

2024 香港青年音樂營音樂會

HONG KONG YOUTH MUSIC CAMP CONCERTS

盛夏樂賞

Summer Music Viva

音樂會
Concert I

28/7 (星期日 Sun) 3pm

香港文化中心音樂廳
Hong Kong Cultural Centre Concert Hall

音樂會
Concert II

4/8 (星期日 Sun) 7:30pm

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



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Dear Patrons,

In order to make this performance a pleasant experience for the artists and the audience, please refrain from recording, filming, 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. Photo-taking without affecting others is allowed at curtain calls. Thank you for your kind co-operation.

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節目

音樂會 (一)

7月28日 (星期日) 下午三時

中樂團

歡慶序曲

李博禪

天地歌 (琵琶協奏曲)

張朝

大潮

王雲飛

琵琶：梁家洛[^]

指揮：袁貝

管樂團

勇者進行曲

斯坦霍普

堅毅的旅人

克拉克

美國河流之歌

拉普朗特

王者之道

列特/ 朗菲特 編

指揮：凡斯勒博士

~ 中場休息 ~

交響樂團

G大調第八交響曲，Op. 88

德伏扎克

I 活潑的快板

II 慢板

III 優美的小快板

IV 不太快的快板

指揮：霍坦拿教授

[^] 音樂事務處導師



Programme

Concert I

28 July (Sunday) 3pm

Chinese Orchestra

Prelude to Celebration Li Bochan
Song of Heaven and Earth (Pipa Concerto) Zhang Zhao
Grand Tide Wang Yunfei

Pipa: Leung Ka-lok[^]

Conductor: Yuan Bei

Symphonic Band

Little Ripper March David Stanhope
Enduring Traveler Larry Clark
American Riversongs Pierre LaPlante
El Camino Real Alfred Reed/ arr. Longfield

Conductor: Dr. Mike Fansler

~ Intermission ~

Symphony Orchestra

Symphony No. 8 in G major, Op. 88 Antonín Dvořák
I Allegro con brio
II Adagio
III Allegretto grazioso
IV Allegro ma non troppo

Conductor: Prof. Gustavo Fontana

[^] Music Office Instructor



節目

音樂會 (二)

8月4日 (星期日) 晚上七時三十分

合唱團

拉莎莎揚	馬來民歌/ 杜萬勝 編
萬福，天上母后	斯托普福德
黑夜	哈根伯格
拉辛讚美詩	佛瑞
鼓聲響起	印尼民謠/ 朱瑋權 編

指揮：杜萬勝

鋼琴伴奏：陳穩航[^]

少年弦樂團

簡單交響曲-為弦樂團創作，Op. 4	布烈頓
I 狂暴的布雷舞曲-節奏強勁的快板	
II 頑皮的撥奏-盡可能的急板一致撥奏	
III 傷感的薩拉邦舞曲-稍緩板，沉重	
IV 嬉戲的終曲-充滿火氣的極急板	

指揮：何榮教授

~ 中場休息 ~

少年中樂團

無畏	王辰威
兒時情景 (音樂事務處委約作品)	關迺忠
III 搖鼓貨郎	
V 天橋	
花木蘭	何占豪

指揮：黃德勵

[^]音樂事務處導師



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，同時亦舉辦青年音樂交流活動、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 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 youth music exchange programmes, 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.



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樂團及合唱團訓練。今年，音樂營於7月22日至8月3日假西貢戶外康樂中心及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袁貝（北京）、凡斯勒博士（美國）、霍坦拿教授（阿根廷）、杜萬勝（新加坡）、何榮教授（北京）以及黃德勵（新加坡），分別負責訓練中樂團、管樂團、交響樂團、合唱團、少年弦樂團及少年中樂團。兩場音樂會展示音樂營卓越的訓練成果，音樂事務處琵琶導師梁家洛亦於音樂會I中與中樂團同台演出，為音樂會增添色彩。

The Hong Kong Youth Music Camp is organised by the Music Office every summer to provide intensive orchestral and choral training for young musicians in Hong Kong. This year, the Camp is held at the Sai Kung Outdoor Recreation Centre and Music Office Music Centres from 22 July to 3 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, Symphonic Band, Symphony Orchestra, Choir, Junior String Orchestra and Junior Chinese Orchestra in the music camp are Yuan Bei (Beijing), Dr. Mike Fansler (US), Prof. Gustavo Fontana (Argentina), Toh Ban-sheng (Singapore), Prof. Ho Wing (Beijing) and Wong De-li, Dedric (Singapore). The Camp is concluded by two splendid concerts, showcasing the stunning accomplishment of the Camp. Music Office Instructor of Pipa, Leung Ka-lok also shares the stage with the Chinese Orchestra in Concert I, adding an extra touch of allure to the concert.



指揮 Conductors

袁貝 Yuan Bei

袁貝是國家一級指揮、中央民族樂團常任指揮、中國音樂家協會會員、中國民族管弦樂指揮學會理事及清華大學民樂團首席指揮。



袁氏先後畢業於中央音樂學院民樂系及中國音樂學院指揮系，師從著名指揮家楊又青教授。曾經入選「中央民族樂團第一屆全國民族樂隊指揮培訓班」與國家藝術基金「中國民樂指揮人才培養項目」。近年執棒指揮「中共中央春節團拜會」、「又見國樂」、「四季知音」、「管弦絲竹知多少」等民樂音樂會；「唱支新歌給黨聽」、「如詩如歌」、「聲詩潤朱弦」、「伊黎河·世紀新聲」、「雙翼的神馬」等交響及歌劇音樂會，並多次在重大國事演出中擔任指揮。

袁氏曾在業界期刊發表《淺談民族管弦樂隊中胡琴類樂器的弓法問題》、《如何做一名演奏員喜愛的指揮》及《淺談中國民族管弦樂隊的音響平衡問題》等學術論文。

近年多次與中央民族樂團、中國廣播民族樂團、廣東民族樂團、河南民族樂團、吉林民族樂團、澳門中樂團、北京民族樂團、煤炭文工團民族樂團、青島民族樂團及內蒙古漫瀚劇院民族樂團等合作演出，獲高度肯定與一致好評。

A National Class One Conductor, Yuan Bei is the Resident Conductor of the China National Traditional Orchestra, member of the Chinese Musicians' Association, executive member of the China Nationalities Orchestra Society, and the Principal Conductor of the Tsinghua Traditional Instruments Orchestra.

Yuan graduated from the Traditional Instruments Department of the Central Conservatory of Music, and the Conducting Department of the China Conservatory of Music. He received training in conducting under Prof. Yang Youqing, a reputable conductor. He was selected to join the first "National Chinese Orchestra Conducting Training Programme", as well as the "Chinese Music Conducting Training Project" under the China National Arts Fund. In recent years, he has conducted at a number of Chinese music concerts such as the "Spring Festival Reception for the Communist Party of China", "Rediscover Chinese Music", "Sounds of the Four Seasons", and "Instruments of the Chinese Orchestra: A Musical Guide", as well as various symphonic and operatic concerts such as "Sing a New Song to the Party", "Poetry and Songs", "Singing Classical Poems", "Yili River – Sounds of the New Century" and "Double-winged Sacred Horse". He has also represented the country in a number of significant state-level performances by serving as a conductor.

Yuan has published research papers on topics concerning Huqin bowing techniques in the Chinese orchestras, working relationships among the conductor and orchestral players, and acoustic balance in the Chinese orchestras.

As a conductor, Yuan has frequently performed with the China National Traditional Orchestra, the China Broadcasting Chinese Orchestra, the Guangdong National Orchestra, the Henan National Music Orchestra, the Jilin Chinese Orchestra, the Macao Chinese Orchestra, the Beijing Chinese Orchestra, the China Coal Mine Art Troupe Folk Orchestra, the Qingdao Chinese Orchestra, and the Inner Mongolia Manhan Art Theatre Chinese Orchestra in recent years, receiving wide critical acclaim for his conducting.

