

2025香港青年音樂營音樂會

Hong Kong Youth Music Camp Concerts

SUMMER 夏日樂響 ECHOES

音樂會 Concert I

3.8.2025 (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

10.8.2025 (星期日 Sun) 7:30pm

香港大會堂音樂廳

Hong Kong City Hall Concert Hall



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，切勿在場內錄音、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。在不影響其他觀眾的情況下，謝幕時可以拍照留念。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, 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.

目錄 Contents

節目 Programme

音樂會 (一) Camp Concert I	4
音樂會 (二) Camp Concert II	6

音樂事務處 Music Office	8
-----------------------	---

香港青年音樂營 2025 Hong Kong Youth Music Camp	9
--	---

指揮 Conductors	11
------------------	----

嗩吶獨奏 Suona Soloist	23
-----------------------	----

節目簡介 Programme Notes

音樂會 (一) Camp Concert I	25
音樂會 (二) Camp Concert II	35

團員名單 Member Lists

兒童合唱團 Children's Choir	48
中樂團 Chinese Orchestra	49
交響樂團 Symphony Orchestra	50
少年中樂團 Junior Chinese Orchestra	51
少年弦樂團 Junior String Orchestra	52
少年管樂團 Junior Symphonic Band	53

音樂事務處高級職員名單 Music Office Senior Staff List	54
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鳴謝 Acknowledgement	55
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節目

音樂會(一) 8月3日（星期日）下午三時

兒童合唱團

榮歸主頌，選自《光榮頌，RV 589》	韋華第
夜曲，第一及第三首	莫扎特
友誼萬歲	蘇格蘭民歌/ 貝多芬及帕羅薇琪 編
年輕小伙子 and 老爺爺	里昂德夫
光榮頌，選自《簡短彌撒曲》	喬皮

指揮：帕羅薇琪教授
鋼琴伴奏：萬昆剛[^]

中樂團

麒麟頌 (嗩吶與中樂團)	孔志軒
第二交響曲「和平頌」	趙季平
IV 江怒	
V 和平頌	

嗩吶：黃卓賢[^]
指揮：高 偉

~ 中場休息 ~

交響樂團

E小調第四交響曲，Op. 98	布拉姆斯
I 不太快的快板	
II 中庸的行板	
III 詼諧的快板	
IV 有活力而熱情的快板	

指揮：林芳汧

[^]音樂事務處導師

Programme

Concert I 3 August (Sunday) 3pm

Children's Choir

Gloria in excelsis Deo, from <i>Gloria</i> , RV 589	Antonio Vivaldi
Nocturnes No. 1 and 3	Wolfgang Amadeus Mozart
Auld Lang Syne	Scottish Folksong/ arr. Beethoven and Pavlovitch
Ergen Deda	Petar Lyondev
Gloria, from <i>Missa Brevis</i>	Ambrož Čopi

Conductor : Prof. Theodora Pavlovitch
Piano Accompanist : Man Kwan-kong, Fenix^

Chinese Orchestra

Ode to Qilin (for Suona and Chinese Orchestra)	Kong Zhixuan
Symphony No. 2 “Ode to Peace”	Zhao Jiping
IV Rage of the River	
V Ode to Peace	

Suona : Wong Cheuk-yin^
Conductor : Gao Wei

~ Intermission ~

Symphony Orchestra

Symphony No. 4 in E minor, Op. 98	Johannes Brahms
I Allegro non troppo	
II Andante moderato	
III Allegro giocoso	
IV Allegro energico e passionato	

Conductor : Lam Lik-hin, Stephen

^Music Office Instructor

音樂會(二)
8月10日（星期日）晚上七時三十分

少年中樂團

兒時情景 (音樂事務處委約作品)

關迺忠

I 老鷹捉小雞

詩畫賢韻

李墨

上春山

張超/ 李墨 編

指揮：郭 盼

少年弦樂團

D大調第一弦樂四重奏，Op. 11

柴可夫斯基/

II 如歌的行板 (大提琴與弦樂團)

高隆及麥雅里斯特 編

E小調弦樂小夜曲，Op. 20

艾爾加

I 愜意的快板

II 甚緩板

III 稍快板

大提琴及指揮：朱亦兵

~ 中場休息 ~

少年管樂團

動量

賀格

輕柔地

賀格

泰利斯的三重唱 (世界首演)

