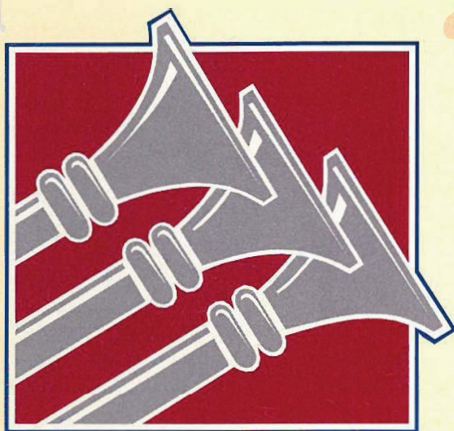




The Innomine Chorale 19th Annual Concert

欣樂詠團十九周年音樂會



PRAISE

Dr. Dorothy Cheung (*Music Director & Conductor*)

Miss Poon Tak (*Accompanist*)

Miss Clara Yip (*Soprano Solo*)

Mr. Jason Ho (*Violin Solo*)

The Innomine Chorale

July 8, 1995 (Saturday) 8:00p.m.

City Hall Concert Hall

音樂總監及指揮：張美萍博士

伴奏：潘德小姐

女高音獨唱：黃葉綺娟女士

小提琴獨奏：何俊姓先生

欣樂詠團主唱

一九九五年七月八日 (星期六) 下午八時

香港大會堂音樂廳

是次音樂會為本年七月往印尼海外佈道籌募經費

Preface

Wong Wing Keung
Chairman, Board of Director

Filled with the utmost thanks, the Innomine Chorale is going to sing praises to our God tonight with every guest, brother and sister here.

9 years is somehow not a short span in life. The Innomine Chorale has, however, been experiencing the grace throughout the period. Looking back to the path we have trod, the blessing we undergo and the Guidance from God Himself, what we have is only praise. From its establishment since 1976 until now, though we have been led by different conductors, and people come and go, what has never left us is our God's grace. With the support from every beloved brother and sister, the seniors who have been serving faithfully in the choir and the new members, the Innomine Chorale can still uphold its mission from God now as in the past - "to preach the gospel through sacred music".

For many years, the choir not only has taken part in local evangelical work but also has gone overseas including Singapore, Malaysia, Thailand, Taiwan, Indonesia as well as China to hold evangelical meetings and musical exchange. We all experience the importance of evangelical work. The choir is going for its ninth overseas missionary trip in July this year. In fact, this is the second time that we have had our missionary trip to Indonesia. We earnestly pray God to be with us. But your prayer and support do also mean a lot.

Witnessing the return of Hong Kong to China's sovereignty in less than two years' time may be a conflict to most Hong Kong people. However, I surely believe this is the most precious chance when our beloved fellow countrymen in China can see the grace of God. It is always in my heart that God does not put us, the Christians in Hong Kong, in this historical moment just by chance. This is a revelation of His good will - His greatest love to our countrymen in China. The relationship of Hong Kong and China is to be knitted together with the return of Hong Kong. Of course, this means we are facing an immense threshing floor. Though the churches in these two places have been observing the practice of mutual respect and non-interfering attitude, the increased communication and visits will enhance the development of connection and deeper understanding. This also lays the foundation for further cooperation. I firmly believe that it will not take long before the Christians in these two places can freely meet each other, serve and worship together. The Innomine Chorale has visited the churches in Canton province for many times, mainly taking part in church music exchange. Optimistically, I think the Innomine Chorale will one day be allowed to hold the evangelical meetings with sacred music openly in China, which is a precious moment when we can share God's love with our countrymen. If we as Chinese are indifferent to leading our countrymen to God's redemption, who will really care?

Recalling the past, counting God's blessings and looking forward to God's guidance in future, we are here to sing our new songs in one heart to Jehovah, who deserves to be praised greatly. We would also like to express our gratitude to all those who attend this concert and the supporters of the mission of the choir. Your presence and prayer are not only the support but also the encouragement to the choir - we know we should not count how little our strength is but should persist in this heavenly career. Again and again, we go forwards courageously in His name!

序 言

王永強 董事會主席

懷著感恩的心情，欣樂詠團今天晚上要與每一位嘉賓及主內弟兄姊妹，一同歌頌神。十九年終歸不是一段短日子，然而欣樂過往十九年卻充滿恩典，當回顧詠團過去的歷程，是如何蒙恩，得到神的保守，我們心中盡是讚美。欣樂詠團由一九七六年創立開始，雖然經歷了不同的指揮，也有人仕變遷，但神的恩典始終沒有離開我們，加上每一位曾經參與欣樂事奉的前輩及肢體的支持，新成員的加入，承先啓後，繼往開來，以至欣樂詠團到如今仍能夠持守神所托負的異象：「以聖樂傳揚福音」

多年來詠團不但在本港參與佈道工作，亦曾多次前往海外各地如星、馬、泰、台、印尼及中國廣東省等地作聖樂佈道及交流，因而深深體會佈道事工之重要，今年七月詠團將作第九次海外佈道，也是第二次前往印尼佈道，求主與我們同工，也請弟兄姊妹代禱支持。

還有不到兩年的時間，我們便參與香港回歸中國的歷史時刻，這對大部份香港人來說，九七可能是一個衝擊，但我想對香港的基督徒來說卻是一個空前的機會，也是國內同胞一個蒙福的時機。一直以來，心中存在著一個信念就是神叫我們香港基督徒參與這歷史時刻並不偶然，乃是祂的美意，是對中國同胞的大愛，藉著香港的回歸，香港及中國的關係更加緊密，因而提供了一個巨大的禾場。雖然兩地教會一直以來都以互相尊重、互不干涉之態度存在，但近年兩地教會領袖通過互相訪問、多方溝通，因而發展了更深入的聯繫，也更加相互了解，為將來進一步合作做了準備，我十分相信不久將來，兩地基督徒將可以自由來往，一同事奉及敬拜。欣樂曾經拜訪廣東省的教會，主要是主持聖樂交流聚會，然而我卻十分樂觀地等待欣樂詠團能夠在國內公開地主領聖樂佈道會的日子來臨，使我們能夠與中國同胞分享救恩，我們若不關心自己同胞的得救，誰來關心！