凡斯勒博士 Dr. Mike Fansler

凡斯勒博士自2001年起在美國伊利諾伊州馬克姆市的西伊利諾伊大學（西伊大）任職，現為該大學音樂系教授及管樂團總監。他亦擔任西伊大木管樂團及室樂樂團的指揮，並講授研究院和大學本科的指揮課程。



他曾就讀於伊利諾伊大學厄巴納—香檳分校、錫拉丘茲大學、詹姆斯麥迪遜大學及斯克內克塔迪縣社區學院。他一直積極參與馬克姆市的社區活動，不但為創於1852年的馬克姆市立樂團擔任指揮，而且是美國退伍軍人協會第六分會大樂團的薩克管手。

他是多個專業團體的成員，包括著名的美國管樂團指揮協會（2012年）、美國大學管樂團指揮協會、美國全國音樂教育協會、伊利諾伊州音樂教育家協會、Phi Beta Mu 國際管樂團指揮聯會及Phi Mu Alpha Sinfonia。

在凡斯勒博士的領導下，西伊大管樂團頻繁演出，從演奏歷代大師的經典作品，到參與精彩的新作首演，曲目類型多變。過去十年，樂團曾多次於伊利諾伊州全州音樂會議期間演出，並參加美國大學管樂團指揮協會中北部音樂會議，又兩次登上典堂級的芝加哥交響中心管弦樂廳的「鎧甲舞台」，以及前往薩爾瓦多和巴西里約熱內盧進行為期十天的國際巡迴演出。

他對音樂充滿熱誠，曾多次獲邀到世界各地演奏並舉辦研討會和工作坊，足跡遍佈五大洲；又時常為美國各地的優秀樂團擔任指揮，包括最近與賓夕法尼亞州全州管樂團、拉斯維加斯榮譽樂團及全艾奧瓦州樂團同台演出。他曾參加美國中西部音樂節，講授澳洲作曲家珀西·格蘭傑的音樂，並獲資助到訪澳洲墨爾本的格蘭傑博物館，進一步鑽研其音樂和生平。

他曾多次與西伊大音樂學院的錄音室合作參與重要製作，包括最近牽頭委約詹姆斯·史蒂芬森根據史達拉汶斯基的《士兵的故事》創作續篇《魔鬼的故事》，並舉行全球首演。此外，西伊大室樂團最近發行了布拉姆斯《韓德爾主題變奏曲與賦格曲，Op. 24》世界首演的錄音，由負責編寫樂譜的約瑟夫·克萊恩斯獻給凡斯勒博士。

Dr. Mike Fansler is Professor of Music and Director of Bands at Western Illinois University in Macomb, Illinois, where he has served since 2001. He is the conductor of the university's Wind Ensemble and Chamber Players and teaches graduate and undergraduate conducting.

Dr. Fansler studied at the University of Illinois at Urbana-Champaign, Syracuse University, James Madison University, and Schenectady County Community College. He remains actively engaged in the Macomb Community as conductor of the Macomb Municipal Band (est. 1852) and saxophonist in the American Legion's Post 6 Big Band.

His professional memberships include the prestigious American Bandmasters Association (2012), College Band Directors National Association, National Association for Music Education, Illinois Music Educators Association, Phi Beta Mu International Bandmasters Fraternity, and Phi Mu Alpha Sinfonia.

Under his leadership, the Western Illinois Wind Ensemble maintains a demanding performance schedule presenting a range of repertoire from historically significant masterworks to exciting world premieres. In the past decade, the group has engaged audiences at multiple Illinois All-State Conferences, the College Band Directors National Association's North Central Conference, twice at the prestigious Armour Stage in Chicago's Orchestra Hall and internationally on a 10-day tour of Salvador and Rio de Janeiro, Brazil.

Dr. Fansler's passion for music has led to performance invitations, conducting seminars and workshops on five continents. He regularly conducts honor bands throughout the United States including his most recent engagements with the Pennsylvania All-State Wind Ensemble, Las Vegas Honor Band and All-Iowa Band. He has lectured on the music of Percy Grainger at the Midwest Clinic and through a grant, visited the Grainger Museum in Melbourne, Australia to further study his music and life.

Dr. Fansler has collaborated with the Western Illinois University School of Music studio faculty on many important engagements, including the recent lead commission and world premiere of James Stephenson's *The Devil's Tale*, a sequel to Igor Stravinsky's *L'Histoire du Soldat*. In addition, the Chamber Players recently released the world premiere recording of Brahms' *Variation and Fugue on a Theme by Handel*, Op. 24 which was dedicated to Dr. Fansler by the transcriber, Joseph Kreines.

霍坦拿教授 Prof. Gustavo Fontana

霍坦拿教授是阿根廷最活躍、最多才多藝的指揮之一，現為布宜諾斯艾利斯國立藝術大學管弦樂指揮教授。



他畢業於阿根廷國立音樂學院，取得音樂學士學位，師從索爾、納切夫和杜托華學習指揮。他於2014至2018年間擔任門多薩愛樂樂團的藝術總監，其間在交響樂、歌劇和芭蕾舞等領域製作了多個重要的表演項目，並為樂團策劃首兩次在原籍省以外地區的巡迴演出，包括在布宜諾斯艾利斯市的哥倫布劇院和內斯托爾·基什內爾文化中心表演。他曾擔任布蘭卡港交響樂團、哥多華交響樂團和布宜諾斯艾利斯交響樂團的藝術總監。

在教學方面，他擔任國家文化部的兒童及青少年管弦樂團社會計劃的全國統籌主任，並積極與四個大洲的教育機構和大學合作。他曾於曼努爾·德·法雅市立音樂學院任教，並創立布宜諾斯艾利斯大學交響管樂團，以及現代布宜諾斯艾利斯青年管弦樂團。

在2023年樂季，霍坦拿教授除了獲邀與坎皮納斯交響樂團和麥德林交響樂團同台演出外，亦與阿根廷各大交響樂團合作。他在投身藝術活動的同時，也一直與阿根廷各地的音樂及社會教育計劃合作。

Prof. Gustavo Fontana is one of the most active and versatile directors in Argentina. He is currently the Professor of Orchestra Conducting at the National University of Arts in Buenos Aires.

Prof. Fontana graduated with a Bachelor of Music degree from the National Conservatory of Music of Argentina and studied conducting with Cristóbal Sole, Milen Nachev and Charles Dutoit. He was the Artistic Director of the Mendoza Philharmonic Orchestra from 2014 to 2018, developing important productions in the field of symphonic music, opera and ballet and managing the first two tours of the orchestra outside its province of origin, performing at the Teatro Colón and at the Kirchner Cultural Centre in the city of Buenos Aires. He was also the Artistic Director of the Bahía Blanca Symphony Orchestra, Córdoba Symphony Band and the Buenos Aires Symphony Band.

In the field of teaching, he held the position of National Coordinator of the Social Programme of Children's and Youth Orchestras of the Ministry of Culture of the Nation and actively collaborates with educational institutions and universities in four continents. He was a faculty member at the Manuel de Falla Municipal Conservatory, and also the founder of the Symphonic Band of the University of Buenos Aires and the Buenos Aires Moderna Youth Orchestra.

During the 2023 season, he carried out projects with the prolific orchestras in Argentina, in addition to his commitments with the Symphony Orchestra of Campinas, and the Medellin Symphony Orchestra. Parallel to his artistic activities, he constantly collaborates with musical and social educational projects throughout the Argentine territory.

杜萬勝 Toh Ban-sheng

杜萬勝是國際合唱界的活躍成員，現任新加坡「歌韻東方」國際合唱節、萊佛士合唱團及阿莫里斯合唱團的藝術總監。他是一位極受歡迎的評委和指揮。在其職業生涯中曾獲得七項歐洲指揮獎，也曾受邀到20多個國家擔任合唱節評委、指揮或教學。他以其藝術才華而聞名，是少數同時擔任國際合唱指揮和合唱作品比賽評委的人之一。



杜氏最初是一名自學成才的音樂家，在美國國家藝術委員會獎學金的支持下完成了合唱指揮和聲樂兩個碩士學位。此後，杜氏被公認為一位傑出指揮家和音樂教育家，在國際和國內比賽中獲得了無數大獎、項目冠軍、評審團獎和約70多個金獎。他帶領獲得三項大獎的萊佛士合唱團一起受邀在西班牙巴塞羅那舉行的第11屆世界合唱音樂研討會上演出。

在新加坡，杜氏帶領的合唱團連續獲得國家最高榮譽「年度最佳合唱團獎」。1999年，他在新加坡國家體育場指揮了800人的國慶閱兵聯合合唱團，並進行了電視直播。他擔任馬勒《第二交響曲》及貝多芬《第九交響曲》的合唱指導，並獲《海峽時報》好評。為了表彰他的藝術成就，杜氏於2006年被新加坡國家藝術委員會授予青年藝術家獎。並於2016年被授予新加坡合唱指揮協會榮譽會員。

他的同名傳記《偶然的指揮》於2010年出版。於2012年，他與大地之歌音樂出版社（美國）合作推出了《杜萬勝合唱系列》。他還為《國際合唱公報》撰稿，並在歐洲出版了他的音樂作品。

Toh Ban-sheng is an active member in the international choral arena. He is currently the Artistic Director of the International Choral Festival Orientale Concentus (Singapore), Raffles Singers and Amoris Singers in Singapore. As a recipient of seven Conductor's Prizes in Europe, he has been invited to adjudicate, conduct, or teach in more than 20 countries. Known for his artistry, he is one of few who also adjudicated international competitions in choral conducting and choral composition.

