

2023 HONG KONG YOUTH SYMPHONY ORCHESTRA ANNUAL CONCERT

香港青年交響樂團周年音樂會

A Celebration of Life with Fantastic Music from Then and Now

MODERN & CLASSIC

當代與經典

15.1 星期日 Sun 3pm
香港文化中心音樂廳
Hong Kong Cultural Centre
Concert Hall

節目 PROGRAMME

第三交響舞曲「節日」
Symphonic Dance No. 3 “Fiesta”
威廉斯
Clifton Williams

白傘蓋佛母壇城
(香港作曲家聯會贊助委約，世界首演)
Sitātapatrā Mandala
(Hong Kong Composers’ Guild sponsored
commission, world premiere)
甘聖希
Kam Shing-hei

正午的女巫
The Noon Witch
德伏扎克
Antonín Dvořák

指揮 Conductor: 李星雲 Lee Sing-wan

~ 中場休息 Intermission ~

F 小調第四交響曲，Op. 36
Symphony No. 4 in F minor, Op. 36
柴可夫斯基
Pyotr Ilyich Tchaikovsky

- I 持續的行板 – 富生氣的中板
Andante sostenuto – Moderato con anima
- II 如歌曲般的小行板
Andantino in modo di canzona
- III 諧謔曲：反覆撥弦 – 快板
Scherzo: Pizzicato ostinato – Allegro
- IV 終曲：熱情的快板
Finale: Allegro con fuoco

指揮 Conductor: 甘浩鵬博士 Dr Joseph Kam

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，我們希望各位全程戴上口罩；切勿在場內攝影、錄音、錄影、吸煙或飲食。在節目進行前，請關掉鬧錶、手提電話及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 wear face masks at all times and refrain from recording, filming, taking photographs, smoking, eating or drinking in the concert hall. Before the performance, please ensure that your alarm watches, mobile phones and 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.

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、外展音樂短期課程。此外，該處亦舉辦國際青年音樂交流活動、香港青年音樂營、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 the 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. In addition, it organises international music exchange programmes for youth, the Hong Kong Youth Music Camp, youth music interflows and a variety of music promotional activities. Its target groups range from primary and secondary school students to members of the public from all walks of life.

www.lcsd.gov.hk/musicoffice



musicoffice.concerts



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香港青年交響樂團

香港青年交響樂團於1978年成立，由音樂事務處訓練和管理。樂團團員年齡介乎12至25歲，每年四月透過公開試音招募團員。

現時香港不少出色的音樂家，包括職業樂手及音樂教育工作者，都曾受訓於香港青年交響樂團。樂團曾與多位國際知名指揮及獨奏者合作演出，如曼奴軒爵士、傅聰、丁納、韋國詩爵士、湯沐海、甄健豪、葉聰、葉詠詩、蘭潔及格拉齊等。2010年，樂團應聯合國兒童基金會的邀請，與傑出鋼琴家郎朗一同演出，為基金會籌募經費。樂團亦於2013及2015年與著名鋼琴家李嘉齡及一眾流行樂手一同應邀為電視慈善節目《明愛暖萬心》作直播演出。

樂團亦肩負青年文化大使的任務，曾多次遠赴海外演出，足跡遍及法國、以色列、塞浦路斯、英國、俄羅斯、澳洲、美國、新加坡及內地省市，促進國際文化交流。樂團於2010年訪問上海，為上海世博會「香港週」及其他相關活動演出，並與上海青少年樂手交流。2015年，樂團前往俄羅斯葉卡捷琳堡，參加「國際歐亞音樂節」的演出，並接受莫索斯基音樂學院導師的訓練及與烏拉爾青年交響樂團作聯合演出。2019年，樂團遠赴悉尼參加「第30屆澳洲國際音樂節」並勇奪器樂組金獎，同時亦榮獲「評審團之選」，於音樂節閉幕音樂會中演出。

樂團現由甘浩鵬博士、李星雲、曾燕瑜及梁永健訓練和管理。

HONG KONG YOUTH SYMPHONY ORCHESTRA

Established in 1978, the Hong Kong Youth Symphony Orchestra (HKYSO) is trained and managed by the Music Office. With members aged between 12 and 25, recruitment of the HKYSO is held through open audition in April every year.