在回顧以往，數算主恩、瞻望前景，求主帶領之餘，讓我們今天晚上同心合意向耶和華唱新歌，因祂配受極大讚美，也在此向出席及支持欣樂事奉的每一位表示謝意。您的出席及代禱不但是對欣樂的支持，也是我們事奉的莫大鼓舞，叫我們不顧自己力量的微小，但仍然堅持在這天國的事業上，再接再勵，勇往向前。

Innomine Chorale - a brief introduction

Chan Siu Chun

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 19 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

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。十九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。

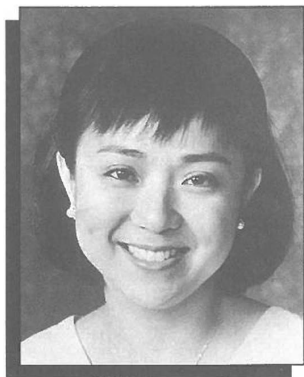


Poon Tak

潘德

Accompanist

伴奏



Clara Yip

葉綺娟

Soprano

女高音

Ms Clara Yip studied piano with Ms Priscilla King and voice with Ms Nancy Zi at the Music Department of the Chinese University of Hong Kong. After graduation, she furthered her studies at the Royal College of Music in London and New England Conservatory in Boston, U.S.A., where she was awarded with the Certificate of Performance and obtained a Master Degree in Music. During her stay in England and the U.S.A., Ms Yip was active in performing in various concert. In 1989, she was invited to work with the Christian Communication Ltd for editorial work of its new hymnal - "Sounds of Grace".

Clara devotes herself to sacred music ministry, and has sung and led singing in many Christian services. She has also performed in concerts with various local choirs. She participated in the premiere performance of several local composers' sacred works, including Dr. Daniel Law's "The Sure Foundation", Dr. Chan Wing Wah's Symphony No. 4 "Te Deum", and Dr. Victor Chan's "Symphonic Psalms". In 93 and 94, she went with the Hong Kong Oratorio Society to Xiamen and Shanghai, singing solos in concerts of sacred music. "Glorify the Lord" and "Holy Art Thou" are two compact discs which she recently produced for the Christian Communication Ltd.

At present, Clara is a vocal instructor in both the Chinese University and the Alliance Bible Seminary.

葉綺娟小姐在中文大學崇基音樂系進修期間，師承徐美芬女士學習聲樂、金天德女士學習鋼琴。畢業後前往英國皇家音樂學院和美國新英倫音樂學院進修聲樂，分別獲得演唱文憑和音樂碩士學位。在英、美期間，多次作獨唱演出。八九年十月應邀回港在福音證主協會工作，編輯詩集《恩頌聖歌》。

葉小姐委身聖樂事奉，常在聚會中獻唱或領詩，又會與多個合唱團合作，演出聖樂，擔任獨唱。她首演了數位本地作曲家的聖樂作品，包括羅炳良博士的「石頭頌」、陳永華博士的第四交響曲「讚主頌」和陳偉光博士的「交響詩篇」。九三與九四年間，她隨同香港聖樂團，分別前往廈門和上海演出聖樂。她又為福音證主協會錄製聖詩選曲鐳射唱片「宣主榮耀」「至聖上帝」和「齊來歡頌」。

葉小姐亦於中文大學和建道神學院任聲樂導師。

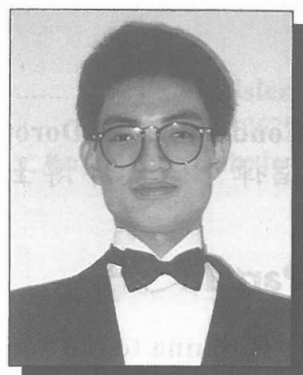
Jason Ho comes from a diverse musical background as soloist, orchestral musician, instrumental conductor, church musician, and music educator for young children. He started his violin study in his early age and later found his interest in both science and music.

In 1987, Mr. Ho studied at Konservatorium fur Musik und Dramatische Kunst in Vienna, Austria. In May of 1992, Mr. Ho received his bachelor's degree (magna cum laude) in both violin performance and mathematics from Concordia College in Moorhead, Minnesota, USA. At the same year, he was awarded a full scholarship from Baylor University in Texas for his graduate studies in statistics and violin performance. At Baylor University, where he received his master's degree in 1994, he was also appointed as teaching assistant for two years. He is currently working toward his doctorate in music at University of Connecticut with a graduate fellowship.

Mr. Ho has performed with many organization including the Fargo-Moorhead Symphony, Waco Symphony Orchestra, St. Angelo Symphony Orchestra, and the Central Texas Symphony Orchestra. His performing experience includes appearances throughout Europe, North America, Canada, China, and Australia.

何俊甡先生自少隨姚愛蓮女士學習兒童音樂教學法，早年留學維也納音樂學院，其後在美國明尼蘇達州葛狄亞大學攻讀數學及小提琴演奏，九二年以優異成績獲得數學及小提琴演奏榮譽學位，同年並獲美國德州貝勒大學頒發獎學金深造統計學及小提琴演奏碩士學位，現蒙美國康州大學頒發獎學金攻讀音樂博士學位。

何氏於一九九零年曾與葛狄亞管弦樂團合作，擔任小提琴獨奏，在北美作巡迴演出；九二至九四年間在德州加入多個管弦樂團，計有衛高管弦樂團、聖安德路管弦樂團及德州中央管弦樂團。經常在美國、歐洲及澳洲等地舉行獨奏會外，並在香港、美國經常性開辦兒童音樂班，對兒童音樂有資深認識。九四年回港，致力推動及發展音樂教育工作。



