

閩南聖詩歡唱會

♪♪ Minnan • Amoy • Hokkien Hymns ♪♪

JUBILATION 2026

180 Years

Journey of Faith in Hymns



February 7, 2026

3:45 PM — 5:30 PM

United Evangelical Church of the Philippines



Song In Hymns

FOUNDATION INCORPORATED

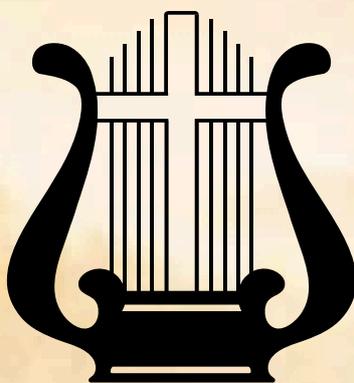
頌音聖歌基金會

Journey of Faith, Sung Across Generations

Colossians 3:16

歌羅西書 3:16

**Let the word of Christ dwell in you richly,
teaching and admonishing one another in all wisdom,
singing psalms and hymns and spiritual songs,
with thankfulness in your hearts to God.**



Song In Hymns
FOUNDATION INCORPORATED
頌音聖歌基金會

閩南聖詩歡唱會 Jubilation 2026
Minnan, Amoy, Hokkien Hymn
180 years Journey of Faith in Hymns

序樂 PRELUDE - Piano Trio and Organ

Organist: Judy Tan 陳有慈 Piano: Derek Wood
Violin: Andrew Davidson Yap Cheng 莊上明 Cello: Mr. Roie So 蘇良偉



CALL to WORSHIP

JOYFUL JOYFUL WE ADORE THEE

Henry van Dyke (1852-1933)

(melody of the finale of Beethoven's Symphony No. 9, known as the "Ode to Joy".

Hope Handbell Ringers 嘉鐘隊

Conductor : Elizabeth Ty - Chua 蔡鄭幼瑜

開幕典禮與開始禱告

Opening Scripture and Prayer

Rev. Danny Reyes 林永健牧師

Song in hymns Pastoral Adviser

United Evangelical Church of Malabon (UECM)

歡迎詞

Welcome Remarks Master of Ceremony

林堅固執事 Deacon Lim Kian KoL (中)

楊麒麟 律師 Atty. Frederick Young (英)

Legal Advisor

介紹頌音聖歌基金會的同工

Introduction of SONG IN HYMNS Officers

章肇寧 博士 Dr. Allen Roxas

Executive Director

頌音聖歌基金會網站開展與禱告

Songin Hymns Website Launch Opening Prayer & Ribbon Cutting

蔡恩程 牧師 Rev. Lazarus Chua

United Evangelical Church of the Philippines (UECP)

讀經 SCRIPTURE READING

歌羅西書 3:16 Colossians 3:16

Dr. Andrew Liuson 柳萬安博士

Chairman 主席, 總裁

鼓勵之話 Words of Inspiration

張靜毅 長老 Elder Subianto Tjandra

Spiritual advisor International Director 靈修顧問(顧問)

I. WHO GOD IS

The Holiness of God & the Lordship of Christ

* 一、認識上帝 — 恩主與榮耀

United Evangelical Church of the Philippines (UECP) 菲律賓中華基督教會

Senior Pastor: Rev. Lazarus Chua 蔡恩程牧師

Hymn 79 — Holy, Holy, Holy (聖哉! 聖哉! 聖哉)

Sacred Music Directors: Arlene Ang - Tan 陳洪賢賢

Conductor : Peggy Sy - Uy 吳施恩

United Evangelical Church of the Philippines (UECP) 菲律賓中華基督教會

Mandarin Congregation (國語堂)

Leader: Deacon Jude Sy 施祖德 執事

Hymn 63 — All Hail the Power of Jesus' Name (讚美耶穌尊名聖德)

Sacred Music Director: Sandra Hsu - Wu 吳徐菡蒂 師母

Conductor: Mr Xu Xiao Wei 徐小偉 先生

Jubilee Evangelical Church (JEC) 基督教銀禧堂

Associate Pastor: Rev Dr. Christopher Young 楊格理牧師

Hymn 373 — At the Cross 十字架

Soloist : Dan Dee

Sacred Music Director: Mr Karl Contreras 張嘉仁 先生

Conductor: Shanda Lim - Uy 林艾菱



II. WHAT CHRIST HAS DONE

Redemption in Christ — The Cross and Resurrection

* 基督所成就的 — 十字架與新生命

St. Stephen's Parish 華僑聖公會聖司提芬堂

Senior Pastor: Rev. Justin Fung 伍明證牧師

Hymn r41-2 — Jesus Died and Lives Again (耶穌真正死復活)

Sacred Music Director: Hezekiah See 施德興

Conductor: Sharon Abesamis

Christian Bible Church of the Philippines (CBCP) 菲律賓聖經基督教會

Senior Pastor: Rev. Jeremiah Cheung 張國強牧師

Hymn 70 — Yesterday, Today, forever (古今將來永遠存在)

Sacred Music Director: Ptr Giselle Po. 王慈慈 傳道

Conductor: Mr. Errol Gallespen

III. WALKING WITH JESUS

Life in Christ — Faith, Trust, Everlasting

* 與耶穌同行、信靠與永不改變的救主

Combined Children's Choir 聯合兒童詩班

Reader : Sun Koo Lin-To 杜林嫻 師母

Hymn 286 — Jesus Loves Me 耶穌愛我

Hymn 466 – Little Light of Mine 當光燈

Hymn 454 I know He loves 我知祂真愛我

UECP Children's Choir: Jean Ting 丁七仁

St Stephen Parish - Praise Club - Jean Abigail Benedicion - Chee 王恩純

Jubilee - Psalteries (Children's Choir) - Shanda Lim-Uy 林艾菱

(combine Choir Guest conductor: Dr. Emily Liuson Yap)

Jubilee Evangelical Church (JEC) 基督教銀禧堂

Senior Pastor: Rev. Dr. Nehemiah Sia 謝揚道 牧師

Hymn 389 — 'Tis So Sweet to Trust in Jesus (各時刻倚靠主耶穌)

Sacred Music Director : Mr Karl Contreras 張嘉仁 先生

Conductor: Arlene Joy Villacruz-Ong 郭愛仁

St. Stephen's Parish 華僑聖公會聖司提芬座堂

Senior Pastor: Rev. Justin Fung 伍明證 牧師

Hymn 433 — Living for Jesus (為耶穌來活)

Sacred Music Director: Hezekiah See 施德興

Conductor: Sharon Abesamis



陳貽強 院長 Rev. Dr. David Cheung

President Emeritus, Asian Theological Seminary (RP)

Church Advisor, Jubilee Evangelical Church (JEC)

Jubilee Evangelical Church (JEC) 基督教銀禧堂
SOLO — Hymn 149 He Cares for me (天父的愛極深極大)
Soloist: Jonathan Beltran 吳天樂

United Evangelical Church of the Philippines (UECP) 菲律賓中華基督教會
Rev Tony Cheng 莊道揚 牧師
Hymn 164— Count your Blessings (數算主恩)
Conductor: Dyzon Pesquera

United Evangelical Church of Balintawak
Senior Pastor: Rev. Philemon Tie 池坤和牧師
Hymn 10 — God Will Take Care of You (上帝在照顧你)
Combine with Song in hymns Chorale And Makati Gospel Church
Conductor: Jean Ting 丁七仁



IV. TALKING WITH JESUS

Communion with God — Prayer and Fellowship eternally
與上帝傾心 — 禱告、同行與每日看顧

United Evangelical Church of Greenhills (UECG) 青山中華基督教會金禧堂
Senior Pastor : Rev. Michael Lim 吳家保牧師
Hymn 50 — What a Friend We Have in Jesus (至好朋友就是耶)
Sacred Music Adviser and Conductor: Mr. Michael Chang 張兆洲 先生

The Cov'nant Singers 聖約歌唱團
Rev. Philip Co 許書義 牧師
Hymn 147 — Trusting Jesus, That Is All (我平時靠主幫助)
Conductor: Shanda Lim - Uy 林艾菱

Grace Gospel Church 菲律賓基督教靈惠堂

Senior Pastor : Rev. Alexander Uy. 黃立 牧師

Hymn 390 — Tell It to Jesus (當給主耶穌講)

Combine with Song in hymns Chorale And Grace Gospel Church

Conductor: Pauline Shih 史習妍

Gerizim Evangelical Church (GEC) 基利心基督教會

Deacon Simon Ang 洪文建 執事

Hymn 174 — I Need Thee Every Hour (時刻我欠用主)

Conductor: Marilou Su Ang 洪 朱純卿

Combine with Song in hymns Chorale - Conducted by Pauline Shih 史習妍



VI. OUR LIFE TESTIMONY

The Blessed Hope — The City of God 永恆盼望 — 天家在前

Song-In-Hymns Chorale 頌音佈道隊 and The Cov'nant Singers 聖約歌唱團

President of Song in hymn: Elder Albert Paredes 王伯森 長老

Hymn 247 — There Is a Happy Land (天上實在有好地方)

Song-In-Hymns Chorale

The Cov'nant Singers 聖約歌唱團 :

Conductor: Pauline Christine Shih 史習妍

Song-In-Hymns Chorale

📖 Revelation 21:2 | 啟示錄

Vice Chairman of Song in hymn: Dr. James Tan 陳宏濤 博士

Hymn 248 — Jerusalem, the Golden City (耶路撒冷黃金城)

Song-In-Hymns Chorale

Conductor: Pauline Cristine Shih 史習妍

閩南聖詩歡唱會 Jubilation 2026
Minnan, Amoy, Hokkien Hymn
180 years Journey of Faith in Hymns

頌音聖歌之使命與新異象與挑戰 (2026 之後)

The Mission And Future of Song in Hymns From 2026

Dr. James Tan 陳宏濤 博士
Vice chairman 副主席, 副总(總裁)

Jubilation Celebration PRIZE DRAW App -Welcome Gift 🎁

Gift Draw - those who download the app on the phone
Dr. Emily Liuson Yap O.D -葉少散博士 (Project Coordinator)

Conclusion Address – Jubilation Worship

Elder Albert Paredes 王伯森 長老
President 总(總裁)



Great is thy Faithfulness

Hope Handbell Ringers 嘉鐘隊
Conductor: Ms. Elizabeth Ty Chua 蔡鄭幼瑜

TOGETHER IN WORSHIP

One Body, One Voice, One ❤️ Heart! 同心敬拜, 合一讚美

COMBINE CHOIR - Finale Hymns

* Hymn 323 — Great Is Thy Faithfulness

Soloist : Pauline Shih 史習妍

* Hymn 320 — How Great Thou Art

* The Lord Bless You and Keep You (English)

Combined Choir — All Churches 聯合大詩班

Conductor: Dr. Joel Magus P. Navarro

Blessing 祝福

Rev Dr. Jeremiah Cheung 張國強 牧師

Closing Hymns

Hymn 293 此時禮拜將要畢

When our Worship is over

soloist : Gianina Chan 曾主惠, Shanda Lim-Uy 林艾菱

and Jonathan Beltran 吳天樂

ALL choir who wishes to participate

Jubilee (JEC)

Children's Psalteries

Conductor: Shanda Lim - Uy 林艾菱

Mariel Daphne Uy
Kienan Jahzeiah Kho
Mia Denise Uy
Ethan Trevor Ngo
Sofia Faith Dematera
Wynnne Marice Huang
Setla Laddaran
Mikaelle Denise Cheng
Danisha Calyn Gochuico
Jessie Yannah Dumanhug
Kirsten Malia Fenix
Stephen Yukimteng
Alaia Summer Co
Victoria Skye Uy
Rain Optimus Uy
Sarielle Arthea Cheng
Michael Blake Siy
Tiffany Patricia Tan
Robyn Zoe Maiquilla
Astrid Georgina Uy
Maria Amelia Chua
Olivia Isabel Serapio
Margarette Vermudo
Dianne Nicole Go

UECP – Senior Choir

Conductor : Peggy Sy - Uy 吳施恩

Soprano
Arlene Tan - 洪賢賢
Janice Lim - 魏怡慧
Mary Yap - 楊妹莉
Sally Uy - 洪莎莉
Mariel Lu - 柯柔君
Grace Armada - 蔡依伶
Serene Kirstin Tan - 陳仁兒
Kim Joyce Velez - 莊晶晶
Angeline Pavon - 洪美仁
Pauline Shih - 史習妍
Millicent Joy Lao - 王嘉麗
Caroly Chan 楊婉瀨
Susana Yu 白惠珊

Alto
Adela Sim - 沈妮娜
Dianne Tiu Tong - 蔡清秀
Mary Ann Kua - 蔡麗麗
Elaine Lao - 蔡美仁
Bee Ngo Paredes - 黃美娥
Joyce Shao Co許邵晨心
Marilyn Go 黃琬渝
Trixy Grace Chan 陳恩慈

Tenor
Marvey Lu- 呂永年
Hansmeek Tan - 陳漢
Jerry Young
Clarence Joseph Co- 許昭仁
Sonny Bendicion - 王守展
Nathan Timothy Y. Chan 曾煥彰
Jerick Go 吳义忠

Bass:
1. Nathaniel Jason Tan - 陳全立
2. Anthony Co- 楊銘彰
3. Jeffrey Uy - 吳貴森

UECP – Mandarin

Conductor: Xu Xiao Wei 徐小偉

Soprano
黃麗慧
邱碧蓮
蔡美琼
吳艳春
叶自萌
林清潤
曾素玲
王雪梅
宋阳

Alto
徐苑蒂
洪玲君
洪春迎
蔡超一
黃明湄

Bass
施祖德
林堅強
林堅固
史佳文
蔡以勒
陳坤仁

SSP Children's - Praise Club

Conductor : Jean Abigail Bendicion -
Chee 王恩純

Chan, Jacy Kellie
Chew, Lianne Katelyn
Chu, Charlize Viel
Chua, Jaynee Grizelle
Chua, Julienne Glaze
Co, Faith Michaela Ysabel
Co, Gavin
Fung, Derrick Ross
Fung, Kimmie Belle
Jay, Claire Alexis
Lee, Stella Alexis
Merle, Xandrea Aerin
Paras, Shiloh Tiffany Jane
Penalosa, Issachar
So, Janna Helaine
So, Marc Jozef
Tan, Jedidiah Emmanuel
Tiu, Matty Blaine
Trinidad, Eula
Trinidad, Eulia
Uy, Chelsea Blair

UECP Children's Choir

Conductor: Jean Ting 丁七仁

Zachary Marquez 施卡利
Shiloh Atarah Marquez 施少儀
Justine Joy Uy 黃巧怡
Chris Edric Tiu Tong
Jeremy Isaac Tan 陳得揚
Aslene Ivana Tan 陳得惠
Jenina Isabelle Tan 陳得恩
Cai Yanpeng (Euston) 蔡延鵬
Cai Yancheng (Eugene) 蔡延程
Aeron Gabriel Chua 蔡嘉誠
Christelle Maxine Reyes 莊凱熙
Paul Alden Tiu Tong
Grace Andrea Tiu Tong
Sophia Grace Go 吳欣怡
Ethan Isaac Go 吳傳杰
Cayla Gabrielle Go 吳佳怡
Sebastian Roswell Yu 翁志强
Shaun Rafael Yu 翁志偉
Audrey Lea Zoe Yu 翁菁菁
Adrian Adreil Cabrera 干聯杰
Sachiko Eliana Tan 陳得忻
Malaya San Miguel 金芳惠

UECP – Junior Choir

Conductor: Dyzon Pesquera

Soprano
Elisha Monzon
Thyme Tan
Jasmine Lim
Eloisa So
Michelle Ty
Eraiza Chung
Nikki Ang

Alto
Leanne Armada
Kate Lim

Tenor
Neswyn Ching
Charles Yap
Arthur Armada
Aron Pesquera

Bass
Sean Monzon
Tyler Uy
Sted Cheng
Zachary Co
Moises Xu

St Stephen Parish – Senior Choir

Conductor:
Sharon Absamis

Soprano
Gillian Sia-Sin - 謝佳如
Aileen Sy-Fung 施慧明
Michelle Lee 吳曉芳
Katherine Uy 蔡琪玲

Alto
Lalaine Chua 蔡亦佳
Susana Go 吳鈺琳
Jean Abigail Chee 王恩純

Tenor
Ephraim See 施德誠

Bass
Hezekiah See 施德興

Fely Que Uy 黃珊珊
Lilan Chua 蔡潘麗蘭
Sofia Chua 張王素雲
Conchita Chua 蔡瑄瑄
Nancy Yu 施秀美
Patsy Juan 范美玉
Christina Madrigal 劉陳志珍
Amadel Agulto 陳誘錦
Ptr. Yolanda Lim 林佳穗
Catherine Cai 姚佳珍