侯德群

征服

費雪爾

靜水之畔

侯德群

歡欣鼓舞

侯德群

指揮：侯德群博士

Programme

Concert II 10 August (Sunday) 7:30pm

Junior Chinese Orchestra

Scenes from Childhood
(Music Office Commissioned Work)

Kuan Nai-chung

I Eagle and Chicks' Chase

The Charm of Poetry

Li Mo

Up on the Spring Mountain

Zhang Chao/ arr. Li Mo

Conductor : Guo Pan

Junior String Orchestra

String Quartet No. 1 in D major, Op. 11

Pyotr Ilyich Tchaikovsky/

II Andante cantabile

arr. Colón and McAlister

(for Cello and String Orchestra)

Serenade for Strings in E minor, Op. 20

Edward Elgar

I Allegro piacevole

II Larghetto

III Allegretto

Cello and Conductor : Chu Yi-bing

~ Intermission ~

Junior Symphonic Band

Momentum

Brian Hogg

Gently

Brian Hogg

A Tallis Triplum (World Premiere)

Ralph Hultgren

Conquest

Tim Fisher

Beside Still Waters

Ralph Hultgren

Rejoice, Be Glad

Ralph Hultgren

Conductor : Dr. Ralph Hultgren

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.

SUMMER 夏日樂響 ECHOES

香港青年音樂營2025

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28日至8月9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帕羅薇琪教授(保加利亞)、高偉(中國)、林芳汧(香港)、郭盼(中國)、朱亦兵(美國)及侯德群博士(澳洲)。他們將分別負責訓練兒童合唱團、中樂團、交響樂團、少年中樂團、少年弦樂團及少年管樂團。兩場音樂會展示音樂營卓越的訓練成果，音樂事務處唢呐導師黃卓賢亦於音樂會(一)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 28 July to 9 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 Children's Choir, Chinese Orchestra, Symphony Orchestra, Junior Chinese Orchestra, Junior String Orchestra and Junior Symphonic Band in the Camp are Prof. Theodora Pavlovitch (Bulgaria), Gao Wei (China), Lam Lik-hin, Stephen (Hong Kong), Guo Pan (China), Chu Yi-bing (USA) and Dr. Ralph Hultgren (Australia). The Camp is concluded by two splendid concerts, showcasing the stunning accomplishment of the Camp. Music Office Instructor of Suona, Wong Cheuk-yin also shares the stage with the Chinese Orchestra in Concert I, adding an extra touch of allure to the concert.



帕羅薇琪教授

Prof. Theodora Pavlovitch



帕羅薇琪教授是合唱指揮家及教育家。她曾在2016至2024年擔任索菲亞國立音樂學院指揮與作曲系主任，2020年當選該學院的大會主席。她是瓦西爾·阿爾瑙多夫索菲亞室內合唱團和保加利亞Classic FM廣播合唱團的指揮，並曾在28個歐洲國家、美國、日本、韓國、俄羅斯、以色列及中國等地擔任客席指揮、講師及評委。

她曾在2007/2008年度指揮世界青年合唱團，獲聯合國教科文組織授予「和平藝術家」稱號。她曾與多個著名合唱團合作，包括日本合唱協會青年合唱團、台北愛樂室內合唱團及莫斯科國立柴可夫斯基音樂學院室內合唱團等。

自2012年起，她擔任世界合唱理事會保加利亞代表，2021年被授予名譽會員資格。她榮獲國際合唱音樂聯合會、保加利亞文化部、Classic FM廣播等多個專業機構頒贈的獎項與榮譽，以表揚她對音樂及國際合唱界的卓越貢獻。

Concert I

Prof. Theodora Pavlovitch is a choral conductor and pedagogue. She had been the Head of Department of Conducting and Composition at the National Academy of Music in Sofia from 2016 to 2024 and was elected Chairperson of the General Assembly of the Academy in 2020. Conductor of Vassil Arnaoudov Sofia Chamber Choir and Classic FM Radio Choir in Bulgaria, she has also been a guest conductor, lecturer and member of juries at the prestigious events in 28 European countries, USA, