

音樂總監及指揮：張美萍博士

伴奏：潘德小姐

女中音：高安琪博士

欣樂詠團主唱

一九九三年七月六日（星期二）下午八時

香港大會堂音樂廳

Dr. Dorothy Cheung
(Music Director & Conductor)

Miss Poon Tak
(Accompanist)

Dr. Angela Cofer
(Mezzo-soprano)

July 6, 1993 (Tuesday) 8:00 pm
City Hall Concert Hall



The Innomine Chorale

欣
樂
詠
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十
七
週
年
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會

*The
Innomine
Chorale
17th
Annual
Concert*

欣樂詠團是以音樂傳福音之合唱團，是次音樂會為本年泰國及馬來西亞佈道籌募經費。
This concert is to raise support for the Innomine Chorale to tour Malaysia and Thailand
in order to communicate the gospel message through music.

特約贊助場刊印製

維他奶

Preface

Yeung Pak Lun
Chairman, Board of Director

Every time when I visit Los Angeles, I do attend the Sunday worship of a Baptist church in Irvine. Its morning worship is conducted in English, and afternoon worship in Mandarin. In the morning session, as the congregation are using the modern hymns, my son plays the role of drummer or guitar player. In the afternoon session when the congregation are singing more traditional anthems, my son then serves as the piano accompanist.

After the services, I asked my son, "How do you find in accompanying different types of hymns in these two worship sessions?" He replied, "The same - for praising the Lord. But the American youth are more energetic and active and thus they like singing the modern hymns; while the Chinese kids are more conservative and gentle, so they prefer singing the more traditional hymns. For me, no matter what type of hymns they choose to sing, I think God should be pleased to accept all their praises in any way!"

I have some reflections after hearing that. We all know that the goal of singing hymns is to glorify God and do good to man. Praising God calls for one's spirit and truth. Therefore we should not only emphasize whether the hymns are sophisticated, structured or whether the melodies are pleasing to our hearing - what is accepted or not by God is by no means decided by you or me! Even if you occasionally sing out of tune or have not a beautiful voice, as you have a true heart in worshipping, God will surely accept your praise.

When coming to the issue of "doing good to man", some people often say, "What you are singing is out-dated, and it can no longer make us interested and inspired." Some others may say, "The hymn he sings is too modern, which disturbs my peaceful mind in taking part in the worship." Some people are even so obsessed by their views that they may run to another church to have the service, which is caused by the dislike of their own church's selection of hymns.

It is true that the music leaders in the churches should be serious in considering and selecting the suitable hymns for edifying the congregation and praising God, - and not using music as a means to fill the time gap or as a merely routine arrangement. All these show the importance of being the church music ministers or leaders in the churches.

The "Psalms" in the Old Testament often mention this - "sing a new song to Jehovah", which indicates that God demands His people to be creative and have breakthrough in music. At the same time, He wants us to exercise our discretion in doing things and not to blindly follow the fashions. What is more, He orders us to lead the congregation into a better worship.

The Innomine Chorale keeps its belief and practice in introducing good, traditional church musical work in its concerts for many years. On the other hand, when leading the evangelical meetings, the Chorale selects most of the time the recent pieces which are popular among the congregation. It is not an easy duty to accomplish, but the members are determined to have a part in all such work. I really hope to see that while inheriting the tradition and setting a new direction to the forthcoming years, cherishing both cultures of East and West, the Chorale still goes on with its effort in promoting church music in Hong Kong and South East Asia. May we all His people, following the Chorale's lead, come to offer our praise to the heavenly Father!

序 言

楊伯倫 董事會主席

每當我到洛杉磯時，都會到恩惠市第一浸信會參加主日崇拜，他們的早堂是用英語崇拜，午堂是用華語崇拜，而在早堂崇拜中，會眾唱的是現代聖詩，我兒子在當中，有時擔任鼓手；有時卻擔任結他手。至於午堂崇拜中，會眾唱的則是一些比較傳統的頌主聖詩，我的兒子在當中，卻擔任鋼琴伴奏。

崇拜後，我問我的兒子說：「你在這二堂崇拜中，伴奏不同類型的詩歌，那你又有何感想呢？」他說：「同樣都是讚美主；而美國青年比較開朗些、活潑些，所以比較喜歡唱現代聖詩；至於中國的孩子卻比較保守些、文靜些，所以喜歡唱比較傳統的詩歌。我想，無論唱那一類型的聖詩，神同樣會接納他們的讚美吧！」

我聽了之後，亦頗有感觸。我們都知道唱詩的目的是「榮神益人」，而讚美神乃用心靈和誠實，所以不單祇要求詩歌是否有深度、格式，又或旋律是否悅耳，神所悅納的標準實不是你和我可以決定的吧！就是你偶爾唱走了調，或嗓子不夠美妙；祇要你有一顆誠實敬拜的心靈，神也一定會悅納你的讚美的。

論到「益人」的問題，有人會說：「你唱的詩歌過時了，不能引起我們的興趣和靈感。」也有人說：「他唱的詩歌太新潮了，把我安靜的崇拜心靈搞亂了。」大家都堅持自己的看法，甚至由於不喜歡某教會所選用的詩歌，而跑到另一間教會去崇拜。

誠然，教會的聖樂負責人，應認真嚴肅地考慮和選擇合適的詩歌來教導會眾如何讚美神，而不是僅用聖樂來填滿時間，或循例的安排而已，由此也可見聖樂牧師或聖樂幹事在教會中的重要性。

舊約「詩篇」屢次提到「向耶和華唱新歌」，那可見神要求人們在音樂上有多些新的創作性和新的突破性，也要求我們要認真行事，而非順應潮流。而且更要求我們帶領會眾更好的去敬拜神。

欣樂詠團多年來一直堅持在音樂會中介紹一些優良傳統的聖樂，而另一方面在佈道會中，都是大多唱一些容易為會眾所接受的現代聖詩，雖然任務重大，但團員仍願意委身在這些事奉當中，我很希望他們能承前啓後，華洋並舉，在香港及東南亞各地為推廣聖樂工作，百尺竿頭，更進一步，引導大眾一同來讚美在天上的父神。

PROGRAMME 節目

Music Director & Conductor: Dr. Dorothy Cheung

Accompanist: Poon Tak

Call to Worship: 讚美一神Fred Bock

I Will Not Leave You ComfortlessEverett Titcomb

I Was GladHenry Purcell

Lord, How Long Wilt Thou Be Angry.....Henry Purcell
(1659 - 1695)

II

Grant, O Lord, Thy Grace UnboundedFelix Mendelssohn-Bartholdy

Lord, My Trust is In Thy Mercy.....Felix Mendelssohn-Bartholdy
(1809 - 1847)