Jason Ho

何俊甡

Volin

小提琴

節目 PROGRAMME

Conductor: Dr. Dorothy Cheung

指揮：張美萍博士

Accompanist: Poon Tak

伴奏：潘德小姐

Part I

Hosanna to the Son of David Thomas Weekles
(1575-1623)

Jesus Our Savior, God's Son Incarnate Anton Bruckner
(1824-1896)

Part II

O Savior, Throw the Heavens Wide (Op,74, No.2) Johannes Brahms
(1833-1897)

Where is Such a Nation (Op. 109, No.3) Johannes Brahms

Part III

Lobet Den Herrn, Alle Heiden (BWV 230) J. S. Bach
(1685-1750)

Part IV

(From Vesperae Solennes de Confessore KV339)

Laudate Dominum

W. A. Mozart

Magnificat

(1756-1791)

女高音獨唱：葉綺娟

小提琴伴奏：何俊甦

領唱：陳肇春（女低音） 王永強（男高音） 鄭守宇（男低音）

Part V

All for the Praise of God Mark Hayes

I Forgive You Mark Hayes

God of Our Praise Cindy Berry

休息 INTERMISSION

Part VI

Variations on a Theme by Corelli	Fritz Kreisler (1875-1962)
There is a Fountain	Early American Melody

小提琴獨奏：何俊甦
鋼琴伴奏：何雅甦

Part VII

Hear My Prayer	F. Mendelssohn Bartholdy (1809-1847)
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女高音獨唱：葉綺娟

Part VIII

Ye Choirs of New Jerusalem (Op. 123)	C. V. Stanford (1852-1924)
Give Unto the Lord (Op. 74)	Edward Elgar (1857-1934)

定音鼓：李盛潮

Part IX

Open Thou Mine Eyes	John Rutter (1945-)
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領唱：李鳳儀

Magnificat (from Magnificat)	John Rutter
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定音鼓：李盛潮

Part X

重新得力	David Schwoebel
恩雨大降	James McGranahan
因祂大愛	Lanny Allen

晚安 GOOD NIGHT

Program Notes

Dorothy Cheung
Music Director & Conductor

The program opens with Thomas Weelkes' **Hosanna to the Son of David**, a full anthem for six voices in Tudor tradition. Being one of the greatest English madrigalists Weelkes presented similar style in this sacred work. The anthem consists of both contrapuntal and chordal textures. The contrapuntal writing serves to build a dramatic climax delivered in a chordal manner. Anton Bruckner's short anthem **Jesus, Our Saviour, God's Son Incarnate**, written in 1861, on the other hand, is strictly chordal. The audience can note readily the stylistic difference in this work, particularly its richness in harmonic colours and the impact produced by tonal contrasts between the male and female ensembles.

Brahms' motet **O Saviour, Throw the Heavens Wide** is one of the favourites in the *a cappella* choral repertoire. There are five verses in this motet written for the four-part chorus. It is based on a cantus firmus (chorale melody) which is sung in turn by each voice part, except the alto. As he moves from one verse to the next, Brahms employs from simplicity to complexity numerous harmonic, melodic and rhythmic devices to achieve varieties in dynamics and choral tone colours. Different moods are successfully evoked from the interweaving of poignant lines and counterpoint. Verse five demonstrates more ingenuity in contrapuntal writing as the work ends with an exhilarating melisma on "Amen." **Where is Such a Nation** is an anthem for double chorus by the same composer. The text is taken from Deuteronomy 4:7, 9. One marvels at Brahms' wide range of expression as shown in the difference of style in this piece, whose primary interest lies in the antiphonal effects produced by the two choirs. Brahms' choral writing in this anthem, as demonstrated in his treatment of the eight parts in particular, displays the exquisite and noble character prevalent in his music. The entire work flows unhurriedly in a simple triple meter in the first and third sections, and quadruple meter in the second. Like the previous motet, this work also ends on a contrapuntal "Amen," however, it is a much quieter and subdued one.

Lobet den Herrn, Alle Heiden is one of Johann Sebastian Bach's six motets which he wrote between the years of 1723 and 1734. While the other five were written for either double chorus or five voices, this is the only one composed for four voices; and it is also the only one without a chorale melody. The text is taken from Psalm 117 admonishing all nations to sing praise to the Lord. From the stand point of vocal technique, this is a rather difficult work which requires agility, accuracy, and good breath support in delivering the many long and acrobatic melismas. There are three sections in this motet, each in a distinct style. The first section announces the opening subject in a lively ascending tonic arpeggio followed by a descending scale passage. The character of joyful praise is evident here. Bach's art of tone painting can also be seen in the more reflective second section. For example, the word *Ewigkeit* (evermore) is set to a long note, held for two and a half measures. The meter in the third

section then changes from quadruple to triple, returning to a joyful mood while each voice part sings out echos of "alleluia."

Mozart wrote two collections of *Vespers in the tradition of Monteverdi's Vespers*: **Vesperae de Dominica** and **Vesperae solennes de confessore**, these are movements of independent psalms, prayers, and magnificats, sung at the Vesper hour, one of the eight services in the daily Divine Office in the western church. However, similar to Mozart's other church music, they are perhaps performed more frequently in concerts, and, generally, are not being considered exclusively for liturgical purposes. The two pieces chosen for this program are taken from the latter collection, written in 1780. **Laudate Dominum (Psalm 117)** features a soprano solo with a quiet violin obligato and choral accompaniment. The expressiveness and exquisite quality of this piece establish its prominent place in the lyric soprano repertoire. **Magnificat**, on the other hand, begins with a slow introduction with ponderous triplet figures in the accompaniment. The soprano solo leads into a lively tempo of exultation as the chorus joins in a statement in chordal style. The texture then alternates between polyphony and homophony. The soprano solo is further joined by three other soloists which form a solo quartet in contrast with the force of the tutti chorus. As in most settings of the psalms, the work ends with a statement of the *Doxology*.

