



The Innomine Chorale 18th Annual Concert

欣樂詠團十八周年音樂會

Dr. Dorothy Cheung
(Music Director & Conductor)

Miss Poon Tak
(Accompanist)

The Innomine Chorale

July 19, 1994 (Tuesday) 8:00 pm

City Hall Concert Hall

音樂總監及指揮：張美萍博士

伴奏：潘德小姐

欣樂詠團主唱

一九九四年七月十九日

(星期二)下午八時

香港大會堂音樂廳



序 言

葉成芝 董事會副主席

時光飛逝，欣樂詠團在天父的祝福保守中，昂然踏進第十八載，確實值得感恩和慶賀。

十八年前，一班愛主又熱愛音樂的信徒，基於有同一的異象和志趣，希望成立一個高音樂水準兼具強烈福音使命的合唱團；一方面推介優質合唱聖樂予教會信徒認識；另一方面又樂意以音樂傳揚聖道，幾經籌備遂組成了「欣樂詠團」。

欣樂詠團的首任指揮是鄭棣聲教授，他以精湛的合唱指揮技術和嚴謹的要求，為「欣樂」奠下了很好的基礎和典範。雖然早期鄭教授的請辭，曾為詠團帶來困難，當那段日子，詠團邀請了張毓君先生、賴曼茹小姐擔任客席指揮。後來，神為我們預備了一位更佳的指揮人選，就是時常充滿笑容和活力的張師母——張美萍博士，她給欣樂詠團的指導是遠超越音樂之上，各人在事奉心志上和靈性上亦蒙恩澤，確是深慶得人。

猶記一九八六年欣樂詠團剛成立十周年時適值中英簽訂中英聯合聲明一年多，當時香港人心惶惶，移民潮不斷湧起。在欣樂詠團慶祝十周年的感恩會上，有團員曾笑問我：「欣樂詠團到慶祝二十周年時，有多少團員還在呢？詠團會否安渡九七呢？」我想了想，隨即答道：「欣樂應可過渡九七，若太多團員移去了美、加、澳，就在彼岸成立分團吧！」轉眼已經八載，面對九七越近，我更有信心告訴大家，欣樂必然安渡九七，因我們所倚靠的是一位掌管歷史的神，加上健全的董事會、職員會、有很好的指揮和司琴，並有一群具有清晰使命感，以聖樂傳福音的團員，又何懼之有？現謹節錄詩人以探的詩篇來彼此勉勵：

我要歌唱耶和華的慈愛，直到永遠。
我要用口將你的信實傳與萬代。
因我曾說：你的慈愛必建立到永遠。
你的信實，必建立在天上。

（詩篇89：1—2）



Preface

Time goes fast and now the Innomine Chorale is proudly entering its 18th year under the blessing and loving care of our Heavenly Father.

Eighteen years ago, a group of believers who love both God and music, called together by the same vision and interest, hoped to form a choir with high musical standard and strong gospel mission. Apart from introducing to church goers sacred choral work of good quality, the choir also took great pleasure in spreading the good news of the Lord through music. Thus, after much preparation, the 'Innomine Chorale' was set up.

The first conductor of the Innomine Chorale was Professor Cheng Tai Sing. With excellent choral conducting skills and high expectation, he laid a really good foundation for the choir. The resignation of Professor Cheng during the early stage, however, brought some difficulty to the choir. At that time, the choir invited Mr. Andrew Cheung and Miss Claudia Lai to be the guest conductors. Later, God prepared for us even a more suitable conductor, who is always full of sparkling joy and energy - Dr. Dorothy Cheung. Far from mere musical techniques, her teaching also does much good to the members' devotion of serving God and spiritual life.

In 1986, a year that the choir celebrated its 10th anniversary, Hong Kong people were faced with the uncertainty of Hong Kong and the emigration fever appeared after the joint Sino-British Declaration was signed in 1984. At its 10th anniversary thanksgiving banquet, a choir member once asked me, "How many of us will still be here when the Innomine Chorale celebrates its 20th anniversary? Will the choir pass through the year 1997 safely?" Just after a thought, I said, "The Innomine chorale should be able to pass through the year 1997. But if too many members move to U.S.A., Canada and Australia, let's set up a subgroup there!" Now, eight years has passed and the year 1997 is even closer. I can tell all of you with much greater faith that the Innomine Chorale will surely pass through the year 1997 - for our trust is in God, the ruler of history! Of course, it is also due to the fact that we have a well-established board of director and executive committee, a really good conductor and a group of members who know clearly that they are called to preach the gospel through music. What shall we fear? Let us be encouraged and reminded by the extracted saying from the psalm of Ethan:

*I will sing of the Lord's great love forever;
with my mouth I will make your faithfulness known
through all generations.
I will declare that your love stands firm forever,
that you established your faithfulness in heaven itself.*

(Psalm 89:1-2)

(Translated by Mak Mei Lin)

Innomine Chorale - a brief introduction

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

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。



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 Northwestern University, specialising in piano and piano pedagogy. One year later she obtained a Master's degree in music and was admitted to two American music associations - Mu Phi Epsilon and Pi Kappa Lambda as honorary member.