Jubilee (JEC) – Adult Choir

Conductor: Arlene Joy V. Ong 郭愛仁

Soprano

Mariah P. Ang 洪麗珊
Kristin Ivy L. Kho 廖美如
Dian Lorraine S. Ngo 施仁仁
Alyssa Frances V. Ong 王佳欣
Betty S. Sy 蔡美緻
Danica Gayle S. Sy 施美嘉
Madelene L. Tee 陳伶俐
Caitlin Y. Villacruz 郭巧仁
Trixia Ann S. Yao 姚梅安

Alto

Arlene Joy V. Ong 郭愛仁
Marilyn P. Sy 施玲玲
Claudine S. Te 王巧玲
Maybelline L. Tee 陳巧玲
Melody S. Uy 上官雅聲

Tenor

Neil Christopher T. Ngo 吳士文
Judson U. Tan Casis 陳立法
Devin Villacruz 郭宏民

Bass

Alexander Christoph P. Beltran 吳溢恩
Jonathan C. Beltran 吳天樂
Terence Oliver C. See 施勝富
Rev. Nehemiah K. Sia 謝揚道牧師

Jubilee (JEC) – Youth Choir

Jubilee children Shanda Lim - Uy 林艾菱

Unison

Carlene Cocabo
Florence Garcia
Keiven Kho
Merwyndale Tee
Caitlin Lim
Sophia Hernandez
Elisa Mia Beni Dy
Dan Dee
Venice Garcia
Alaina Villamor
Dustin Ngo
Mia Ting
Kuyler Kho
Cate Ong
Chelsea Yap
Samantha Lee
Marcelline Tee

Gerizim (GEC)

Conductor: Marilou Su 洪朱純卿

Simon Ang
Catherine Lim
Esperanza Lim
Ingrid Lim
Poshan Dy

Grace Gospel Church

Coordinator: Joshua Ngo

Jane Lee

CBCP – Senior Choir

Conductor: Errol Gallespen

Soprano

Lucy Ko
Annette Yuin
Desi Teh
Chrysene
Sitosta
Elaine Ouano
Felynn Ferriols

Tenor

Ryan Hao
Freddie Young
Daniel Go

Bass

Patrick Tiopé
Jameson Ang
Jackson Ngo Gui

Alto

Celia Ong
Michelle Chua
Janice Young
Yvonne Ang
Giselle Po

UECG Senior Choir

Conductor: Michael Chang 張兆洲

Michael T. Tiu 張兆洲
Bety Y. Tiu 楊惠真
Felisa Lee 黃碧碧
Mary Chua 林美珠
Lulita U. Tan 黃瑞真
Anita Coseip 黃秀敏
Melody Ngo 陳嘉敏
Chin Chin Wong 吳真真
Jimmy Ng 吳隆興
Lea Tan 陳美麗
Rev Michael Lim 吳家保
Nancy Benedicto 蔡蘭絲
Harry Chua 蔡登煌
Hepzibeth T. Ting 丁四蓓
Betty Chua 許秀緻

Makati Gospel Church

Guest conductor: Jean Ting 丁七仁

Coordinator: Juliette Tan

Grace Ong
Juliet Tan
David Liuson
Virginia Liuson
Hui Hun Ngo
Emily Yap
Cecilia Tan
David Chua
Luten Chua
Soledad Co
Sylvia Chua
Lety Ang

Madelene Uy
Jose Pua
Rosy Ng
Anthony Ang
Antonio Tan
Rosy Ng
Dr Andrew Liuson
Grace Liuson
Ben Liuson
Judy Liuson
Juana Ang
Theresa Ching

The Cov'nant Singers

Conductor: Shanda Lim-Uy 林艾菱

Allison Audrey Tan
Kim Joyce Velez
Eunice Ballea
Cyle Lao
Shanda Lim-Uy
Jennifer Bautista-Lam
Dianne Danica Tiu Tong
Elann Chan
MJ Choy
Trixy Grace Chan
Filbert Amory Uy
Hansmeek Tan
Dennis Lam
Pierre Abram Ballea
Tristan Juansing
Eric Tiu Tong
Kyle Ramirez Lam

Recordings

Kim Joyce Velez
Cyle Lao
Shanda Lim-Uy
Dianne Danica Tiu Tong
Elann Chan
MJ Choy
Filbert Amory Uy
Hansmeek Tan
Aadric Cayanan
Tristan Juansing
Eric Tiu Tong
Josephine Dam - Ang 洪余秀慧
Adela Sim 沈妮娜
Arlyn Sy 施玲玲
Jackie Tan 陳叔美
Janice Liuson - Young 楊柳真女
Jane Lee

Hope Handbells

Hope Christian High School (HCHS) 嘉南中學
HOPE Principal: Mrs Angeline Tan-Tiller 陳惠玲校長

Conductor
Elizabeth Ty – Chua 蔡鄭幼瑜

GRADE 9

Boys
Chua, Matthew Christopher
Patricio II, Edwin Vicente
Sayson, Aison Uy
MARQUIS Louis Uy

Girls
Chan, Chloe Alaina
Chua, Janine Kimber
Cua, Ayesha Janine
Huang, Meng Lu
Lee, Phylbie
Rillera, Audrey Jermaine
Serrano, Yaniza Satzkia
Sy, Charlee
Tan, Chekhinah Stephanie
Tengchuachay, Miqa Geneen
Young, Eva Yutong

GRADE 10

Boys
Ching, Kyler
Dy, Aldrich
Nua, Caleb
Pulusan, Fievel

Girls
Ang, Katriel
Castillo, Heleina Jane
Cheng, Zoe Xienelle
Fenix, Sarah Haley
Jimenez, Estellyn
Lin, Musi
Manalese, Elise Kassandra
Manzano, Rhianna
Ong, Jasmine
San, Shauna
Tan, Khloe Shantel
Wu, Aimee

Song In Hymns Chorale

(open to anyone who loves to sing Minnan hymns)

Conductor: Pauline Shih Purpose: to complete all
the 500 Minnan hymnal
recordings

Soprano
Christina Dam 余秀鸞
Jean Ting 丁七仁
Chia Lim - Tan
Betty Sy 蔡美緻
Arlene Tan 洪賢賢
Angeline Pavon 洪美仁

Alto
Josephine Dam - Ang 洪余秀慧
Adela Sim 沈妮娜
Arlyn Sy 施玲玲

Tenor
Nathan Timothy Y. Chan 曾煥彰
Neswyn Xavier Ching 莊永雄
Clarence Joseph .Com 許昭仁

Bass
Xavier Tanpascual 陳煥章
Zeus Tanpascual 陳索宇
Nathaniel Jason Tan 陳全立

Special Participation

Soprano
Sun Koo Lin - To 杜林嫻
Gianina Chan 曾主惠
Dr. Emily L. Yap, 葉少薇
Jolly Balete 邱欣怡

Alto
Jeanne Paredes-Chan 曾王榮
Jaclyn Tan 陳叔美
Janice Liuson - 楊柳真女
Jane Lee

Bass
Johnny To 杜祖凱 牧師

Song In Hymns Chorale

Conductor: Pauline Cristine Shih 史習妍

Recordings

Soprano
Sun Koo Lin - To 杜林嫻
Christina Dam 余秀鸞
Gia Paredes Chan 曾主惠
Jeanne Paredes-Chan 曾王榮
Emy Yap 葉少薇
Jean Ting 丁七仁

Alto
Josephine Dam - Ang 洪余秀慧
Adela Sim 沈妮娜
Arlyn Sy 施玲玲
Jackie Tan 陳叔美
Janice Liuson - Young 楊柳真女
Jane Lee

Tenor

Nathan Timothy Y. Chan 曾煥彰
Neswyn Xavier Ching 莊永雄
Clarence Joseph Co 許昭仁

Bass

Xavier Tanpascual 陳煥章
Zeus Tanpascual
Johnny To 杜祖凱 牧師

UECP TECHNICAL TEAM

Aileen Atinon AA
STAGE MANAGER
Kaycee Chang, Danielle Weng
Technical Team
Emmanuel Layola, Kenneth Mendoza
PowerPoint:
Joshua Sy, Cristine Sy
UECP ADMIN Office support

Ushers from UECP

Bobby Ting, Henry Li Jr., Maribeth Surrida
Betty Clares, Edna Chi, Joan Dorothy Ong
Rebecca Arquilla, Virginia Tiu -Yu, Chia Lim
- Tan, Cao Tan, Shirley Co, Norma Sy

Song in hymns Project and technical Team

Pastoral Advisers :
Rev Michael Lim
林家保 牧師

Rev Dr. Christopher Young
楊格理 牧師

Rev. Nehemiah Sia
謝揚道 牧師

Rev Justin Fung
伍明證 牧師

Technical and Production Team 技術和製作團隊

Dr. Emily Liuson Yap 葉少薇
Project Manager 專案經理 (專案經理)

Jolly Balete 邱欣怡
Record Management 記錄 (記錄) 管理

Sandy Lee 李少燕
Principal Video Advisor / Translator Editor
甘席視頻(視)顧問(問), 翻譯, 編輯

Jaclyn Sue Mei Tan 陳淑美
Web Designer 網頁設計 (網頁設計)

Jonathan Beltran
Music Mentor / Counselor 音樂導師

Cynthia Yong 楊華賢
楊華賢 (Perth 西澳) PowerPoint

Minnan- Amoy worship service in Manila

馬尼拉教會—閩南話拜

Minnan WORSHIP

(UECP) United Evangelical Church of The Philippines

菲律賓中華基督教會

8:30- 10:00

Rev Lazarus Chua

蔡恩程 牧師

Tel: (63-2)-8251-1621 to 26

(JEC) Jubilee Evangelical Church

基督教銀禧堂

10:30

Rev. Nehemiah Sia

謝揚道 牧師

Tel: (63-2) 8721-4085

(63-2) 8724-5314

Cel: 0917-894-1012

(CBCP) Christian Bible Church of the Philippines

菲律賓聖經基督教會

9:00

Rev. Jeremiah Cheung

張國強 牧師

Tel: (63-2) 8741-6170 to 73

Cel: 0917-321-2227

(QCEC) Quezon Evangelical Church

計順市基督教會

10:00 (Amoy and English)

Rev. Benson Sy

張維舜 牧師

Tel: (63-2) 8749-4969

(63-2) 7509-0855

Cel: 0917-891-8601

(UECB) United Evangelical Church of Balintawak

描仁斗沃中華基督教會

10:00-11:30 (Amoy and English)

Rev. Philemon Tie

池坤和 牧師

Tel: (63-2) 8364-1732

Cel: 0917-792-2305

(GEC) Gerizim Evangelical Church

基利心基督教會

9:30-11:00 (Amoy and English)

Dcn Simon Ang

洪文建 執事

Tel: (63-2) 8242-3445

(UECM) United Evangelical Church of Malabon

嗎哪門中華基督教會

9:00-10:00

11:00-12:00

(Two Amoy service)

Rev. Terence Lim

林克舜 牧師

Tel: (63-2) 8726-9025

(UECG) United Evangelical Church of Greenhills

青山中華基督教會金禧堂

8:15 - 9:30

Rev. Michael Lim

吳家保 牧師

Tel: (63-2) 8725-3125

(63-2) 8721-8499

(GGC) Grace Gospel Church

菲律賓基督靈惠堂

9:00 - 10:30

Rev. Alexander Uy

黃立 牧師

Tel: (63-2) 8713-6051

(63-2) 8713-6037

(GloryEC) Glory Evangelical Church

榮耀基督教會

9:00-11:30 (Amoy and English)

Rev. Dr. Florentino Lim

林聚強 牧師

Tel: (63-2) 8522-1592

(WSC) Westminster Church

菲律賓中華基督教會耶山堂

10:00

Rev. William Huang

黃約廉 牧師

Tel: (63-2) 8781-9523

Cel: 0922-852-7122 (Rev Huang)

(UECG) United Evangelical Church of Greenhills

青山中華基督教會金禧堂

8:15 - 9:30

Rev. Michael Lim

吳家保 牧師

Tel: (63-2) 8725-3125

(63-2) 8721-8499

COMING SOON

(SSP) St Stephen Parish

華僑聖公會聖司提芬座堂

none

Rev. Justin Fung

伍明證 牧師

Tel: (63-2) 8255-2679 to 81 ; (63-2) 8529-2346

(MGC) Makati Gospel Church

嗎加地福音教會

10:00

Rev. Harg Timothy Ang

洪少康 牧師

Tel: (63-2) 8815-2725

No Minnan service

(NMEC) New Millennium Evangelical Church

菲律賓基督禧禧年堂

Rev. Jason Co

許自順 牧師

Tel: (63-2)8405-0085

(63-2)8528-1668 to 69

GCCP) Grace Christian Church of the Philippines

Rev. Stephen Tan

陳建平 牧師

Tel: (63-2) 8365-1763

Cel: 0927-354-9789

The Timeless Beauty of The Amoy Hymnal

by Jonathan 吳天樂 Beltran

As the majestic strains of the German National Anthem echoed through the air of the SM Arena during Manila's hosting of the 2023 FIBA Basketball Cup, I was reminded of a familiar processional hymn that was often sung in Jubilee Evangelical Church decades ago. The soaring melody of "Deutschlandlied" bore an uncanny resemblance to the hymn "Gott erhalte Franz den Kaiser," penned by the illustrious composer Franz Joseph Haydn in 1797, likewise shared striking similarities with Hymn No. 294, "With Thy Blessing Lord Dismiss Us," 今將散會求主賜福 from the revered Amoy Hymnal.

In the unencumbered days of my youth, the 閩南聖詩 "Amoy Hymnal", held an esteemed place in our home, akin to a second Bible within its hallowed pages. During family devotion, my dear Mother would guide us in the lilting melodies of Amoy hymns, unaccompanied, her voice mingling with our own as we joined in the responsive readings "啓應" found in the back pages of the hymnal. Each of us, in turn, would be called upon to lead in song, to recite the sacred scriptures, to offer prayers - a ritual often repeated that certain hymns and their corresponding numbers, The Lord's Prayer, and the exalted Psalm Twenty-Third, had become etched indelibly upon our youthful hearts and minds.

Furthermore, the refrains of two particular hymns - the chorus of Hymn 162, "四方各噴好物," as well as Hymn 254, "昨晚上天父施恩保護" - were woven deeply into our daily habits, serving as musical benedictions for our meals and morning prayers, respectively. This time-honored tradition of mealtime prayers has been faithfully passed down to my own children, and it is my fervent hope that they, too, shall continue this sacred legacy. Regarding Hymn 254, I must amusingly confess, for in our haste to partake of our meals, we had long been singing the hymn in a brisk 2/4 time, when in truth, the original composition had been penned in the more proper 3/4 signature - a minor transgression, perhaps, due to hungry stomachs eager to reach the final, blessed "Amen."

Among the hymns that have long graced our family's devotions, Hymn 149, "天父的愛極深極大" stands as a cherished favorite. I was particularly captivated by the evocative Hokkien metaphor, "親像空氣四面圍我" which vividly illustrates God's all-encompassing love, enveloping the soul like the very air we breathe. The English lyrics, "How strong and sweet the Father's care that round me like the air," though poignant, seemed to lack the depth of meaning in comparison to its Chinese counterpart.

The Offertory Hymn "萬物都是從主所物" stands as a sublime adaptation, its melody drawing inspiration from the final movement of Robert Schumann's celebrated *Nachtstücke*, Op. 23-4. The Hokkien translation, which has graced the lips of the congregation for generations, was penned with masterful elegance by the revered 邵蕙卿, an esteemed elder of the UECP during the 1950s. Sadly, the passage of time has seen this hymn fall into disuse, as the tides of contemporary worship sweep through the sacred halls.

As one leafs through the pages of the Amoy Hymnal, the names written on the upper left-hand corners of the music - Carstairs Douglas, Alexander Stronach, J.H. Young, K.M. Talmage, William Burns, and a host of others - bear witness to the sacrificial labors of those early Protestant missionaries who dedicated their lives to the Xiamen and Minnan regions of China. It was through their tireless efforts in translation and the production of hymnals in the Minnan dialect that the sacred songs of the faith found their way into the hearts and lips of the faithful. The pioneering endeavor of early Protestant missionaries to transpose the Western hymnal tradition into the Minnan vernacular was undoubtedly a huge undertaking. The adoption of Romanized orthography, pioneered by RCA missionary, John Van Nest Talmage, afforded individuals like myself, who possess limited proficiency in Chinese characters, the opportunity to both utilize and derive fulfillment from the hymnal. This innovative approach help dismantle barriers that had previously constrained our engagement and appreciation of these hymns. We owe a debt of gratitude to these early Amoy missionaries and their Chinese counterparts for lending their poetic and musical talents in crafting translations that not only captured the essence of the original texts but also resonated with the cultural atmosphere of the early Amoy congregation.

The earliest hymnals featured only a modest collection of less than 100 hymns, drawing mostly upon the wealth of Western hymn traditions adapted into the Minnan dialect. Eventually, this volume would soon grow to include a richer and diverse repertoire, as the hymnal grew to reflect the unique and linguistic environment of the Amoy region.

For us who have grown under its shadow, the steady decline of the Amoy Hymnal, which has carried the praises of the Amoy-speaking faithful for generations, fills me with silent sorrow.

The Amoy Hymnal now finds itself relegated to the back of the pews, seemingly pleading silently, beseeching its congregants to grant it a moment of their fleeting attention, its melodies and verses fading from the collective memory of the congregations it had so faithfully served.

Yet all is not entirely lost, for within our Jubilee community, a glimmer of hope shines forth. The New Amoy Worship Service has witnessed a nuanced resurgence of the revered Amoy Hymnal, its verses now etched upon digital displays, offering a glimpse into the hymnal's legacy. Amidst the ubiquitous glow of modern presentations, the faithful once again raise their voices in the familiar melodies, perhaps a poignant bid to recapture the sacred solemnity that once permeated these songs. It is a cherished heirloom, its pages carry the weight of history, offering a glimpse into the richness of our faith that has sustained our community through the good and bad times. It is worthy of our time, usage, and reverent preservation.



A Tribute to David Chi Beng Yap 葉志明

My Father
Founder of Song In Hymns 頌音聖
歌創辦人
Dr. Emily Liuson-Yap Cheng



**“ 4 TABLE SPOON OF SUGAR in my
cup of coffee! “**

David Chi Beng Yap (葉志明) was a church musician, editor, conductor, and preservationist whose life's work profoundly shaped the continuity of Minnan (Amoy/Hokkien) Christian hymnody throughout the twentieth and early twenty-first centuries. To the Church, he was a guardian of sacred song.

To our family, To our home, he was not only a father, but a deeply loving husband to my mother, Esther So Hua Liuson Yap, who walked every step of the journey beside him as a true partner. She shared his calling, carried his burdens, and stood with him through seasons of growth and seasons of grief.

If his life bore visible fruit, it was because a woman of wisdom and quiet strength walked faithfully at his side. His success was never his alone — it was built upon a marriage rooted in faith, mutual respect, and unwavering devotion.

Formally trained in sacred music and choral conducting at Westminster Choir College in Princeton, New Jersey, USA, he returned not merely to resume ministry, but to invest deeply in the musical and spiritual life of the Filipino people.

He became a co-founder of NAMCYA (National Music Competitions for Young Artists), a landmark institution established to promote Filipino composers, cultivate artistic excellence, and provide a national platform for gifted young Filipino singers and instrumentalists. Through this pioneering work, he helped elevate the standard of classical music performance in the Philippines while nurturing generations of emerging artists who would later represent the nation on international stages.

Yet even as he contributed to national artistic development, his heart remained firmly anchored in church ministry. He brought disciplined excellence and pastoral conviction in music to congregations across Asia, believing that sacred music must be both artistically rigorous and spiritually grounded. For him, excellence was never for prestige — it was an offering.

His leadership shaped choirs, trained church musicians, and strengthened congregational singing. He elevated worship beyond performance into theological expression, ensuring that music in the sanctuary remained both structurally refined and spiritually resonant — not only in the Philippines, but across the global Chinese church community.

As the founder of WACCM (World Association of Chinese Church Music), he established an international platform dedicated to strengthening sacred music within Chinese churches worldwide. Through conferences, publications, and cross-cultural collaboration, WACCM fostered theological depth, musical excellence, and unity among church musicians across continents.

His vision extended beyond local congregations. He believed Chinese church music deserved the same rigor, dignity, and global dialogue as any other sacred music tradition. Under his leadership, sacred music became not merely a ministry of song, but a movement of renewal.

He served as Conductor for 30 years and was named Emeritus at Union Church of Manila, where his influence extended across multiple generations of worshippers. Under his direction, choral standards were strengthened, repertoire expanded, and sacred music ministry flourished with both order and inspiration.

Whether on the concert stage, in national competitions, or within the sanctuary, he pursued the same vision: excellence offered in humility, talent cultivated with discipline, and music anchored in faith. His philosophy of worship was historically grounded and theologically anchored. He believed congregational singing carried doctrine in melody and memory in harmony. Choirs were not ornamental to him — they were formative. They shaped faith. They shaped communities. They shaped generations.

And children mattered deeply.

He believed children must sing early, so that faith would never feel foreign to them. A child's voice in worship was not background noise; it was inheritance. He envisioned grandparents and grandchildren standing side by side, singing the same hymns — not as nostalgia, but as continuity.

In 1972, during a year marked by profound personal loss within our family — the passing of his youngest daughter, Eleanor, at just five and a half years old from leukemia — Song In Hymns was formally structured and strengthened in mission. That year stands as both a structural milestone in the foundation's history and a deeply personal turning point.

What might have remained sorrow became consecration.

From that year onward, his commitment to preserving Minnan hymn heritage intensified with renewed clarity and resolve — not only for the present generation, but for the children who would follow.

His landmark editorial achievement, the Amoy Hymn 500 (閩南聖詩500首), restored approximately 300 traditional hymns and expanded the collection with 200 carefully selected additions. The volume included complete musical notation literally drawn by hand -note by note, line by line by a Filipino artist name Dacanay, he would carefully developed harmonic arrangements and corrections through wipeout and cut paper overlap on an A2 size paper, each words were typed through ancient Chinese typewriters searching words per word and then the faithful preservation of Pêh-ōe-jī (POJ) Romanization, ensuring both musical integrity and linguistic continuity for Minnan-speaking congregations — so that even a child could open its pages and sing.

This monumental work was completed in close collaboration with his mother-in-law, Liu IU Chun Li (柳楊順理), then in her eighties — a woman of scholarly discipline and quiet strength. She was educated on Gulangyu Island at the historic girls' institution known at various periods as Tianwei Girls' School (田尾女學堂), Huaqi Girls' School (花旗女學), and later Yude Girls' Middle School (毓德女中), founded by Maria Talmage (馬利亞·打馬字). The advancement of women's education and the development of Pêh-ōe-jī Romanization — the written form of the people's spoken Minnan language — in Gulangyu remain historically significant.

Drawing from that rigorous academic tradition, Liu Chun Li carefully reviewed and prepared the Romanized hymn texts line by line, ensuring linguistic precision and continuity. Together, they safeguarded not only the structural beauty of the hymns, but also the written and spoken heritage of Minnan worship.



Yet preservation alone was never enough.

Under his leadership, Song In Hymns did not remain fixed in one era. It moved with history.

He personally guided the hymns from vinyl records to reel-to-reel tapes, from cassette recordings, MIDI then to VHS compact discs. He embraced VCDs and DVDs as visual media expanded. He introduced karaoke formats so families could sing in their living rooms. When physical media gave way to digital formats, the hymns moved into MP3 files, digital archives, YouTube platforms, and today live through QR codes and dedicated websites — accessible instantly from a single phone.

He understood something many feared: technology was never the enemy of tradition. It was its vehicle.

Each new format became a missionary tool. Each innovation, a new doorway into the home.

Through these evolving mediums, Minnan hymns crossed oceans. Under his leadership, they traveled beyond Asia into Canada and the United States, carried by immigrant families, churches, choirs, and communities longing for the sound of their spiritual mother tongue. What began in local congregations became a transnational heritage.

The mission never changed. Only the medium did.

From analog grooves to digital streams, from printed hymnals to global platforms, the song continued — following the future without losing its soul.

And then there were the small, unforgettable details that made him ours.

Four tablespoons of sugar in his coffee — not three, not “just a little,” but four. And beside it, a full cup of fresh fish broth — deep-sea caught by Patrick Ching, lovingly prepared by Sandy Lee. That was his enjoyment before he left us.

Simple pleasures.
Deep flavors.
No compromise.



Even in his final days, he savored life the same way he shaped hymnody — rich, wholehearted, and unapologetically full.

And with his final breath, his heart spoke not of comfort, nor of fear, but of mission.

He longed for Minnan hymns to be shared in every home — that these songs would continue to ring, bringing joy to the elderly who sit alone, to the sick who cannot gather, to children learning faith through melody, and to families separated by distance. He wanted every child — even those without a choir to stand in — to hear and sing the songs of their spiritual inheritance.

It was not merely a wish.

It was a charge.

And I believe — deeply and without hesitation — that God has chosen you and me to be part of it.

David Chi Beng Yap entered eternal rest in 2023.

Yet the hymns he restored continue to be sung. The language he preserved continues to be spoken in worship. And in the voices of children — clear, bright, and unafraid — his legacy lives on.

And this is my dad.
My Father.



