

音樂事務處45周年誌慶節目 Music Office 45th Anniversary Celebration Programme

2023 香港青年音樂營音樂會

Hong Kong Youth Music Camp Concerts

美樂盛宴

A FEAST OF CHINESE AND WESTERN CLASSICS

音樂會 Concert I

6/8 星期日
Sun
7:30pm

音樂會 Concert II

14/8 星期一
Mon
7:30pm

香港大會堂音樂廳 Hong Kong City Hall Concert Hall



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場地規則 House Rules

各位觀眾：

為了令大家對今次演出留下美好印象，請勿在場內攝影、錄音、錄影、吸煙或飲食。在節目進行前，請將手提電話轉為靜音模式，並關掉其他響鬧或發光的裝置。在音樂演奏時，請保持肅靜及請勿在樂曲未完結或樂章與樂章之間鼓掌，以免影響表演者及其他觀眾。

多謝合作。

Dear Patrons,

In order to make this performance a pleasant experience for the artists and the audience, please refrain from recording, filming, taking photographs, smoking, eating or drinking in the concert hall. Before the performance, please set your mobile phone on silent mode and ensure that other sound or light emitting devices are switched off. Please do not applaud in between music movements or before music completes.

Thank you for your kind co-operation.

節目

音樂會 I

8月6日（星期日）晚上七時三十分

兒童合唱團

春曉
黃鶴樓
望廬山瀑布
唱頌和平

鄧樂妍
林丰
林蘭芝
倫偉傑 編

指揮：黃慧英博士
鋼琴伴奏：何舜然

少年弦樂團

晨歌及夜歌，作品 15
跳躍組曲

- I 巴賽舞
- II 孔雀舞
- III 托迪翁舞
- IV 圓舞
- V 輕步舞
- VI 劍之舞

艾爾加/ 蔡健銓 編
沃洛克

指揮：左啟希

~ 中場休息 ~

少年中樂團

水鄉歡歌
綠水青山頌 (香港首演)

朱曉谷
江賜良

指揮：江賜良

管樂團

管樂序曲
原創組曲

- I 進行曲
- II 間奏曲
- III 終曲

無辜者之聖詩
波希米亞之舞

卡特
雅各布

吉洛
史坦瑞基

指揮：傑內羅博士

Programme

Concert I

6 August (Sunday) 7:30pm

Children's Choir

One Morning in Spring
The Yellow Crane Tower
Viewing the Lushan Waterfall
Peace Fiesta

Tang Lok-yin
Lam Fung
Lam Lan-chee
arr. Edward Lun

Conductor: Dr. Wong Wai-ying, Paulina
Piano Accompanist: Ho Shun-yin

Junior String Orchestra

Chanson de Matin et de Nuit, Op. 15
Capriol Suite for String Orchestra

Edward Elgar/ arr. Kenny Choy
Peter Warlock

- I Basse-Danse
- II Pavane
- III Tordion
- IV Bransles
- V Pieds-en-l'air
- VI Mattachins

Conductor: Chor Kai-hei

~ Intermission ~

Junior Chinese Orchestra

Song of the Water-logged Region
Ode to Lucid Water and Lush Mountains
(Hong Kong Premiere)

Zhu Xiaogu
Simon Kong Su-leong

Conductor: Simon Kong Su-leong

Symphonic Band

Overture for Winds
An Original Suite

- I March
- II Intermezzo
- III Finale

Hymn for the Innocent
Danse Bohémien

Charles Carter
Gordon Jacob

Julie Giroux
Randall Standridge

Conductor: Dr. Bradley Genevro

節目

音樂會 II

8 月 14 日 (星期一) 晚上七時三十分

中樂團

天山盛會

如是 (古箏協奏曲)

顧冠仁

王丹紅

古箏：馬航
指揮：江賜良

風颳

- I 逼近
- II 侵襲
- III 摧毀
- IV 平息
- V 重建
- VI 希望

江賜良

指揮：江賜良

~ 中場休息 ~

交響樂團

A 大調第七交響曲，作品 92

- I 漸延板 — 活板
- II 小快板
- III 急板 — 不太快的急板
- IV 燦爛的快板

貝多芬

指揮：凌顯祐

Programme

Concert II

14 August (Monday) 7:30pm

Chinese Orchestra

Grand Festival of Tianshan

As Thus (Zheng Concerto)

Gu Guanren

Wang Danhong

Zheng: Ma Hang
Conductor: Simon Kong Su-leong

Typhoon

- I Approaching
- II The Hit
- III Destruction
- IV Subsidence
- V Reconstruction
- VI Hope

Simon Kong Su-leong

Conductor: Simon Kong Su-leong

~ Intermission ~

Symphony Orchestra

Symphony No. 7 in A major, Op. 92

- I Poco sostenuto – Vivace
- II Allegretto
- III Presto – Assai meno presto
- IV Allegro con brio

Ludwig van Beethoven

Conductor: Andrew Ling

音樂事務處 Music Office

音樂事務處的前身為音樂事務統籌處，1977年10月由政府成立，宗旨是通過器樂訓練、樂團訓練和各類音樂活動，提高市民大眾，尤其是青少年對音樂的認識和欣賞能力，從而拓展新一代的音樂會觀眾。自2000年1月開始，音樂事務處由康樂及文化事務署管理。

音樂事務處現時推行三大訓練項目：器樂訓練計劃、樂團及合唱團訓練和外展音樂短期課程，同時亦舉辦青年音樂交流活動、香港青年音樂營、香港青年音樂匯演及多元化的音樂推廣節目，對象遍及學校及社區各個層面。

Established in October 1977 by the Government, the Music Office promotes knowledge and appreciation of music in the community, especially among young people, through the provision of instrumental and ensemble training, and organisation of various music activities with a view to building a new generation of concert audiences. It has come under the management of the Leisure and Cultural Services Department since January 2000.

The Music Office runs three training programmes: Instrumental Music Training Scheme, Ensemble Training, and Outreach Music Interest Courses, and organises music exchange programmes for youth, including the Hong Kong Youth Music Camp, Hong Kong Youth Music Interflows and a variety of music promotional activities for participants ranging from primary and secondary school students to members of the public from all walks of life.

香港青年音樂營 Hong Kong Youth Music Camp

音樂事務處於每年夏季舉辦香港青年音樂營，目的是為本港青少年樂手提供深入的合唱團及樂團訓練。今年，音樂營於7月31日至8月13日假音樂事務處音樂中心舉行。約400名年青樂手於音樂營聚首，並由音樂大師及音樂事務處導師悉心指導，拓闊音樂視野和盡情發揮音樂才華。

今年的音樂營音樂家包括江賜良（馬來西亞）、傑內羅博士（美國），以及本地的黃慧英博士、左啟希及凌顯祐。他們分別負責訓練及指揮中樂團、少年中樂團、管樂團、兒童合唱團、少年弦樂團及交響樂團。兩場音樂會將展示音樂營卓越的訓練成果，著名古箏演奏家馬航並於音樂營音樂會II與中樂團攜手演出，為觀眾獻上豐碩的美樂盛宴，亦為音樂事務處成立逾45周年誌慶節目增添色彩。

The Hong Kong Youth Music Camp is organised by the Music Office every summer to provide intensive choral and orchestral training for young musicians in Hong Kong. This year, the Camp is held at the Music Office Music Centres from 31 July to 13 August. Around 400 young musicians and choristers are offered precious opportunities to receive inspiring music training from maestros and Music Office instructors to widen their music horizons and express their music talents.

Conductors of the Chinese Orchestra, Junior Chinese Orchestra, Symphonic Band, Children's Choir, Junior String Orchestra and Symphony Orchestra in the Camp are Simon Kong Su-leong (Malaysia), Dr. Bradley Genevro (US), and local artists Dr. Wong Wai-ying Paulina, Chor Kai-hei and Andrew Ling. The Camp will be concluded by two splendid concerts and the renowned zheng soloist Ma Hang will also perform with the Chinese Orchestra in Camp Concert II. The concerts will showcase the stunning accomplishment of the Camp and offer sumptuous feasts of Chinese and western classics in celebration of the Music Office 45th+ anniversary.

指揮 Conductors

黃慧英博士 Dr. Wong Wai-ying, Paulina

畢業於香港演藝學院，主修聲樂演唱及合唱指揮，其後獲英國雪菲爾德大學頒發音樂碩士及音樂哲學博士學位。黃博士曾任香港演藝學院導師、學校音樂科主任、香港教育局課程發展議會藝術教育委員、國際音樂教育協會 (ISME) 學校及教師教育委員會委員、香港音樂教育家協會主席、香港教育大學學校協作及體驗副總監及香港教育大學合唱團藝術總監。



黃博士經常帶領合唱團到內地及海外作交流演出，近年積極籌辦及策劃「詩樂共融、歌樂流芳」詩樂文化系列計劃，分享詩樂如何融和傳頌。她亦以主編作者出版《歌樂流芳—黃自音樂賞析與教學專集》及《教學光碟—互動姿體動作於合唱教學之應用》。她以《孫子兵法與合唱領導》及《創意樂動—合唱協作策略》為題於海外出版學術文章。黃博士為「詩樂共融」唐詩合唱原創系列計劃主要策劃及指揮，為兩果出版《唐詩合唱》及《踏雪尋梅—黃自歌曲精選》音樂光碟並獲廣州城市電台頒發「最佳合唱錄音」獎。

黃博士現為香港教育大學文化與創意藝術學系教學助理教授、香港藝術發展局審批員、香港聯合國教科文組織協會和平中心「唱出和平」策劃人、桃李之聲藝術總監及香港中華聖樂團駐團指揮。

Graduated from The Hong Kong Academy for Performing Arts (HKAPA) majoring in vocal performance and choral conducting, Dr. Wong Wai-ying, Paulina further obtained MMus and PhD degrees in Music from The University of Sheffield in the UK. She was the music tutor at the HKAPA, Music Panel in schools, Committee Member of the Education Bureau Curriculum Development Council Committee on Arts Education, Commissioner of the International Society for Music Education (ISME) Commission for Music in Schools and Teacher Education, President of the Hong Kong Association for Music Educators, Associate Director of School Partnership and Field Experience in The Education University of Hong Kong (EdUHK) and Artistic Director of the EdUHK Chorus.

She has been leading the choirs with regular concerts in the Mainland and overseas. Recently, she is the Artistic and Music Director of “Poetic Music Integrates-Chinese Culture and Heritage Project” to promote and celebrate the beauty of Chinese poetry and music through artistic integration. She was the chief author of the *Huang Tzu Literature Collection* and interactive CD-ROM *The Application of Interactive Kinesthetic Movement and Gestures for Choral Teaching and Learning*, and published academic journals, *Sun Tzu's The Art of War for Choral Leadership and Creative Musicking: An approach to collaborative choral composition*. She was the project and music director of the New Choral Setting of Tang Poems Project and released the CDs of *New Choral Setting of Tang Poems* and *Huang Tzu's Song Collection-Searching for Plum Blossoms in the Snow* published by Hugo and won “The Best Choir Recording Award” by Guangzhou City Radio.

Dr. Wong is currently the Assistant Professor of Teaching of Cultural and Creative Arts Department at the EdUHK. She serves as the Examiner of the Hong Kong Arts Development Council, Convener of “Sing for Peace” Project for UNESCO Hong Kong Association Global Peace Centre, Artistic Director of the Hong Kong Educators’ Singers, and Resident Conductor of Hong Kong Chinese Oratorio Society.

左啟希 Chor Kai-hei

曾多次獲獎的左啟希是相當活躍的香港年輕大提琴手。左氏畢業於拔萃男書院和香港中文大學音樂系，曾獲香港賽馬會音樂及舞蹈信託基金全額資助，負笈倫敦市政廳音樂及戲劇學院修讀藝術家碩士課程（音樂及演奏雙碩士）。及後再獲裘槎基金會全額獎學金在位於倫敦的皇家音樂學院攻讀藝術家文憑，並於該校就讀期間獲頒理法曉藝術獎學金。



左氏曾在助菲爾德國際弦樂比賽及意大利特雷維索國際音樂比賽中獲獎。另於 2015 年獲教育局授予「香港尖子」的榮譽。

左氏是首位被任命為英國皇家音樂學院交響樂團及愛樂樂團首席大提琴的香港演奏家。他也曾與倫敦交響樂團、香港小交響樂團等職業樂團合作，在歷圖爵士、馬捷爾、海廷克、尤洛夫斯基等指揮名家的棒下演出。

他經常獲邀在歐洲、亞洲、美洲及中東等多個城市演出，座上賓包括行政長官和特區政府主要官員、各國政商界要員及皇室成員等。他也曾接受多間香港主流媒體訪問，如南華早報、香港電台和無線電視等。

左氏亦熱心於音樂教學。他擅長以系統性和鼓勵思考的教學風格因材施教。近年除指導音樂系專科生和知名音樂學院入學試的准考生外，亦常被邀請到不同大專和中、小學授課，深受學生愛戴。

左氏現為香港創樂團大提琴手、香港教育大學大提琴導師及啟樂文化的創辦人兼總監。

Prize-winning cellist Chor Kai-hei is one of the most active young cellists in Hong Kong. Chor discovered his musical passion during his spell at the Diocesan Boys' School. He then received his BA (Hons) in Music at The Chinese University of Hong Kong. He pursued his postgraduate studies at the Guildhall School of Music and Drama (MMus & MPerf) with full scholarship from the Hong Kong Jockey Club Music and Dance Fund. He further obtained an Artist Diploma in Performance at the Royal College of Music (RCM) in London with full scholarship from Croucher Foundation, where he was also awarded the Leverhulme Arts Scholarship.

Chor was the prize winner of Schoenfeld International String Competition and International Competition "Giovani Musicisti - Città di Treviso" in Italy. He was also honoured with the title of "Hong Kong Scholar" by the Education Bureau in 2015.

Chor was the first performer from Hong Kong to be appointed as principal cellist in both the RCM Symphony Orchestra and the RCM Philharmonic of the UK. He collaborated with professional orchestras including the London Symphony Orchestra, Hong Kong Sinfonietta, etc. and performed under the baton of Sir Simon Rattle, Bernard Haitink, Lorin Mazzel and Vladimir Jurowski.

Chor has been frequently invited to perform in many cities in Europe, Asia, America, and the Middle East. Guests of the performances included the Chief Executive and key officials of the HKSAR Government, as well as foreign leaders, business elites and nobility. He also appeared in mainstream Hong Kong media, including South China Morning Post, RTHK, TVB and more.

Chor is also enthusiastic about music teaching. He is proficient in tailoring teaching and catering to various students' needs with a systematic and encouraging teaching style. Apart from giving guidance to many music major students and candidates of renowned conservatories in recent years, Chor is often invited to provide coaching in tertiary institutions, secondary and primary schools, and is well loved by students.

He is currently the Cellist at the Hong Kong New Music Ensemble, Instrumental Tutor of the Education University of Hong Kong, and Founder and Artistic Director of Musicademics.