Starting out essentially as a self-taught musician, Toh completed two master's degrees in Choral Conducting and Voice from the USA. Toh has since been recognised as an eminent conductor and educator, having garnered numerous Grands Prix, Category Champions and Jury Prizes, and some 70 gold awards. With Raffles Singers, a triple Grand Prix winner, he was invited to perform at the 11th World Symposium on Choral Music in Barcelona, Spain.

In Singapore, Toh's choirs were crowned the "Choir of the Year" in consecutive years. Among other notable appointments, he conducted the 800-strong National Day Parade Combined Choir on live telecast in Singapore. His work as a Chorus Master for Mahler's *Symphony No. 2* and Beethoven's *Symphony No. 9* has won him rave reviews by the *Straits Times*. In recognition of his artistic achievements, Toh was conferred the national Young Artist Award in 2006 and the Honorary Member of the Choral Directors Association of Singapore in 2016.

His self-titled biography, *The Accidental Conductor*, was published in 2010 and the *Toh Ban Sheng Choral Series* with Earthsongs Music Publication was published in 2012. He has also written for the *International Choral Bulletin* and had his music published in Europe.



何榮教授 Prof. Ho Wing

何榮教授為中央音樂學院中提琴教授、博士生導師、中國音協弦樂學會副會長、北京音協少兒小提琴和中提琴教育學會副會長、國際中提琴協會理事、美國耶魯大學客座教授、美國普林姆羅斯國際中提琴比賽評委、英國特提斯國際中提琴比賽評委及國際中



提琴協會青年藝術家比賽評委，獲教育部新世紀優秀人才獎和北京文藝工作者德藝雙馨獎。

何教授本科雙專業小提琴及中提琴表演專業畢業，1987年獲美國耶魯大學演奏碩士學位。後又進修樂團指揮，並在歐柏林音樂學院學習巴洛克時期演奏藝術。

他曾在國際著名音樂節和樂團中擔任中提琴首席，包括美國貝爾瓦立音樂節、俄勒岡海岸音樂節和斯伯雷多藝術節，以及美國俄亥俄州芭蕾舞團、新英格蘭室內樂團、查爾斯頓交響樂團、薩凡納交響樂團、日本亞洲愛樂樂團、上海廣播交響樂團、澳門交響樂團等。

何教授多年任教於美國著名的巴爾瓦夏季音樂學校、海菲茨國際音樂學院和韓國格林山音樂節音樂學校，1990至1999年間任美國南卡州查爾斯頓大學藝術學院管弦系主任。1999年任中央音樂學院特聘教授，建立了國內第一個中提琴教研室，創建並擔任附中中國少年室內樂團藝術總監和指揮，常年應邀在世界各國各大音樂學院舉辦學術研討大師班等。

於中央音樂學院圖書館任職館長期間，何教授創建了自16世紀至今的巴赫文獻資料庫，為早期音樂的研究奠定了堅實的基礎。他又建立了首個國內音樂院校的完整樂團總譜及分譜的資料庫、提琴製作資料庫、珍貴的音像數位化資料庫等，並與跨界合作研發了國際首台專業智慧琴房和琴房管理系統，廣受全國各大音樂院校的關注。

何教授編著了近百部中提琴作品、中提琴初級系列教材和音階教程，部分已出版發行。近年研發兒童中提琴、琴弦系列及相關人工智慧產品的個人品牌，被廣泛應用。

Ho Wing is Professor of Viola and doctoral supervisor of the Central Conservatory of Music, Vice President of Strings Association of China Musicians Association, Vice President of the Association of Violin and Viola Education for Children and Youths of Beijing Musicians Association, Member of the International Viola Congress, and Visiting Professor of Yale University. He is also a member of the juries for the Primrose International Viola Competition (USA), Lionel Tertis International Viola Competition (UK), and International Viola Congress Young Artist Competition. He has received the award of New Century Excellent Talent from the Ministry of Education of China, and has been honoured with the title of Beijing Cultural Worker with Integrity and Artistic Excellence.

Prof. Ho graduated with a double degree specialising in violin and viola performance. In 1987, he obtained a Master of Musical Arts from Yale University. He went on to study conducting and art of musical performance in the Baroque period at the Oberlin Conservatory of Music.

Prof. Ho has been the principal violist of renowned international music festivals such as Bear Valley Music Festival, Oregon Coast Music Festival and Spoleto Festival in the USA, as well as famous orchestras including Ohio Ballet Orchestra, Orchestra New England, Charleston Symphony Orchestra and Savannah Symphony Orchestra in the USA, Asia Philharmonic Orchestra (Japan), Shanghai Broadcasting Symphony Orchestra, and Macau Sinfonietta.

Prof. Ho has also been teaching at the prestigious Brevard Music Center Summer Institute (USA), Heifetz International Music Institute (USA) and Great Mountains Music Festival & School (Korea) for many years. From 1990 to 1999, he was Director of Orchestral Music at the School of the Arts of the College of Charleston in South Carolina, USA. In 1999, he served as a guest professor at the Central Conservatory of Music and established the first viola education and research centre in China. He also founded the China Youngsters Chamber Orchestra for the affiliated school of Central Conservatory of Music, and acted as the Orchestra's artistic director and conductor. He is frequently invited to host academic seminars and masterclasses at major conservatories all over the world.

During his tenure as curator of the Central Conservatory of Music Library, Prof. Ho built a database of literature on Bach from the 16th century to date, laying a solid foundation for the study of early music in China. He also set up the first database of the complete scores of the orchestral music for the music institutions in China, a viola-making database, a database of digitised versions of precious recordings of the Central Conservatory, etc. He also collaborated with different sectors to develop the world's first professional smart piano room and piano room management system which is widely adopted by the major music institutions all over the country.

Prof. Ho has edited nearly a hundred titles, including written works on the viola, viola teaching materials for beginners, and coursebooks on scales, some of which have already been published. His own brand of viola and strings for children and related artificial intelligence products he developed in recent years have been widely used domestically and internationally.



黃德勵 Wong De-li, Dedic

黃德勵現為新加坡鼎藝團駐團指揮。自求學時期就對指揮抱有很大的興趣，師從鄭朝吉博士。黃氏在2004年與2006年獲得福建會館藝術獎學金。2014年，黃氏成功考入中國音樂學院指揮系，師從楊又青教授。



黃氏在2013年被選上台北市立國樂團舉辦的國樂研習營 - 指揮大師班，由著名指揮家張國勇教授以及瞿春泉擔任指導、2014年榮獲新加坡國家藝術理事會藝術獎學金攻讀指揮碩士學位、2015年被選上新加坡華樂團指揮工作坊，並獲指揮家葉聰的悉心指導。他多次代表新加坡，於多個國家與地區演出，如中國、英國、菲律賓、馬來西亞、印尼、柬埔寨、香港及台灣。

黃氏於2016年與中國音樂學院附中少年民族樂團舉辦「黃德勵指揮碩士音樂會暨顧冠仁先生新江南絲竹作品音樂會」，與顧冠仁先生聯合執棒。同年，擔任亞洲文化交響樂團指揮。

Currently resident conductor of Ding Yi Music Company of Singapore, Wong De-li, Dedic has shown a great interest in conducting since his school days, and has studied under Dr. Tay Teow-kiat. A two-time recipient of the Singapore Hokkien Huay Kuan Arts and Cultural Bursary in 2004 and 2006, he was admitted to the Conducting Department of the China Conservatory of Music in 2014, where he was a student of Prof. Yang Youqing.