Three new American contemporary works follow the theme of praise in tonight's program. Though in a more popular style, these lighter anthems do not lack the spiritual inspiration which causes the listeners to respond to God in reverent praise and worship. Both composers also wrote the text to their respective works: Mark Hayes for **All for the Praise of God and I Forgive You**, and Cindy Berry for **God of Our Praise**. Their tuneful melodies, meaningful words, and simple musical structure can easily appeal to the audience of diverse musical background so as to rise in worshipping the Lord through these songs.

The choral repertoire in the second half of the concert moves from familiarity to the new and challenging. Mendelssohn's **Hear My Prayer** (1844) has been successfully popular in sacred music concerts. It is a motet for soprano solo and chorus. The first section is an earnest plea sung by the solo. A bridge made up of unison statement of the main theme leads into the second section, *Allegro Moderato*. The solo sings antiphonally with the chorus which frequently answers in unison. At times the solo doubles the soprano part in the chorus. An extended recitative serves as a bridge to the last section. This familiar section, **O for the Wings of the Dove**, is often presented as an excerpt independently. This ascending melody with descending triplets figures describes fittingly the fluttering of the wings of a dove soaring to a high and far away place longing for rest.

Ye Choirs of New Jerusalem by the Irish composer C.V. Stanford is a short triumphant anthem for Easter. It is followed by a more extended anthem

by English composer Edward Elgar. Elgar's setting of the Psalm 29 in 1914 is entitled **Give Unto the Lord**, in which worshipful experiences are depicted dramatically from thunderous and climatic cries to peaceful and tranquil whispers. More famous for his extended oratorios and orchestral works, Elgar is seen here equally competent in condensing a gamut of emotional expressions into a relatively short setting of the psalm. May the audience truly arrive at a worshipful experience with the Chorale "in the beauty of His Holiness."

John Rutter's **Open Thou Mine Eyes** is a flowing and reflective short anthem for the a cappella choir. A few sopranos introduce the opening melody with a pure and prayerful tone, and the same is repeated at the last verse with a quiet choral humming background. There are contrasts of various vocal ensembles: three-part female, three-part male, and lastly the traditional SATB.

The first movement, *Magnificat anima mea*, from **Magnificat** is chosen to bring out the bright and rhythmic aspects in Rutter's music. The main theme is a series of sequences on a simple ascending motive. Rutter's rhythmic ingenuity is revealed when this theme is set against a syncopated ostinato, as in a Brazilian dance. In the middle section, the ladies sing a series of flowing parallel triads supported by a chantlike tenor line. This certainly gives indication of some Debussy's influence. After hearing this refreshing setting of the **Magnificat** and the one composed by Mozart, heard earlier in this program, one can learn to appreciate the beauty, clarity and balance of structure of music in the Classical period as well as the kaleidoscopic features and excitement in music of the Twentieth Century.

The program closes with three uplifting spiritual songs, each urges the audience to respond in his faith. These are **A Promise for Strength** by David Schwoebel, an arrangement of the gospel song **Showers of Blessing** by Lanny Allen, and **Because of Love**, also by Allen. May the praises and prayers rendered to the Triune God this evening not only enrich our appreciation of fine quality church music, but also send each one forth to the world in peace to do His will, having been in the presence of the Lord.

節目以多馬·韋格斯的《和散那！大衛的兒子》作為開場。這頌讚曲乃按照都德皇朝的傳統，賦以六聲部而寫成。韋格斯是英國有名的牧歌作者，他的多聲部重唱風格在這聖樂作品中表露無遺。韋格斯採用了對位與和弦的素材，曲中的對位編排主要為營造戲劇性的和弦高潮。一八六一年，安東·布魯克納完成了頌讚短曲《救主耶穌——道成肉身的神子》。嚴格而言，這是一首主調風格作品，恰與韋格斯的相映成趣。聽眾們亦不難從中察覺兩種迥異的風格，尤其是布魯克納濃郁的和聲色彩，以及由男女聲部間的音色對比而形成的強烈效果，更見樂曲風格之獨特。

布拉姆斯的經文曲《敞開諸天的救主》是無伴奏合唱曲目中之經典。經文曲共分五節，專為四聲部合唱而寫。除了女低音聲部外，各聲部均輪流唱出聖詠的旋律。隨著詩句的推進，樂曲的結構也從簡單而漸至繁複，不論和聲的組合、旋

律的節奏與設計，皆呈現出合唱的豐富動感和絢麗色彩。除此以外，經文曲還穿插著平穩的線條與對位，成功地刻劃出百般的思緒。經文曲第五節是一段華彩的「阿們」頌，作者對位編寫的才華，在此可見一斑，整首經文曲也在一片歡慶的華彩「阿們」中歸於終結。布拉姆斯的另一首頌讚曲《哪一國像我們？》乃一雙合唱曲，詩句取材自《聖經》申命記四章七節、九節。同一作品中，布拉姆斯竟以多樣的音樂風格而表達出寬廣的感情，雙合唱的輪唱效果更是經文曲的旨趣所在。布拉姆斯的音樂無不洋溢著精巧、崇高的個人風格，尤其是這八聲部合唱頌歌，作者的風格盡現眼前。整首頌曲以不慌不忙的速度推進，第一與第三段是簡潔的三拍子結構，居中的一段則為四拍子結構。正如上一首經文曲一般，作品以「阿們」的對位結束。相比之下，這曲的結尾要比前者更為恬靜柔和。

《萬國啊！你們要讚美耶和華》是巴哈六首經文曲中的一首，這曲大概寫於一七二三至一七三四年之間。巴哈六首經文曲中的五首都是雙合唱或五聲部作品，獨有這首專為四聲合唱而寫。不但如此，這也是單單一首欠缺聖詠旋律的經文曲。頌讚的詩詞取自《聖經》詩篇一百一十七篇，內容正告誡萬國萬民向神唱詩讚美。就聲樂技巧而言，這確是一首頗難演繹的作品。頌唱者必須具備敏捷的反應，準確的發音和穩健的氣息，方能應付又長又多的華彩樂段。經文曲共分三段，各段風格均不盡相同。首段的主題藉著活潑、上昇的主調琵琶音和下降的音階提示出來，頌讚的歡欣實在不言而喻。發人深省的第二段標誌著巴哈音樂的著色藝術，舉例來說，德文“*ewigkeit*”〔意即永遠〕一字竟配上了多達兩個半小節的長音。第三段的拍子由四拍轉為三拍，各聲部紛紛以「阿利路亞」迴響，重現起初的歡欣景象。