Solo: Angela Cofer

III

Rhapsody, for Contralto and Men's Chorus, Op.53.....Johannes Brahms
(1833 - 1897)

Solo: Angela Cofer

IV

哈利路亞Ferdinand Hummel

上帝進行曲Arr. Peter Wilhousky

至高讚美Chris Waters & John R. Cox

INTERMISSION

V

罪債全還清.....Arr. Robert Sterling

親愛耶穌Arr. Paul Sjolund

Vincent Liauw, Violin

詩篇一百五十篇 Op.44 (1988).....Wang On Lun
(1949 -)

VI

I Want Jesus to Walk with Me.....Arr. Edward Boatner

Honor, honor.....Arr. Hall Johnson

Give Me JesusArr. Hall Johnson

Ride On, King JesusArr. Hall Johnson

Angela Cofer, mezzo soprano

Dorothy Cheung, piano

VII

All Things Bright and BeautifulJohn Rutter

Be Thou My VisionJohn Rutter
(1945 -)

O Clap Your HandsRalph Vaughan Williams
(1872 - 1958)

Greater Love Hath No Man (1912).....John Ireland
(1879 - 1962)

Benediction: Ascription of PraiseDavid Schwoebel



Dorothy Cheung **張美萍**

Music Director and Conductor **音樂總監及指揮**

Dorothy Cheung started learning piano at a young age. After emigrating to the U.S.A., she continued her piano studies. When studying at the North Park College, she majored in music education and piano and minored in organ and conducting which led to a Bachelor's degree in music education. Later she won a scholarship to study at the Northwest University, specialising in piano and piano pedagogy. One year later she obtained a Master's degree in music and was admitted to two American music associations - Mu Phi Epsilon and Pi Kappa Lambda as honorary member.

In her gratification of God's gifts, Dorothy Cheung decided to devote herself to sacred music service. She took up a doctoral course in sacred music at the Southwestern Baptist Theological Seminary for a year. During that year, she was also an assistant lecturer in music theory and piano, as well as an accompanist for the Vocal Music Division of the School of Church Music.

In 1980, Dorothy Cheung returned to Hong Kong. She has been the music director and choir conductor of the Kowloon City Baptist church since 1981. She is also a lecturer of church music at the Alliance Bible Seminary, the Director of the Hong Kong School of Sacred Music, and council member of the World Association for Chinese Church Music, Hong Kong Region. She has been the conductor of Innomine Chorale since 1984, and music director and conductor since 1993.

During her sabbatical in 1990, Dorothy Cheung returned to the Southwestern Baptist Theological Seminary to resume the course she took 19 years ago. She obtained her doctoral degree in music in July of 1992, specializing in sacred music and piano performance.

張博士少年時在港隨朱麗雲女士學習鋼琴，後移民美國在羅斯福大學隨名師 Saul Dorfman 繼續學琴。中學畢業後入北園大學主修音樂教育及鋼琴，副修管風琴及指揮，獲音樂教育學士。隨後考獲獎學金進入西北大學主修鋼琴，跟隨名師並室樂演奏家 Gui Mombaerts 習琴，Guy Duckworth (MENC 鋼琴科主席) 學習鋼琴教授法，專門天才兒童、小組教授法。一年後獲得音樂碩士並同時被邀為 Mu Phi Epsilon 及 Pi Kappa Lambda 兩美國榮譽音樂協會會員，繼而被邀留校鋼琴系初中組任教五年，期間在美國芝城教會擔任風琴師及師班指揮十多年，又曾參加名指揮家 Robert Shaw 及 Margaret Hillis 主辦的合唱指揮研習班，鋼琴家 Victor Babin 的大師班。伴奏家 Gerald Moore 及聲樂家 Lotte Lehman 合辦的伴奏大師班。

深感神所賜音樂恩賜應專心從事聖樂工作。於是隨夫婿張慕皚博士往西南浸會神學院深造。選修了一年的聖樂博士課程。(跟隨 Robert Burton) 習深造指揮法及選修管

風琴。在院期間，兼任和聲學、樂理及鋼琴科助教，及專任聖樂院的聲樂科伴奏。隨後與夫婿住加拿大神學院事奉，任教聖樂科，同時繼續在教會詩班任指揮及其他事奉。

1980年，回港事奉，現任九龍城浸信會聖樂主任及指揮，建道神學院教會音樂科講師。曾在港九教會機構擔任聖樂講座，司琴、領詩、指揮及詩班講師。現任香港聖樂學院董事、世界華人聖樂促進會香港區理事，自1984年為欣樂詠團指揮。

張博士於1990年在教會給予安息年時回到西南浸會神學院重新攻讀十九年前開始的聖樂博士課程，並於九二年七月獲得音樂博士學位，主修聖樂及鋼琴演奏。

Poon Tak 潘德

Accompanist 伴奏



Poon Tak studied piano with Wai-Tsuen Ip and Sheila Fung in Hong Kong. She gained the LRSM before furthering her studies at the Royal Academy of Music in London, where she was under the tuitions of Frederic Jackson and Max Pirani for piano, and Douglas Hopkins for organ.

At the R.A.M., she was awarded the LRAM and ARCM, and she won many prizes and awards. She was finalist in the Royal Over-seas League Music Festival. She also studied at the Royal School of Church Music, and has obtained the LTCL in organ performing.

Since her return to Hong Kong, she has given recitals and has appeared as accompanist in concerts. She currently teaches piano at the Hong Kong Academy for Performing Arts and the Chinese University, and she is also the organist of the China Congregational Church.

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

潘德早年跟隨葉李蕙荃女士及馮黎如冰女士學習鋼琴。在考獲 LRSM 鋼琴演奏文憑後前往英國倫敦皇家音樂學院深造，隨 Frederic Jackson 及 Max Pirani 學習鋼琴，Douglas Hopkins 學習管風琴。

在進修期間，除考獲 LR AM及 ARCM 鋼琴教授及演奏文憑外，更先後贏得皇家音樂學院頒贈之八項優勝獎。在皇家海外聯盟音樂節比賽中又榮獲決賽權。又曾於皇家聖樂學院進修，並考獲 LT CL 管風琴演奏文憑。

返港後，曾多次在音樂會中獨奏及伴奏。現於香港演藝學院及中文大學教授鋼琴，又為中華基督教會公理堂之管風琴司。

潘德於一九八四年被選委任為皇家音樂學院院士。



Dr. Angela Cofer 高安琪博士

Mezzo-soprano
女中音

Dr. Angela Cofer, a native of Georgia, U.S.A., received her B.A. from Mercer University, M.C.M. from Southern Baptist Seminary, M.M. from Louisiana State University, and D.M.A. from University of Cincinnati College-Conservatory of Music. She taught at the University of Arizona before becoming assistant professor of voice at Southwestern Baptist Theological Seminary in 1989. Dr. Cofer was elected Outstanding Young Woman of America in 1980 and was finalist in auditions sponsored by National Association of Teachers of Singing, the Metropolitan Opera, the San Francisco Opera, and Tanglewood Music Festival. She is a popular clinician and soloist among churches in America. She spent the summer of 1991 at a Music Mission Project with the Guatemala Baptist Convention. This year, she is making her first Mission Tour to the Orient, visiting churches and seminaries and giving concerts and workshops in Japan, Hong Kong, Taiwan, Singapore, and Indonesia.

高安琪博士出生於美國喬治亞洲，早年畢業於米沙大學，獲文學士。隨後入讀美南浸會神學院，路易斯安那國立大學，辛辛那提大學音樂學院，分別取得教會音樂碩士、音樂碩士及音樂博士等學位。高博士曾任教於亞里桑那大學，一九八九更獲任西南浸會神學院聲樂系助理教授。一九八零年，高博士獲選為全美傑出女青。其後，高博士參加了由國際聲樂教師聯會，大都會歌劇院，三藩市歌劇院及海木音樂節合辦的聲樂大賽，在眾多對手中成功晉身決賽行列。高博士現活躍於美國眾教會，為當地有名的音樂教育者及獨唱家。一九九一年夏季，她與危地馬拉浸信會策劃了音樂使命事工。為履行她的使命，今年她開展了首次的東方之旅，行蹤遍及日本、香港、星加坡及印尼，各處訪問教會和神學院，舉辦研討班及音樂會。



Vincent Liauw 廖原

Violin 小提琴

Vincent Liauw left Hong Kong for Vienna, Austria in 1987 and went in for musical studies in violin with professor Braun and professor Matasowsky; in composition theory with professor Gattmayer.

In 1989, he was engaged as the first violinist of Vincent String Quartet. Since then, he had got the chance to study conducting with professor Valav Neumann, professor Osterreicher and professor Lajovic. Later, he practised frequently his conducting in orchestras including the Prager Radio Orchestra and London Mozart Players Orchestra. In April of 92, he has his debut with Hong Kong Sinfonietta Orch. he also studied the music and style of Beethoven and Mozart with professor Seidlhofer. Recently, Vincent has been accepted by the New Vienna Chamber Orchestra as a chief conductor. He is now the conductor and leader of Chamber Camerata which has made several public performances in Hong Kong.

一九八七年，廖原遠赴奧地利的維也納學習小提琴及作曲理論。

兩年後他獲委任為雲遜弦樂四重奏之第一小提琴手。從那年起，他跟隨多位名師學習指揮。他並與布拉格電台管弦樂團及倫敦莫扎特演奏團合作以鍛鍊指揮技巧。並於本年四月與香港小交響樂團合作。最近廖氏受聘為新維也納室樂團之首席指揮。他現在是室樂社樂團（Chamber Camerata）的指揮及團長，已在香港舉行過多次公開演奏。

Innomine Chorale 欣樂詠團



PROGRAMME NOTES

Dorothy Cheung

Music Director & Conductor

Innomine Chorale's 17th Annual Concert begins with **Praise God** as a *call to worship*. The purpose is to call the audience to a worshipful attitude for the evening's program. Fred Bock's arrangement of the familiar **Old Hundredth** hymn tune is refreshing in its harmonic and rhythmic content.

The first group includes works mostly of the imitative style. **I Will Not Leave You Comfortless** is a simple anthem by Everett Titcomb, though it requires a well balanced choir to bring forth its contrapuntal lines. It is followed by two of Henry Purcell's anthems, which adequately demonstrate some typical characteristics of the English anthems in the Elizabethan tradition. **I Was Glad** was attributed by James Hawkins to John Blow until it was finally discovered, in 1977, that it was in fact one of Purcell's anthems. It was composed for the Coronation of James II in 1685. The text is based on Psalm 79. The four sections are in alternating 3/4 and 4/4 meters. The triple meter is given to sections one and three with a more joyful and lively theme, contrasting a more prayerful text for the quadruple meter. The textual treatment is clearly syllabic throughout. The Lesser Doxology is written in as the last, and fourth, section with an elaborate polyphonic setting. **Lord, How Long Wilt Thou Be Angry**, written also for five voices and optional accompaniment, is a good example of Purcell's simpler verse anthem. The text, based on Psalm 129, suggests the distinct moods and styles for the four sections. Sections two and four begin with a syllabic and homophonic treatment. Purcell's contrapuntal device shows more rhythmic imitation instead of both melodic and rhythmic imitation. The interest in this anthem lies in his harmonic progressions and chromaticism, particularly in his use of cross relations.

The second group includes two works by Mendelssohn from *Drei geistliche Lieder*, written for a mezzo soprano solo, SATB choir and organ. In **Grant, O Lord, Thy Grace Unbounded**, one hears an earnest prayer uttered by the solo and repeated by the choir, alternately in homophonic and contrapuntal styles. The compound duple meter lends itself nicely to the gentle plea. The following piece, **Lord, My Trust Is In Thy Mercy**, in contrast, is a firm declaration of one's faith in the merciful God. The meter changes to 4/4 and the accompaniment moves in even eighth notes, often outlining the harmonic scheme. Again, the statements in the solo part are repeated by the choir in responsorial style.

Johannes Brahms' **Rhapsody, for Contralto and Men's Chorus**, Op. 53, is indeed the highlight of this evening's program. It exposes Brahms of his inner being because his setting of the text is of the most personal nature. The text was taken from Goethe's poem *Harzreise im Winter*. Brahms presented this work to Clara Schumann several days after her daughter Julie's wedding in September 1869. Clara then realized that this was a description of Brahms' inner torment through out his long and complicated relationships with various members of the Schumann family, namely his own secret love first for Clara, later for Julie. The work is divided into three sections. The first, a dramatic recitative, sets the background of the narrative in which a depressed young person had turned passion into the hatred of man and had forsaken the world of love. The second part portrays his emotional and spiritual frame of mind and how he "drank hate from fullness of love." The third part is an earnest prayer to the heavenly father, pleading that this young person's depressed heart will be quickened and his parched soul be quenched. The *Alto Rhapsody* is based on melodic and harmonic motives expressed in rhythmic contours in intricate musical fabric. Brahms uses the transformations of the motives with the utmost delicacy and subtlety, they are sometimes difficult to understand. He also makes use of chromatic harmony and many unresolved dissonances. Modulations are not generally prepared and are not directed to the closely related keys. After achieving the final climax the *erquickte* motive subsides, repeating itself between the solo and the chorus as the work approaches serenity and rest through a simple plagal cadence.