獻給我的父親
葉志明
頌音聖歌創辦人
A Tribute to David Chi Beng Yap 葉志明

My Papa
Founder of Song In Hymns 頌音聖歌創辦人
Dr. Emily Liuson-Yap Cheng

“4 TABLE SPOON OF SUGAR in my cup of coffee!”

葉志明，是教會音樂家、編輯者、合唱指揮，也是聖詩的守護者。他的一生，深深影響了二十世紀至二十一世紀閩南（廈門／福建）基督教聖詩的延續與傳承。

對教會而言，他是聖詩傳統的守望者。
對我而言，他是我的爸爸。

他的呼召，在歲月中悄然塑造了我們家庭的節奏與方向。

音樂的根基與國家的使命

他畢業於美國新澤西州普林斯頓的威斯敏斯特合唱學院，專攻聖樂與合唱指揮。學成歸來後，他並非只是回到原有事奉，而是將所學深深投入菲律賓人民的音樂與屬靈生命之中。

他是菲律賓國家音樂比賽基金會（NAMCYA, National Music Competitions for Young Artists）的共同創辦人之一。此機構致力於推廣菲律賓作曲家作品，培養藝術卓越標準，並為具天賦的年輕歌手與器樂家建立全國性舞台。透過這項開創性的工作，他協助提升菲律賓古典音樂的專業水準，培育出一代又一代傑出的青年藝術家。

他後來於馬尼拉聯合教會擔任指揮，並被授予榮譽指揮（Emeritus）之名銜。在他的帶領下，詩班水準提升，曲目更加豐富，聖樂事工在秩序與靈感之間取得平衡，影響跨越數個世代。

他更創立世界華人教會音樂協會（WACCM）。透過國際會議、出版事工與跨文化交流，連結全球華人教會音樂同工，提升神學深度與藝術專業，使華人教會聖樂在國際舞台上建立尊嚴與對話的地位。

無論在音樂廳、國家舞台，或在聖壇之前，他始終追求同一個異象：
以謙卑獻上卓越，以紀律培養恩賜，以信仰為音樂的根基。

家庭中的丈夫與父親

在我們家中，他是一位深情的丈夫，是我母親柳素華（Esther So Hua Liuson Yap）最親密的同行者。

母親與他並肩走過每一段旅程，是他真正的同伴與隊友。她分擔他的呼召，承受他的壓力，在順境與逆境中始終站在他身旁。

若他的生命結出豐盛的果子，是因為有一位充滿智慧與溫柔力量的女子與他同行。他的成就從來不是個人的榮耀，而是建立在一段以信仰為根基、彼此尊重、彼此扶持的婚姻之上。

他也是一位愛孩子的父親。

他相信孩子必須從小歌唱，讓信仰成為自然的語言，而不是長大後才勉強承接的傳統。在他心中，孩子的歌聲不是陪襯，而是傳承。



1972 — 悲傷化為使命

1972年，是我們家最沉重的一年。

那一年，我們失去了最小的妹妹——五歲半的Eleanor，因白血病離開了我們。

就在那樣深刻的悲傷裡，頌音聖歌正式建立並確立使命。

原本可能停留在痛苦中的歲月，卻成為重新向神獻上的時刻。

悲傷，變成了承擔。

從那一年開始，他更加堅定要保存閩南聖詩——不只是為當代人，更是為未來的孩子。

《閩南聖詩500首》與文字的守護

他最具代表性的編輯成就《閩南聖詩500首》，恢復約三百首傳統聖詩，並精選增補二百首作品，使整體詩集更為完整豐富。

全書所收錄的樂譜，皆為完整記譜，由菲律賓藝術家 Dacanay 先生親手繪製——一音一符、一行一線，逐筆完成。父親在 A2 大張圖紙上細心編寫和聲與修訂，透過塗改、剪貼與紙張重疊的方式反覆調整與校正，使每一首詩歌在結構與和聲上達到最嚴謹的標準。

歌詞部分，則透過早期的中文打字機逐字尋找、逐字敲打完成。在那個沒有電腦與數位排版的年代，每一個字都需要人工選取與排列，耗費極大的耐心與時間。

同時，他忠實保存白話字（Peh-ōe-jī, POJ）羅馬拼音系統，使音樂與語言得以並行傳承，確保閩南語會眾在歌唱時既保持音樂的完整性，也延續語言的準確性。

這不僅是一部聖詩集，更是一份以雙手與信念完成的工程——

為的是讓哪怕是一個孩子，也能翻開詩本，清楚地讀出拼音，自信地唱出屬於自己的聖詩。

獻給我的父親
葉志明
頌音聖歌創辦人
A Tribute to David Chi Beng Yap 葉志明

My Papa
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“4 TABLE SPOON OF SUGAR in my cup of coffee!”



這項工程與他的岳母——柳楊順理 (Liu Chun Li)——共同完成。

她畢業於鼓浪嶼歷史悠久的女子學校，該校曾稱田尾女學堂、花旗女學，1921年增設師範課程後更名為毓德女中，由馬利亞·打馬字創辦。

鼓浪嶼女子教育的發展，以及白話字羅馬拼音作為民間閩南語書寫形式的建立，在歷史上具有深遠意義。

外婆逐字校對羅馬拼音文本，確保語言準確。

他負責音樂，她守護文字。
他們一起守護的不只是詩歌，而是一種屬靈文化。

從黑膠到QR Code
在他的帶領下，頌音聖歌隨著時代前行。

從黑膠唱片，到開盤式錄音帶；
從卡式錄音帶，到CD光碟；VHS
從VCD與DVD，到家庭卡拉OK；
再到MP3、YouTube；
如今透過QR Code與網站，一支手機即可播放聖詩。

他從不懼怕科技。

他明白，科技不是傳統的敵人，而是承載傳統的器皿。

媒介改變了，使命沒有改變。

在他的帶領下，閩南聖詩跨越國界，進入加拿大與美國等地的教會與家庭，成為移民世代心中的屬靈鄉音。

從黑膠唱盤到數位串流，
從紙本聖詩到全球平台，
詩歌向前行，卻從未失去靈魂。



最後的畫面

我最難忘的，是那些小小的畫面。

咖啡裡，四大湯匙糖。
還有一整杯鮮魚湯——深海捕撈，細心熬煮。

簡單。濃烈。毫不妥協。

在最後的日子裡，他對生命的態度，仍然如同他對聖詩的態度——豐富、真誠、毫不保留。

在最後一口氣息之間，他掛念的不是自己，而是使命。

他渴望閩南聖詩進入每一個家庭——
為長者帶來安慰，
為病者帶來喜樂，
為孩子帶來信仰，
為分散各地的家庭帶來連結。

那不只是願望。

那是託付。

而我深深相信，
神揀選了你和我，
成為這份使命的一部分。

2023年，他安息主懷。

但他恢復的聖詩仍在傳唱。
他保存的語言仍在流動。

而在孩子們清澈、明亮、毫不膽怯的歌聲裡——
他的生命仍然延續。

這就是我的爸爸。

我的父親。

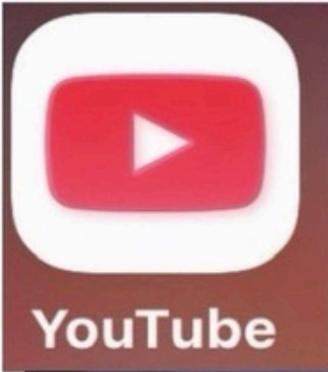


SONG IN HYMNS
MEDIA LEGACY THROUGH THE YEARS
From Vinyl Records to Digital Mission
Platforms

頌音聖歌基金會
Songinhymns.com



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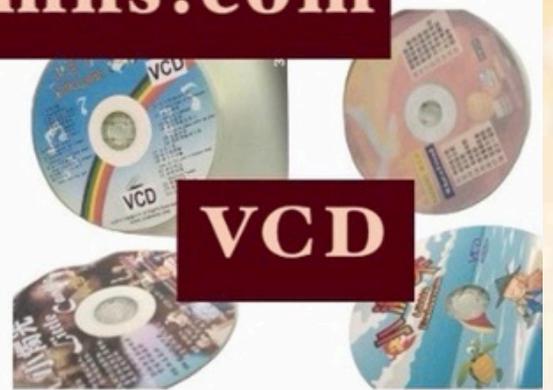


Vinyl Record

Songinhymns.com



CD

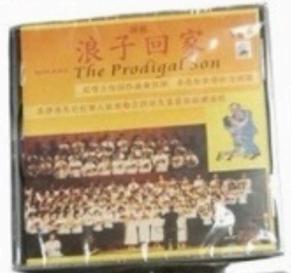


VCD

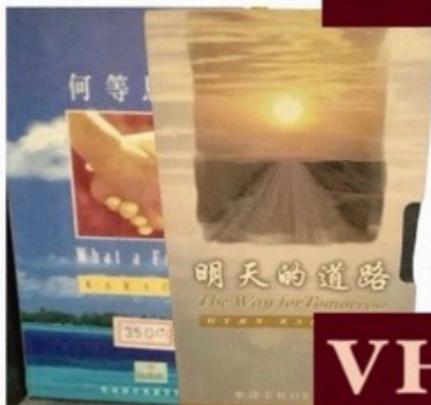
MP3



Cassette



MIDI



VHS



DVD

Interview by Jane Lee Published in Grace Monthly magazine on Sept 2005.