In 2013, Wong was selected to participate in the Conducting Masterclass organised by the Taipei Chinese Orchestra, where he was trained by renowned conductors Prof. Zhang Guoyong and Qu Chunquan. He was awarded the 2014 National Arts Council Arts Scholarship for a master's degree in conducting. In 2015, he was selected to attend a Conducting Workshop organised by the Singapore Chinese Orchestra to receive training under the tutelage of Tsung Yeh. He has represented Singapore in various performances held in China, the United Kingdom, Philippines, Malaysia, Indonesia, Cambodia, Hong Kong and Taiwan,

In 2016, Wong presented his graduation concert for his master's degree in conducting with the Youth Chinese Orchestra of the Affiliated School of the China Conservatory of Music, sharing the stage with reputable conductor Gu Guanren, who conducted a concert entitled "New Repertoire of Jiangnan Sizhu" together with Wong. In the same year, Wong took up the post of Conductor of the Asian Cultural Symphony Orchestra.



琵琶獨奏 Pipa Soloist

梁家洛 Leung Ka-lok

梁家洛現為康樂及文化事務署音樂事務處中樂組助理音樂主任，亦是玥琵琶室內樂團成員。



梁氏自幼於音樂事務處跟隨李萍學習琵琶，考進香港演藝學院後，跟隨張瑩學習琵琶，並師從月琴演奏家雷群安教授學習中阮。於2018年代表香港演藝學院前往中央音樂學院作交流生，師隨著名琵琶演奏家及教育家張強教授，亦曾獲著名琵琶演奏家楊靖教授、任宏及陳音指導。梁氏於香港演藝學院先後獲一級榮譽學士及音樂碩士學位。在學時曾獲香港賽馬會音樂及舞蹈信託基金獎學金、梁思豪獎學金、陳浩才醉人音樂獎學金以及演藝學院友誼社本地生獎學金。

梁氏屢次參與各個琵琶大賽並獲得優秀的成績，包括「遼源杯」、「敦煌杯」、「楚漢杯」金獎、「台北市立國樂團民族樂器大賽-琵琶比賽」優異獎及「南洋國際音樂比賽琵琶藝術家組」第五名等。亦曾入選香港電台「樂壇新秀」錄影錄音節目。

梁氏活躍於獨奏和協奏的舞台，重要演出包括2018年為香港青年中樂團四十周年音樂會「未來的希望」演奏琵琶協奏曲《花木蘭》、2018年香港演藝學院協奏曲比賽中首演交響樂版本的《雲想·花想》、2019年與香港青年中樂團於澳門演出《潑墨仙人》、2021年在香港演藝學院李博禪作品專場「無間中西」中演奏琵琶協奏曲《晚秋》，以及於2022年與香港青年中樂團攜手演繹《春江花月夜》等，獲高度讚譽。

同時，他亦活躍於內地及海外，2019年曾參與搶耳全球音樂計劃，與多隊本地樂隊一同前往德國作交流演出。2019及2020年隨香港中樂團分別前往上海以及歐洲多個國家進行外訪演出，2023年更受邀到索契冬季藝術節演奏琵琶笛子協奏曲新作品。

梁氏曾為香港中樂團合約特約樂師、澳門中樂團客席琵琶樂師。他曾入選為香港中樂團「專業樂團實習計劃」一員、香港青年中樂團及樂樂國樂團琵琶聲部長，以及香港演藝學院中樂團成員。

Leung Ka-lok is currently Assistant Music Officer of the Chinese Music Section of the Music Office, and a member of the Yue Pipa Ensemble.

Leung started learning pipa with Li Ping at the Music Office, and was a student of pipa virtuoso Zhang Ying, minoring in zhongruan under the tutelage of Prof. Lui Kwan-on at the Hong Kong Academy for Performing Arts (HKAPA). In 2018, Leung was selected as an exchange student at the Central Conservatory of Music, representing the HKAPA and majoring in pipa with Prof. Zhang Qiang. He has also benefited from the coaching of renowned pipa pedagogues, such as Prof. Yang Jing, Ren Hong and Chen Yin. He obtained the Bachelor of Music (Honours) with first-class honours and earned a Master of Music degree from the HKAPA. He was awarded the Hong Kong Jockey Club Music and Dance Fund Scholarship, the Cecil Leong Scholarship, Chan Ho Choi Enchanting Scholarship, and the HKAPA Local Society Scholarship.

Leung has won many prizes in various International Pipa Competitions, including the gold awards in the “LiaoYuan Cup”, “DunHuang Cup”, and “ChuHan Cup”; merit award of the “Taipei Chinese Orchestra’s Pipa Competition”, and 5th prize at the “Nanyang International Music Competition”. He was also one of the “Youth Music Makers” of RTHK.

Leung has actively performed on both solo and concerto stages. In 2018, he performed the pipa concerto *Hua Mulan* at the Hong Kong Youth Chinese Orchestra 40th Anniversary Concert, and premiered the symphonic arrangement of the pipa concerto *Cloud and Flower Fantasies* with the Hong Kong Academy Symphony Orchestra. In 2019, he represented Hong Kong to participate in the Macau International Music Festival, captivating the audience with his rendition of *Ink Spirit* with the Hong Kong Youth Chinese Orchestra (HKYCO). In 2021, he was selected to play the pipa concerto *Late Autumn* at the “Academy Chinese Orchestra Concert – Li Bochan Series”, and in 2022, he mesmerised the audience with *Moonlight on the Spring River* alongside the HKYCO.

For overseas performances, he participated in the Ear Up Incubation programme, performing in Germany with other bands from Hong Kong. He toured Shanghai and European countries with the Hong Kong Chinese Orchestra (HKCO) in 2019 and 2020. In 2023, he was invited to play a pipa and dizi concerto at the Sochi Winter Arts Festival.

Leung served as a Contract Freelance Musician with the HKCO and a freelance pipa player of the Macau Chinese Orchestra. He participated in the “professional orchestra internship” of the HKCO. He was the former pipa principal of the HKYCO and the Yao Yueh Chinese Orchestra, also a member of the HKAPA Chinese Orchestra.

節目簡介

音樂會 (一)

歡慶序曲

李博禪

樂曲表達祖國人民迎接新一年到來的喜悅心情，歡慶的主題歌頌著現代人民美好的生活。樂曲中段融入兩首民歌素材，分別是來自新疆的《送你一支玫瑰花》，以及來自雲南的《小河淌水》，以優美的旋律和充滿激情的樂風，展現中華各民族人民團結和睦、萬象更新之璀璨前景。

天地歌（琵琶協奏曲）

張朝

樂曲以兩個傳奇愛情故事為創作靈感，一個是來自雲南傣族，充滿美好理想、崇尚英雄精神的傳奇詩篇《召樹屯與楠吾媯娜》，另一個則是中國現代文學家及小說家沈從文最具人性美的小說《邊城》。

前者描寫男女主角為了「美」與「愛」，敢於用生命去挑戰巨大的災難，後者則表達女主角敢於用一生去等待美好的愛情。這種感天動地的精神與情懷，成為創作此曲的靈感主要來源。作品並不著重描寫故事情節，而是著重於情感的表達與昇華，且音樂創作不拘一格，以表現力豐富的琵琶及樂團的交響性來展現豐厚的中華文化。

大潮

王雲飛

樂曲主要描繪聞名於世及壯觀的錢塘江，大潮匯聚如海之畫面，氣勢磅礴。藉以歌頌中華民族不畏艱險、突破萬難、勇於開拓、昂首闊步的精神及在祖國建設中取得舉世矚目的成就。

(樂曲介紹由錢璟提供)



勇者進行曲

斯坦霍普

此進行曲是作曲家兼指揮大衛·斯坦霍普所創作的管樂作品。樂曲以生動且歡快的方式展現傳統的進行曲曲風。此曲是在1988年為紀念澳洲二百年國慶而創作，充滿慶典氣氛的精髓，並向傑出人士致敬。

樂曲巧妙地運用6/8拍子「長-短-長-短-長」的交替節奏，令全曲瀰漫着輕鬆和俏皮的氛圍。優美的旋律貫徹各合奏部分，在高音和低音部分之間美妙互動，讓每位樂手都有機會展現才華，呈現樂團豐富的音色，帶領聽眾投入音樂慶典的世界。

(樂曲介紹翻譯自劉梓杰提供的英文版本)

堅毅的旅人

克拉克

以下是作曲家對作品的描述：

「多年來，我一直迷戀着那首悅耳動人的民謠《流浪的異鄉人》，一直想以它創作樂團演奏版。這首哀怨的歌曲大約源於19世紀的美國內戰時期。尊尼卡殊、伯爾·艾弗斯及紅髮艾德等藝人並曾演唱此曲，令歌曲聲名大噪，在最近一部戰爭電影《1917：逆戰救兵》中亦可聽到。