The program then moves from a serious work demanding intense emotional and intellectual involvement from the listener, on to presenting three familiar sacred pieces in the fourth group, sung in Cantonese. **Alleluia**, by Hummel, often sung as a solo, is arranged here for the female chorus. It portrays a kind of praise that is both exuberant and meditative. **Battle Hymn of the Republic** and **The Highest Praise** continue the theme of praise from the perspectives of victory and dedication respectively.

The next group includes two hymn arrangements: **Jesus Paid It All** and **My Jesus I Love Thee**, and an contemporary setting of **Psalms 150**. All three works are to be sung in Mandarin, and, because of the familiarity, should have a strong spiritual impact on those listening to the inherent message. Wang On Lun's setting of **Psalms 150** has a strong Chinese folk song flavor, though both his harmonic and melodic treatment of the text are quite traditional and western-oriented. This exciting piece is certainly one of the finer sacred choral works by a Chinese composer.

Negro Spirituals have always occupied a certain importance in the sacred solo or choral repertoire. They also represent a part of the African-American culture. Though simple in musical structure, they invariably express the innermost feeling of one's faith and personal relationship with the Lord. Having been reared in the southern part of the United States, Dr. Angela Cofer has a first hand knowledge of this genre. Her interpretation of these spirituals is both musically superb and spiritually uplifting. The four selections are **I Want Jesus to Walk with Me**, **Honor, honor, Give Me Jesus**, and **Ride One, King Jesus**.

The works of John Rutter have been well received by choirs and listeners world wide, and a great number of them have been presented in Innomine Chorale's concerts in recent years, this evening's concert is of no exception. **All Things Bright and Beautiful** and **Be Thou My Vision** are two beautiful anthems written by the prolific English Church musician. Both texts are taken from familiar hymns. But they take on a new and revitalized meaning when set to the music of Rutter, speaking directly to one's soul. Ralph Vaughan Williams' **O Clap Your Hands** is based on Psalm 47. This work is primarily built on parallel triads. Once again, it raises a jubilant praise to the Lord God on high. The last work, **Greater Love Hath No Man**, is written by the less well known English composer John Ireland. The text gives forth a message of love and dedication, based on passages from Song of Solomon, John, Peter I, Corinthians I, and Romans. This is a most appropriate description of the ministry of each member of the Chorale, because it is truly their desire that their service to God is likewise a living sacrifice, holy, acceptable unto God. The program closes with a song of Benediction, **Ascription of Praise**.



節目簡介

張美萍 音樂總監及指揮

欣樂詠團十七週年音樂會以讚美一神 作為崇拜的宣召。這曲乃費·博克根據《聖經》詩篇第一百篇的傳統曲調改篇而成。歌曲明快的節奏及巧妙的和聲給人一種清新的感覺，使聽眾瞬即投入敬拜的環境裡。

第一組曲目均有相似的聖詩風格。艾弗·狄金的 *你們心裏不要憂愁* 是一首簡潔的頌歌。歌曲的對位線條必須靠詩班聲部的平衡才能浮現出來。接著兩首亨利·浦賽爾的頌歌標誌著英國伊利沙伯朝代的音樂風格。雅各·鶴健士曾把 *我心歡喜* 一曲當為約翰·鮑華的作品，直至一九七七年，樂曲才被証實為浦賽爾所作。這曲特為英王雅各二世於一六八五年的登基大典而寫，歌詞乃取自《聖經》詩篇一百廿二篇。頌歌的四個段落交替著三拍子與四拍子的格律；頭一段與第三段以三拍子襯托出喜悅、活潑的主題。至於第二段四拍子禱文主題，歌詞的處理更具濃厚的英語音節色彩。第四段的三一榮耀頌則以精巧的複調音樂寫成。浦賽爾的另一首作品，*耶和華阿！你要動怒到幾時呢？*採用了五個聲部，伴奏部分則屬隨意。這作品表現出浦賽爾簡潔的頌詞作風，曲中歌詞取材於《聖經》詩篇第七十九篇。歌詞的內容已確立了頌歌四個段落的佈局與風格，第二段與第四段更揉合了主調音樂並英語音節的特色。浦賽爾所用的對位強化了節奏的模仿，旋律與節奏並重的模仿手法則屬罕見。頌歌的另一特點就是和聲的推進與及半音的色調，如此的鋪排乃為突出樂曲的交錯關係。

第二組曲目包括了兩首孟德爾頌的作品。兩首樂曲都出於專為女中音獨唱、四聲部合唱及風琴伴奏而寫成的三首聖歌。頭一首，*主賜豐盛的恩惠*，洋溢著懇切的禱告。女中音獨唱先提示了主題，接著合唱部分交替以主調音樂及對位方式回應重覆，而複拍子的格律更使祈求的細語倍覺溫和親切。第二首聖歌，*我信靠慈悲的主*，宣告出人對慈悲恩主的堅定信靠。樂曲的格律亦由複拍而轉為四拍；伴以八分音符的襯托，勾畫出一片和諧景象。與第一首聖歌相同，獨唱與合唱都以回應、重覆的方式穿插全曲。

布拉姆斯作品編號五十三的 *女中音與男聲合唱狂想曲* 可算為今晚節目的精彩一幕。這曲暴露出布拉姆斯的心靈境況，歌詞的配入更切合了他當時的內心世界。曲中歌詞乃輯錄自哥德的八十八行詩《冬遊哈茲山脈》。一八六九年九月，羅拔·舒曼之女茱莉出嫁；數天過後，布拉姆斯將此作品題獻給舒曼之妻克拉。克拉隨即明白這作品其實敘述了布拉姆斯長期與舒曼一家的錯綜複雜關係；布拉姆斯原先暗戀克拉，後又愛上茱莉，然而這段神秘戀情卻使他墮入無盡的苦惱中。樂曲共分為三部分，頭一部分以宣敘形式描述了一名抑鬱的青年轉愛為恨，離群獨處，甚至撇棄了人世間的愛。第二部分著意描繪他的心靈世界，交待出他為何從愛的福杯中吸飲憤恨。第三部分是一段懇切的禱告，祈求天父甦醒他沉鬱的心靈並平息他燥熱的烈焰。*女中音狂想曲* 穿插著纖細的節奏流線，從而承托出旋律性與和協性的基本樂念。布拉姆斯更以極度細緻而靈巧的手法轉換樂念，致使曲理難於掌握。此外，樂曲還大量採用了半音和聲及未分解的不協和音程。突而其來的轉調也往往偏離了原先的相關調性。最後的高潮過後，甦醒的樂念平息下來，獨唱與合唱不住的呼應將樂曲引進到平靜而安祥的單變格終止裡。

節目從大型而艱深的作品進入到音樂會的第四組曲目。這組曲目包括了三首由粵語頌唱的經典詩歌。謙姆的*哈利路亞*，原為一首獨唱名曲，但作者卻改編為女聲二部合唱，使讚美的聲音更具活力和啟發性。*上帝進行曲* 與*至高讚美* 承接著讚美的主題，分別帶出了得勝與委身的訊息。

接著而來的曲目計有兩首聖詩組曲——*罪債全還清*、*親愛耶穌*——與及一首近代編排的詩篇第一百五十篇；這組樂曲將全以國語獻唱。耳熟能詳的詩歌，深信必能引起聽眾對詩詞內容的共鳴，愛主的火焰亦從而再被挑旺過來。黃安倫編曲的詩篇第一百五十篇不論在旋律或和聲的處理上，都依據傳統西方的音樂標準。雖然如此，但樂曲仍極具濃郁的中國民謠韻味。這扣人心弦的一曲，無疑是中華合唱聖頌中傑出的一首。

黑人靈歌不單在獨唱或合唱曲目中佔著舉足輕重的地位，它更是非裔美國僑民的文化結晶。音樂的結構縱或簡單，然而它們卻常常表達了人心靈深處對主的信靠與親近。成長於美國南部的高安琪博士，大抵已親身經歷過這種文藝型態了。她的演繹不但技巧圓潤，而且更能振奮人的靈性。今天晚上，她將選唱四首靈歌：*我願與主同行*、*尊貴榮耀*、*給我主耶穌*、*君王耶穌向前行*。

約翰·路達的作品廣為合唱團和知音者所喜愛。早年前，欣樂詠團週年音樂會已演出過路達的多首作品。今年亦不例外，詠團是晚將獻唱 *萬物光明極美麗* 與 *成為我異象*。兩首的歌詞均取材自傳統的經典聖詩，路達重新的編排促使漂亮的詩句再現生氣；娓娓聽來真教人悠然神醉。佛漢·威廉士的*拍掌稱頌*，詩詞採於《聖經》詩篇第四十七篇，作品的音樂風格建基於平衡三和弦；緊湊的層次將讚美的喜悅推向高峰，使一切榮耀、頌讚都歸與至高的真神。最後一首獻唱作品，*捨命的愛無可比擬*，作曲者是一位鮮為所聞的英國音樂家約翰·愛蘭。歌曲的內容盛載著愛情與奉獻的訊息，當中的詩句乃出自《聖經》雅歌、約翰福音、哥林多前書、彼得前書與及羅馬書。這樂曲頗能代表欣樂詠團眾成員的服事心願，因為他們都有同一的心志，為神獻上，成為活祭，分別為聖，合神所用。末了一首祝福詩歌，*讚美的緣由*，結束了整晚的節目。



讚美一神

讚美一神萬福之源，天下生靈都當頌言，天上萬軍也頌主名，
同心讚美父子聖靈。讚美一神萬福之源讚美。

普天之下萬族萬民，俱當向主歡呼頌揚，樂意事奉虔誠稱頌，來到主前高聲歌唱。
當知主是獨一真神，不藉人力創造萬人，賜人身心賜人糧食，招收萬眾進祂羊群。
讚美真神，讚美真神，讚美一神萬福之源讚美，天下生靈都當頌言，讚美真神。
天上萬軍也讚主名，同心讚美父子聖靈，讚美真神。阿們。

I Will Not Leave You Comfortless

Everett Titcomb

I will not leave you comfortless,
I will come to you yet again: Alleluia.
And your heart shall be joyful. Alleluia.

I Was Glad

Henry Purcell (1659 - 1695)

I was glad when they said unto me:
We will go into the house,
into the house of the Lord.
For thither the tribes go up,
ev'n the tribes of the Lord:
to testify unto Israel,
and to give thanks unto the Name of the Lord.
For there is the seat,
there is the seat of judgement:
ev'n the seat of the house of David.
O pray, for the peace of Jerusalem:
they shall prosper that love thee.
Peace be within thy walls:
and plenteousness within thy palaces.
Glory be to the Father, and to the Son,
and to the Holy Ghost;
As it was in the beginning, is now, and ever shall be:
world without end, Amen.

Lord, How Long Wilt Thou be Angry?

Henry Purcell (1659 - 1695)

Lord, how long wilt Thou be angry,
Shall Thy jealousy burn like fire for ever?
O remember not our old sins,
But have mercy upon us, and that soon,
for we are come to great misery.
Help us, O God of our salvation,
for the glory of Thy name:
O deliver us, and be merciful unto our sins,
for Thy name's sake.
So we, that are Thy people,
and the sheep of Thy pasture,
shall give Thee thanks for ever,
and will always be shewing forth Thy praise,
from one generation to another.

Grant, O Lord, Thy Grace Unbounded

*Felix Mendelssohn-Bartholdy
(1809-1847)*

Grant, O Lord, thy grace unbounded,
bend thine ear unto my pray'r;
thus thy wrath for sins recounted,
never more shall I endure.
Wilt thou always care and comfort,
and abide mine enemy:
Must I languish, weak and helpless,
and by thee forgotten be?

Lord, My Trust is in Thy Mercy

Felix Mendelssohn-Bartholdy (1809-1847)

Lord my trust is in Thy mercy,
All my hope in Thee I place,
I will sing Thy loving kindness,
And the wonder of Thy grace.

Rhapsody Op.53

Johannes Brahms (1833-1897)

Who doth stand there apart?
In the brake he loseth his path;
Close behind the branches twine round about him,
The grass springs up again,
The desert surrounds him.
Who will heal his affliction?
For to him balm is poison,
Naught but hate of men.
Findeth he in the cup of love,
hate of men, naught he findeth,
naught but hate in the cup of love.
Once despised now a despiser,
Secretly he wastes all the good he hath.
In a vain self-communing.
Father, ever loving,
Send from Thy Psalt'ry,
One tone that may breathe o'er his being,
Let it quicken his heart. O quicken his heart!
Open then his clouded eyes,
Shew him the thousand fountains,
Spring for parched souls in the desert.