In 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 earlier. She obtained her doctoral degree in musical arts in July of 1992, specialising 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。於是隨夫婿張慕暄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。隨後與夫婿往加拿大神學院事奉，任教聖樂科，同時繼續在教會詩班任指揮及其他事奉。

1980年，回港事奉，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 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 LRAM 及 ARCM 鋼琴教授及演奏文憑外，更先後贏得皇家音樂學院頒贈之八項優勝獎。在皇家海外聯盟音樂節比賽中又榮獲決賽權。又曾於皇家聖樂學院進修，並考獲 LTCL 管風琴演奏文憑。

返港後，曾多次在音樂會中獨奏及伴奏。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。



Poon Tak

潘德

Accompanist

伴奏



PROGRAMME

Conductor: Dr. Dorothy Cheung

Accompanist: Poon Tak

PART I

Be Not Afraid Johann Sebastian Bach
(Motet IV, BWV 228 for double chorus) (1685-1750)

PART II

- 1) 聖法蘭西斯的禱告 葉志明
領唱：梁錦嫦（女高音）
- 2) 復活的清晨 陳澤民
領唱：李寶珍（女高音）
李可立（男高音）
- 3) 聽主微聲 C. H. H. Parry
(1848-1918)
- 4) 清晨喜樂 Natalie Sleeth

PART III

A Song Of Destiny (Schicksalslied Op.54) Johannes Brahms
(1833-1897)

PART IV

- 1) Couldn't Hear Nobody Pray Arr. Noble Cain
- 2) Rock-a-Ma Soul Arr. Paul Christiansen
- 3) Give Me That Old Time Religion Arr. Lena McLin
- 4) Great Day Arr. Warren Martin
領唱：王永強（男高音）
李樹德（男低音）

INTERMISSION

PART V

- 1) O Thou The Central Orb **Charles Wood**
(1866-1926)
- 2) Thou Wilt Keep Him In Perfect Peace **Samuel Sebastian Wesley**
(1810-1876)
- 3) Give Us The Wings Of Faith **Ernest Bullock**

PART VI

- 1) 哈利路亞 (from "Mount of Olives") **L. Van Beethoven**
(1770-1827)
- 2) 所有向主呼籲的人 (from "Hymn of Praise") **Felix Mendelssohn**
(1809-1847)
- 3) 一路引導 **Arr. Lanny Allen**
- 4) 我心靈得安寧 **Arr. Mark Hayes**

PART VII

- 1) A Gaelic Blessing **John Rutter**
(1945-)
- 2) Praise Ye The Lord **John Rutter**
領唱：梅威倫(男低音) (1945-)

晚安 GOOD NIGHT

Program Notes

Dorothy Cheung
Music Director & Conductor

This evening's program carries a theme of Christ's encouragement to his redeemed people in the midst of difficult times and their hope and anticipation of His glorious reign. This is a timely message to all Christians living in the end times. The repertoire is a balanced one and of high quality. On the one hand there are two more difficult major works, by Bach and Brahms respectively, on the other hand there are four groups of familiar choral works, anthem, and spiritual songs; together they present a rich heritage of sacred music. It is hoped that this program will offer an enriching experience for one's sacred music appreciation as well as his personal adoration to God. Our audience may also notice that this program includes more pieces in Chinese, sung particularly in Mandarin, than programs of many previous concerts. It is because in addition to this year's annual concert the Chorale had planned two tours into China where concerts of exchange programs would be held; and part of this evening's program was designed for that purpose. It turned out that only one of such tour actually materialized, nevertheless, it was well received. The works in Mandarin, presented in groups two and six in this program, will certainly bring a sense of kinship and familiarity to many tonight.

Our program opens with the fourth of Johann Sebastian Bach's six motets. **Be Not Afraid** is thought to have been written between 1723 and 1734, most possibly for the funeral of the wife of the Deputy mayor of Leipzig in 1726. It is a motet for double chorus. The text is based on Isaiah 41:10 and 43:1. in which the message of comfort is conveyed. Paul Gerhardt's hymn, set to Johann Ebeling's chorale melody is used as cantus firmus for the fugal section in which the two choruses become one. The motet opens with the two choruses engaging in a dialogue antiphonally, in a declamatory and monosyllabic style. The statement of "Be not afraid, I am with thee" is set in a strong and emphatic manner giving confidence to the content of the message. In contrast, there are some melismatic passages, most of which are set to the word "brace." Bach's mastery of contrapuntal treatment can be seen as the eight voice parts weave horizontally and at the same time giving a strong sense of harmony vertically. In the fugal section, as mentioned earlier, the lower three parts involve in strict double counterpoint as the sopranos sing intermittently the chorale melody. The text demonstrates one's personal devotion to Christ as a response to His words of comfort in the first section. This motet is a piece of devotional music which gives solace to those in need of encouragement. Surely it has a message for this evening's audience as Christians in Hong Kong are about to face uncertainties in their future.

The second group on the program includes anthems composed by two Chinese composers, an English composer, and an American. David Yap's **Prayer of St. Francis** is an anthem written in the contemporary style with much parallelism and dissonances. Chan Tsa Man's **Easter Morn** definitely has a flavour of traditional Chinese music because of his dominant use of the pentatonic scale. The composer also calls for many changes in tempo in order to depict the text appropriately. The third anthem is the familiar text of **Dear Lord and Father of Mankind** set to music from **Judith** by C.H. Parry. It is an inspiring short anthem of prayer in which a message of dedication is affirmed. **Joy in the Morning** by Natalie Sleeth is a lively description of the glorious day when the Lord returns. A simple folklike tune is developed through canonic device and drama of dynamic variety.

Brahms began to work on **The Song of Destiny** (*Schicksalslied*) in 1869, about the same time he composed **The Alto Rhapsody**. He had come across Friedrich Holderlin's poem "Hyperson's Song of Fate" the year before. Being impressed by the poem he immediately set out to draft this exquisite setting. The text actually stemmed from a point of view of Greek fatalism rather than a Christian view. Nevertheless it depicts vividly the contrast of the tranquillity of eternal bliss and the torments of humanity. The work begins with a rather slow and lengthy introduction by the orchestra (the piano alone is used for this performance). The choir then sings an expressive *Adagio* section, with rich harmonic colours and sustained phrases. This section then plunges into an *Allegro* section of frantic drive, describing the fate of mankind as blindly and hectically wandering from one sad hour to another. The device of *hemiola* is used ingeniously to depict water dropping from cliff to cliff. This is followed by a sudden silence and the chorus ends on a state of resignation. Instead of ending on this grim note of "pass away," Brahms brought back the mood of peace and tranquillity by writing a long concluding section for the orchestra much like the opening statement, giving forth hope and consolation once again.

The fourth group presents four negro spirituals. **Couldn't Hear Nobody Pray**, written for eight part chorus, is a difficult piece vocally. The tessitura for the first soprano is quite high and that of the second bass is, conversely, very low. This is followed by two relatively simple and familiar spirituals: **Rocka-Ma-Soul** and **Give Me that Old Time Religion**. **Great Day** is also written for eight parts. It heralds the coming of that great day when God will build up the Zion's walls. The "great day" motive dominates the piece in an exciting imitative style that the eight parts give out a tumultuous shout of victory.

Group five consists of three works from the repertoire of the traditional English Church music. The organ accompaniment of these, especially the first and third, plays an important role in the delivery of the music. **O Thou the Central Orb** by Charles Wood is an stately anthem expressing the grandeur and radiance of the glorious eternal day. The text and music go together well and complement each other. In the phrases "hope soars above" and "now pure within," Wood brings the chorus to new heights of dynamic and tonal intensity. Once again the audience is given a glimpse of what eternal glory with Christ would be. Samuel Sebastian Wesley's **Thou Wilt Keep Him in Perfect Peace** is, on the other hand, a quiet, peaceful anthem in which the promise of God's guidance and presence is assured. This is written for an unusual combination of five voices, the tenors divide into two parts. The anthem is mainly in homophonic style as the soprano leads with long phrases whose melodic contour often encompasses more than a tenth. The text to Ernest Bullock's **Give Us the Wings of Faith** is by the father of English hymnody Isaac Watts. This anthem gives the message of victory in Christ for those who followed Him and reached the promised rest.

The sixth group contains four pieces again sung in Mandarin. The first two selections are familiar choruses from oratorios while the other two are hymn arrangement for familiar hymns. These include **Hallelujah** from Beethoven's *Mount of Olives*, **All Ye that Cried unto the Lord** from Mendelssohn's *Hymn of Praise*, **All the Way my Saviour Leads me** and **It is Well with my Soul**. All these invariably express the joy of praise, assurance of God's faithfulness, guidance and peace.

The program closes with two short works by the beloved English composer John Rutter: **A Gaelic Blessing** and **Praise Ye the Lord**. The former is a prayerful testament to God's peace. Rutter's beautiful melodic line is well supported by a sustained and rich harmonic progressions. The latter is a lively praise typical of Rutter's treatment of uneven rhythmic pulses and dissonant chords. On the final shout of "praise" the program of exultation and encouragement concludes.

主耶穌基督是被贖百姓們患難中的鼓勵與盼望，祂的榮耀國度更為苦難中的聖徒帶來無限的安慰。今天晚上，欣樂詠團將透過詩歌帶出這鮮明的主題。特別在末世的時代，這訊息正切合了基督徒的生命需要。是晚節目編排兼顧到各類聖詩風格並音樂質素的平衡；我們一方面選唱了由巴哈、布拉姆斯所寫的兩首難度甚高的作品，另一方面也安排了四組普及的合唱曲目、頌讚曲及靈歌，致使各組曲目相映生輝，把豐富的聖樂遺產擺在各位面前。惟盼今晚的節目不僅充實你們的聖樂欣賞經歷，還激發你們對 神更深的頌讚與崇敬。觀眾可從今晚的曲目中看見好幾首中文詩歌的名稱；中文詩歌的頌唱其實正為準備今年兩次中國聖樂交流行程之用。縱然只有一次交流活動成行，但詩歌已深受國內信徒所欣賞。節目中的第二及第六組都是普通話的詩歌，深信熟識的言語必叫聽者倍覺親切與共鳴。

今晚的節目以巴哈六首經文曲中的第四首《你不要害怕》作為序幕。此曲大概寫於一七二三至一七三四年之間，故極有可能是為一七二六年德國萊比錫市長妻子的喪禮而寫。這是一首雙合唱的經文曲，詩詞選自《聖經》以賽亞書四十一章十節及四十三章一節，藉此傳遞出安慰的訊息。巴哈更把保羅·基赫特的詩歌配襯著約翰·伊比靈的聖詠曲，作為賦格段落的主題，形成雙合唱調和歸一。經文曲的開頭以雙合唱輪唱對答的形式展開，極具朗誦、單音節的風格。樂句「你不要害怕，因為我與你同在」往往強而有力地再次重現，致使樂曲的訊息鮮明屹立。除此以外，樂曲還對比著數段華采式的樂段，這樂段多半均在烘托著 神的「保抱」。就橫面而論，巴哈爐火純清的複音處理交織著、維繫著八個聲部；就縱面而論，八聲合唱的安排又構成一嚴謹的和聲。賦格的樂段裡，三個低聲部形成一嚴謹的雙對位，而女高音則在高音區穿插著讚美的聖詠曲。詩句的配合正述說著個人對基督的渴慕，並遙遙呼應第一段： 神的安慰話語。這經文曲的確是與 神相交的天音，亟需鼓勵的心靈必能從中得著安慰。對香港的基督徒而言，當要面對不明朗前景之時，這經文曲必定有合用的訊息。

節目的第二組包括了兩首華人作品，一首英國人作品，及一首美國人的作品。葉志明的《聖法蘭西斯的禱告》是一首近代的頌歌，樂曲體現了近代平行主義及不協和風格。陳澤民的《復活的清晨》無疑是中國傳統音樂的典型，五聲音階的採用更貫串了整首樂曲。為配合詩句的含義，作者還多次轉換了樂曲的速度。第三首頌歌，詩詞乃採自廣為人知的《聽主微聲》，而詩歌的配樂則出自巴利的《猶滴》；簡潔的禱告詩歌誠能感動人心，教人從主的微聲中重拾信念，堅定不移地隨主而行。拿他利·史列夫的《清晨喜樂》生動地描繪到主再來的大榮耀，詩歌的樂念乃基於一簡單的民歌調子，作者以輪唱的手法把樂曲推進，極富燦爛多采的動感與戲劇性的效果。

布拉姆斯於一八六九年開始創作《命運之歌》，期間他也譜成了《女中音狂想曲》。那年之前，布拉姆斯曾讀過費德力·何德年的詩《開普生命運之歌》，深受感動，遂於一年後著手為這詩配上精巧的音樂。詩句的主旨與其說是基督信仰的觀點，倒不如把它看為希臘思想中的命運觀則更為適切。無論如何，樂曲也鮮明地對比著永恆喜樂的寧靜以及人性掙扎的苦痛。樂曲以慢而長的管絃樂（是晚獻奏將以鋼琴代之）引入，合唱接以感情豐富的慢板樂段承接，唱出和聲濃郁，餘音裊裊的樂句。慢板部分過後，樂曲隨即陷入狂風暴雨般的快板裡，以此描述人生命運的盲目與衝動，隨處飄泊，無時安息。布拉姆斯也擅用二對三的手法來描寫水流從一山崖擊落到另一山崖。激烈的樂段突然變得寧靜，合唱也悄悄退出，歸於終結。布拉姆斯並沒有在「消逝」的詩句後嘎然而止；反學似樂曲的開頭，以頗長的管絃樂段（或鋼琴）把全曲帶入平安與寧靜裡，展現出一片盼望與安慰的意境。

第四組曲目是四首黑人靈歌。《聽不見有人禱告》特為八聲部而寫，可算是難度極高的一首。當中第一女高音處於十分高的位置，而第二男低音則處於極低音域。緊接兩首的靈歌比較簡潔與普及，它們分別為《我的靈魂》和《給我古舊的信仰》。第四首靈歌《大日子》也是寫給八聲部合唱；這曲宣告著將來的大日子，神要重建錫安的城牆。靈歌的樂念乃基於「神的大日」，全曲均以模進的重覆風格營造高潮，致使八聲部都一同發出響亮而激昂的凱歌。

第五組曲包括了三首傳統英國教會的聖歌。三首樂曲均以風琴伴奏；尤其是第一首及第三首，風琴的樂段更在音樂的鋪排上佔重要地位。查理·活特所寫的《你是權柄的中心》實為一堂堂的頌讚曲，表達出永恆國度裡的光輝、威嚴與榮耀。音樂與歌詞彼此配合，緊扣聯絡；樂句來到「高昇的盼望」和「全然潔淨」之時，活特將合唱帶入新的高峰，強度與音色均見豐滿。基督永恆的榮耀，大概可從此曲略窺一二。撒母耳·衛斯理寫的《主必保守他十分平安》則是一首寧靜平安的頌歌，當中盛載著神引導的應許及同在的確據。頌歌採用了不常用的五聲部組合，而男高音就分為兩部。全曲均以主調音樂風格寫成，女高音部的旋律線條綿延不絕，音距竟達十度。艾納斯·布諾克寫的《給我信心的翅膀》，詩句乃出自英國聖詩之父以撒·華特斯。頌歌述說：凡跟從基督的人，必在祂裡面享用得勝，並進到應許的安息裡。

第六組曲目包括四首以普通話頌唱的詩歌。頭兩首選自著名神曲的合唱部分，另兩首則是教會經典詩歌的改編。它們分別為：貝多芬《橄欖山》中的《哈利路亞》，孟德爾遜《讚美頌歌》中的《所有向主呼籲的人》，《一路引導》和《我心靈得安寧》這一組詩歌均不約而同地表達出讚美的歡欣、神信實的保證、不住的引導和從上而賜的平安。

節目以著名英國作曲家——約翰·路達——的兩首小品作為結束。《加利式的祝福》是一首祝禱的詩歌，述說著神賜平安的誓言。路達的美麗旋律線條下承托著持續、諧協、豐滿的和聲模進。《你們要讚美耶和華》是一首活潑的聖詩，標誌著路達處理不平均節拍及不協調和弦的典型手法。曲終合唱團喝道「讚美」，將整晚的喜悅與安慰帶進終結。

（翻譯：王堅臣）

Be Not Afraid

Johann Sebastian Bach (1685-1750)

Be not afraid, I am with thee,
fear thou not, for I am thy God.
I strengthen thee, I help, I support,
and I brace thee up with the saving right hand of my righteousness.
Be not afraid, for 'tis I who hath redeemed thee, yea,
by thy name in love I've called thee.
Lord, my Shepherd, Fount of Pleasure, Thou art mine, I am Thine;
None shall rob my Treasure. Thine I am and Thee I cherish!
Thou didst die so that I, Might in death not perish.
Thou art mine! I now embrace Thee, Thou my Light, radiant bright,
None shall e'er displace Thee. O lead me through heaven's portal,
There to be, Christ with Thee, And with hosts immortal.
Be not afraid, thou art mine.

聖法蘭西斯的禱告

主啊，使我成為你和平的工具，
有憎恨的地方，讓我播下愛心；有創傷的地方，寬恕；
有疑惑的地方，信心；在絕望的時候，希望；
在黑暗的地方，光明；在悲傷的時候，充滿喜樂，
神聖的主啊，
允許我不求人來安慰我，只會安慰他人，
不求別人諒解，只會諒解他人，不企求愛，只愛他人。
因為在施捨中我們接受，在寬恕中我們得寬恕，
在死亡中，我們反得永生，在死亡中，我們活，
我們活得永生，阿們。

復活的清晨

哈利路亞！哈利路亞！
復活的清晨露水晶瑩，滴在芳草上，芳草輕盈。
復活的清晨傳來了喜訊，基督已復活。大地回春。
春風吹來萬象更新，曙光照耀，迎接主再臨，
沖破黑暗，滌蕩翳陰，主已復活，我靈歡欣！
哈利路亞！
復活的陽光燦爛輝煌，照在我心裡，我心歡暢！
復活的陽光普照四方，排除了疑霧，帶來希望！
陽光普照，萬象更新，興建聖殿，光耀主院庭。
千萬信眾，振奮心靈，謳歌頌揚，讚美主榮名。
讚美主榮名。
復活的生命博大光明，新生的教會榮神益民！
公義的見證，仁愛的福音，歌唱著幸福，禱祝和平。
恩光普照，萬物復興！活潑的希望，火熱的愛心。
歌頌救主普救萬民，戰勝罪惡，賞賜新生命。
哈利路亞！

聽主微聲

親愛的主，人類的父，恕我愚昧頑梗，
重新賜我正直心靈，事奉殷勤生活聖潔，
更深頌讚崇敬，更深頌讚崇敬。
從前在加利利海濱，恩主呼召漁人，
我願立志倣效門徒，充滿信心毫不猶豫，
立刻跟從救主，立刻跟從救主。
求主賜下寧靜甘露，解我愁煩困苦，
消除心靈一切重負，讓主作王一生順服，
得享甜美安舒，得享甜美安舒。
每當慾念如火焚燒，求主平息散消，
逃避私慾攻克己身，在狂風烈火地震中，
聽主寧靜微聲，聽主寧靜微聲。

清晨喜樂

喜樂，大喜樂，天賜喜樂，大喜樂，快樂晨將要來臨，
大喜樂，在那日，大喜樂，在那日快來臨，
清晨光輝照遍黑暗消，大喜樂，喜樂，
真平安心穩妥快樂滿足，真平安心滿足，
每顆心和口都必歡呼，真平安，平安永臨，
看祂榮光，榮光，永耀主榮光，輝煌，輝煌，
看祂榮光，榮光，永耀主榮光，照徹真理彰顯，
到那日，彼此相愛饒恕傳遍全地，豐盛愛遍全地，
神的愛，主的道到那日得復興，到那日愛心遍全地。
大喜樂，天賜喜樂，快樂晨將要來臨，大喜樂快來臨，
清晨光輝照遍，大喜樂，喜樂，真平安心穩妥快樂滿足，
心滿足，真平安心穩妥快樂滿足，
每個心，每個口到那日必歡呼，真平安，平安，
看祂榮光，榮光，永耀主榮光，輝煌，輝煌，
看祂榮光，榮光，永耀主榮光，照徹真理彰顯，
到那日，彼此相愛復饒恕傳遍全地，豐盛愛遍全地，
神的愛，主的道必得復興，真平安，平安，心靈滿足，
大喜樂將要來臨！

A Song of Destiny

Johannes Brahms (1883-1897)

Far in yon region of light, where pleasures fail not,
Wander the Spirits blest, breath'd on by airs of glory, bright and divine,
Like a harp, when a master-hand wakes it from silence,
Free from care, like a babe that is sleeping, Are they in heav'n that dwell:
Pure and lowly as half-open'd blossoms,
In those fields of light they ever bloom;
And in bliss are their eyes still gazing on clearness calm and eternal.
But man may not linger, and nowhere finds he repose;
We stay not, but wander, we grief-laden mortals,
Blindly, from one sad hour to another,
Like water from cliff unto cliff ever dropping.
Blindly at last do we pass away.

Couldn't Hear Nobody Pray

Noble Cain

Pray! Nobody pray! Oh, couldn't hear nobody pray,
Away down yonder by myself, An' I couldn't hear nobody pray, Oh, Lord.
In the valley on my knees, with my burden, And my Saviour, chilly waters,
in the Jordan, crossing over into Canaan.
Oh, couldn't hear nobody pray, oh, Lord!
Hallelujah! Troubles over in the Kingdom with my Jesus.
Hallelujah! with my Lord!

Rock-a ma Soul

Paul Christiansen

Oh Rock-a ma soul in duh bossom of Abraham,
I come dis night to sing an' pray. Oh rock-a ma soul.
I'd sing an' pray myself away. Oh rock-a ma soul.
I'm gwine ter pray an' never stop. Oh rock-a ma soul.
Until I reach duh mountain top. Oh rock-a ma soul.
Oh Rock-a ma soul in duh bossom of Abraham, Oh Rock-a ma soul.

Give Me That Old Time Religion*Lena McLin*

Give me that old time religion, it's good enough for me.
Makes me love everybody, it's good enough for me.
It was good for the prophet Daniel, it's good enough for me.
Give me that old time religion, it's good enough for me.
It was good for the Hebrew children. And its good enough for me.

Great Day*Warren Martin*

Great day, the righteous marching. God's going to build up Zion's walls.
We want no cowards in our band, We call for valiant hearted men.
Great day, the righteous marching. God's going to build up Zion's walls.
Chariot rode on the mountain top. God spoke and the chariot did stop.
Great day, the righteous marching. God's going to build up Zion's walls.
This is the day of jubilee. The Lord has set His people free.
Great day, the righteous marching. God's going to build up Zion's walls.
Great day.