歌詞描繪了一個人的人生旅程：

我是一個可憐的流浪異鄉人
我在這悲哀的世界中旅行
但有個地方沒有病痛、艱難和危險
那是我將前往的光明世界

我要去那兒見我的天父
我要去那兒，不再徘徊迷茫
只要我越過約旦河
我將回到我的家園

我知道烏雲將會籠罩我
我知道前路崎嶇而陡峭
但金色的田野終會展現在我的眼前
那是上帝拯救的靈魂的安眠之地

我將回家見我的母親
以及我所有的摯愛親朋
只要我越過約旦河
我將回到我的家園

我希望這個版本能捕捉原曲的迷人之處，以及傳達歌詞強而有力的訊息，所以我運用了豐富多彩的器樂織體、優美的和聲及富感染力的配器方法，令樂曲昇華至蕩氣迴腸、充滿力量及情感的高潮。」

(樂曲介紹翻譯自作曲家提供的英文版本)

美國河流之歌

拉普朗特

以下是作曲家對作品的描述：

「這首樂曲以傳統及早期的音樂創作為基礎，當時美國還是個成長中的國家，河流和水道是該國的命脈。

樂曲以激動人心的《順流而下》開始，接着是演繹《山南度》，又名《廣闊的密蘇里河》，壯闊又充滿戲劇性。經過短暫的過渡樂段後，銅管聲部奏起「方舞曲」風格的福斯特《格倫迪伯克號汽船》，續以短笛、長笛和搖鼓奏出具克里奧爾鼓曲風格的第二主題。此主題相傳源於路易斯安那三角洲的班博拉鼓曲。這首鼓曲也見於其他作曲家的作品，包括高夏克為鋼琴而寫的《班博拉鼓，Op. 2》及第一號交響曲「熱帶之夜」。班博拉鼓樂的特色為充滿不間斷的切分散拍節奏，在樂曲尾聲產生了良好的效果，並以熱鬧的音樂和跺腳般的節奏結束。」

(樂曲介紹翻譯自作曲家提供的英文版本)

王者之道

列特/朗菲特 編

以下是作曲家對作品的描述：

「《王者之道》是獻給美國第581空軍樂隊及其指揮官托勒中校的作品，由他們親自委約創作。歌曲於1984年下半年創作，並在1985年年初完成，副標題為《拉丁幻想曲》。

此曲以歷代無數西班牙佛蘭明高吉他手及其他一眾吉他手普遍使用的和弦進行方式創作。這種充滿激情的風格和出色的演奏技巧，迷倒了成千上萬的音樂愛好者。和弦進行方式及所衍生的調性關係，透過「和聲旋律化」等創作技巧並糅合民謠旋律，創作出大眾心目中認為正宗西班牙風格的音樂。朗菲特把本曲的長度縮短、減少配器及降低技術要求，巧妙地將這首佳作改編成既不失原作神髓，又適合年輕演奏者的版本。」

(樂曲介紹翻譯自作曲家及出版社提供的英文版本)

- I 活潑的快板
- II 慢板
- III 優美的小快板
- IV 不太快的快板

這首經典的傑作除了展現德伏扎克精湛的配器造詣外，更體現他和捷克的深厚連繫。樂曲在1889年寫成，表達作曲家不但熱愛祖國，而且對民族音樂深深著迷。

第一樂章為「活潑的快板」，為整首交響曲帶來明快的開始。主題由弦樂器帶出，歡樂而輕快，令人聯想到熱情洋溢的捷克民族舞蹈。德伏扎克巧妙地將互為對比的主題及織體交融合一，營造戲劇性和興奮的感覺。

第二樂章是優美的「慢板」，教人深思。德伏扎克在這個樂章中利用管弦樂團不同聲部的發展，細意演繹抒情且傷感的主題，充分展現他在創作旋律方面的天賦。此樂章真摯動人、情感豐富，給人深刻內省和充滿期望的感覺。

第三樂章「優美的小快板」輕快又優雅，與前一樂章形成鮮明對比。作曲家加入了捷克民族舞蹈的元素，特別是生氣勃勃的「火烈舞曲」。此樂章的特點是以迷人的旋律、調皮的節奏和美妙的配器，營造歡樂的氛圍。

此曲以歡慶的「不太快的快板」作為終章。德伏扎克在此樂章中巧妙地利用整個管弦樂團的力量，創作出壯麗的音樂，將他非凡的配器技巧發揮得淋漓盡致。充滿動感的節奏和大膽奔放的銅管樂將樂章逐步推向激動人心的終結，令聽眾在聽完之後仍然感到興奮和震撼。

(樂曲介紹翻譯自郭柏然提供的英文版本)



Programme Notes

Concert I



Prelude to Celebration

Li Bochan

The work expresses the joyful mood in celebrating the New Year, with a festive theme praising the blissful life of our era. The middle section of the piece incorporates two folk songs, namely *Send Me a Rose* from Xinjiang and *Flowing Stream* from Yunnan. Through its beautiful melody and passionate musical style, the work symbolises the harmonious unity of China's diverse ethnic groups, and a new beginning that leads to a brighter future.

Song of Heaven and Earth (Pipa Concerto) Zhang Zhao

This piece draws inspiration from two classic love stories. The first one is the epic poem *Zhao Shutun and Nanwuluola* from the Dai people of Yunnan, which depicts noble ideals and embraces heroism. The other one is the novel *The Border Town* by modern Chinese writer Shen Congwen, which is considered the novelist's work that best embodies the beauty of human nature.

Both stories tell of the courageous pursuit of “beauty” and “love”. The former one confronts colossal hardships at the risk of one's life, while the later one depicts the protagonist who spends her lifetime waiting for true love. This deeply moving spirit is the main source of inspiration for this piece, which therefore emphasises the expression and elevation of emotions rather than the narration of the storylines. Composed in a way not confined to any particular style, the work presents the richness of Chinese culture, and seeks to highlight the expressiveness of the pipa as well as the symphonic nature of the orchestra.

Grand Tide

Wang Yunfei

The piece features the magnificence of the world-famous tidal bore of China's Qiantang River, conjuring up vivid images of the mighty river converge in an epic style like a sea. It is a metaphor that seeks to commend the indomitable spirit of the Chinese in overcoming challenges, pushing boundaries and forging ahead, and celebrate their achievements in national development, which have seized the world's attention.

(Programme notes translated from the Chinese version provided by Chin King)



Little Ripper March

David Stanhope

This Australian concert march by composer and conductor David Stanhope is a lively and joyful rendition of the traditional march genre. Created to commemorate the Australian Bicentenary in 1988, it captures the essence of celebration and pays homage to extraordinary individuals.

The march exudes a light and playful atmosphere, thanks to its clever use of alternating “long-short-long-short-long” note values in 6/8 time. The melody gracefully moves through all sections of the ensemble, creating a delightful interplay between the high and low sections. This gives each musician a chance to shine and showcases the vibrant range of colours within the ensemble.

(Programme notes provided by Lau Tsz-kit)

Enduring Traveler

Larry Clark

The composer’s description of his work:

“For many years I have been enamored with the hauntingly beautiful folk song *Poor Wayfaring Stranger* and have wanted to use it as the basis for a piece for band for quite some time. This plaintive song originated sometime in the 19th century around the time of the US Civil War. It has been sung and made famous by artists such as Johnny Cash, Burl Ives, and Ed Sheeran, and most recently featured in the war movie *1917*.

The lyrics paint the picture of a person’s journey through life:

*I am a poor wayfaring stranger
I’m travellin’ through this world of woe
Yet there’s no sickness, toil, nor danger
In that bright land to which I go*

*I’m going there to see my Father
I’m going there, no more to roam
I’m only going over Jordan
I’m only going over home*

*I know dark clouds will gather ‘round me
I know my way is rough and steep
But golden fields lie just before me
Where God’s redeemed shall ever sleep*

*I’m going home to see my mother
And all my loved ones who’ve gone on
I’m only going over Jordan
I’m only going over home*

I wanted this setting to capture the haunting beauty of the song along with the powerful nature of the message of the lyrics through colorful instrumental textures, lush harmonic usage and powerful orchestrations to bring the song to an emotional and powerful climax and resolution.”