Aber abseits wer ist's?
In's Gebüsch verliert sich sein Pfad,
hinter ihm schlagen die Sträucher zusammen,
das Gras steht wieder auf,
die Oede verschlingt ihn.
Ach, wer heilet die Schmerzen dess
Dem Balsam zu Gift ward?
Der sich Menschenhass, Menschenhass aus der Fülle,
aus der Fülle der Liebe trank?
Erst verachtet, nun ein Verächter,
zehrt er heimlich auf seinen eig'nen Wert
in ung'nügender Selbstsucht.
aus der Fülle der Liebe trank?
Ist auf deinem Psalter,
Vater der Liebe,
ein Ton seinem Ohre vernehmlich,
so erquickte sein Herz.
Oeffne den umwölkten Blick
über die tausend Quellen neben dem Durstenden in der Wüste.
neben dem Durstenden in der Wüste.

哈利路亞

我主，我神，你是我的牧者。我感謝你豐盛慈愛引導，我腳行走公義路。
你使我的靈魂甦醒，又帶領我到青草地。讚美你，我高歌讚美你。哈利路亞！
你豐盛慈愛向我彰顯，奇妙作為向萬民施展，愛主的人，
你必然安慰，我要高舉你名直到永遠。
你豐盛慈愛向我彰顯，我要高舉我主的名，高舉你聖名，
向你歌唱，高舉你聖名到永遠。哈利路亞！

上帝進行曲

我的眼睛已看見主降臨大光榮，祂在踏盡含怒的一切不良葡萄種，
祂已抽出祂的怒劍，發出雷聲隆隆，祂的真理正進行。
榮耀榮耀哈利路亞，祂的真理正進行。
祂已吹起號角聲音催我向前奮進；祂在祂的審判座前細察世界萬人心，
我的靈快快響應祂，我雙足雀躍歡欣；祂的真理正進行。
榮耀榮耀哈利路亞，祂的真理正進行。
海的那邊耶穌降生，美麗正如百合花，聖懷含著無限光榮，改變我們都像祂，
祂曾使人得聖潔，我願捨身為自由，祂的真理正進行。
榮耀榮耀哈利路亞，祂的真理正進行，阿們。

至高讚美

天父，你越將你的愛給我並扶起我，我的讚美更顯不足。你說：凡在前必要在後，
所以我願你居首位在我心中。至高讚美，是我心渴望，人說不盡的讚美。
現在我能獻給你是我自己，一生為主活。至高讚美，非眼所見卻相信你為我死；
在漆黑與靜默中，我感謝你所作一切。至高讚美，今天我所獻給你是獻我一生給你。

罪債全還清

我聽救主說道，你力量實微小，應當儆醒祈禱，因我為你中保。
主替我捨身，罪債全還清，無數罪孽污穢心，主洗比雪白淨。
我無嘉言懿行，藉此可得救恩，惟主所流寶血，能洗一切罪痕。
主替我捨身，罪債全還清。無數罪孽污穢心，主洗比雪白淨。
將來我立主前，靠主聖潔完全。主死我乃得生，我口還永頌讚。
主替我捨身，罪債全還清。無數罪孽污穢心，主洗比雪白淨。

親愛耶穌

主耶穌我愛你，深知我屬你。世上諸凡樂趣，願為你丟棄。
你是我救主，因你贖我罪債，若我曾愛救主，如今更親愛。
我極愛主耶穌，因主先愛我，在十架替死，赦我眾罪過。
為我戴荆冕，備受凌辱苦害，若我曾愛救主，如今更親愛。
主再來迎接我，永住榮耀中，我必時常頌揚上主大恩寵。
戴榮耀冠冕，我得恩真格外，若我曾愛救主，如今更親愛。
你是我救主，因你贖我罪債，若我曾愛救主，如今更親愛。

詩篇一百五十篇

你們要讚美耶和華。在神的聖所讚美祂，在祂顯能力的穹蒼讚美祂。
要因祂大能的作為讚美祂，要因祂極美的大德讚美祂，按著祂極美的大德讚美祂。
要用角聲讚美祂，鼓瑟彈琴讚美祂，擊鼓跳舞讚美祂，
用絲弦的樂器和簫的聲音讚美祂，用大槲的鈸讚美祂。
凡有氣息的都要讚美耶和華，你們要讚美耶和華。

I Want Jesus to Walk with Me

Edward Boatner

I want Jesus to walk with me,
All along my pilgrim's journey
Lord, I want Jesus to walk with me.
In my trials, Lord walk with me,
When my heart is almost breaking,
Lord, I want Jesus to walk with me.
When I'm in trouble, Lord walk with me,
When my head is bowed in sorrow
Lord, I want Jesus to walk with me.

Honor! Honor!

Hall Johnson

King Jesus lit de candle by de waterside,
To see de little chillun when dey truly baptize'.
Honor, honor unto de dyin' Lam'!
Oh, run along, chillun, an' be baptize'.
Mighty pretty meetin' by de waterside.
Honor, honor unto de dyin' Lam'!
I prayed all day, I prayed all night,
My head got sprinkled wid de midnight dew.
Honor, honor unto de dyin' Lam'!

"Give Me Jesus"

Hall Johnson

In de mornin' when I rise, Give me Jesus.
You may have all dis worl', Give me Jesus.
Dark midnight was my cry, Give me Jesus.
You may have all dis worl'. Give me Jesus.
Jus' about de break of day, Give me Jesus.
You may have all dis worl', Give me Jesus.

Ride On, King Jesus

Hall Johnson

Ride on, King Jesus! No man can-a hinder me.
For He is King of kings, He is Lord of lords,
Jesus Christ, de first an' las',
No man works like Him.
King Jesus rides a milk-white horse,
No man works like Him,
De river of Jerdin He did cross,
King Jesus rides in de middle o' de air,
Oh! He calls de saints from everywhere,
Ah! Ride on, King Jesus!
No man can-a hinder me.
He is de King, He is de Lord, Ha! Yes!
Ride on, Jesus!

All Things Bright and Beautiful

John Rutter (1945-)

All things bright and beautiful, All creatures great and small,
All things wise and wonderful, The Lord God made them all.
Each little flow'r that opens, Each little bird that sings,
He made their glowing colors, He made their tiny wings.
The purple headed mountain, The river running by,
The sunset and the morning, That brightens up the sky;
The cold wind in the winter, The pleasant summer sun,
The ripe fruits in the garden, He made them ev'ry one;
He gave us eyes to see them, and lips that we might tell,
How great is God Almighty, Who has made all things well.