Over the past four decades, many of its former members have pursued a career in music and become eminent performers or music educators. The Orchestra has worked with many international acclaimed conductors and soloists, such as Sir Yehudi Menuhin, Fou T'song, Georg Tintner, Sir David Willcocks, Tang Muhai, Kenneth Jean, Yeh Tsung, Yip Wing-sie, Timothy Landauer and Edward Grach. The Orchestra, at the invitation of UNICEF, jointly performed with the world-class pianist Lang Lang at a fundraising concert in 2010; and performed in the "Caritas Charity TV Show" with famed pianist Colleen Lee and a number of pop singers in 2013 and 2015.

The HKYSO has played the role of music ambassador of Hong Kong and completed successful concert tours to France, Israel, Cyprus, the UK, Russia, Australia, the USA, Singapore and various cities of China. The Orchestra went on a concert tour to Shanghai, China in 2010 to perform at the Hong Kong Week of Shanghai Expo and participated in the exchange programmes with Shanghai young musicians. In 2015, the Orchestra participated in the International Music Festival EURASIA in Yekaterinburg, Russia, attended training sessions at the Urals Mussorgsky State Conservatoire and jointly performed with the Ural Youth Symphonic Orchestra. In 2019, the Orchestra participated in the 30th Australian International Music Festival held in Sydney, took home the Gold Award in the Instrumental Category and was named Command Ensemble by the adjudication panel, which enabled the Orchestra to perform at the Festival Closing Concert.

The HKYSO is trained and managed by Dr. Joseph Kam, Lee Sing-wan, Tsang Yin-yu, and Leung Wing-kin.

第一小提琴 1st Violin

* 麥凱蕎
易秋好
崔文政
張汝冰
陳祉橋
陳家焯
陳健維
陸謙柔
劉泰泓
劉善瑤
蕭善文
關嬰旻
蘇星宇

第二小提琴 2nd Violin

+ 袁摯達
伍灝怡
吳宜皓
袁紫晴
梁柏希
莊傲庭
莊傲鈞
陳思樺
陳柏朗
陳樂桐
黃卓健
黃樂桐
趙穎晞
劉頌欣
歐悠

中提琴 Viola

+ 周元天
刁焯煜
伍杏殷
吳家頤
梁細麒
許海銘
譚安堯
譚安蓉
關熙澎

大提琴 Cello

+ 白凱琳
王軒芝
李啟天
梁達嘉
陳嘉桐
黃彥霖
楊詠如
鄭匡仁
蕭勻穎
譚曉敬

低音大提琴 Double Bass

+ 陳彥蓉
伍樂恆
周欣諭
陳進皓
蔡嘉欣
Nicolas Millan

長笛 Flute

+ 容嘉言
孫海晴
崔詠雯
關敏彤

雙簧管 Oboe

+ 陳晞璋
陳星和
鄧靖然

單簧管 Clarinet

+ 李嘉慧
徐曉嵐
梁珀饒
吳柏軒

巴松管 Bassoon

+ 陳熙亮
林栩嫻
何浚澧
莫一樂

圓號 Horn

+ 丘昱杰
林德傑
陳浚庭
陳偉軒
賴皓熙

小號 Trumpet

+ 劉一葆
邱浩麟
關晞朗
譚絡文
周文軒

長號 Trombone

+ 徐琛灝
陳胤延
周祐賢
黃憫羲

大號 Tuba

+ 鄭亦均

敲擊 Percussion

+ 何胤霖
李煜彥
林逸然
馮律均
黃晉軒
范凱杰

豎琴 Harp

+ 龍頤
陳可蕎
單卓藍
嚴善橋

* 樂團團長
Concertmaster
+ 聲部首席
Principal
^ 特邀團員
Invited Member
特約團員
Associate Member

指揮 CONDUCTORS



李星雲
Lee Sing-wan

李星雲先後畢業於香港教育大學及美國彌賽亞大學，分別取得音樂教育碩士及音樂（管樂指揮）碩士學位。2006年加入音樂事務處。

李氏在銅管樂器教學及樂團演出方面經驗豐富，其學生在多項音樂比賽中屢次獲獎。曾帶領樂團出訪澳洲、中國、日本、澳門、新加坡、南韓、台灣及美國等地，參與包括上海世博會「香港周」、韓國濟州國際管樂祭、青島世界園藝博覽會「香港園」、亞太管樂節及世界管樂協會的演出，均獲一致好評。

李氏現為音樂事務處管樂組高級音樂主任，訓練及指揮香港青年交響樂團和香港青年管樂團，並出任低音銅管導師。

Lee Sing-wan earned a Master degree of Education (Music) and a Master degree of Music in Conducting (Wind Conducting) respectively from the Education University of Hong Kong and the Messiah University of the USA. He joined the Music Office in 2006.

Lee has extensive coaching and performing experience in lower brass instruments and symphonic wind ensembles. Many of his students have received superior ratings at various music competitions. He has also led outbound tours of music groups to Australia, China, Japan, Macao, Singapore, South Korea, Taiwan and the USA, and gave critically acclaimed performances in major events such as the "Hong Kong Week" of Shanghai Expo, Jeju International Wind Ensemble Festival, Qingdao International Horticultural Exposition, Asia and Pacific Band Directors' Association Conference, and World Association for Symphonic Bands and Ensembles Conference, to name a few.

Lee is currently Senior Music Officer of the Wind Section of the Music Office, and conductor of Hong Kong Youth Symphony Orchestra, Hong Kong Youth Symphonic Band, and instructor of the lower brass instrumental classes in the Music Office.



甘浩鵬博士
Dr. Joseph Kam

甘浩鵬博士身兼中提琴手、小提琴手及指揮，畢業於美國密歇根大學音樂學院，並先後在該校取得音樂碩士及音樂藝術博士學位。甘氏在學期間屢獲獎項，包括密歇根大學研究院優異獎、人文成就獎、拉克哈姆研究生獎學金及音樂學院學費補助金。甘氏在密歇根大學進修期間，獲委任為研究生導師，負責教授中提琴演奏。他亦獲美國密歇根因特洛肯音樂節主辦單位委任為中提琴導師。

甘氏經常擔任指揮，從2005年首次擔任香港青少年管弦樂團指揮起，開展其指揮生涯。自2007年起擔任香港青年交響樂團指揮，並於2010年聯同樂團首度與國際著名鋼琴家郎朗合作，於聯合國兒童基金會慈善演奏會中演出，同年帶領樂團於上海世博演出，2015年於俄羅斯葉卡捷琳堡舉行的國際歐亞音樂節中，擔任香港青年交響樂團和烏拉爾青年交響樂團的聯合演出指揮，大獲好評。2013至2015年暑假期間曾指揮捷克博胡斯拉夫·馬爾蒂努管弦樂團。2015年首次於紐約州長島艾德菲大學演奏廳演出，指揮艾德菲交響樂團。2017年帶領香港青年弦樂團遠赴斯洛伐克參加第8屆布拉迪斯拉發國際青年音樂節，榮獲「最優秀樂團指揮特別獎」，成績斐然。

甘氏現為音樂事務處弦樂組高級音樂主任，並為香港中文大學音樂系小提琴及中提琴導師。

Dr Joseph Kam, a violist, violinist and orchestral conductor, graduated from the University of Michigan, where he obtained his Master of Music and Doctor of Musical Arts degrees. He received several awards and scholarships from the University, including Graduate Merit Award, Humanities Award, Rackham Block Fellowship and School of Music Tuition Grant. During his tenure in the University, he was appointed as the Graduate Student Instructor for teaching viola performance. He was also appointed as a viola faculty in the Interlochen Music Festival (Michigan, USA).

As an active conductor, Dr Kam launched his conducting career since his debut with Metropolitan Youth Orchestra in 2005. He has been the conductor of Hong Kong Youth Symphony Orchestra (HKYSO) since 2007, and under his baton, HKYSO collaborated with world renowned pianist Lang Lang at a UNICEF fundraising concert in 2010. He led the HKYSO to perform in Shanghai Expo in the same year, and conducted a joint concert of HKYSO and Ural Youth Symphony Orchestra in 2015 International Music Festival EURASIA in Yekaterinburg, Russia with high acclaims. He conducted the Filharmonie Bohuslava Martinu in Czech Republic in summers from 2013 to 2015. In 2015, he made his debut in the Adelphi University Auditorium in Long Island, New York State, and conducted the Adelphi Symphony Orchestra. In 2017, Kam led the Hong Kong Youth Strings to participate in the 8th International Youth Music Festival in Bratislava, Slovakia with a huge success. He was awarded a special prize for winning the Best Orchestral Conductor.

Dr Kam is currently Senior Music Officer of the String Section of the Music Office, and a violin and viola faculty of the Music Department in the Chinese University of Hong Kong.

節目簡介

第三交響舞曲「節日」

威廉斯

威廉斯 (1923-1976) 生於美國阿肯色州，曾於路易斯安那州立大學及伊斯曼音樂學院修讀作曲，1966 年成為邁阿密大學音樂理論和作曲系系主任。

《第三交響舞曲「節日」》是一套五首交響舞曲其中之一，由明妮·史蒂文斯·派珀基金會委約威廉斯創作，以紀念 1964 年聖安東尼交響樂團成立 25 周年。整套舞曲於 1965 年首演，由聖安東尼交響樂團演奏，威廉斯擔任指揮。「節日」描寫拉丁美洲慶祝活動的盛況，展現拉丁美洲人民引以為傲的繽紛傳統，包括樂隊巡遊、鬥牛比賽及鮮艷服裝。

(樂曲簡介翻譯自出版社提供的英文版本)

白傘蓋佛母壇城 (香港作曲家聯會贊助委約，世界首演)

甘聖希

「大白傘蓋佛母」為佛教中的守護者，三頭，身體四周有無數手臂，手中持有劍、弓、蓮花等。持誦者能避免橫禍災難，能求壽、求醫治惡疾。而《白傘蓋佛母壇城》一曲就是取材自佛母壇城的畫像，音樂中多變的織體與音色設計旨在描寫畫作中豐富的顏色變化與精緻的筆觸，而突變的音樂段落則在呈現佛母的不同個性與生命力。

(樂曲簡介由作曲家提供)

正午的女巫

德伏扎克

第一部分「小快板」，代表交響詩的第一樂章，分四段，兩次交替描繪以下情景；母親在家裏為快回家的丈夫準備晚餐，溫馨而恬靜；以及孩子煩躁吵鬧，被母親責備。隨著劇情升溫，母親終於要呼喚正午女巫來收拾麻煩的孩子。第二部分是「偏慢及十分平靜的行板」，就像一個較慢的第二樂章，描述一個奇怪的幽靈，外型呈褐色，細小但粗獷，頭上蓋著一張床單，悄悄爬進來要抓小搗蛋。第三部分是古怪的諧謔曲（快板），情節和樂曲開始時的恬靜場面一樣，都是德伏扎克自撰的，不屬原詩內容，因為他深信音樂無法像說話般只消三言兩語便把感情交代清楚。到了這裏，女巫以怪誕的舞步包

圍可憐的孩子，母子更見惶恐。母親出力營救，但徒勞無功。在這部分的最後幾個小節中，正午的鐘聲響起，將女巫趕走。最後的第四部分（行板），是緩慢而極悲慘的結局。父親回到家中，發現母親不省人事，唯仍把孩子緊摟在懷裏；他救醒了妻子，兩人卻發現孩子已斷了氣。害死他的正午女巫以怪誕舞步的動機再現於最後幾個小節，彷彿露出猙獰的鬼臉。

(樂曲簡介翻譯自出版社提供的英文版本)

F 小調第四交響曲，Op. 36

柴可夫斯基

- I 持續的行板 - 富生氣的中板
- II 如歌曲般的小行板
- III 諧謔曲：反覆撥弦 - 快板
- IV 終曲：熱情的快板

柴可夫斯基在 1877 年完成《第四交響曲》。他視之為畢生寫過最佳的交響樂作品，並把樂曲獻給一生中最重要的贊助人梅克夫人。1878 年，樂曲在莫斯科首演，廣獲好評。

樂曲開首以法國號和小號奏出號角曲作為引子，其後漸轉平緩，流露聲聲嘆息，從而帶出第一主題「命運」。柴可夫斯基再利用雙簧管獨奏演繹另一種哀愁，旋律淒美，為第二樂章揭開序幕。第三樂章的諧謔曲，弦樂部持續以撥弦演奏，貫穿整個樂章，饒富阿拉貝斯克的色彩，趣味盎然，呈現作曲家腦海中點點回憶。第四樂章的開端澎湃有力，再引用著名俄羅斯民歌《田野裏有棵白樺樹》作為第二主題。接下來，小號再次奏出第一樂章的主題「命運」，提醒我們「命運」依然存在。全曲最終在歡欣喜慶的氣氛中結束。

(樂曲簡介翻譯自曾燕瑜提供的英文版本)

PROGRAMME NOTES

Symphonic Dance No. 3 “Fiesta”

Clifton Williams

Clifton Williams (1923-1976) was born in Arkansas. He studied composition at the Louisiana State University and the Eastman School of Music. He became the Chairperson of the Music Theory and Composition Department at the University of Miami in 1966.