傑內羅博士 Dr. Bradley Genevro

美國奧克拉荷馬州立大學格林伍德音樂學院的管樂團總監及指揮教授，傑內羅博士在該大學負責監督一切有關管樂團的事務。他在任職該校前曾在德克薩斯大學埃爾帕索分校、彌賽亞大學和北德克薩斯大學擔任教職。傑內羅博士曾領導的樂團，均多次在州際、美國及國際會議上演出。此外，他指揮過的樂團亦為 Mark Custom 和 Klavier Records 兩個唱片品牌灌錄及發行了多張唱片。美國《號角》雜誌點評他的唱片為「絕佳的唱片」和「展現學生樂團所能達到的最高專業水平，令人讚嘆」。



傑內羅博士身兼客席導師、評判、客席指揮和唱片製作人，曾於美國、澳洲、歐洲和內地工作。他在擔任唱片製作人期間曾與北德克薩斯大學管樂團、美國空軍樂隊、美國楔石管樂團、悉尼音樂學院管樂團及其他專業和大學樂團等團體合作。

傑內羅博士現為奧克拉荷馬音樂教育工作者協會、奧克拉荷馬管樂團指揮協會、德克薩斯州管樂團指揮協會、美國音樂教育協會、Phi Beta Mu、Phi Mu Alpha Sinfonia、Pi Kappa Lambda、Kappa Kappa Psi、Tau Beta Sigma 及美國大學管樂團指揮協會的專業認可會員，並曾當選著名的美國管樂團指揮協會的成員。

Director of Bands and Professor of Conducting in the Greenwood School of Music at Oklahoma State University (OSU) in the USA, Dr. Bradley Genevro oversees all aspects of the Band Area. Prior to his appointment at OSU, he has served on the faculties of the University of Texas at El Paso, Messiah University and the University of North Texas. Ensembles, under Dr. Genevro's leadership, have performed multiple times at state, national and international conventions. In addition, his groups have recordings released under both the Mark Custom and Klavier Record labels. His recordings have been reviewed in Fanfare Magazine "A superb disc," and "a magnificent statement of the highest professionalism possible from student ensembles."

Dr. Genevro maintains a very active schedule as a clinician, adjudicator, guest conductor and recording producer having worked across the USA, Australia, Europe and the Mainland. As a recording producer, he has worked with groups such as the University of North Texas Wind Symphony, United States Air Force Band, Keystone Wind Ensemble, the Sydney Conservatorium Wind Symphony and a variety of other professional and university ensembles.

Dr. Genevro holds professional memberships in Oklahoma Music Educators Association, Oklahoma Bandmasters Association, Texas Bandmasters Association, National Association for Music Education, Phi Beta Mu, Phi Mu Alpha Sinfonia, Pi Kappa Lambda, Kappa Kappa Psi, Tau Beta Sigma, College Band Directors National Association and was elected to the prestigious American Bandmasters Association.

江賜良 Simon Kong Su-leong

馬來西亞籍的作曲及指揮家江賜良，出生於沙巴州。江氏的啟蒙老師是馬來西亞著名華樂教育家張誠忠。他以優異成績畢業於上海音樂學院，主修民樂作曲，師從著名作曲家朱曉谷教授，並隨民樂指揮教育家夏飛雲教授學習指揮。



江氏近年來一直致力於研究中華“五行”華樂創作、配器及民樂應用療法等領域。他的作品曾獲得台灣文建會民族音樂創作獎、新加坡國際華樂作曲大賽創作大獎等獎項，並被收錄在瑞典 BIS 公司、台北市立國樂團、新加坡華樂團、香港中樂團、中國民樂教材、國樂大典等出版專輯中。

江氏的音樂才華在業界得到了廣泛認可。2019 年，他在上海音樂學院民族管弦樂配器研討會上發表了關於《民樂配器中的五行智慧》的想法和見解。除此之外，江氏還多次受邀到菲律賓、新加坡、汶萊及中國等指揮民族樂團演出，並擔任國際大賽評委。他目前擔任馬來西亞沙巴華樂學會秘書長。

Malaysian composer and conductor Simon Kong Su-leong was born in Sabah. He started his Chinese music journey with Mr. Teo Seng-cheong, a well-known Malaysian Chinese music educator. He graduated with distinction from Shanghai Conservatory of Music majoring in Chinese music composition. He was a student of the renowned composer Professor Zhu Xiaogu, and also studied conducting with Professor Xia Feiyun, a Chinese music conductor-cum-educator.

In recent years, Kong has devoted himself to the study of Chinese “Five Elements” music composition orchestration techniques, and the application of Chinese music in music therapy. He won the Chinese Music Competition organised by the Council for Cultural Affairs, Taiwan, and obtained the Composition Award in the Singapore International Competition for Chinese Orchestral Composition. His works have been published in the albums of Swedish BIS Records, Taipei Chinese Orchestra, Singapore Chinese Orchestra, Hong Kong Chinese Orchestra, Chinese Music Teaching Materials, and Chinese Music Banquet.

Kong’s musical talent is widely recognised in the industry. In 2019, he was invited to the Shanghai Conservatory of Music’s Chinese Music Orchestration Symposium, sharing his thoughts and insights in his paper *The Wisdom of the Five Elements in Chinese Music Orchestration*. Besides, he has been invited on numerous occasions to conduct Chinese orchestras in the Philippines, Singapore, Brunei, and China, and has served as a judge for international competitions. He is currently the Secretary-General of Sabah Chinese Music Society (Malaysia).

凌顯祐 Andrew Ling

香港土生土長的中提琴家、小提琴家、指揮家和音樂教育家。

凌氏的音樂之旅始終六歲，跟隨已故北京中央音樂學院教授林耀基學習小提琴。其後在美國印第安納大學繼續攻讀小提琴演奏，先後師從科瓦爾斯基、富克斯、華歷德及已故的裴翼煥，並成為休斯敦萊斯大學林昭亮教授的得意門生。他熱衷於室樂演出，回港後繼續活躍於古典音樂界，經常進行獨奏、室樂演奏和指揮。他曾與許多著名音樂家合作，包括王羽佳、林昭亮、拉萊度、寧峰、古特曼和上海四重奏。他在世界各地的管弦樂演奏和獨奏均獲得好評，並曾以獨奏家身分與香港管弦樂團（港樂）、首爾愛樂樂團、香港中樂團和中國電影樂團合作演出。



凌氏曾指揮港樂、泛亞交響樂團、昆明聶耳交響樂團、芬蘭的塞伊奈約基交響樂團和庫奧皮奧交響樂團。他更被挑選為艾遜巴赫和已故馬捷爾大師為港樂進行排練。曾與他合作的指揮大師包括梵志登、迪華特、馬卻和史拉健。凌氏更勇闖 2017 年貝桑松國際指揮大賽的決賽。

凌氏在 2012 年獲頒民政事務局局长嘉許獎章。現為港樂首席中提琴，亦任教於香港浸會大學及香港演藝學院，並曾主持港樂何鴻毅家族基金「駐團學員培訓計劃」。

Hong Kong-born Andrew Ling is a concert violist and violinist. He is also a conductor as well as a music educator.

Ling's journey with music began at age six, when he studied violin with the late professor Lin Yaoji from the Central Conservatory of Music in Beijing. He went on to pursue violin performance at Indiana University in the USA under Henryk Kowalski, Mauricio Fuks, Alan de Veritch and the late Ik-hwan Bae, and was a protégé of Lin Choliang at Rice University, Houston. Upon his return to Hong Kong, he remains active in the classical music scene and is often seen playing solo and chamber works as well as conducting. Ling has played with many renowned musicians including Yuja Wang, Lin Choliang, Jaime Laredo, Ning Feng, Michael Guttman and the Shanghai Quartet. He has garnered acclaim for his orchestral playing and solo recitals worldwide and appeared with the Hong Kong Philharmonic Orchestra (HK Phil), the Seoul Philharmonic Orchestra, the Hong Kong Chinese Orchestra and the China Film Symphony Orchestra as a concert soloist.

Ling has brought his musicianship to conducting engagements with the HK Phil, the Pan Asia Symphony Orchestra, the Kunming Nie Er Symphony Orchestra and Finland's Seinäjoki City Orchestra and Kuopio Symphony Orchestra. Selected to conduct the HK Phil in rehearsal for Christoph Eschenbach and the late Lorin Maazel, he has worked alongside some of the world's foremost conductors, including Jaap van Zweden, Edo de Waart, Jun Märkl and Leonard Slatkin. Ling was the finalist of the Besançon International Conducting Competition 2017.

He is the recipient of Certificate of Commendation from Secretary of Home Affairs of Hong Kong in 2012. He is currently the Principal Violist of the HK Phil. He holds teaching positions at Hong Kong Baptist University and The Hong Kong Academy for Performing Arts, and has also served as director of The Robert H.N. Ho Family Foundation Orchestral Fellowship Scheme.

古箏獨奏 Zheng Soloist

馬航 Ma Hang

畢業於香港演藝學院，馬航獲頒古箏演奏碩士學位，師從香港演藝學院教授、國家一級演奏員許菱子。馬氏曾就讀中央音樂學院及西安音樂學院附中，分別師從著名教育家、演奏家周望教授、蘇暢副教授及樊藝鳳教授。她曾獲第四屆國際華人藝術節民族器樂大賽一新加坡金獎、中韓青少年音樂藝術節器樂大賽青年專業組金獎、普林斯頓國際中國音樂節青年專業組一等獎、第四屆國際古箏大賽青年專業組金獎及 CCTV 中國器樂電視大賽傳統組合決賽榮譽獎。



馬氏曾應邀在全國四十多個城市演出，近年來活躍於海內外藝術文化交流，曾遠赴美國普林斯頓大學、賓夕法尼亞大學、柯蒂斯音樂學院、新加坡南洋藝術學院、韓國釜山國樂院等專業院校交流演出，並曾在美國卡內基音樂廳演奏，向世界推廣中華文化，廣受大眾喜愛。馬氏於香港演藝學院修讀期間，應邀參加第二屆粵港澳大灣區大學生藝術節，積極促進大灣區青年文化藝術交流。2022年，於慶祝香港特別行政區成立廿五周年音樂會中，與演藝交響樂團及指揮蔡敏德教授合作演出。

Obtained her Master's degree in zheng performance from The Hong Kong Academy for Performing Arts (HKAPA) under the guidance of Professor Xu Lingzi, a national first-class performer, Ma Hang has also been under the tutelage of renowned educators and performers, including Professor Zhou Wang, Associate Professor Su Chang, and Professor Fan Yifeng at the Central Conservatory of Music and Xi'an Conservatory of Music Affiliated School respectively. Awards she has received include First Prize in the Chinese Instruments Competition at the 4th International Chinese Arts Festival in Singapore, Gold Prize in the Youth Professional Category (Instrumental Music) in Korea-China Teenager International Music Competition, First Prize in the Youth Professional Category at the Princeton International Chinese Music Festival, Gold Prize in the Youth Professional Category in the 4th International Zheng Competition, and Honorary Prize (Chinese Music Ensemble) in the semi-finals of the CCTV Chinese Musical Instruments Contest.

Ma has been invited to perform in more than 40 cities across the country. In recent years, she has been actively engaged in arts and cultural exchange at home and abroad. She has given performances at such professional institutes as Princeton University, University of Pennsylvania and the Curtis Institute of Music in the USA, Nanyang Academy of Fine Arts in Singapore, and the Busan National Gugak Centre in South Korea for cultural exchange. She has also performed at Carnegie Hall in the USA, promoting Chinese culture to the world with her widely acclaimed performance. While pursuing her studies at the HKAPA, she was invited to the 2nd Guangdong-Hong Kong-Macao Greater Bay Area's University Students Arts Festival to actively promote arts and cultural exchange among youths in the Greater Bay Area. In 2022, she teamed up with the Academy Symphony Orchestra to present the HKSAR 25th Anniversary Celebration Concert under the baton of Professor Sharon Andrea Choa of the HKAPA.

節目簡介 音樂會 I

春曉

當作曲家朗讀孟浩然的《春曉》時，腦海浮現一幕幕春天的新景象，卻又帶一點複雜而無奈的情緒。接著，音樂就在作曲家腦海中響起，創作思緒隨即開始了。

鄧樂妍

黃鶴樓

崔顥的《黃鶴樓》抒寫離愁及睹物思人之情，藉黃鶴樓之名表達黃鶴一去不復返的悲哀。作曲家以言簡意深的手法，讓悽怨的旋律在平穩的伴奏下重複奏出。

林丰

望廬山瀑布

此曲標題取自李白的詩《望廬山瀑布》。樂曲以 A 小調的鋼琴和弦作開首和結尾。快速且強烈的重複段落象徵水流從三千尺高處飛瀉而下，令人想起廬山瀑布壯麗的景色。中板的高低聲部互相對話，描繪在陽光照射下如夢如幻的氤氳紫氣，與其後的樂段構成強烈對比。

林蘭芝

唱頌和平

此合唱曲是 2020 年香港聯合國教科文組織協會和平中心「唱出和平」計劃的委約作品，由《賜我們平安》、《踏雪尋梅》、《虔誠聚集》及《友誼萬歲》等多首歌曲改編而成，讓不同文化背景的合唱社羣透過不同語言傳頌歡樂、和平及仁愛的訊息。

倫偉傑 編

(以上樂曲介紹由黎穎茵提供)

晨歌及夜歌，作品 15

英國著名作曲家艾爾加創作的《謎語變奏曲》及《威風凜凜進行曲》都是深受聽眾歡迎的作品。除管弦樂作品外，他亦有創作不少膾炙人口的小品，更是以迷人的旋律而聞名於世，作品 15 的「晨歌」和「夜歌」就是其中的代表作。

艾爾加/ 蔡健銓 編

1897 年，艾爾加將一首小提琴與鋼琴的小品寄到諾威羅出版社，希望出版社幫他出版，曲名是「黃昏之歌」。出版社認為以法文為樂曲標題可能較有銷路，於是這首小品就名為「夜歌」。

1899 年，艾爾加將另一首小提琴與鋼琴的小品送到諾威羅出版社。他告訴出版社這一首是與「夜歌」為一對的作品，因此建議名為「晨歌」，及後以《兩首小品，作品 15》將這兩首作品出版。

這兩首作品雖然都稱為「歌」，但都沒有歌詞。兩首作品的速度比較自由，甚至有相同樂句的部分，之後雖陸續出現不同樂器演奏的改編版本，但小提琴與鋼琴及管弦樂版本，依舊是最廣為人知的版本。

(以上樂曲介紹由李世康提供)

跳躍組曲

- I 巴賽舞
- II 孔雀舞
- III 托迪翁舞
- IV 圓舞
- V 輕步舞
- VI 劍之舞

此曲是彼得·沃洛克於 1926 年為弦樂團而寫的組曲，由六首舞曲組成，取材自十六世紀法國作曲家托瓦諾·阿爾波著作《舞蹈術》所載的文藝復興時期舞曲。沃洛克以生動活潑的節奏及豐富多彩的和聲，把文藝復興時期的舞曲與現代的配器法融為一體。

這首組曲以活潑的「巴賽舞」開始，那是十五至十六世紀期間流行的宮廷舞蹈。第二樂章是緩慢的行進舞「孔雀舞」，之後分別奏出熱情奔放和生動活潑的「托迪翁舞」、樸實的「圓舞」，以及寧謐優美的「輕步舞」。組曲的結尾是令人振奮的「劍之舞」，節奏充滿活力，而且越趨強勁，最後以緊張刺激的氣氛作結。

(以上樂曲介紹翻譯自李世康提供的英文版本)

水鄉歡歌

此曲描寫中國江南地區居民歡天喜地參加廟會的情景，全曲以迴旋曲式寫成，分為四段。首段為熱烈的快板，鑼鼓及樂團奏出有力的主題，然後由拉弦與笛子演奏如歌的旋律。第二段為熱情的中板，旋律陸續在各個聲部奏出並逐漸加快。在笛子自由的引子之後，樂曲轉入慢板，並由二胡奏出優美的主題，頗具江南音樂的風格。最後的快板在鑼鼓熱烈的帶領下作結。

朱曉谷

(以上樂曲介紹由錢璟提供)

綠水青山頌 (香港首演)

作曲家一直特別鍾愛莊子的學說，尤其對莊子那不事利祿、悠悠自得其樂的隱居生活。這首樂曲正是受莊子在南華山隱居的故事所啟發，莊子逍遙遊，徜徉在綠水青山之間……

江賜良

據說，在馬來西亞柔佛州居鑾市也有一座小山叫南峇山，很多的遊子儘管生活在外多年，每逢回到家鄉都會來到南峇山來走走看看，心中的思鄉之情不減。不管這世界變得如何忙碌，當地的居民也都會在早晨相聚在小山上。一個微笑、一句問候，形成這座小山的真情文化。

樂曲分為三部分，第一個部分猶如清晨，陽光透過淡淡清新的霧氣，晶瑩剔透的露珠閃爍著生氣勃勃的生命力。第二個部分採用了民歌素材發展而成，具有非常獨特的活潑、幽默、詼諧的形象。第三個部分具有鮮明的中華文化特色，各聲部之間的呼應及吹打樂對奏，形成了一種熱鬧、和諧及美好的氣氛，展現了中華民族喜樂及樂觀的精神。

(以上樂曲介紹由江賜良提供)

管樂序曲

出生於美國俄克拉荷馬州的查爾斯·卡特被視為一位多產的管樂作曲家，其作品經常被視為管樂團的恆常曲目。1959 年，卡特在佛羅里達州立大學駐校期間創作了此曲。

卡特

此序曲無論對演奏者或觀眾都是一大挑戰。樂曲共分為三部分，首尾部分節奏明快且強而有力，要求樂手運用精準的速度、強弱對比和發音法，與中間較慢和抒情的段落形成強烈對比。對觀眾來說，樂曲的變化就像過山車一樣，不斷在快與慢、激昂與抒情之間遊走，最後把音樂推向精彩輝煌的終結。

(以上樂曲介紹由高偉晉提供)

原創組曲

- I 進行曲
- II 間奏曲
- III 終曲

1924年，戈登·雅各布於英國皇家音樂學院就讀期間創作了《原創組曲》。作曲家因較早前改編佛漢·威廉士的《英國民歌組曲》，對創作軍樂團作品而產生興趣。據雅各布所述，此曲之名交給了當時出版商所定，但他後來對這個決定深感後悔，他曾寫道：

「因為當時為軍樂團而作的樂曲很少，所以曲名是為了區別樂曲是專為軍樂團所作，並非改編作品，但其原意並不是指音樂本身是“原創”。這是一個不合適的曲名，我知道的。」

此組曲由三首樂曲組成。雅各布在整首作品中運用五聲音階創作旋律段落，以仿效民歌。

(以上樂曲介紹翻譯自出版商所提供的英文版本)

無辜者之聖詩

以下是作曲家對作品的描述：

「此曲是對所有因為意外、疾病和暴力行為而無辜喪生的人致敬，包括在美國境內外服役、因保護平民百姓而失去生命或受傷的軍人。他們的逝去預示著種種可能性的失去。逝者本來可以擁有的人生、達到的成就，現在都不復存在。他們遺留下來的生活痕跡和離世的消息對身邊的人帶來莫大的悲痛。面對失去，殊非易事，尤其當摯親突然離去，更是悲慟欲絕。因此，這首樂曲除了哀悼亡者，也是為了遺屬而創作，希望此曲能療癒聽眾，雖然悲傷永遠不能磨滅，但音樂可以幫助他們慢慢去面對和接受。」

波希米亞之舞

以下是作曲家對作品的描述：

「《波希米亞之舞》是一種快步/波希米亞舞蹈，此曲定會為觀眾和樂團所喜愛。啟發我創作此曲有兩個原因，第一是因為我一直都很喜歡快步舞。柴可夫斯基的《小丑之舞》、沃特金斯的《光之城市》和聖桑的《快步進行曲》都是我最喜歡的曲目；第二是因為當時我的樂團中有兩位極具才華的敲擊樂手，因而創作此曲。希望無論觀眾或樂手均會喜歡和享受這首樂曲，並對巴迪·布勞迪和海莉·登頓給予的創作靈感表示感謝。」

(以上樂曲介紹翻譯自作曲家提供的英文版本)

雅各布

吉洛

史坦瑞基

Programme Notes Concert I

One Morning in Spring

When the composer recited this poem by Meng Haoran, it conjured up fresh and lively images of spring. Her mind was also filled with deeper, and more sophisticated feelings. Then the music in her mind started with musical ideas and inspirations.

The Yellow Crane Tower

Poet Cui Hao's *The Yellow Crane Tower* depicts the sadness of separation and things reminiscent of departed loved ones. The Chinese legend of the yellow crane leaving the famous tower forever is used to express the sorrow at not seeing someone again. With calm and steady accompaniment, a mournful melody is repeatedly heard, demonstrating both economy of musical material and tonal expressiveness.

Viewing the Lushan Waterfall

The title of this work comes from a Chinese poem by Li Bai with the same title. It starts and ends with an accented A minor chord on the piano. A fast, repetitive and rhythmic section symbolises the swift and massive fall of water from extreme heights, conjuring up a magnificent view of Lushan's Waterfall. The moderate dialogue between the soprano and alto voices, in stark contrast to later sections, represents the dream-like purplish haze that emanates from the mountain top in the sunlight.

Peace Fiesta

The choral work was commissioned under the project "Sing for Peace" of the UNESCO Hong Kong Association Global Peace Centre in 2020. Based on such songs as *Dona Nobis Pacem*, *Searching for Plum Blossoms in Snow*, *We Gather Here Together* and *Auld Lang Syne*. This choral arrangement aims at connecting choirs of different cultures and backgrounds for a joint celebration of joy, peace and love around the globe through different languages.

(The above programme notes provided by Lai Wing-yan)

Tang Lok-yin

Lam Fung

Lam Lan-chee

arr. Edward Lun

Chanson de Matin et de Nuit, Op. 15 Edward Elgar/ arr. Kenny Choy

Elgar was a famous British composer noted for such beloved classics as *Enigma Variations* and *Pomp and Circumstance Marches*. Apart from composing orchestral works, he also wrote many widely popular salon works, which were immortalised by the enticing melodies, notably in *Chanson de matin* and *Chanson de nuit*, Op. 15.

In 1897, Elgar posted a violin and piano work entitled *Evening Song* to music publisher Novello & Co. with the hope of publication. Of the view that the work might be more marketable with a title in French, the publisher changed it into *Chanson de nuit*.

In 1899, Elgar sent Novello's another short piece for violin and piano, claiming that it was a companion piece for *Chanson de nuit* and suggesting the title *Chanson de matin* (literally "morning song"). Novello's therefore paired *Chanson de matin* with the previous work, and published the pair as *Two Pieces for Violin and Piano*, Op. 15.

Although the two pieces are titled "*chanson*" (song), they are void of lyrics. Both are written in quasi *ad lib* tempo, and there are even similar phrases between the two pieces. While the two pieces were later arranged for other instruments, they are still best known in their violin and piano and orchestral versions.

(The above programme note translated from the Chinese version provided by Li Sai-hong)

Capriol Suite for String Orchestra

Peter Warlock

- I Basse-Danse
- II Pavane
- III Tordion
- IV Bransles
- V Pieds-en-l'air
- VI Mattachins

This is a set of six dances for string orchestra composed by Peter Warlock in 1926. The suite is based on the renaissance dance tunes from *Orchésographie* by the 16th century French composer Thoninot Arbeau. The composer combines the renaissance dance music with modern orchestration with lively rhythms and colourful harmonies.

The suite begins with a lively "Basse-Danse", a popular court dance in the 15th and 16th centuries. Second movement is a slow processional dance "Pavane" and followed by a spirited and lively "Tordion". The "Bransles" is a rustic dance, followed by a tranquil and beautiful "Pieds-en-l'air". The suite ends with an exciting "Mattachins", the energetic rhythms build to a thrilling conclusion.

(The above programme note provided by Li Sai-hong)

Song of the Water-logged Region

Zhu Xiaogu

Written in the form of a rondo and divided into four sections, this work depicts the scene of joyful people visiting the traditional temple fair in the Jiangnan region in China. The first section is vigorous, where the orchestra plays a powerful theme closely supported by the Chinese gongs and drums, and then the bowed-string instruments and the dizi play a melodious tune. The passionate second section is in a moderate tempo, where the tune is played by different instrumental sections and gradually accelerates. Following a free introduction by the dizi, the music turns into a slow section, with the erhu playing the beautiful theme with a strong flavour of Jiangnan music. Finally, a fast section led by the gongs and drums concludes the work passionately.

