂奏起了德伏札克《新世界交響曲》的旋律，我們心繫死難者親屬，在不平與困惑中，憑信仍能歌唱〈基督在前方〉。回過頭來再看這些日子，數十年來原來我們就是這樣，靜靜地走過多少人生的站頭，不經意地在旅途中認識了上帝。這是何等的祝福，在平淡的歲月裏，在疲倦而沒有驚喜的日子中，在境遇變遷、視野迷濛之際，每周的這些編曲，都曾在我心裏激起浪花，展開漣漪。

創作的生涯，讓我重新認識了人生，重設了價值與優次；合唱的天地，帶我走進情感的世界，感悟今昔的無奈，細味詩詞文字的情懷，聆聽宇宙人生的呼喚。「原創」讓我體驗「自由」，「編曲」教我認識「制約」。「制約」中的「自由」，就如一面鏡子，寫下了我們的信仰，道出了我們的一生。看似變化無盡的自由，終能着陸於既有的堅持上，這是何等的奧秘。有人說這是人類智慧與藝術的展現，我卻在其中看見了創造者的美意。

人生就是這麼一種奇妙的旅程，走走跌跌，忙了一輩子，好像仍歸到原處，做着同樣的事情。只是在所行經的路上，我遇見了上帝，也就重新認識了自己，一切已不再一樣。

對信仰的堅持、對價值的執着，我們非常頑固，這就成了我們的「制約」。可是在同一信仰價值中的體驗，我們卻感到無比活潑、天天常新，這就成了我們的「自由」。「制約中的自由」，那原是多麼親切的現實，多麼可愛的矛盾。能夠繼續這樣活下去，我別無可依，惟靠上帝的憐憫。

上帝啊，在暴風的日子中，祢讓我們經歷，甚麼是堅固的保障；
上帝啊，在無風的歲月裏，祢教我們認識，甚麼是真正的平安。
所以，今天我們不求平順舒泰、百事亨通；我們不以曾蒙憐恤，而自覺與別不同；
反過來，我們想到在崎嶇跌盪、傷痕累累的歲月中，竟能有主同行，而倍感蒙福。
在寬恕中，在恩典裏，我們不再懼怕弱點暴露人前，亦無需再掩藏自己的破碎；
因為今天的我們，「更喜歡誇自己的軟弱，好叫基督的能力覆庇我」。

舉目前望，我們不求看見遙遠的未來，只求上帝一步一步，導我前行；
雖然知道要走的是一條窄路，但只要主同在，我們就能夠天天學唱新歌。
上帝啊，求祢叫我們步履堅定，矢志跟隨；
肉眼雖看不見雲柱火柱，內心卻確信不疑；
知道有祢同在，我們就心裏平安，任領何往。

即或路不好走，力不能勝，
主若許可，倘蒙憐恤，
願為主多走一段，再歌一曲。
阿們。

陳偉光

二零一零年九月二十六日