(Programme notes provided by the composer)

American Riversongs

Pierre LaPlante

The composer’s description of his work:

“*American Riversongs* is based on traditional and composed music of an earlier time, when the rivers and waterways were the lifelines of a growing nation.

The music begins with a rousing setting of *Down the River*, followed by an expansive and dramatic treatment of *Shenandoah* or *Across the Wide Missouri*, as it is sometimes called. After a brief transition, a brass band is heard playing a quadrille-like version of Stephen Foster’s *The Glendy Burk*. As the “Glendy Burk” travels along, a second theme is introduced by piccolo, flutes and tambourine. The second theme is based on a Creole bamboula tune that probably originated in the Louisiana delta region. Other composers have used this melody, including Louis Moreau Gottschalk in his *La Bamboula, Op. 2* for piano and his Symphony No. 1, subtitled “A Night in the Tropics”. The bamboula theme is marked by an incessant syncopated ragtime rhythm and used to good effect in the coda to bring it to a rowdy, foot-stomping close.”

(Programme notes provided by the composer)

El Camino Real

Alfred Reed/ arr. Robert Longfield

The composer’s description of his work:

“*El Camino Real* was commissioned by, and is dedicated to the 581st Air Force Band (AFRES) and its commander, Lt. Col. Ray E. Toler. Composed during the latter half of 1984 and completed in early 1985, it bears the subtitle *A Latin Fantasy*.

The music is based on a series of chord progressions common to countless generations of Spanish flamenco (and other) guitarists, whose fiery style and brilliant playing have captivated millions of music lovers throughout the world. These progressions and the resulting key relationships have become practically synonymous with what we feel to be the true Spanish idiom. Together with the folk melodies they have underscored, in part derived by a procedure known to musicians as the “melodising of harmony”, they have created a vast body of what most people would consider authentic Spanish music. By shortening the duration and reducing the instrumentation and extreme technical demands, Robert Longfield has masterfully adapted this gem into an authentic sounding edition for younger players.”

(Programme notes provided by the composer and the publisher)

Symphony No. 8 in G major, Op. 88 Antonín Dvořák

- I Allegro con brio**
- II Adagio**
- III Allegretto grazioso**
- IV Allegro ma non troppo**

Antonín Dvořák's *Symphony No. 8 in G major, Op. 88*, is a magnificent work that showcases the composer's mastery of orchestration and his deep connection to his Czech roots. Completed in 1889, this symphony reflects Dvořák's love for his homeland and fascination with folk music.

The first movement is "Allegro con brio". The symphony opens with a lively and energetic movement. The main theme, introduced by the strings, is joyful and lively, evoking the vibrant spirit of Czech folk dances. Dvořák skillfully weaves together contrasting themes and textures, creating a sense of drama and excitement.

The second movement is a beautiful and introspective "Adagio". Dvořák's gift for melody shines through in this movement, as he presents a lyrical and miserable theme that is developed and elaborated upon by various sections of the orchestra. The music is heartfelt and emotionally rich, creating a sense of deep introspection and longing.

In contrast to the previous movement, the third movement is a light and graceful "Allegretto grazioso". The composer incorporates elements of Czech folk dances, particularly the "Furiant", a lively and spirited dance. The movement is characterised by its charming melodies, playful rhythms, and delightful orchestration, creating a joyful atmosphere.

The final movement is a triumphant "Allegro ma non troppo". Dvořák's mastery of orchestration is particularly evident in this movement, as he skillfully employs the full power of the orchestra to create a grand and majestic sound. The movement is characterised by its energetic rhythms, bold brass fanfares. It builds to a thrilling conclusion, leaving the listener with a sense of excitement and awe.

(Programme notes provided by Felix Kwok)



節目簡介

音樂會 (二)

拉莎莎揚

馬來民歌/ 杜萬勝 編

這首輕快的馬來民謠深受印尼、馬來西亞和新加坡的樂迷數百年來的喜愛。此曲起源於15世紀，旋律美妙動聽，歌詞易於改編，因而廣為人知。曲中的四行詩參考了傳統馬來詩歌的結構，令歌曲更富深度。這首民謠獨特之處在於靈活多變，以反映不同的文化習俗和方言。無論是在社交聚會還是特別活動中演唱，都能營造奇妙的氣氛，深深引起聽眾的共鳴。此曲是馬來語社羣的文化遺產，展現他們敘述故事的才能和傳統。歌曲已被多次改編，仍然歷久不衰，憑着充滿詩意的歌詞、扣人心弦的旋律，把世界各地的人連繫起來。

萬福，天上母后

斯托普福德

《萬福，天上母后》是四大聖母對經之一，傳統上是在復活節前一周的晚禱結束後唱誦。經文源於12世紀左右，以拉丁文寫成，斯托普福德為經文譜上樂曲，由倫敦天堂歌手合唱團 (The Elysian Singers of London) 獻唱。樂曲以索爾茲伯里大教堂的建築為靈感，充滿和聲及如拱門形狀的長樂句，並透過空間回音帶出寬廣但又不失親切的感覺。此曲於2011年在該教堂首演。

黑夜

哈根伯格

《黑夜》為合唱作品《點亮》的第三樂章，糅合了神聖的拉丁經文，描寫美麗又宜人的季節如何被黑暗和混亂侵擾。樂曲利用重音節奏和混合拍子，加強零亂和絕望的感覺。B小調如敲擊樂般的聲音隆隆響起，代表猛烈的破壞，象徵「黑夜和幽暗」。然而，隨著樂曲一路推進，光明逐漸回歸，重燃了希望，帶領我們走向平靜的未來。

拉辛讚美詩

佛瑞

1865年，當佛瑞還是一名學生時，他把17世紀詩人尚·拉辛的詩句譜成《拉辛讚美詩》，獻給法朗克。他憑此曲贏得尼德梅耶音樂院作曲比賽第一名，但樂曲在11年後才得以發表，其後又於1906年改編成完整的管弦樂版。佛瑞的音樂精巧細膩，《拉辛讚美詩》至今仍是佛瑞最受珍愛的作品之一，合唱團和觀眾都為之傾心。

鼓聲響起

印尼民謠/ 朱瑋權 編

這首源於印尼北蘇門答臘省的帕帕克人的傳統民謠，通常在當地的婚禮、開幕典禮和文化活動中演唱，並伴隨著傳統舞蹈。多產的編曲家朱瑋權加入踏腳、拍手、打響指等敲擊音效，並利用滑音達至極端音域，重現歌曲本身的活力、趣味和輕鬆的氣氛。

(樂曲介紹翻譯自黎穎茵提供的英文版本)



簡單交響曲 – 為弦樂團創作，Op. 4

布烈頓

- I 狂暴的布雷舞曲 – 節奏強勁的快板
- II 頑皮的撥奏 – 盡可能的急板一致撥奏
- III 傷感的薩拉邦舞曲 – 稍緩板，沉重
- IV 嬉戲的終曲 – 充滿火氣的極急板

布烈頓是二十世紀最具影響力的英國作曲家之一。1933至1934年間，他以20歲之齡創作了《簡單交響曲》。這是為弦樂團或弦樂四重奏而譜寫的作品，取材自他在孩提及青年時代創作的主题及音樂素材草稿。

四個樂章各有特色，但又深具巴洛克風格。「狂暴的布雷舞曲」是二拍子的舞曲，活力充沛；「頑皮的撥奏」則使用複二拍子，透過「撥奏」技巧帶出明快的樂章；「傷感的薩拉邦舞曲」是感染力強的慢舞樂章，極富法式巴洛克風格；最後，「嬉戲的終曲」為整首交響曲劃上生氣勃勃的句號。

(樂曲介紹翻譯自曾燕瑜提供的英文版本)



無畏

王辰威

樂曲呈現中華文化中「文」與「武」的概念，特別為青少年中樂團而創作，結合音樂的基本功練習，以及表現出中國音樂韻味之滑音等。音樂以鏗鏘有力的合奏開始，引入傲然堅韌的「武」主題。中段的「文」主題則以彈撥樂器為主，溫文優雅。樂曲尾段重現「武」主題，將樂曲推向高潮。作曲家藉此曲勉勵「文武雙全」的新生代年青人，以無畏無懼的精神去迎接挑戰。

兒時情景 (音樂事務處委約作品)