Be Thou My Vision

John Rutter (1945-)

Be thou my vision, O Lord of my heart,
be all else but naught to me, save that thou art;
Be thou my best thought in the day and the night,
Both waking and sleeping, thy presence my light.
Be thou my wisdom, be thou my true word,
Be thou ever with me, and I with thee, Lord;
Be thou my great Father, and I thy true son;
be thou in me dwelling, and I with thee one.
Be thou my breast-plate, my sword for the fight:
Be thou my whole armour, be thou my true might;
be thou my soul's shelter, be thou my strong tower:
O raise thou me heavenward, great Power of my power.
Riches I heed not, nor man's empty praise:
Be thou mine inheritance now and always;
Be thou and thou only the first in my heart:
O Sov'reign of heaven, my treasure thou art.
High King of heaven, thou heaven's bright Sun,
O grant me its joys after vict'ry is won;
Great Heart of my own heart, what ever befall,
Still be thou my vision, O Ruler of all.

O Clap Your Hands

Ralph Vaughan Williams (1872-1958)

O clap your hands, all ye people;
shout unto God with the voice of triumph.
For the Lord most high is terrible;
He is a great King over all the earth.
God is gone up with a shout,
the Lord with the sound of a trumpet.
Sing praises to God, sing praises to God,
sing praises unto our King, sing praises.
For God is the King of all the earth; sing ye praises,
everyone that hath understanding.
God reigneth over the heathen,
God sitteth up-on the throne of his holiness.
Sing praises unto our King. Sing praises.

Greater Love Hath No Man

John Ireland (1879-1962)

Many waters cannot quench love,
neither can the floods drown it.
Love is strong as death. Many waters cannot quench love.
Greater love hath no man than this,
that a man lay down his life for his friends.
Who his own self bare our sins in his own body on the tree,
that we, being dead to sins, should live unto righteousness.
Ye are washed, ye are sanctified,
ye are justified in the name of the Lord Jesus.
ye are a chosen generation, a royal priest-hood, a holy nation;
that ye should shew forth the praises of him
who hath call'd you out of darkness into his marvellous light.
I beseech you, brethren, by the mercies of God,
that ye present your bodies, a living sacrifice,
holy acceptable unto God, which is your reasonable service.

Ascription of Praise

David Schwoebel

Now to him who's able to keep you from falling,
And to present you without blemish before the presence of the glory.
With rejoicing, to the only God, our Savior,
through Jesus Christ our Lord.
Be the glory, majesty, dominion,
And the authority, before all time.
Now and forever. Amen.



Innomine Chorale - a brief introduction

Chan Siu Chun

Director

The Innomine Chorale was founded in 1977 and registered in the government as a charitable organisation. "Innomine Chorale" is used as the name to indicate that Christians are full of joy and happiness and this is a choir set up in God's name - the same meaning as the original Latin word "Innomine", i.e. "in God's name".

The Chorale members are devoted Christians from different churches in Hong Kong and all of them are here to fulfil the mission of preaching the gospel.

Apart from preaching the gospel via music, the work of the Chorale includes organising concerts, advocating and promoting church music. Over the past 17 years, apart from holding annual concerts in Hong Kong, the Chorale has also been leading numerous evangelical meetings of sacred music in churches, organisations, hospitals as well as in schools. Other countries like Taiwan, Singapore, Western Malaysia, Eastern Malaysia, Philippines, Indonesia and Thailand have been visited by the group, which has also been to mainland China frequently in recent years to lead interflow meetings on church music.

The fund of the Chorale comes mainly from the donations of different individuals in the society, the performance of annual concerts and selling of recordings; while the Chorale members do make up for the rest. Whenever there is an overseas missionary journey, the members have to be responsible for their own travelling expenditure.

欣樂詠團簡介

陳肇春董事

欣樂詠團創立於一九七七年，乃向香港政府註冊之慈善機構。詠團稱為「欣樂」在於表示基督徒在主裡滿有歡喜快樂之意。拉丁文 "Innomine" 乃「奉主名」之意，且其發音接近「欣樂」，故選用其音意之妙，以喻詠團乃為「奉主名的詠團」。

本團團員皆來自香港各基督教會熱心愛主的弟兄姊妹，他們都願意在詠團共同承擔藉聖樂傳揚基督真理的託負。

本團的宗旨就是以聖樂傳揚福音，並主辦音樂會，提倡及促進教會音樂為目標。十七年來本團在本港除了舉辦週年音樂會外，每年皆多次在各教會、機構、醫院、學校主領聖樂聚會及佈道會，並且也遠赴台灣、星加坡、西馬、東馬、菲律賓、印尼、泰國等地主領聖樂佈道會。近年來更多次前往中國內地主領聖樂交流會。

本團之一切經費，除了蒙社會各界人仕捐贈、週年音樂會演出及銷售錄音帶之收入外，其餘部份則由團員負責分擔。特別是每次出外事奉之旅費皆由團員自己承擔的。

Innomine Chorale 欣樂詠團

Board of Director

Chairman

Yeung Pak Lun

Vice Chairman

Ip Seng Chi

Treasurer

Yuen Ip Wong

Secretary

Chan Siu Chun

Directors

Ling Kam Yuen, Margaret

Cheung Yeung Yuet Kin

Chiu Leung Pik Min

Ho Kam Sau Li, Shirley

Tang Ying Sin, Patrick

Or Chun Chau

Wong Wing Keung

Chaplain

James Mo Oi Cheung

董事會

主席

楊伯倫

副主席

葉成芝

財務

袁葉旺

秘書

陳肇春

董事

凌金園

鄭楊月堅

招梁碧晃

何金秀莉

鄧英善

柯振洲

王永強

團牧

張慕皚

Consultants

Wong Wing Hee

Cheng Tai Sing

Andrew Cheung

Chan Yuk Man

Daniel Law

Barbara Fei

Chan Chi Nin

Barbara Chen

Lo Shu Ki

Tang Kan Fai

Sit Hung Kei

Wong Ping Lai

Music Director & Conductor

Dorothy Cheung

Assistant Conductor

Ip Seng Chi

Accompanist

Poon Tak

Assistant Accompanist

Judy Cheung

顧問

黃永熙

鄭棣聲

張毓君

陳彥民

羅炳良

費明儀

陳紫年

陳之霞

勞樹基

滕近輝

薛孔奇

黃炳禮

音樂總監及指揮

張美萍

助理指揮

葉成芝

伴奏

潘德

助理伴奏

張瑜

1993 Executive Committee

Chairman

Chan Siu Chun

Vice Chairman

Chan Wah Fai

Secretary

Cheng Sau Yu

Devotional Leader

Leung Kam Sheung

Treasurer

Wong Lai Lin, Lilian

團長

陳肇春

副團長

陳華徽

文書

鄭守宇

靈修

梁錦嫦

財政

黃麗蓮

1993 年度職員會

Programme Coordinator

Leung Wing Kin

Librarian

Lui Kit Ming

Recreation

Chiu Siu Fung

General Manager

Leung Kin Kuen

演出

梁永堅

譜務

呂潔明

生活

趙少鳳

總務

梁健權

Innomine Chorale 欣樂詠團

Soprano

Chan Man Yi, Cherry
 Chan Mei Ling, Lily
 Chan Tak Mee
 Chan Bik Lan
 Chan Oi Heung
 Chui Ka Fung, Maggie
 Hui Kit Man, Winnie
 Hui Yat King, Emily
 Leung Kam Sheung
 Leung Lai Sheung
 Li Po Chun
 Lui Kit Ming
 Mah Hak Lee, Grace
 Ng Sau Fong
 Wai Siu Tsui
 Wong Lai Lin, Lilian
 Wong Man Han
 Yu Lai Mui
 Yuen Ip Wong, Barbara