(The above programme note translated from the Chinese version provided by Chin King)

Ode to Lucid Water and Lush Mountains
(Hong Kong Premiere)

Simon Kong Su-leong

The composer has all along been in love with Zhuangzi's theories. He is particularly into the Chinese philosopher's hermit lifestyle, where one is not concerned with wealth and fame, and leads a quiet, carefree and enjoyable life. This work is inspired by the story of Zhuangzi's living as a hermit in Nanhua Mountains. He practised the philosophy of free and easy wandering, immersing himself in the world of lush mountains and lucid waters.

It is said that in Kluang Town in the state of Johor in Malaysia, there is a knoll called Gunung Lambak. Many vagabonds from Kluang who have lived abroad for years would visit Gunung Lambak whenever they returned to their home town as their homesickness would never fade. No matter how hectic the world has become, the local residents would always get together on the knoll in the morning. The knoll has its own culture of genuine feelings shaped by the smiles and greetings of sincere locals.

This work is divided into three parts. The first part depicts a scene where the sunlight passes through a thin layer of fresh mist, and crystal clear dewdrops sparkle under the sun, symbolising a vibrant life. The second part, developed using material from folk songs, conjures up a highly unique image of vivacity, humour and jocularity. The third part bears unmistakable characteristics of Chinese culture. The echoing of various instrumental sections and an interaction between the winds and percussion not only create an atmosphere of liveliness, harmony and beauty, but also exhibit the spirit of happiness and optimism of the Chinese.

(The above programme note translated from the Chinese version provided by Simon Kong Su-leong)

Overture for Winds

Charles Carter

Oklahoma-born composer, Charles Carter is regarded as a prolific concert band composer. His compositions are always regarded as standard repertoires in the concert band programme. In 1959, he composed this work during his residency at Florida State University.

This three-part overture becomes a great challenges to both performers and the audience. The fast opening as well as final section are robust and rhythmic in character, which require precise execution in tempo, dynamic and articulation from the players. In contrast, the slower middle section exhibits a more sustained, lyrical, and expressive character. For the audience, the piece is full of changes like a roller coaster ride, shifting between fast and slow, robustious and lyrical, and finally driving toward a brilliant climax at the end.

(The above programme note provided by Alex Ko)

An Original Suite

Gordon Jacob

- I March
- II Intermezzo
- III Finale

Gordon Jacob composed *An Original Suite* when he was attending the Royal College of Music in the UK in 1924. Previously, Jacob had transcribed Ralph Vaughan Williams's *English Folk Song Suite* from wind band to orchestra and developed an interest in writing for a military band. By Jacob's description, the naming of the piece was given to the work by the publisher, a decision he later regretted, as described in the following passage:

At that time very little original music was being written for what was then "military band", so the title was a way of distinguishing that it was an original work rather than an arrangement – not that the music was original in itself. It was an unfortunate title, I know.

The suite consists of three movements. Jacob often emulates folk tunes throughout the composition, creating melodic passages based on pentatonic scales.

(The above programme note provided by the publisher)

Hymn for the Innocent

Julie Giroux

The composer's description of his work:

The piece is a tribute to all the innocent lives that are lost, whether by accident, disease or acts of violence. It also includes all those who serve here (the US) and abroad, military and domestic, who have sworn to protect the innocent and have lost their lives or led a handicapped life as a result of this service. What has been lost by their passing is an infinite list of possibilities. What they could have been, could have accomplished or achieved, and the holes left in all the lives they touched and would have affected surely is a sorrow above all sorrows. Loss is never easy but when loved ones are taken before their time, the loss and grief seem to be compounded. This hymn is for them. My prayers will always include them. This hymn is for the survivors as well. My hope is that this music, this hymn, can be a part of a healing process for some listeners out there. Grief never goes away but music can be an instrument that can help you live with it.

Danse Bohémien

Randall Standridge

The composer's description of his work:

Danse Bohémien is a quick-step/ bohemien dance sure to be a favorite with your audience and band. I was inspired to write this piece due to two factors. The first is that I love quick steps and always have. *The Dance of the Jesters* (Tchaikovsky), *The City of Lights* (Watkins), and *Pas redoublé* (Saint-Saëns) are among my favorites. The second factor is that I had two extremely talented percussionists in the band at the time. I hope you and your students enjoy this piece...it was a lot of fun to write, and thank you to Buddy Brawdy and Haley Denton for the inspiration.

(The above programme notes provided by the composers)

節目簡介 音樂會 II

天山盛會

此曲選自顧冠仁於 1979 年創作的《春天》組曲第五首。樂曲以豐富多彩的民間音樂為素材，描述在春天的節日裏，各族民眾匯聚在天山腳下，姑娘們翩翩起舞，小伙子們引吭高歌，大家都沉浸在一片歡樂的海洋裡。樂曲以新疆風情的旋律為背景，並穿插了多段鼓樂，將人們載歌載舞的情景栩栩如生地表現出來。

顧冠仁

如是 (古箏協奏曲)

《金剛經》偈語「一切有為法，如夢幻泡影，如露亦如電，應作如是觀」。樂曲以昆曲音樂為素材，突顯了中國傳統音樂的線性旋律以及古箏的韻味，結合西方作曲技巧，力求表達世間萬物千變萬化。唯有保持本心，尋找內心真正平靜的價值觀，展現了「真、善、美」的人生真諦，充分發揮了古箏這件樂器的音樂表現力，是一部雅俗共賞、剛柔並濟、內涵深遠的優秀古箏作品。

王丹紅

(以上樂曲介紹由錢瓊提供)

風颳

- I 逼近
- II 侵襲
- III 摧毀
- IV 平息
- V 重建
- VI 希望

颳風是世界上毀壞性極高的自然災害之一。颳風來得快，去得也快。來的時候，帶來了無窮的強風與雨水，帶走的是家園生活的平靜。颳風還沒來，我們得做好一切的準備。颳風離開了，我們需要重整家園，面對著這自然的災害我們別無選擇，也無怨無悔。

有一位偉大的母親，在颳風夜，為了保護腹中的孩子，乘著風，淋著雨，忍著痛，冒著生命的危險到醫院把孩子生下來。外面的強風暴雨都影響不了這母親對生命的堅持與耐力。終於，颳風離開了，孩子也平安出生了，但家園需要重建，生命則在延續……

台語中的颳風稱為“風颳”。因應故事發生的地點，故作曲家用台語“風颳”作為標題。

(以上樂曲介紹由江賜良提供)

江賜良

A 大調第七交響曲，作品 92

- I 漸延板 – 活板
- II 小快板
- III 急板 – 不太快的急板
- IV 燦爛的快板

貝多芬

貝多芬的《A 大調第七交響曲，作品 92》是公認的古典音樂傑作，在 1811 至 1812 年期間創作，後於 1813 年在維也納首演，為哈瑙之戰的傷兵籌款。貝多芬當時正處於人生中最痛苦的歲月，由於聽障問題持續惡化，他為此飽受折磨，意志消沉。儘管如此，他仍能寫出這首朝氣勃勃、充滿希望的第七號交響曲。作品分為四個樂章，每個樂章均有其獨特的個性和情緒。

第一樂章由神祕而莊嚴的引子開始，逐漸加入以複拍子及展現舞蹈般的附點節奏構成的主段，輕快活潑。第二樂章是令人難以忘懷的著名調子，已成為樂聖最受歡迎的樂段之一。第三樂章是快速的詼諧曲，活力充沛，盡顯樂聖駕馭節奏和旋律的能力。終章予人意氣風發和喜氣洋洋的感覺，最後以燦爛和熱情的音樂為整首交響曲作結。

貝多芬在此交響曲裏使用創新的手法處理節奏及和聲，令音樂充滿澎湃磅礴的情感。作品不時呈現強弱對比、突如其來的感情變化及出人意表的和聲轉折，這都有助於營造出殷切和強烈的感覺，不僅令人驚嘆，而且扣人心弦。

(以上樂曲介紹翻譯自甘浩鵬博士提供的英文版本)

Programme Notes Concert II

Grand Festival of Tianshan

Gu Guanren

This work is the fifth piece of the *Spring Suite* composed by Gu Guanren in 1979. Using colourful folk music as its raw material, the work depicts a spring festival during which people from all ethnic groups gather at the foot of the Tianshan, with the maidens dancing and lads singing in a joyous ambience enjoyed by all. Based on tunes with a Xinjiang flavour, the work features long intervening sections of drum music to depict vivid scenes of dancing and singing.