關迺忠

III 搖鼓貨郎

IV 天橋

此曲為音樂事務處委約作品，作曲家描繪其童年時各種有趣的生活情景，是次音樂會選奏第三及第五樂章，作曲家對此作品有以下描述：

「這首樂曲是我童年生活的一些回憶。我的童年是在北京度過的，老北京的一些趣事至今還經常徊繞在我的夢中。第三樂章「搖鼓貨郎」描述那時北京有貨郎搖著一個雙面的小鼓穿街過巷。每到一處，女孩子都會圍來買絨花、絲線、水粉、胭脂，有如一個小市集般。第五樂章「天橋」則描述北京城南的天橋是江湖藝人聚居之處，說書、唱戲、摔跤、賣藝，無所不有。」

花木蘭

何占豪

作品闡述花木蘭代父從軍的故事，歌頌這位勇敢堅強的巾幗英雄和愛國情操。樂曲表現木蘭溫柔的少女性格及練武時的颯爽英姿，並抒發木蘭對家鄉的熱愛。中段描繪花木蘭浴血沙場的戰爭場景，並展現其勝利回家、重整女裝的喜悅心情。

(樂曲介紹由錢璟提供)



Programme Notes

Concert II

Rasa Sayang **Malay folk song/ arr. Toh Ban-sheng**

This is a delightful Malay folk song that has captivated audiences in Indonesia, Malaysia, and Singapore for centuries. It originated in the 15th century and is known for its melodic beauty and adaptable lyrics. The song's quatrains, a traditional Malay poetry structure, add depth to its composition. What makes it unique is its ability to transform and reflect different cultural customs and dialects. Whether performed at social gatherings or special events, this piece creates a magical atmosphere and resonates deeply with listeners. It represents the cultural heritage of Malay-speaking communities, showcasing their storytelling prowess and traditions. The song's adaptability and timeless beauty unite people across borders through poetic verses and soul-stirring melodies.

Ave Regina Caelorum **Philip Stopford**

Ave Regina Caelorum is one of the four Marian antiphons traditionally sung or recited to conclude evening prayers during the week before Easter. The Latin text, originated from around the 12th century, was set to music by Stopford for the Elysian Singers of London. The music, rich in harmonies and long arches, is expansive with spatial echoes yet intimate. It was inspired by the architecture of the Salisbury Cathedral and first performed there in 2011.

Nox **Elaine Hagenberg**

The third movement of choral work *Illuminare*, titled *Nox*, incorporates sacred Latin texts and explores a season of beauty and goodness disrupted by darkness and confusion. The music's accented rhythms and mixed meter add to the sense of chaos and despair. A percussive blast in B minor represents a furious disruption, symbolising "night and darkness". However, as the composition progresses, light gradually returns, restoring hope and guiding us towards a peaceful future.

Cantique de Jean Racine **Gabriel Fauré**

Cantique de Jean Racine is a setting of words by the 17th-century poet Jean Racine. Dedicated to César Franck, it was written in 1865 when Fauré was still a student. It won him first prize for composition at the École Niedermeyer but took eleven years to be published, with a full orchestral version following in 1906. *Cantique de Jean Racine* remains one of Fauré's most cherished pieces that has captured the hearts of choirs and audiences.

Cikala le Pong Pong **Indonesian folk song/ arr. Ken Steven**

This is a traditional folk song of the Pakpaknese people living in North Sumatra, Indonesia. It is commonly performed at wedding celebrations, opening ceremonies, and cultural events in the region, often accompanied by traditional dancing. By incorporating percussive effects such as foot stomping, clapping, and snapping and utilising extreme vocal ranges through glissandi, the prolific arranger Ken Steven has re-created the energetic, fun, and lighthearted atmosphere inherent in the song.

(Programme notes provided by Lai Wing-yan)



Simple Symphony for String Orchestra, Op. 4

Benjamin Britten

- I Boisterous Bourrée-Allegro ritmico**
- II Playful Pizzicato-Presto possible pizzicato sempre**
- III Sentimental Sarabande-Poco lento e pesante**
- IV Frolicsome Finale-Prestissimo con fuoco**

Britten was one of the most influential English composers in the 20th century. He composed the work at the age of 20 between 1933-1934. The composition was scored for string orchestra or string quartet, based on the themes and musical materials sketched during his childhood and early teenage years.

Each movement illustrates its distinct character engraved with the infection of Baroque style. The “Boisterous Bourrée” is an energetic dance in duple time. The “Playful pizzicato” is a lively movement in compound duple featuring the “pizzicato”. The “Sentimental Sarabande” is an emotionally expressive slow dance movement immersed with the French Baroque style. The “Frolicsome Finale” concludes the symphony with exuberant.

(Programme notes provided by Teresa Tsang)



Dauntless

Wang Chenwei

This piece illustrates the “arts” and “martial” concepts in Chinese culture. Composed especially for youth Chinese orchestras, it combines the practice of fundamental musical techniques with sliding notes, which give a characteristic flavour of Chinese music. The work starts with a powerful ensemble to introduce a resolute and unyielding “martial” theme. The “arts” theme in the middle section, on the other hand, mainly focusing on plucked-string instruments to give a sense of refinement and elegance. The “martial” theme recapitulates and gradually builds up to the climax. With this piece, the composer encourages the new generation, who are accomplished in both the “arts” and “martial” aspects, to rise to challenges with a dauntless spirit.

Scenes from Childhood

Kuan Nai-chung

(Music Office Commissioned Work)

III Salesman with Rattle Drum

V The Bridge

Commissioned by the Music Office, this piece of work depicts various interesting scenes in the composer’s childhood. Its third and fifth movements have been selected for this concert. Below is the composer’s description of his work:

“This piece of music carries the memories of my childhood, which I spent in Beijing. Some interesting stories of old Beijing still often linger in my dreams. The third movement ‘The Salesman with Rattle Drum’ – Back then in Beijing, there was a salesman who went from streets to streets while playing a double-sided rattle drum. Wherever he went, girls would gather around him to buy velvet flowers, silk yarns, foundation and rouge, just like a little bazaar. The fifth movement ‘The Bridge’ – The footbridge at Southern Beijing was where street performers gathered and performed storytelling, opera singing, wrestling and busking.”

Hua Mulan

He Zhanhao

The piece depicts the story of legendary Chinese female warrior Hua Mulan joining the army on behalf of her father, and celebrates the heroine’s bravery, resilience and patriotism. It conjures up the gentle character of Mulan as a young girl and her heroine-like moves when practising martial arts, and conveys her love for her hometown. The middle section portrays Mulan’s bloody battle scenes, and reflects her joy of returning home victoriously and being able to wear women’s clothes again.

(Programme notes translated from the Chinese version provided by Chin King)