O Thou the Central Orb*Charles Wood (1866-1926)*

O thou the central orb of righteous love,
Pure beam of the most High, eternal Light of this our wintry world,
thy radiance bright Awakes new joy in faith, hope soars above.
Come, quickly come, and let thy glory shine,
Gilding our dark-some heaven with rays divine;
Thy saints with holy lustre round thee move,
As stars about thy throne, set in the height of God's ordaining counsel,
as thy sight Gives measur'd grace to each, thy power to prove.
Let thy bright beams disperse the gloom of sin,
Our nature all shall feel eternal day, In fellowship with thee,
transforming day To souls ere-while unclean,
now pure within pure within. Amen.

Thou wilt Keep Him in Perfect Peace *Samuel Sebastian Wesley (1810-1876)*

Thou wilt keep him in perfect peace, whose mind is stayed on Thee.
The darkness is no darkness with Thee, but the night is as clear as the day.
The darkness and the light to Thee, to Thee are both alike.
God is light, and in Him is no darkness, in Him is no darkness at all,
O let my soul live, and it shall praise Thee,
for Thine is the kingdom, the power and the glory for ever more.
Thou wilt keep him in perfect peace, whose mind is stayed on Thee.

Give Us the Wings of Faith *Ernest Bullock*

Give us the wings of faith to rise Within the veil, and see The Saints above,
how great their joys, How bright their glories be.
We ask them whence their victory came; They, with one united breath,
Ascribe the conquest to the Lamb, Their triumph to his death.
They mark'd the foot-steps that he trod, His zeal inspir'd their breast;
And, following their incarnate God, They reach'd the promis'd rest.

哈利路亞

哈利路亞，歸真神全能聖子，
讚美主，光明天使歌隊，
用聖歌歡聲唱，
傳揚主的恩惠榮耀，
哈利路亞歸真神全能聖子，
讚美主，用聖歌歡聲唱，
讚美主歡聲歌唱，
讚美主，用聖歌歡聲唱。

所有向主呼籲的人

所有向主呼籲的人，在患難與痛苦深處，
祂數算你的痛苦，祂數算你的痛苦在你需要時。

一路引導

我一路蒙救主引導，一切別事何必求？
豈能疑惑耶穌愛憐，一生危險主拯救？
天上平安聖靈安慰，都從信心可以得。
因我深知凡事臨我，主能使我獲大益。
我一路蒙救主引導，彎曲路爲我指明。
賜我力量忍受試煉，降下天量養靈命。
雖然行路我時疲倦，我的心乾渴可憐。
在我眼前有靈磐石。樂哉是我歡喜源。
我一路蒙救主引導。想主憐愛何等深。
主曾應許滿足平安，爲我天家之福份。
等我變化得著榮體，升到天上光明所。
我要永遠唱此美句，耶穌一路引導我！
我要永遠唱此美句，耶穌，耶穌一路
（祂一路）引導我！引導我！

我心靈得安寧

平安，平安，平安．．．有時享平安如江河平又穩，
有時憂傷來似浪滾，不論何環境，我已蒙主引領，
我心靈得安寧，得安寧。
撒但雖來侵，眾試煉雖來臨，但有主美証在我心，
基督已看清，我乏助之困境，甘流血救贖我，賜安寧，
我心靈得安寧，我心寧得安寧，得安寧。
回看我眾罪全釘在十架上，每念此衷心極歡暢，
主擔我重擔，何奇妙大恩情，主擔我重擔，何奇妙大恩情，
讚美主，讚美主，讚美主，我心靈。
求主快再來，使信心得親見，雲彩將捲起在主前，號筒聲吹響，
主再臨掌權柄，願主來，我心靈必安寧，我心靈得安寧，
我心靈，得安寧，得安寧，平安，平安，我心靈。

A Gaelic Blessing

John Rutter (1945-)

Deep peace of the running wave to you.

Deep peace of the flowing air to you.

Deep peace of the quiet earth to you.

Deep peace of the shining stars to you.

Deep peace of the gentle night to you.

Moon and stars pour their healing light to you.

Deep peace of Christ the light of the world to you.

Deep peace of Christ to you.

Praise Ye The Lord

John Rutter (1945-)

Praise ye the Lord.

Praise God in his holiness: praise him in the firmament of his power.

Praise him in his noble acts: praise him according to his excellent greatness.

Praise him in the sound of the trumpet: praise him upon the lute and harp.

Praise him in the cymbals and dances: praise him upon the strings and pipe.

Praise him upon the well-tuned cymbals: praise him upon the loud cymbals.

Let ev'ry thing that hath breath: praise the Lord.

Praise ye the Lord, praise the Lord. Praise!

欣樂在中國的一點兒事奉

陳肇春

記得去年十七周年音樂會唱過一首歌是這樣的「你已潔淨；你已因主耶穌基督的名稱為義。你是被揀選的族類；是君尊的祭師；是聖潔的子民，你應高聲稱頌那召你出黑暗進入光明者……」這首歌當時給予我很深很深的感受——我們是被神揀選的一群。

我們這一群都不是出色的歌唱家，我們來到參與欣樂也不是因為我們喜歡唱詩，而是深信我們是被神揀選用音樂去事奉祂的一群，我們是有祭司的職份，在讚美事奉中，我們都獻上自己的生命，使他人也同樣能得著福音的好處。

感謝主！欣樂詠團今年已踏入第十八年，這十八年來，我們不但在本地，在海外有聖樂佈道的機會，在最近的六年，我們還可往中國藉聖樂交流會與同胞們分享福音。

因著神的恩典，這六年以來，我們每年都有機會往廣東省沿線地區作聖樂交流聚會，今年的六月中，我們於汕頭市教會，與汕頭市教會詩班舉行了兩天晚上的聖樂讚美分享聚會，在聚會當中，藉著詩歌及分享，我們彼此之間都獲得很大的激勵——神真很愛我們每一個，無論我們是何等樣式的人。

幾年以來，我們在中國的事奉，雖然僅是這麼一點點而已，可是，我知道神不但顧念我們，也顧念我們的同胞，當我們願意將生命投資在這些工作上，神就把這些工作交托給我們，我深信，我們的事奉是有聖靈與我們同工的，正如保羅所說的「我栽種了，亞波羅澆灌了，惟有神叫他生長，可見栽種的算不得甚麼，澆灌的也算不得甚麼，只在那叫他生長的神。」（林前三：6－7）



A tiny bit of service done by Innomine Chorale in China

*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.*

This is a song we sang at the 17th Annual Concert last year. It really impressed me at that moment — We are a group chosen by God.