David Yap Chi Beng - God's Visionary

Interviewed by Jane Lee



GM: Tell us about your church/sacred music involvements while you were still in Manila before you migrated to Perth, Australia.

David: Since I was trained in Church Music, my ambition was to be able to help the church. But it seemed that the Western church music I was exposed to was so advanced, for example, the choral works of J.S. Bach, G.F. Handel, W.A. Mozart. Since this was my training, I kept growing in this direction. I had made some of my own compositions, but since there are so many compositions out there which are so good, I don't need to compose new ones. However I started to explore composing Chinese church music and found I had a flair for it, so I found a new direction for my music ministry. I made use of the 5-tone theory of Chinese music in my compositions.

Since my major was in choral conducting, I had opportunities to present major choral works, to conduct with orchestras of the Cultural Center of the Philippines. I had many conducting performances on a big scale, but God's Spirit moved me to give this up and to be more involved in basic church music which was a more people-oriented kind of Chinese church music. The churches sang my song compositions, which were very simple, I didn't make them complicated. A first some people felt the church music I wrote was a bit unusual; but later people would tell me they love to sing my compositions. I've made a number of books: *Sin Sher Yi Cher Ai* 信實與慈愛, where there are more than 10 anthems in each book. Now I've made them into CDs where it's convenient for people to learn to sing the hymns. I also wrote children's songs compiled in the anthem book, "The Lord is My Light." I compiled 5 books of Chinese hymns - *Hwa Hsia Sheng She* 華夏聖詩. Right now I transfer all these hymnbooks into CD format, which is a lot cheaper and lighter compared to printing the hymnbooks. I also produce music CDs wherein people could learn music through the computer.

I was involved with NAMCYA (National Music Competition for Young Artists). Upon returning from my USA studies, I was invited to be their secretary general. I had a desire to have some contribution to the Philippines, so I gladly accepted the invitation. Every year there was a competition covering many categories for young artists. I was with NAMCYA for 14 years. I was Minister of Music for 17 years with Union Church of Manila. I planned the music while Rev. Earl Palmer expounded on God's Word. We had quite a good cooperation. At present I'm choral conductor Emeritus of Union Church. But I feel all these are not as important compared to what I'm doing now for God's Kingdom!



GM: Tell us about 'SONG-IN HYMNMASTER Foundation.' When was it established, and for what purpose(s) was it established?

On a cloudy Monday afternoon in mid-August 2005, I had the privilege of visiting SONG-IN HYMNMASTER FOUNDATION located along Tomas Mapua Street in downtown Manila. There is a "low key" quality to the office, nothing compared to the posh, fully carpeted offices in high-rise buildings in Makati or Ortigas Central Business District. Notwithstanding its humble premises, it is equipped with state-of-the-art computer and audio-visual technology. Who would have known that the Church in China is impacted in many ways right from this place? Indeed big things have small beginnings. David Yap Chi Beng and his endearing wife, Esther, have a strong partnership in this endeavor for God's Kingdom. This interview was recorded by Esther on video, while I was audio-taping my interview with David.

GM: It's apparent you are passionate about music. How was your interest in music developed? Are there other musicians in your family?

David: Since I was a small child I had a natural love for music. I think it's a God-given gift. Indeed, music is my life! I had gone to the USA to pursue a Master's degree in Music. My father loved music, and my mother loved to sing, but they didn't have the opportunity to learn music. More than a hundred years ago, my great-grandfather, who was a pastor, loved to sing. He had a big voice when he preached. He was the first pastor in southern China to begin to compile the Amoy Christian hymns.

GM: What specialized training do you have in music? Aside from conducting, do you play any musical instruments?

David: I was born in Amoy China. I came to the Philippines in my 20's and proceeded to the Union Theological Seminary where I took up Church Music major in Choral Conducting and Composing. I started to take violin lessons. When I was 28, I went to Westminster Choir College in Princeton, New Jersey to further study Choral Conducting and Voice. I also continued my violin lessons. When I was younger I had wanted to learn to play the piano, but because of the wars in China I wasn't able to do so. We were always on the run for safety.

David: More than 30 years ago, together with the Elim Fellowship, I co-founded the World Association of Chinese Christian Music, which had its humble beginnings in Manila. Later it developed worldwide, and I became their secretary general and president. About 5-6 years ago, my wife, Esther, and I decided that it's about time for me to step down from the leadership to give room to new leaders. Thus I became their adviser. At that time, my wife and I had been going into China many times and we saw the need of the church for VCDs. We were thinking how to start a VCD ministry. At the very start, we made a HYMNMASTER. It's an incredible machine (it's actually a small computer) wherein you can listen and sing along with the Amoy hymns by just a push of a button. You can choose to play any Amoy hymn by pressing a number. A lot of the older folks bought it and loved it. It was from this concept that we came up with the name **SONG-IN HYMNMASTER FOUNDATION**. After a while there were no more orders for HYMNMASTER, so we started to make VCDs. At that time VCDs were not yet popular in China. But nowadays, almost every home in China has a VCD player. And watching VCDs are the main form of entertainment in most homes. Thus producing VCDs has become the most important work of Song-In.

GM: What are past and current VCD projects of Song-In?

David: Initially, we produced the Hymns Karaoke. Each VCD contains a dozen songs, and it's very light. In China, sometimes we bring a few pieces of the Hymn Karaoke VCDs, and it's very easy for them to copy. It's very practical and useful. We produced Ming Tian Te Tao Lu 明天的道路, Shiao Kao Yang 小羔羊 songs for children, the hymns of Rev. John Su, a noted Chinese theologian, which were entitled Mei Kwei Li Ye 玫瑰綠葉; the compositions of Rev. Caleb Tong; Tsu Ling Wo Lu 主領我路. All of these songs in VCD anyone can learn to sing. We've produced Vol.1 & 2 of the Amoy Hymns. These are all very acceptable in the churches in China, where conservative, traditional music is the norm. The Christian church in China uses one hymnbook - Tsan Mei She 贊美詩 - 30 million copies of which have been printed in the mainland. It's even in Chinese and English, using good quality paper and printing. The hymnal comes in big and small (pocket) sizes. This hymnal is used mostly by the Three-Self Churches; as well as some of the house churches. The music VCDs we produce all come from this hymnal.

GM: You and your wife go to China almost every year and have some music ministries in the Three-Self Churches there. Tell us what you do during your visits to these churches.

David: In a span of more than 10 years, my wife and I have been to China 40-50 times already. We've stopped counting when we reached 40. We go in and observe the church in China. China is such a huge country. Official figures estimate there are more than 10 million Christians in China. But raw estimates count more than a hundred million Christians. We've visited



Fujian province in the south, which is our roots, as well as the middle, northern and western parts of China. We deal mostly with the Three-Self churches. We feel that since God has opened the doors of the Three-Self churches where Christians can worship God in freedom, we'd better take advantage of this opportunity. Some people think that the preaching and theology in the Three-Self churches are controlled by the gov't. This may be true at the very beginning stages of the opening of the Three-Self churches. But these days, as long as one preaches from the Word of God, it is OK.

We do a lot of work, especially Sacred Music training for pastors and church workers, and Bible seminaries. If you check out our website - www.hymnkok.com - you will see a bird's eye view of our China ministry, and the different provinces in China which we have reached. The coverage of our China ministry is very broad, and Sacred Music is only one aspect. Another aspect is helping to build churches and provide Bible training. My part is the music training. Other people are involved in other aspects. We have started teaching English and establishing Kindergartens, this is the Education aspect. We also have the Missions aspect. Last year we went to Urumchi in Xinjiang province. We've been to Kansu province, to Chongqing province, to Inner Mongolia, even as far as the Silk Road where the well-known Marco Polo used to travel. Usually I would initiate a project and then let others continue it. I cannot do it all by myself. I've teamed up with pastors from Singapore, Indonesia, Hong Kong. As we embark on this mission, we pray for the leading of God's Spirit. In the future, others can carry on the work, for I don't have all the time to do all the work.