As Thus (Zheng Concerto)

Wang Danhong

As the Buddhist epigram from the *Diamond Sutra* goes, “All things contrived are like dream, illusion, bubble, shadow, and as dewdrop or lightning, they should be regarded as such.” The piece is a zheng concerto based on traditional *Kunqu* music. The work highlights the linearity of tunes of traditional Chinese music, and the beauty and flavour of the sounds of the instrument. Incorporating Western compositional techniques, the piece seeks to express the belief that only by maintaining one’s true heart and questing for genuine inner tranquility can one face up to the myriad changes in the things of this world. Manifesting “truth, goodness and beauty”, the ultimate wisdom of life, this piece is an excellent zheng composition that is universally accessible, powerful yet gentle, and profoundly meaningful.

(The above programme notes translated from the Chinese version provided by Chin King)

Typhoon

Simon Kong Su-leong

- I Approaching
- II The Hit
- III Destruction
- IV Subsidence
- V Reconstruction
- VI Hope

The typhoon is one of the world’s devastating natural hazards. Typhoons come and go swiftly. Typhoons bring endless waves gales and rain, and deprive our homes of peace. Before a typhoon strikes, we have to get ourselves fully prepared. After its departure, we have to fix our homes. When we face this natural hazard, we will have no choice but to survive it without any complaint or regret.

Once upon a time, there is a great mother who is about to give birth on a night during a typhoon. Despite the risk of death, she braves the unforgiving gale, heavy rain and intense pain to protect her baby, embarking on a journey to the hospital. No matter how fierce the rainstorm is, the mother’s perseverance with life prevails. At last, the baby is safely delivered, and the typhoon is gone. While the mother and baby’s home needs to be rebuilt, they live on.

The dialect for typhoon where the story takes place is *fengtai*. The composer used *fengtai* as the Chinese title of this work.

(The above programme note translated from the Chinese version provided by Simon Kong Su-leong)

Symphony No. 7 in A major, Op. 92

Ludwig van Beethoven

- I Poco sostenuto – Vivace
- II Allegretto
- III Presto – Assai meno presto
- IV Allegro con brio

Beethoven’s *Symphony No. 7 in A major, Op. 92* is deemed a masterpiece of the classical music repertoire. It was composed between 1811 and 1812 and premiered in Vienna in 1813 to benefit soldiers wounded in the Battle of Hanau. In spite of living in the most painful period of his life, while his deafness was growing worse with torture and frustration, Beethoven composed the most energetic and optimistic symphonic work – his seventh symphony. The symphony consists of four movements, each with its unique character and mood.

The first movement begins with a mysterious and dignified introduction, gradually leading into a fast and lively main section in compound time illustrating the dance-like dotted rhythm. The second movement is a famous haunting melody that has become one of Beethoven’s most beloved works. The third movement is a fast and energetic scherzo that showcases the composer’s mastery of rhythm and melody. The final movement is a triumphant and joyful conclusion to the symphony, with a brilliant and exuberant finale.

Beethoven’s innovative use of rhythm and harmony articulated the music with its powerful emotional impact. The symphony is filled with dynamic contrasts, sudden shifts in mood, and unexpected harmonic turns, creating a sense of urgency and intensity that is both breathtaking and profoundly moving.

(The above programme note provided by Dr. Joseph Kam)

演出樂團 Performing Groups

兒童合唱團 Children's Choir

高音聲部 I Soprano I

王書豪
朱梓銘
朴辰豪
何儀樂
周奕樂
林學凜
林澤揚
侯曉錡
柯逸霖
梁頌怡
梁讚迦
陳紀彤
陳衍揚
管悅彤
趙梓蕎
劉思樂
劉梓晴
龍凱嫻
謝卓穎
關悅

高音聲部 II Soprano II

王鈞彥
朱凱雯
何芷穎
吳浣桐
邱晨恩
侯曉澄
姚 蘊
高晴曦
陳樂心
張 奕
許朗楹
陸善芝
馮奕希
黃悅芝
楊翹蔚
詹子瑜
潘雪瑤
潘雅喬
謝家樂
羅巧澄

低音聲部 Alto

布樂恩
呂牧甜
林錦軒
高 悠
梁悅恩
莊晴瑤
莫榛熹
陳令兒
陳俊賢
陸芷菁
潘雪悠
蔡飛立
鄭凱藍
黎宥言
黎曉文
盧允祈
譚心弦
譚德祿
關羽翹
蘇澤雅

少年弦樂團 Junior String Orchestra

小提琴 Violin

王耀康
何展華
何淑樺
宋姿穎
李倩如
李晞朗
李梓彤
李嘉明
唐頌恩
徐愷蔚
高璟寧
區海晴
張芷盈
梁珀睿
梁曉晴
陳玟希
陳思雨
黃 哲
黃博朗
黃綽驍
葉致成
蔡善茹
鄧芷瓏
鄭 悠
鍾柏賢

中提琴 Viola

江芷翹
巫珈晞
李宓姳
李焯婷
馮晞蓓
盧子陽
鍾凱瑩

大提琴 Cello

王詠千
李偲齊
胡天塋
徐躍天
張熙妍
陳予偲
麥凱貽
閔雅書
趙日禧
譚靖羲
譚樂然
樂思樂

低音大提琴 Double Bass

李英浩
邱玉熙
張駿謙
戚皓晴
彭洛峻
黃志欣
鄭 聲
譚詠心

少年中樂團
Junior Chinese Orchestra

二胡
Erhu

王祉祈
王靜致
王寧曦
何珞晞
余政諾
李彥敏
周祉恩
林思亮
林琛蓓
區子煬
袁皜嘉
莊舜傑
陳浩軒
陳臻睿
陳藝丹
黃予陶
葉恩彤
齊子旭
蔡經成
顏祉而
關舜升
蘇樂盈

大提琴
Cello

李泳姿
李俊科
張昊為
張雅媛
陳靖茹
關稀喬

低音大提琴
Double Bass

王峻羽
吳俊霆
梁悅靈
鄧康晴
鄧銘輝

柳琴
Liuqin

張曉林
黃紫晴
黃煒翀

琵琶
Pipa

呂曉晴
張紫悠
陳奕菲
曾熙桐
衛雍錡
謝雅蕾
鍾子蔚
蘇熙晴

中阮
Zhongruan

李俊滌
李政燁
李喬昕
黃焯珈
廖子朗

三弦
Sanxian

黃悅喬

古箏
Zheng

李善霖
曾嘉雯
黃斯蓉

揚琴
Yangqin

吳愷澄
周灝
陳芷君

笛子
Dizi

方祉霖
朱家翹
張是思
張綽琳
鄒韻晴
薛曉慧

笙
Sheng

陳拓佑
鄭日朗
鄭可游

嗩吶
Suona

周淞桉
程奕儒
程嫻儒

敲擊
Percussion

尹子喬
王穎兒
李晞琳
張悅
黃俊源

管樂團
Symphonic Band

長笛
Flute

陳諾瑤
麥曜雅
董諾澄
蕭悠
戴啟東

雙簧管
Oboe

區子悠
張順怡
許洛澄

單簧管
Clarinet

田宸煬
吳柏軒
呂明翰
李師夔
李崇熹
梁芷凝
梁悅
麥德柔
黃頌熙
楊方晴
盧樂童
盧樂謙
關皓信

巴松管
Bassoon

伍柏陶
梁曉瑜
馮鈞葆
盧諾謙

中音薩克管
Alto Saxophone

張澔霖
許蕤妮
陳曉羿
楊子暉
廖悅因
鍾耀德

圓號
Horn

徐雋樂
歐陽吳冉
戴熒慧

小號
Trumpet

梁韡摯
曾鈺淇
黃靄婷
趙思齊
謝裕天
謝嘉鏗

長號
Trombone

周晴
徐琛灝
徐懿樂
高正霖
黃智康

粗管上低音號
Euphonium

李昕霖
黃梓棋
黎漢亮

大號
Tuba

楊傑朗
劉朝升
羅梓浚
關宇行

敲擊
Percussion

何思澄
韋卓樞
陳立鏗
黃宗晟
趙晉緯
羅凱晴

低音大提琴
Double Bass

杜汶輝

中樂團
Chinese Orchestra

二胡
Erhu

伍希霖
何苑頤
李彥欣
李睿
卓子見
周冠希
林信希
姜叡羲
袁天富
張展霖
梁雅雯
莊家欣
許芳溶
郭穎藍
陳祖賢
陳璵晉
陳藝臻
麥詩帆
馮天好
黃逸桐
黃靖迦
鄒藝洛
盧亦延
盧梓悠
蘇柏聰
蘇婉湄