We are not a group of excellent singers, and we come and join the Innomine Chorale not just because we like singing. The true motivator is our belief that we are a group chosen by God to serve Him with music. We all have the role of a priest. With the service of praise, we dedicate our life to Him so as to make others also gain the benefit of the gospel.

Thanks to our Lord! The Innomine Chorale has entered its 18th year. During the past 18 years, we have had numerous chances to hold evangelical meetings of sacred music not only in Hong Kong and overseas, we have also been able to share the gospel with our fellow countrymen in China through interflow meetings on church music for the past six years.

With God's grace, we are allowed to organize annual interflow meetings on church music along the coastal areas in Canton province since six years ago. In June this year, we held a joint meeting of praise and sharing with the church choir of Shantou. Through the hymns and sharing in the meeting, the members of both choirs were inspired — God really loves each of us, no matter what kind of people we are.

The above bit is what we can do for China in these few years. Though it is not much, I learn that God does care not only for us, but also for our fellow countrymen. When we are willing to invest our life in this work, God then delegates us to work for Him. I deeply believe that the Holy Spirit works with us in our service, as Paul said, "I planted the seed, Apollos watered it, but God made it grow. So neither he who plants nor he who waters is anything, but only God, who makes things grow." (1 Corinthians 3:6,7)

(Translated by Mak Mei Lin)

九三年海外佈道後感

趙少鳳

欣樂詠團自一九七七年成立至今，在香港及外地主領音樂會及佈道會，都得到各教會機構及弟兄姊妹的支持，感謝神。記得去年欣樂詠團十七周年音樂會舉辦的目的，除了秉承本團的目標之一推廣聖樂外，更為了往馬來西亞及泰國佈道而籌款。感謝神的保守及多謝各方的支持，馬、泰佈道行程已順利完成，且不但讓馬、泰的弟兄姊妹能藉聚會再次思想神的愛，更讓非信徒能藉此機會接受救恩呢！



去年八月九日至十七日，欣樂詠團一行四十多人，先後到過馬來西亞的吉隆坡、怡保、檳城及泰國的也拉。在馬來西亞主領了三個佈道會，參加者由數百人至千人以上，佈道會除詠團負責詩歌獻唱，還有團牧張慕皚博士的證道。從當地負責人得知，許多信徒都能藉此機會反省信仰，而非信徒也願意接受耶穌為他們個人救主，這都是神的恩典，感謝神。

馬來西亞行程完畢，四十多人繼續上路到泰國的也拉，雖然也拉教會不像馬來西亞的教會在各方面都十分完善，但弟兄姊妹的熱誠接待，令筆者有很深的感動。我們在泰國也拉華人教會的工作除了舉行培靈會、佈道會、主領主日崇拜外，還有一個聖樂講座。又因為語言關係，張慕皚博士的證道及張美萍博士的聖樂講座皆有安排泰語翻譯，在各聚會中雖然未能座無虛席，但參加者都帶著一份渴慕神話語的心到來，或許語言上未能完全明白詩歌的內容，但從他們的反應，相信聖靈已經動工了，令筆者想起路加福音十五章，耶穌用了一個失羊的比喻來說明罪人悔改，在天上也要為他歡喜，以這段經文形容泰國佈道相信是最貼切的。

總結馬來西亞及泰國佈道，筆者可以用四個字來形容，就是「竭盡所能」這兩個國家都是回教及佛教色彩非常濃厚的國家，基督徒傳福音之困難是不難想像的，因此，欣樂詠團所能作的真是微不足道，但我們仍會靠著神的恩典，確認神的呼召，在祂要我們所到之處，盡我們的本份，你願意繼續支持我們嗎？

Postscript of 93' overseas missionary trip



Since its establishment from 1977 till now, the Innomine Chorale has gained support from churches, organisations and brothers and sisters for it to hold sacred music concerts and evangelical meetings in Hong Kong — Thanks to God!

Apart from continuing its objective of promoting sacred music, the 17th annual concert of the Innomine Chorale held last year also aimed at raising fund for missionary trip to Malaysia and Thailand. With God's blessing and support from all the people we know, the missionary trip to both Malaysia and Thailand has successfully been completed. It is a precious opportunity not only for the brothers and sisters in Malaysia and Thailand to think again of the love of God, but also for the unbelievers to know and open their heart to the salvation!

From the 9th to the 17th of August in 1993, the forty members of the Innomine Chorale visited Kuala Lumpur, Ipoh and Penang of Malaysia as well as Yala of Thailand. The three evangelical meetings in Malaysia, featured by the singing of the choir and the sermon of Rev. James Mo Oi Cheung attracted a few hundred to nearly a thousand attendants. As a feedback from the local organisers, the meetings encouraged many believers to reflect on their belief and the non-believers to accept Jesus as their personal Saviour. All these are surely the grace of God. Thanks to our Lord!