Promotions and Communication is another aspect of our work. This covers the Website and Email. There's also the John Sung Memorial Foundation. Dr. Harold Sala is another aspect, as well as Medical Missions, where Dr. Carol Li had joined us previously. Actually, the vision for the China ministry was a result of our brainstorming with Peter Tam, and we called it Manna from God. Administration and finance wise, we operate independently, but we have the same goal - the China ministry.

GM: How are your projects financed?

David: For Song-In, we have around ten Christian brothers and sisters from various churches who give a voluntary year donation. Every time my wife and I travel to China, we also use the administrative funds.

GM: What are your other observations about the Three-Self Churches?

David: Actually, there are misconceptions concerning the Three-Self churches. It is true that the gov't is responsible for any religious activity within the mainland. In Singapore, the gov't also monitors religious activities within the island state. China is a communist country; the fact that people can worship openly in the Three-Self churches is a great advantage. I once asked a gov't official, "What is your ruling on the control of

religious activity outside the church vicinity. Since we have around the churches for you to have your religious activities, do not go outside the church, not out in the streets. 2) All religious activities should be according to the Bible. China now prints 50 million Bibles have been printed thus far. It's the same Bible we use; only it's in simplified Chinese script. But the supply of Bibles is not enough for there are so many Christians. Christians outside of China have helped in the printing of Bibles in China by donating machines, specialized ink, and Bible paper. Bibles in China cost 8 RMB, which is only \$ 1. 3) Don't stand on the pulpit and say something against the gov't. As Christians we need to pray for God's blessing upon our gov't,

and not to go against it. After this high caliber gov't official told me these 3 guidelines, I thank God for them. I think it's fair enough, we cannot ask for more from a Communist country. When Mrs. Leah Tong went to China, she observed that she didn't feel that she's in a Communist country, viewing the church like this. Upon returning from a visit to China, Mrs. Tong remarked, "What I've seen is not the same as what I've heard."

That is what I believe, so I go in that direction. Actually I think the gov't in Singapore is even stricter than China. That's why we need to thank God for the present developments in China.

GM: How's the response of church leaders as well as church members to your untiring efforts at "improving" the quality of church music in China?

David: They welcome me tremendously, and they all call me Professor Yap. They respect me. They know I do not have any other agenda but to give and to teach. I invest time, money and effort for the church in China. I often teach in the Bible seminars as well. I teach them how to read music, how to sing hymns, church liturgy and music. In churches, I conduct their services.

GM: What is your vision for the church in China especially in terms of church/sacred music?

David: My vision is that we could have more projects for the church in China, not only in the aspect of music, but also in the area of training. For instance, we produce VCDs of Dr. Harold Koh's training series on Marriage, Family & Parenting; Elder Lim Giak Lin's Inductive Bible Study; Basic Christian Beliefs; Pastoral Sermons of different pastors who preached in China; as well as a VCD on conducting Funeral Services - this is quite strategic for only memorial services in honor of the dead are allowed to be held outside the church in the open air, and people can sing Christian hymns openly without fear of being arrested. In China, we give out the Bible Teaching VCDs for free, others are donated. We sell the VCDs at different prices - 1 RMB for Music VCDs (\$ 7 for overseas), or 3-4 RMB in

remote provinces, for students we sell to them at 1 RMB, or donate to them if they cannot afford even 1 RMB. A lot have been donated by overseas Christians.

GM: How is your foundation managed in your absence - when you're in Australia or in China or elsewhere?

David: I have a small but very dedicated and efficient staff, and we coordinate via email or tele-conference. Now we are now using broadband technology - which can transmit, download, upload huge amount of data in a very short time. Everything is done through the computer. I have a meeting with my staff when I'm in China via tele-conferencing, and we don't need to pay phone bills. With this technology, through the computer with a microphone, we can talk to each other. There's something even more amazing! I am now in the process of developing a program which I call "Distance Learning." Next year I will be sitting in my office in Manila teaching 3 classes in different parts of China simultaneously! With this program, I can send them my teaching materials instantly, I can see them and they can see me, and I can allow them to talk with me.

GM: Music Camps/Conferences have been quite successful in Southeast Asia. Do you foresee having music camps/conferences in China in the near future?

David: The music camp is a world-wide camp which we conduct twice a year. In 2006 it's scheduled on June 20-24 in Bali, Indonesia. But having such conferences in China, I feel it is not yet time.

GM: Half of the year you're based in Australia. Do you have involvements in sacred music in the churches there?

David: Not at all. Actually, my wife and I have a yearly schedule - we spend 2-3 months in Australia which is home for us now; 3-4 months in Manila; 4-6 months in China. So when I'm in Australia, I have a tele-conference every day with my staff in Manila, I am 100% involved in the operations of Song-In. When I'm in China, everyday I can use my laptop computer and talk with my staff.

GM: What challenges do you have for aspiring young musicians?

David: Only one thing, serve the Lord with your talent! I have seen and met musicians all over the world, in their concerts and performances. To me, only one thing matters, your talent comes from the Lord, so use it for the Lord - only this will have eternal value.

David Yap Chi Beng and his wife Esther are the parents of Dewey, Emily and Dennis. They are blessed with eight grandchildren.

End of Interview

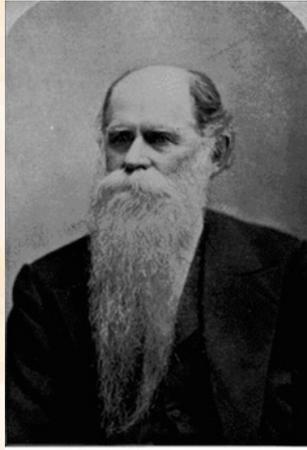


Song in Hymns' Memories



Carstairs Douglas

Carstairs Douglas is another recognized missionary that translated and wrote several of the Amoy hymns



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葉漢章牧師
First Pastor of Bamboo Church, Xiamen

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朱維嫻 Marilou Su	吳道仁 Karen Choa
李麗琪 Jacqueline Dy	廖麗瑜 Susan Ty
林麗霞 Shirley Lim	鄭佩瑜 Glory Ty
洪麗霞 Teresa de Vera	施一真 Stanley Sy
洪麗霞 Teresa de Vera	丁二霞 Gina Ong
郭幼瑜 Grace Shao	丁二霞 Amy Ting
郭幼瑜 Elizabeth Ty	林靜嫻 Marilyn Lim Go
黃麗雲 Ana King	洪桂仁 Jocelyn Ang
徐存靈 Elizabeth Hsu	王一蓮 Diana Ong
陳有純 Amanda Tan	Nancy Yao
吳麗文 Janet Go	Ka Un Sy
吳麗文 Jenny Go	黃子凌
葉少蕓 Emily Liusun Yap	黃若慈
葉大年 Devery Liusun Yap	包四維



裝頓: 陳明勳
Chen Bing Sun



風琴: 陳有慈
Judy Tan

音樂小組: 葉志明
陳振

與
指揮: 陳依興
司琴: 林嘉芬
黃惠心
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裝頓: 陳明勳
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陳振興

指揮: 陳依興

司琴: 林嘉芬

黃惠心

經文誦讀: 邵惠卿

裝頓: 陳明勳

女中音: 黃美莉

郭素芳

男高音: 許崇儀

鄭瑞忱

黃植品

男低音: 葉志明

高銘川

頌音閩南聖詩同工 SONG IN MINNAN AMOY HOKKIEN (MAH) HYMN COWORKERS

四聲合唱 VOICE QUARTET (L-R)

葉志明	David Chi Beng Yap
陳其隆	Helen Chen
陳純華	Dee De Chin Sycip
薛麗真	



司琴: 林嘉芬
Patricia Lim



經文誦讀: 邵惠卿
Shao Huc Kieng



韓士騰
Chua Su Chong

兒童聖歌團團員

包四維
朱純卿
吳蔣瑜
吳嘉仁
李德琪
林茵莉
邵晨雨
裴雅愛
徐靜靈
陳有純
葉少薇
葉大年
鄭幼瑜
鄭瑾瑜
鄭佩瑜



Tan Chin-heng

陳振興 conductor

Front row (left to right): 葉美莉、蔡心潔 Bethel Shanghuan、郭素芳、龔明先、陳麗絲、Back row (left to right): 鄭瑞忱 Thomas Cheng、陳志儀牧師 Rev Leonardo Tan、許崇儀、上官賢良 Daniel Shanghuan、葉志明 David Chi Beng Yap、高銘川、



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