團員名單 Member Lists

中樂團 Chinese Orchestra



高胡

Gaohu

林思明
郭穎藍
陳浩軒
陳頌恩
陳璵晉
蘇柏聰

大提琴

Cello

陳達培
唐麗婷
許泓澤
溫和棟
楊征衢
楊貴凱

三弦

Sanxian

陳唯瑛

箏

Zheng

陳煦然
黃天恩

嗩吶

Suona

王格致
方曉彤#
周淩桉
程嫻儒
程奕儒
黎皓賢
羅文希
關德然#

二胡

Erhu

伍希霖
何苑頤
林思亮
林琛蓓
姜叡羲
范知衡
梁善桐
梁雅雯
莊家欣
許芳溶
郭煦榮
麥沛安
黃希穎
蔡雨婧#
盧梓悠
賴永津

低音大提琴

Double Bass

曾逸星
劉學謙
謝幸言

柳琴

Liuqin

黃紫晴
雷芷晴

琵琶

Pipa

吳潔穎
陳芊澄
梁雅勛
衛雍錡

中阮

Zhongruan

王倚晴
李政燁
李喬昕
劉沛喬
蔡玥妍#

大阮

Daruan

梁思哲

揚琴

Yangqin

吳愷澄
陳蔚儀

笛子

Dizi

朱家翹
何樂遙
周昕蕾
張熊邵
陳智盈
劉傳睿
蘇穎思

笙

Sheng

李賞
陳靜怡
蔡悅煦
鄭可游

敲擊

Percussion

胡驚騫
張悅
楊林葭
楊銘衡
劉宜澄
鄭日曦

豎琴

Harp

譚懷理*

* 客席演出 Guest Player

獲柏斯音樂基金會獎學金的非本地營友

Recipient of Parsons Scholarship for Non-local Camper



管樂團 Symphonic Band

短笛
Piccolo
劉心

長笛
Flute
李樂希
姚子晴
陳諾瑤
劉心
蕭悠

雙簧管
Oboe
張順怡
劉祈欣
簡韻旂

降E調單簧管
Eb Clarinet
盧樂童

單簧管
Clarinet
盧樂童
呂明翰
林欣
徐芷軒
梁悅
麥德柔
黃豪坤
楊方晴
劉天嵐
劉晰妍
賴裕東
關皓信
蘇敏熙

中音單簧管
Alto Clarinet
楊方晴

低音單簧管
Bass Clarinet
呂明翰

巴松管
Bassoon
米梓煒
梁曉瑜

高音薩克管
Soprano Saxophone
張普倫

中音薩克管
Alto Saxophone
張普倫
張澔霖
廖悅因
趙政宇

次中音薩克管
Tenor Saxophone
林爾軒
李灝堃

上低音薩克管
Baritone Saxophone
陳子軒

圓號
Horn
余浩銘
徐雋樂
區子進
歐陽昊冉
戴熒慧

小號
Trumpet
余日顥
周浩雲
周蓊峻
區證天
黃正謙
蘇子洛

長號
Trombone
丘泱坤#
馬心然
馮晞汶
葉天旭
Sherpa Phurba

粗管上低音號
Euphonium
何孜濛
黃梓棋
瑜婷

大號
Tuba
溫茜嵐
劉朝升
謝國光

敲擊
Percussion
江訖諭
何思澄
范晉皓
馬康悠
黃宗晟
趙晉緯
羅凱晴

獲柏斯音樂基金會獎學金的非本地營友
Recipient of Parsons Scholarship for Non-local Camper



交響樂團

Symphony Orchestra

小提琴

Violin

王宇晴
任康澄
何展華
何淑樺
何曉琪
余翊希
吳柏霖
汪卓駟
林家朗
施宇侖
陳彥蓉
陳祉橋
陳淦熙
陳靖瑜
麥愷澄
勞雋謙
曾亦賢
黃子謙
黃銘灝
葉致成
劉琅詩
戴珞羲
繆匡正
謝樂欽
鍾可程
關嬰旻

中提琴

Viola

江芷翹
梁永源
梁珀睿
曾晴朗
馮晞蓓
鍾凱瑩

大提琴

Cello

杜浚銓#
林泓希
梁鈞維
麥凱貽
黃晉軒
葉皓瑜
鄧卓希
賴卓希

低音大提琴

Double Bass

伍樂恒
周文曦
梁漪桐
陳凱彤
蔡嘉欣
盧嘉浠

長笛

Flute

崔詠雯
劉穎濃
蔡明昕

雙簧管

Oboe

吳思澄
區子悠
黃芷琳

單簧管

Clarinet

李嘉慧
張穎賢
譚梓鋒

巴松管

Bassoon

袁紫晴
黃欣恩
鄧浩賢

圓號

Horn

馬睿嶠
陳倩兒
黃晉廷
楊晞#
賴皓熙

小號

Trumpet

趙彥熙
鄭丞津
關晞朗

長號

Trombone

周晴
陳信熹
黃智康

大號

Tuba

簡柏迪

敲擊

Percussion

張雪楠

獲柏斯音樂基金會獎學金的非本地營友

Recipient of Parsons Scholarship for Non-local Camper



合唱團 Choir

女高音 Soprano

嚴潞昀
任小鳳
吳予瞳
林傲珈
施芍妮
馬焯瑜
郭可盈
彭皓萱
曾曉恩
黃善彤
董家君
霍彥璇
龍凱嫻
戴熒慧

女低音 Alto

蘇亮而
何穎思
吳芷瑤
李止一
李康僑
周昕蕾
林安倩
唐日嵐
許爾廷
許曉琳
許霖桐
陳心悅#
陳思曉
陳穎桐
馮嘉晴
黃彥瑜
黃綺筠
甄穎嘉
潘儉雅
謝安琪

男高音 Tenor

鄧皓賢
朱梓銘
何炳鑫
孫臣
區子煬
陳雋灝
馮嘉熙
葉峻銘
衛思李
羅永軒
鐘子杰

男低音 Bass

龔亮愷
梁棹熙
何嘉軒
易昊昇
陳子恆
陳冠衡
陳曉羿
劉桓銘
鄭思勤

獲柏斯音樂基金會獎學金的非本地營友

Recipient of Parsons Scholarship for Non-local Camper



少年弦樂團

Junior String Orchestra

第一小提琴

1st Violin

王子渝
王書豪
吳曉菁
李可兒
李倩如
李梓彤
周日晴
施皓晴
查俐雅#
梁梓瑜
陳皓
鄭正翹
蘇讚瑤

第二小提琴

2nd Violin

布樂恩
唐頌恩
許詠心
陳天悅
陳玟希
陳知樂
蔡善茹
鄭悠
禰家順
鍾心玥
鍾柏賢
羅梓澄

中提琴

Viola

李焯婷
周雨洋
張栢僖
梁樂之
陳立本
黃渚嫻
鄺燦浚
關文懷
蘇朗日
蘇楚晶

大提琴

Cello

孔焯霖
伍樂熙
吳幽
柯錦安
徐懿
高愷程
陳予偲
黃君儀
羅穎堯
譚樂然

低音大提琴

Double Bass

范啓耀
戚皓晴
莊昊朗
彭洛峻
黃志欣
鄭聲
羅廷浚
譚詠心

獲柏斯音樂基金會獎學金的非本地營友

Recipient of Parsons Scholarship for Non-local Camper



少年中樂團

Junior Chinese Orchestra



高胡

Gaohu

王寧曦
陳藝丹
葉恩彤
劉雅萱

二胡

Erhu

尹文奕
王逸俊
王靜致
何珞晞
吳臻林
呂梓俊
范芊芯
袁皜嘉
張碩學
張澄晞
梁樂謙
陳心悅
陳昀希
陳藝文
陳臻睿
溫可嵐
黃齊匯
譚丞皓

中胡

Zhonghu

王子豐
伍品霖
余政諾
孫藝倫
莊舜傑
黃予陶

大提琴

Cello

張昊為
葉子萱
鄺孝賢
關稀喬
劉俊諾
譚德祿

低音大提琴

Double Bass

王焯羽
李靜琳
吳俊霆
黎賞譽
劉學霖

柳琴

Liuqin

張曉林
郭芷筱
禰家裕

琵琶

Pipa

王寶儀
呂曉晴
張涵蕊
陳奕菲
蕭曉楹
鄺德妍

中阮

Zhongruan

王祉然
李俊滌
曾憲一
黃焯珈
黃靖珈
廖子朗

大阮

Daruan

鄭芷淇

三弦

Sanxian

黃悅喬
鄒斯睿

箏

Zheng

何嫣婷
李善霖
管悅彤
黃斯蓉

揚琴

Yangqin

何倬瑩
陳宜蕊
鄭佈祐
顏彩容

笛子

Dizi

方祉霖
吳小小
郝智榮
張綽琳
黃暄殷
薛曉慧

笙

Sheng

周希汛
凌智滔
張奕
鄭日朗
謝玥韞

嗩吶

Suona

施智衡
黃炤叻
黎栢特

敲擊

Percussion

尹子洛
申浚堃
李宇航
陳宛嫻
黃俊源
葉達聰



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 Steve Chan

多謝蒞臨欣賞我們的音樂會，歡迎填寫問卷，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 fill out the questionnaire with your comments about the concert. We look forward to your continued support of our programmes.



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:



西貢戶外康樂中心
Sai Kung Outdoor Recreation Centre

凡斯勒博士	Dr. Mike Fansler
霍坦拿教授	Prof. Gustavo Fontana
何榮教授	Prof. Ho Wing
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杜萬勝	Toh Ban-sheng
黃德勵	Wong De-li, Dedric
袁貝	Yuan Bei

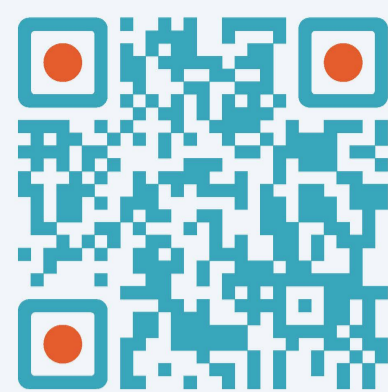
(以姓氏英文字母排列 *In alphabetical order of surname*)

立即上Facebook和Instagram追蹤音樂事務處，緊貼本處活動的最新資訊！

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