At the end of the trip in Malaysia, forty members continued travelling to Yala of Thailand. Though the church in Yala was not well equipped in all aspects as those in Malaysia, the sincere reception of the brothers and sisters there touched me deeply. Our work in the Chinese church of Yala included a spiritual enlightenment meeting, an evangelical meeting, a Sunday service as well as a sacred music seminar. Due to the language barrier, a Thai interpreter was needed to translate both the sermon of Rev. James Mo Oi Cheung and the sacred music seminar of Dr. Dorothy Cheung. Though not every seat was occupied in the meetings, the attendants did come with a heart longing for the words of God. Maybe they couldn't understand every single word that we sang, but judging from their response, we did believe that the Holy Spirit had done the work. This makes me recall the words of Luke, Chapter 15, in which Jesus used the parable of the lost sheep to illustrate the repentance of a sinner, a moment when even the heaven has to rejoice with him. This piece of scripture is really the most suitable description of the missionary trip in Thailand.

To sum up, I can describe our missionary work in Malaysia and Thailand with four words - we've done our utmost! It is in fact not difficult to imagine how hard it is for the Christians to preach the gospel in these two traditionally Islamic and Buddhist countries. Hence it is just so little we can really do for them. But we still depend on our God's grace, identify His call and do our part in whatever places He wants us to go. Would you give us your unstopped support?

(Translated by Mak Mei Lin)

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滕近輝

薛孔奇

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Dorothy Cheung

Assistant Conductor

Ip Seng Chi

Accompanist

Poon Tak

Assistant Accompanist

Judy Cheung

張美萍

助理指揮

葉成芝

伴奏

潘德

助理伴奏

張瑜

1994 Executive Committee

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團長

Vice Chairman

副團長

Secretary

文書

Devotional Leader

靈修

Treasurer

財政

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陳肇春

Leung Kam Sheung

梁錦嫦

Chan Wah Fai

陳華徽

Chiu Siu Fung

趙少鳳

Wong Lai Lin, Lilian

黃麗蓮

1994 年度職員會

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演出

Librarian

譜務

Recreation

生活

General Manager

總務

Leung Wing Kin

梁永堅

Lui Kit Ming

呂潔明

Hui Kit Man

許潔雯

Ch ng Sa Yu

鄭子宇

Innomine Chorale**欣樂詠團****Soprano****女高音**

Chan Tak Mee	陳得美
Chan Oi Heung	陳愛香
Chui Ka Fung, Maggie	崔嘉鳳
Ho Chung Yin, Judy	何仲賢
Hui Kit Man, Winnie	許潔雯
Hui Yat King, Emily	許逸瓊
Iu Lai Mui	余麗梅
Leung Kam Sheung	梁錦嫦
Leung Lai Sheung	梁麗嫦
Alison Leung	梁秋玲
Li Po Chun	李寶珍
Li Yuk Lin	李玉蓮
Lui Kit Ming	呂潔明
Lum Seu Yan, Rita	林瑞恩
Mah Hak Lee, Grace	馬克莉
Ng Sau Fong	吳秀芳
Tsoi Chi Ming	蔡智明
Tsui Yuk Ying, Joyce	徐玉英
Wong Lai Lin, Lilian	黃麗蓮 *
Yau Yuk Ying, Frankie	丘玉英
Yuen Ip Wong, Barbara	袁葉旺

Alto**女低音**

Chan Siu Chun	陳肇春
Chan Chi Oi	陳慈愛
Judy Cheung	張瑜
Chiu Siu Fung	趙少鳳
Chow Siu Ling	鄒小玲
Mak Mei Lin	麥美蓮 *
Pang Chi Yi	彭子詒
See Mee Ting	施美婷
Soong Karen	宋加恩
Tam Fung Ying	譚鳳英
Yau Suk Yin	邱淑賢
Wat Seen Ting	屈倩婷

Tenor**男高音**

Chan Hung Song	陳鴻爽
Chow Hin Leung, Elisha	周顯良
Ip Seng Chi, Barnabas	葉成芝
Lee Ho Lap	李可立
Leung Wing Kin	梁永堅
To Kam Yiu	杜錦耀
Wong Wing Keung	王永強
Wong Yick Man, Vincent	黃益民
Yuen Ka Keung	袁家強 *

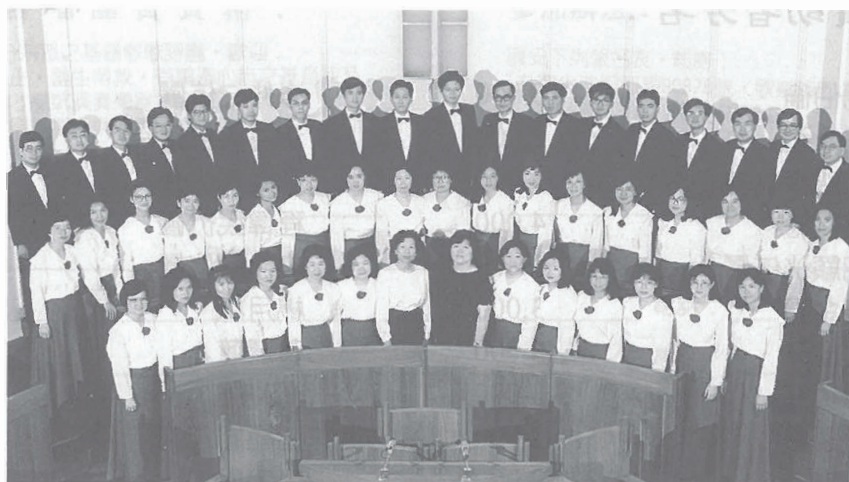
Bass**男低音**

Chan Wah Fai	陳華徽
Chan Yuk Chuen, Raymo	陳玉泉
Cheng Sau Yu	鄭守宇 *
Lee Shu Tak	李樹德
Leung Kin Kuen	梁健權
Mui Wai Lun	梅威倫
Sin Hon Sang	冼漢生
Tam Ting Wai	譚廷蔚
Tam Chi Shun, Jayson	譚子舜
Wang Kin Sen	王堅臣
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* Section Leader

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Innomine Chorale 欣樂詠團



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