莫扎特參照了蒙特韋爾弟的晚禱曲式，寫成了兩套晚禱曲：《多明尼加晚禱曲》和《莊嚴懺悔晚禱曲》。顧名思義，晚禱曲的頌唱時刻乃在黃昏，是西方教會每天八項敬拜禮儀之一；而每套的晚禱曲均由個別的詩篇、禱文、尊主頌等組合而成。無論如何，莫扎特的教會音樂卻常在演奏會中亮相，倒不是禮儀教會敬拜程序的專利。節目表的兩首頌歌選自一七八零年寫成的《莊嚴懺悔晚禱曲》。第一首《讚美我主》取材詩篇一一七篇揉合了女高音獨唱，輕細的小提琴助奏，以及合唱的應和。頌歌幼細的結構與豐富的感情促使它成為抒情女高音不可或缺的演唱曲目。《尊主頌》一曲則透過緩慢的引子展開主題，伴奏聲部籠罩著凝重的三連音。女高音獨唱發動了活潑的速度，傳遞出大喜的訊息，與此同時，合唱以和弦的形式加入應和。自此以後，樂曲的結構交插著複音與主調音樂。女高音的獨唱也引動了三名獨唱加入，形成四重獨唱，抗衡著雄渾的合唱。正如大多數詩篇聖歌的一般編排，《尊主頌》也以《三一頌》作為終結。

三首近代的美國作品承接著今天晚上的讚美主題。作品的風格或許略為普及，但輕快的頌歌也不乏靈裡的造就與啟發。兩位作曲家分別為他們的作品填上歌詞：馬可·希爾寫了《讚美全歸神》和《我寬恕你》，辛迪·布里則寫了《我們讚美的神》。悠揚悅耳的旋律、意義豐富的詩詞以至簡潔明快的音樂結構，相信必能滿足不同音樂背景的聽眾，致使榮耀、敬拜都透過詩歌而全歸給神。

下半場的合唱曲目由經典的系列而漸至嶄新的挑戰。孟德爾遜一八四四年寫

的《求主垂聽》一向都是聖樂演奏會炙手可熱的作品。這是一首女高音獨唱與合唱的經文曲，女高音在第一部份唱出懇切的呼求。然後，詩班的齊唱形成一道橋樑把主題引進中快板的第二部份。獨唱與合唱交錯的輪唱又往往引動了齊唱的回應。此外，獨唱的樂句更不時與合唱高音部重疊。獨唱的延長宣敘一直連接到最後的一部份，引進了耳熟能詳的片段——《鴿子的翅膀》。這優美的片段往往用作節錄的選唱。樂段上行的旋律襯托著下行的三連音樂句，栩栩如生地繪畫出鴿子正在振翼翱翔，衝上雲霄，尋求安息之所。

愛爾蘭作家史丹福的《新耶路撒冷詩班》是一首復活，得勝的凱歌。隨之而來的作品乃艾爾加的頌歌《歸給耶和華》。這是一首稍長的頌歌，完成於一九一四年，而題材則選自《聖經》詩篇第廿九篇。頌歌所刻劃的敬拜情景由如雷貫耳的高聲呼喊而至平和寧靜的低語細訴。艾爾加向來以長篇神曲和管弦作品聞名於世，但在這短小的詩篇樂章中，他同樣能發揮出寬廣的表達手法，凝聚了豐富的感情。當詩班唱到「以聖潔的妝飾敬拜耶和華」之時，惟願聽眾從中經歷靈裡的真正敬拜。

約翰·路達的《開我眼睛》是一首平滑流暢，發人深省的無伴奏合唱頌歌。這短歌先以通透的女高音禱詞引入旋律，頌歌未了之處，旋律在寧靜的哼唱背景中再現。聲部的重唱組合更是不遑多讓，計有：女聲三部、男聲三部和排列最後的四部混聲。

路達《尊主頌》的第一樂章《我靈讚美》顯露出作者明快而節奏化的個人風格。頌歌的主題乃一系列循序漸進，往上攀升的簡潔樂念。當主題與類似巴西舞的切分伴奏相遇之時，路達的節奏才華更發揮得淋漓盡致。中間的部分，女聲唱出一連串流暢的平行三和弦，男高音則以素調聲音承托。如此的編排，顯然是受到印象大師德布西風格的影響。聽過了兩首《尊主頌》，一首是上半場莫扎特的作品；另一首則為路達嶄新鮮明的佳作，聽眾當能欣賞古典時期晶瑩秀麗音樂結構以及二十世紀千變萬化，扣人心弦的音樂風範。

終場三首激昂的靈歌，驅策我們以信心回應神的恩惠。三首靈歌分別為：大衛·蘇堡的《重新得力》，蘭利·亞倫重編的福音詩歌《恩雨大降》和《因祂大愛》。願一切歸於三一真神的讚美與禱告不單止提高我們對純美教會音樂的欣賞，更願各人一同飽嘗與神同在的甜美，並帶著神所賜的平安回到世上，成就神奇妙的旨意。

（翻譯：王堅臣）

HOSANNA TO THE SON OF DAVID

(Thomas Weelkes)

Hosanna, Hosanna, to the Son of David,
Blessed be the King that cometh in the name of the Lord,
Hosanna, Hosanna. Thou that sittest in the highest heavens.
Hosanna, Hosanna in excelsis Deo.

JESUS, OUR SAVIOR, GOD'S SON INCARNATE

(Anton Bruckner)

Jesus, our Savior, God's Son incarnate, our King eternal!
Thou dost save from curse of sin, from death's dread power.
Thou hast redeemed us with Thy blood most holy.
Jesus, our Savior, our Redeemer,
plead Thou for us before the throne of God.
Pray for us, Jesus, now and ever,
Jesus, Redeemer, save us, we pray Thee. Amen.