Symphonic Dance No. 3 “Fiesta” is one of the five pieces originally commissioned by the Minnie Stevens Piper Foundation, commemorating the twenty-fifth anniversary of the San Antonio Symphony Orchestra in 1964. The first performance of the complete set of dances was by that orchestra, under the baton of the composer in 1965. “Fiesta” depicts the pageantry of Latin-American celebrations – street bands, bull fights, bright costumes, the colorful legacy of a proud people.

(Extracted from the publisher’s notes)

Sitātapatrā Mandala

Kam Shing-hei

(Hong Kong Composers’ Guild sponsored commission, world premiere)

Sitātapatrā is a protector in Buddhism. She has three faces and many arms holding swords, bows and lotus. By venerating the *Sitātapatrā*, man can dispel interferences, have a longevity and cure illness. The music *Sitātapatrā* is inspired by the painting *Sitātapatrā Mandala*. The variety of the musical texture and timbre are depicting the vibrancy of the colours and the delicate brushstrokes, also the surprising changes of the tone colour portraying the diversity of the charisma of such a deity.

(Programme notes provided by the composer)

The Noon Witch

Antonín Dvořák

The first part, *Allegretto*, representing the first movement of the symphony, is in four sections, twice alternating an idyllic picture of domestic happiness, depicting the mother preparing dinner for her husband coming home from work, with a scene in which a noisy and fretful child is chided by the mother, who, in a passage of rising dramatic tension, then calls the Noon Witch to come for him. The second part, *Andante sostenuto e molto tranquillo*, taking the place of the slow movement, describes the queer apparition, “small, brown, wild of feature, with a sheet drawn over her head”, who

comes creeping in to carry off the little rebel. The third part, a bizarre *scherzo (allegro)*, is, like the introductory idyllic passage, Dvořák’s original contribution, for he felt very justly that music cannot be reduced to such an expressive shorthand as the spoken word. There the witch dances round her victim with grotesque steps, increasing the terror of the child and of his mother, who tries in vain to protect him. In the last bars of this part, the sound of the noonday bell drives the witch away. The fourth and last part (*Andante*), describes the father’s return in a slow and tragically pointed concluding section. The father finds the mother in a dead faint, with the child pressed to her bosom; he restores his wife to consciousness, only for them to realize together that the child is dead – a victim of the Noon Witch, whose grotesque dance motif appears, like a cruel grimace, in the last bars of the composition.

(Extracted from the publisher’s notes)

Symphony No. 4 in F minor, Op. 36 Pyotr Ilyich Tchaikovsky

I Andante sostenuto – Moderato con anima

II Andantino in modo di canzona

III Scherzo: Pizzicato ostinato – Allegro

IV Finale: Allegro con fuoco

Tchaikovsky finished his Fourth Symphony in 1877. The composer regarded it as his best symphonic work in his life and dedicated it to Nadezhda von Meck, the most important patroness in his life. It was premiered in Moscow in 1878 and received a huge success.

The symphony starts with horns and trumpets bringing out a fanfare introduction, which gradually stays calm with fragment sighing, and emerges into the first subject, the “Fate”. Tchaikovsky shows another aspect of sadness with the solo oboe bringing out a melancholic melody that starts the second movement. The *scherzo* is with pizzicato ostinato by the entire string section throughout the third movement. This is a playful arabesque reflecting composer’s fragmented images of his past memories. After the vigorous and energetic opening of the fourth movement, he employs the famous Russian folk song *In the Field a little Birch Tree Stood* as the second subject. The “Fate” subject in the first movement is later recalled again by the trumpet, reminding us that “fate” still exists. The work finally ends with a festive and rejoicing mood.

(Programme notes provided by Tsang Yin-yu)

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