女高音

陳敏儀
 陳美玲
 陳得美
 陳碧蘭
 陳愛香
 崔嘉鳳
 許潔雯
 許逸瓊
 梁錦嫦
 梁麗嫦
 李寶珍
 呂潔明
 馬克莉
 吳秀芳
 韋小翠
 黃麗蓮 *
 黃敏嫻
 余麗梅
 袁葉旺

Tenor

Chan Hung Song
 Cheung Chi Shing
 Chow Hin Leung, Elisha
 To Kam Yiu
 Ip Seng Chi
 Lee Ho Lap
 Li Kok Hung, Samuel
 Leung Wing Kin
 Wong Wing Keung
 Wong Yick Man, Vincent
 Yuen Ka Keung

男高音

陳鴻爽
 張志成
 周顯良
 杜錦耀
 葉成芝
 李可立
 李國雄 *
 梁永堅
 王永強
 黃益民
 袁家強

Alto

Chan Siu Chun
 Judy Cheung
 Chu Wai Chun
 Chow Miu Ying
 Chow Siu Ling
 Chiu Siu Fung
 Mak Mei Lin
 See Mee Ting
 Soong Karen
 Tam Fung Ying
 Wong Yuk Kit
 Yau Shuk Yin
 Wat Seen Ting

女低音

陳肇春
 張 瑜
 朱慧珍
 周妙英
 鄒小玲
 趙少鳳
 麥美蓮 *
 施美婷
 宋加恩
 譚鳳英
 黃玉潔
 邱淑賢
 屈倩婷

Bass

Chan Wah Fai
 Chan Yuk Chuen, Raymond
 Cheng Sau Yu
 Cheung Kwok Fei
 Chi Loi Hei
 Leung Kin Kuen
 Li Shue Tak
 Mui Wai Lun
 Sin Hon Sang
 Wang Kin Sen
 Yeung Chi Hung

男低音

陳華徽
 陳玉泉
 鄭守宇 *
 張國輝
 池來喜
 梁健權
 李樹德
 梅威倫
 冼漢生
 王堅臣
 楊志雄

* Section Leader

聲部長

A quick note before the overseas missionary tour

Chan Siu Chun
Director

Now the Innomine Chorale is entering its 17th year. Besides giving touring performances in China in June for proclaiming Christ through interflow meetings on church music, our targets of work include an overseas missionary tour in August, 1993.

In fact, overseas missionary tour is the Innomine Chorale's target of work in every alternate year. This year, by God's grace, we are given a chance to go to Malaysia and Southern Thailand to sing on evangelical occasions. In the meanwhile, the brothers and sisters in the choir are being actively prepared in this missionary tour. It is not because we have no other choice other than to observe the set target of the choir; in fact, all of us are willing to obey the Great Commission ordained by Jesus our Lord and to share our belief and faith in Him with others.

Jesus said in the Sermon on the Mount, 'You are the light of the world,' and 'Neither do people light a lamp and put it under a bowl. Instead they put it on its stand ...' Our Lord Jesus wants us to be the light on its stand, and the life of Christ can actually be revealed through our service. We aim not only to be His witness locally, but to embrace the whole world, and to witness Him in those places where His name is still not yet known - This is our vision!

We have chosen Kuala Lumpur, Ipoh, Penang and Yala of Southern Thailand for this year's overseas missionary tour. These countries are under the strong influence of Moslem and Buddhism, and evangelical work there is not being earnestly carried out. Anyway, as God has assigned all these tasks to us, I believe that in everyone of these places where we go, the Holy Spirit must work with us. Here, therefore, I plead you brothers and sisters in Christ to pray for our tour.

Though most of the expenditure of the tour will be shared by the brothers and sisters in the choir, it is still a burden to the Innomine Chorale in terms of financial aspect. However, as it is the work of God, we are all willing to put in everything for this evangelical work. We believe that our Lord is rich, 'For this is what the Lord, the God of Israel says: "The jar of flour will not be used up and the jug of oil will not run dry ..." (1 King Ch. 17, v. 14) he will provide and supply whenever we are in need.

Brothers and sisters, pray for us. May our work bring greater glory to the name of God!



寫在海外佈道之前

陳肇春 董事

欣樂詠團已進入了十七年，今年我們的工作目標，除了於六月份前往中國，透過聖樂交流會傳講基督之外，並將於八月份前往海外佈道。海外佈道是欣樂每隔一年的工作目標，今年神讓我們有機會前往馬來西亞及泰南佈道，而團內的弟兄姊妹都很積極的參與是次佈道，這並非因為這是團內既定的目標，非做不可，而是大家都願意肩負主耶穌吩咐的大使命，與別人分享自己的信仰。主耶穌在登山寶訓中也這樣說：「你們是世上的光。」又說：「人點燈不放在斗底下，是放在燈台上。」主耶穌要我們成為放在燈台上的光，透過我們的事奉將基督的生命彰顯出來，而且不但在本地見證主，也要面對世界，在未認識主的地方去見證主，這是我們的異象。

是次海外佈道，我們選擇了前往吉隆坡、怡保、檳城及泰南的也拉等地，都是一些回教、佛教色彩比較濃厚，傳福音並不很熱切的地方，可是，既然神已把這些工作交給我們，我很相信我們前往這些地方佈道必有聖靈的同工，在這裡也懇請弟兄姊妹們為我們的行程祈禱。

雖然，一次在海外佈道，團內的弟兄姊妹都負擔了大部份費用，然而，對詠團來說在經濟上的負擔仍然很大，可是這是神的工作，我們都很願意把詠團僅有的投資在這傳福音的工作上，因為我們相信，我們的主是豐富的，「因為耶和華以色列的神如此說：罐內的麵必不減少，瓶裡的油必不缺短。」（列王紀上十七：14）相信耶和華自己會供應，會補足我們的缺乏。

願弟兄姊妹常恆切為我們代禱，但願我們的工作令神的名得到更大的榮耀。