O SAVIOR, THROW THE HEAVENS WIDE

(Johannes Brahms)

1. O Savior throw the heavens wide; Come down with speed unto our side.
Unbar the gates and let us in; Unbar what once was lock and pin.
2. As gentle dew from heaven, fall; Descend, O Lord, and cover all.
Ye rain clouds, break, and torrents bring; Let Israel receive his King.
3. O Earth, in flow'r be seen! Let hill and dale be ever green.
O Earth, bring forth one blossom rare, A Savior, from the meadow fair.
4. Here suffer we a heavy doom, Before us yawns the cheerless tomb.
Ah, come, lead us with steady hand, From exile to our native land.
5. So let us all be thanking Thee, For Thou hast ever set us free.
So let us praise Thee o'er and o'er, From this time on and forever more.
Amen.

WHERE IS SUCH A NATION

(Johannes Brahms)

Where is such a nation, who hath God so nigh unto them, as the Lord,
yea, our God, when we do call upon Him?
Only take heed, and watch faithfully upon thy soul,
that thou may'st forget not all the wonders
which thine eyes have beheld and known of,
and that they not depart from thy remembrance all thy life long.
Thou shalt teach thy children and children's children these things.
Amen.

LOBET DEN HERRN, ALLE HEIDEN

(Johann Sebastian Bach)

(Sing in German)

Lobet den Herrn, alle Heiden,
(Praise ye the Lord, Praise Him, all ye nations.)

und prei set ihn, alle Völker,
(Praise ye the Lord, Praise Him, all ye people.)

Denn seine Gna de und Wahrheit waltet über uns,
(For His most merciful kindness,)

Wahrheit waltet über uns in Ewigkeit,
(watches over us forever more.)

Alleluja.
(Alleluia.)

LAUDATE DOMINUM (Sing in Latin)

(W. A. Mozart)

Laudate Dominum omnes gentes, laudate eum omnes populi,
(Praise Him, all you people, praise Him, all you peoples,)

Quoniam confirmata est supernos misericordia ejus,
(For his compassion is a shield and support,)

et veritas Domini manet in aeternum.
(and his Truth continues without end.)

Gloria Patri, et Filio et Spiritui Sancto.
(Glory to the Father, the son, and the Holy Spirit.)

Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.
(Now and forevermore. Amen)

MAGNIFICAT (Sing in Latin)

(W. A. Mozart)

Magnificat anima mea Dominum.
(My soul magnifies the Lord;)

Et exultavit spiritus meus in Deo salutari meo.
(And my spirit rejoices in God my Savior.)

Quia respexit humilitatem ancillae suae: ecc enim ex hoc beatam me dicent omnes
generationes.
(For he has regarded the low estate of his handmaiden: for behold, henceforth all
generations will call me blessed.)

Quia fecit mihi magna, qui potens est: et sanctum nomen ejus.
(For he who is mighty has done great things for me: and holy is his name.)

Et misericordia ejus a progenie in progenies timentibus eum.
(And his mercy is on those who fear him from generation to generation.)

Fecit potentiam in brachio suo: dispersit superbos mente cordis sui.
(He has shown strength with his arm, he has scattered the proud in the imagination of
their hearts.)

Deposuit potentes de sede, et exaltavit humiles.
(He has put down the mighty from their thrones, and exalted those of low degree.)

Esurientes implevit bonis: et divites dimisit inanes.
(He has filled the hungry with good things, and the rich he has sent empty away.)

Suscepit Israel puerum suum, recordatus misericordiae suae.
(He has helped his servant Israel, in remembrance of his mercy.)

Sicut locutus est ad patres nostros, Abraham et semini ejus in saecula.
(As he spoke to our fathers, to Abraham, and to his posterity forever.)

Gloria Patri, et Filio, et Spiritui Sancto.
(Glory be to the Father, and to the Son, and to the Holy Spirit.)

Sicut erat in principio, et nunc, et semper, et in saecula saeculorum,
(As it was in the beginning is now and ever shall be; world without end.)

Amen.
(Amen.)

(Luke 1:46-55)

ALL FOR THE PRAISE OF GOD

(Mark Hayes)

1. Oh Lord, we offer You our lives. We know this will not be an easy sacrifice.
We bring to You our anger and our pain. We bring to You our worship and our praise.

Refrain: Take our lives, Lord, and let them be wholly consecrated unto Thee.
Give us grace Lord, to see our sin. Cleanse our hearts empower us again.
So we can be the church of God,
bringing forth Your reign within this world;
Standing in authority, fighting 'gainst the enemy, serving with humility,
bound by love in unity, all for the praise of God, all for the praise of God!

2. Oh Lord, we offer you our pride, and all the fragile masks we try to hide behind.
Melt the frozen ground that is our sin. So reconciliation can begin. -- (Refrain)
3. Oh Lord, ignite our hearts to pray. May we intercede for each other ev'ryday.
The battle is intense, the road is long.
As we find our strength in you we will be strong.
So we can be the church of God bringing forth Your reign within this world;
Standing in authority, fighting 'gainst the enemy, serving with humility,
bound by love in unity, all for the praise of God, all for the praise of God!

I FORGIVE YOU

(Mark Hayes)

1. Like a father who rejoices in the prodigal's return,
Like a mother who's attentive to her child's ev'ry hurt,
My mercy has no limits, and My love is ever true.
And I'm yearning to be reconciled with you.

Refrain: I forgive, I forgive you. No matter what you've done,
or how far away you've run, My forgiveness is especially for you.

2. The careless words of others may have scarred your heart with pain,
Or perhaps you wounded someone and on you they placed the blame.
Oh, My mercy is sufficient for ev'ry day you've live.
And your healing comes when you learn to forgive. -- (Refrain)
3. While creation groaned in agony, while darkness swept the land,
I sacrificed My only Son so you would understand,
How far I'd go to reconcile Myself unto my own.
I'm waiting now to welcome you back home. -- (Refrain)

GOD OF OUR PRAISE

(Cindy Berry)

1. With thankful hearts we approach Your throne, this song of praise to bring.
All praise belongs to you alone, our Savior, Redeemer and King.