大提琴
Cello

李崇一
冼卉田
唐麗婷
溫和棟
關沛盈
蘇頌恩

低音大提琴
Double Bass

李曉惠
洪嘉琪
黃可晴
楊倩桐

柳琴
Liuqin

石欣煸
陳芯諺
關官渝

琵琶
Pipa

高曉旻
梁雅勛
陳芊澄
陳思言
黃芯彥
黃綺雯

中阮
Zhongruan

李政輝
梁思哲
章嘉穎
陳博文
陳詠霖
黃靖珈
劉沛喬

古箏
Zheng

梁恩蕎
陳煦然

揚琴
Yangqin

李樂彤
林皓盈
鄧雪澄

笛子
Dizi

朱家睿
馬芷悠
張源芳
陳可男
劉傳睿
蘇穎思

笙
Sheng

孫珈熙
蔡悅煦
謝玥韞
蘇熙洋
蘇熙童

嗩吶
Suona

胡梓軒
梁緯祈
陳曉文
黃升
蔡暉彥
黎皓賢

敲擊
Percussion

胡驚騫
陳曉晴
劉宜澄
鄭日曦
羅弘琛

小提琴
Violin

王宇晴
何曉琪
余玥
吳卓臨
吳柏霖
汪卓駒
周元天
梁逸
莊傲庭
莊傲鈞
陳彥蓉
陳彥銘
陳思宇
陳家煇
陳樂熹
陳諾謙
陸謙柔
勞雋謙
黃樂桐
楊昊彥
楊俊傑
劉天樂
鄧朗欣
謝樂欽
關嬰旻

交響樂團
Symphony Orchestra

中提琴
Viola

方銘言
余衍沂
余穎軒
李迎樂
張稀碇
陳思睿
陳昭穎
黃襄曠
劉智洋

大提琴
Cello

李顏宜
張瀝行
梁鈞維
陳嘉顯
鄧葦曦

低音大提琴
Double Bass

伍樂恒
周文曦
梁漪桐
陳宏軒
陳凱彤
蔡嘉欣
盧嘉浠

長笛
Flute

容嘉言
崔詠雯
孫海晴

雙簧管
Oboe

吳思澄
陳裕晞
謝曜瞳

單簧管
Clarinet

林欣
袁卓灝
馮子容
鄺思瑜

巴松管
Bassoon

何浚灑
余曉彤
黃欣恩

圓號
Horn

賴皓熙

小號
Trumpet

許靜琳
關晞朗

敲擊
Percussion

張雪楠

音樂事務處高級職員名單

Music Office Senior Staff List

總音樂主任 Chief Music Officer	徐英輝 Tsui Ying-fai
高級音樂主任 (活動及推廣) Senior Music Officer (Activities & Promotion)	范淑芬 Grandy Fan
高級音樂主任 (中樂) Senior Music Officer (Chinese)	郭健明 Kwok Kin-ming
高級音樂主任 (音樂通識 / 訓練支援) Senior Music Officer (Musicianship/ Training Support)	黎穎茵 Lai Wing-yan
高級音樂主任 (弦樂) Senior Music Officer (String)	甘浩鵬博士 Dr. Joseph Kam
高級音樂主任 (管樂) Senior Music Officer (Wind)	李星雲 Lee Sing-wan
高級行政主任 (行政) Senior Executive Officer (Administration)	陳錦兒 Chan Kam-ye

多謝蒞臨欣賞我們的音樂會，歡迎掃描二維碼填寫問卷，告知您對這場音樂會的意見，並希望您繼續支持我們的節目！

Thank you for attending our concert. You are welcome to scan the QR code and fill out the questionnaire with your comments about the concert. We look forward to your continued support of our programmes.



音樂會 Concert I



音樂會 Concert II

鳴謝

Acknowledgement

康樂及文化事務署音樂事務處謹向下列機構及人士對音樂營的支持及協助致以衷心謝意：

The Music Office of Leisure and Cultural Services Department wishes to express its sincere gratitude to the following organisations and individuals for their support and assistance towards the Music Camp:



左啟希	Chor Kai-hei
傑內羅博士	Dr. Bradley Genevro
江賜良	Simon Kong Su-leong
凌顯祐	Andrew Ling
馬航	Ma Hang
黃慧英博士	Dr. Wong Wai-ying, Paulina

(以姓氏英文字母排列 in alphabetical order of surname)

立即上 Facebook 和 Instagram 追蹤音樂事務處，緊貼本處活動的最新資訊！
Like and follow us on Facebook and Instagram for the latest news of our activities!

音樂事務處網址 Music Office Website
www.lcsd.gov.hk/musicoffice

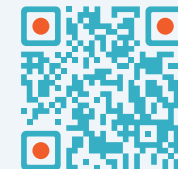


音樂事務處 45⁺ 周年誌慶節目一覽

Music Office 45th Anniversary Celebration Programme List

日期 Date	時間 Time	節目 Programme
2/4/2023	7:30pm	音樂事務處樂團巡禮系列 – 弦 Fiesta of Music Office Bands, Choirs and Orchestras - Strings
9/4/2023	3pm	音樂事務處樂團巡禮系列 – 管 Fiesta of Music Office Bands, Choirs and Orchestras - Bands
15/4/2023	7:30pm	音樂事務處樂團巡禮系列 – 中 Fiesta of Music Office Bands, Choirs and Orchestras - Chinese
16/4/2023	3pm	音樂事務處樂團巡禮系列 – 青蔥少年 Fiesta of Music Office Bands, Choirs and Orchestras - Teens
30/4/2023	7:30pm	音樂事務處樂團巡禮系列 – 聲·笙·交響 Fiesta of Music Office Bands, Choirs and Orchestras - Sing·Shengs·Symphony
21/5/2023	3pm	「繼往開來」音樂會系列 – 香港青年管樂團周年音樂會 “Carry the Music On” Concert Series - Hong Kong Youth Symphonic Band Annual Concert
15/7/2023	7:30pm	「音樂創演 MO x e- 樂團」音樂會 “Innovative Music Making: MO x e-Orch” Concert
31/7 - 14/8/2023		香港青年音樂營 Hong Kong Youth Music Camp
6/8/2023 14/8/2023	7:30pm	公開音樂會 Open Concerts
9-12/2023		「森巴嘉年華」實體音樂展覽 “Carnival Samba” On-site Music Exhibitions
14/1/2024	3pm	「繼往開來」音樂會系列 – 香港青年交響樂團周年音樂會 “Carry the Music On” Concert Series - Hong Kong Youth Symphony Orchestra Annual Concert
4/2/2024	3pm	「繼往開來」音樂會系列 – 香港青年中樂團周年音樂會 “Carry the Music On” Concert Series- Hong Kong Youth Chinese Orchestra Annual Concert
1/4/2024	8pm	「繼往開來」音樂會系列 – 音樂事務處 45 ⁺ 周年大匯演 “Carry the Music On” Concert Series - Music Office 45 th Anniversary Gala

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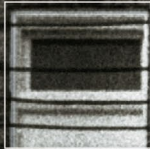


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