Refrain: God of our praise, our spirits rejoice as we lift our voices to You.
May this song of thanksgiving ring out through the ages,
for You are the God of our praise.

2. With hearts united, we lift our song to Your glorious throne above.
We will tell of Your glory and sing of Your might,
so that all may know of Your love. -- (Refrain)

3. Abba Father, Prince of Peace, our precious Redeemer,
great Jehovah, Savior, Holy Lamb of God, Lamb of God.
Soon we'll see You, coming with the clouds in Your splendor.
Then we'll rise to meet You, to be with You in glory,
praising Your name evermore, evermore. -- (Refrain)

HEAR MY PRAYER

(Felix Mendelssohn Bartholdy)

Hear my prayer, O God, incline Thine ear!
Thyself from my petition do not hide;
Take heed to me! Hear how in prayer I mourn to Thee,
Without Thee all is dark, I have no guide,
The enemy shouteth, The godless come fast!
Iniquity, hatred, upon me they cast!
The wicked oppress me, Ah, where shall I fly?
Perplex'd and be wilder'd, O God, hear my cry!
My heart is sorely pain'd within my breast,
My soul with deathly terror is oppress'd,
Trembling and fearfulness upon me fall,
With horror overwhelm'd, Lord, hear me call!
O for the wings of a dove!
Far away, would I rove!
In the wilderness build me a nest,
And remain there forever at rest.

YE CHOIRS OF NEW JERUSALEM

(C. V. Stanford)

Ye choirs of new Jerusalem, Your sweetest notes employ,
The Paschal victory to hymn, in strains of holy joy.
For Judah's Lion bursts his chains, Crushing the serpent's head;
And cries aloud, and cries aloud through death's domains
To wake the imprison'd dead.
Devouring depths of hell their prey at his command restore;
His ransom'd hosts pursue their way
Where Jesus goes before. Triumphant in his glory now.
To him all pow'r is giv'n; To him in one communion bow
All saints in earth and heav'n. While we his soldiers praise our King,
His mercy we implore. Within his palace bright to bring and keep us evermore.
Ye choirs of new Jerusalem, Your sweetest notes employ,
The Paschal victory to hymn, in strains of holy joy.
All glory to the Father be. All glory to the Son. All glory, Holy Ghost, to thee,
While endless ages run. Alleluia, Amen.

GIVE UNTO THE LORD

(Edward Elgar)

Give unto the Lord, O ye mighty, give unto the Lord glory and strength,
give unto the Lord the glory due unto His name
worship the Lord in the beauty of holiness.
The voice of the Lord is upon the waters: the God of glory thundereth,
it is the Lord that ruleth the sea. The voice of the Lord is mighty in operation;
The voice of the Lord is full of majesty; the voice of the Lord breaketh the cedars,
Yea, the Lord breaketh the cedars of Lebanon,
Yea, the voice of the Lord divideth the flames of fire,
Yea, the voice of the Lord shaketh the wilderness, strippeth the forests,
and stippeth the forests bare. In His temple doth ev'ry one speak of His glory,
Worship the Lord in the beauty of holiness. The Lord sitteth above the waterflood;
and the Lord remaineth a King forever. The Lord shall give strength,
give strength unto His people; the Lord shall give His people the blessing of peace.

OPEN THOU MINE EYES

(John Rutter)

Open thou mine eyes and I shall see: Incline my heart and I shall desire:
Order my steps and I shall walk in the ways of thy commandments.
O Lord God, Be thou to me a God and beside thee let there be none else,
No other, nought else with thee Vouchsafe to me to worship thee and serve thee
According to thy commandments, In truth of spirit, In rev'rence of body,
In blessing of lips, In private and in public.
Open thou mine eyes and I shall see: Incline my heart and I shall desire:
Order my steps and I shall walk in the ways of thy commandments.

MAGNIFICAT

(John Rutter)

Magnificat anima mea Dominum.
(Magnificat! My spirit praises God the Lord;)

Et exultavit spiritus meus in Deo salutari meo.
(My soul, in gladness ever exulting, rejoices in God my Saviour,)

Quia respexit humilitatem ancillae suae:
(He in his mercy has looked with favour upon his handmaid so lowly;)

Ecce enim ex hoc beatam me dicent omnes generationes.
(Blessed shall they call me, from this time forth forever,
Come, all generations, praise him.)

重新得力

等候耶和華神，必重新得力。
那等候主耶和華的必如鷹展翅上騰。
那等候耶和華，他們奔跑卻不困倦，
行走卻不疲乏，等候耶和華神，必重新得力。
那等候主耶和華的必如鷹展翅上騰。
他們必重新得力。

恩雨大降

到主足前我懇求，還渴望大賜恩雨，
今將我罪盡都承認，必賜靈恩如大雨。
心地枯乾軟弱可憐，非藉聖靈難復興，
主大慈愛已經應許，必賜靈恩如大雨，
恩雨降恩雨，願主聖靈充滿我，
雖已蒙恩略為滋潤，還渴望大賜恩雨。
必賜靈恩有如大雨，恩雨降恩雨，
必賜靈恩如大雨，高山低谷都得恩雨，
各處聞恩雨大聲，必賜靈恩有如大雨，
願主成就主應許，切求聖靈使我復興，
一生榮耀主聖名。恩雨降恩雨，
願主聖靈充滿我，雖已蒙恩略為滋潤，
還渴望大賜恩雨。
到主足前我懇求降恩雨。

因祂大愛

為何基督降世，成為人誕生馬棚中，
為何替我成全救贖，使我得永生。
因祂大愛竟撇棄天上的寶座，
並一切尊貴榮耀，
甘願降世來救贖我，
為何神選各各他？
為何耶穌要被釘十架？
為何祂要救我和你？
因為神愛世人，
甚至將祂的獨生愛子賜給他們，
使凡相信祂的人。
不至滅亡，反得永遠的生命。
救主道成肉身成全父神旨意，
無罪羔羊神子被殺加略山上，
但祂戰勝死亡從墳墓中復活，
基督為我成就一切，因祂大愛，
因祂大愛竟撇棄天上的寶座，
並一切尊貴榮耀，
甘願降世來救贖我，
因祂大愛，正因祂大愛。

The Overseas missionary work of Innomine Chorale

Chan Siu Chun

"Is there any great nation who has God so nigh to them like Jehovah? Our God, whom we pray to, will stay with us!"

"Praise the Lord, all you nations;
extol him, all you people.
For great is his love toward us,
and the faithfulness of the Lord
endures forever.
Praise the Lord."

We all have experienced kindness, faithfulness and greatness of Jehovah our God. What He has given to us as individuals or the choir as a whole are more than we can think of or ask for. Thus we are willing to commit ourselves to this service of praise as well as surrender our life - to introduce the gospel, which we firmly believe in, and God, whom we have experienced in our life, to those who know nothing about this good news, no matter far or near.

Again this year is the time for the Innomine Chorale to carry out its overseas missionary work. We have chosen Indonesia as our destination. Actually the preparatory work started in April last year, which was also a moment of anti-Chinese movement. We had to wait and see the change of the political situation before taking action. We must wait for God to open up the way. Thanks to our Lord! All the restlessness settled in a short period and we then could begin our preparatory work.

As led by God, aided by Mr. Lee, the director of The Foreign Missionary Society of C.C. & M.A. of H.K. and supported by Persekutuan Gereja-Gereja Kristen Injili Jakarta, we are arranged to do our missionary work in a Chinese church in Indonesia. If it is not the deed of Jehovah, I believe that we can really achieve nothing. We know it is not an easy price to pay, but the choir members are so touched by God Himself that they would rather take part in this missionary work than enjoy the holiday-making time.

Starting from 1980, we visit countries in the South Asia once every two years. We choose these places as there are numerous Chinese and the other religions like Buddhism, Islam and superstitions are widespread. We believe

that God is pleased with our service for Him because we sow the seeds of the gospel in the places where they are most urgently needed.

In the coming days, we are waiting for God to open our eyes to the need of other overseas Chinese communities, including the fellow countrymen in China, where we may work whole-heartedly to save the souls. May our Lord show us how we should serve Him so that His name may well be glorified. We do also hope that you, our beloved brothers and sisters, pray for our service.

欣樂的海外佈道

陳肇春

「哪一大國的人有神與他們相近，像耶和華——我們的上帝，我們求告祂的時候與我們相近呢！」

「萬國啊！你們當讚美那和華！
萬民啊！你們當讚美祂！
因為祂向我們大施慈愛；
耶和華的誠實存到永遠。
你們要讚美那和華！」

耶和華的慈愛、信實、是大能的神，我們這一群都經歷過，耶和華給予我們個人、甚致欣樂詠團的恩典也超過我們所想所求，因此我們都願意投身在這讚美事奉當中，我們都願意奉獻我們的生命，將我們堅信的福音，我們都經歷過的這位神，傳給那些還未認識福音的人，無論是近處或遠處地方的人。

今年是欣樂的海外佈道年，我們選擇了往印尼地方佈道。回想於去年四月，我們便開始籌備往印尼佈道的工作，可是在這時候印尼正發生排華事件，我們要看局勢發展如何才作決定，所以我們需要等候神的帶領，感謝神！結果事件很快平息，我們也可以開始我們的籌備工作。

感謝神的帶領，我們可透過中華宣道會海外佈道會前總幹事李佳音先生的幫忙聯絡，並得到印尼華語教會聯禱會的支持，安排我們在印尼華語教會佈道，也感謝神感動團內弟兄姊妹犧牲他們僅有的假期參與這佈道工作。要付這個代價真不容易，我深信若不是耶和華，我們甚麼也不能作。

回顧欣樂自八零年開始，每隔一年的海外佈道，我們都是選擇前往東南亞的地方，因為這些地方都是華人最多，也是佛教、回教，甚至其他迷信都十分流行，在福音上實在有很大的需要，這也是神喜悅我們作的工作。

欣樂在未來的日子，盼望神給我們看見其他海外地方華人，甚至中國同胞的需要，為那些未得之民的福音工作努力，願神指引我們的事奉路向，更能榮耀神的名，盼望弟兄姊妹也能為我們的事奉代禱。

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Lui Kit Ming	呂潔明
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Ng Sau Fong	吳秀芳
Tsoi Chi Ming	蔡志明
Tsui Yuk Ying, Joyce	徐玉英
Wong Lai Lin, Lilian	黃麗蓮 *
Yau Yuk Ying, Frankie	丘玉英

Alto

Chan Siu Chun	陳肇春
Judy Cheung	張 瑜
Chiu Siu Fung	趙少鳳
Mak Mei Lin	麥美蓮 *
See Mee Ting	施美婷
Soong Karen	宋加恩
Tam Fung Ying	譚鳳英
Siu Lai Ching, Eliza	蕭麗貞
Choi Yuen Man, Mini	蔡婉文
Kwok Fung Ping, Ivy	郭鳳萍
Ng Lai La, Salina	吳麗娜

Tenor

Chan Hung Song	陳鴻爽
Chow Hin Leung, Elisha	周顯良
Lee Ho Lap	李可立
Leung Wing Kin	梁永堅
To Kam Yiu	杜錦耀
Wong Wing Keung	王永強
Yuen Ka Keung	袁家強 *

Bass

Chan Wah Fai	陳華徽
Chan Yuk Chuen, Raymond	陳玉泉
Cheng Sau Yu	鄭守宇 *
Mui Wai Lun	梅威倫
Sin Hon Sen	冼漢生
Tam Chi Shun, Jayson	譚子舜
Wang Kin Sen	王堅臣
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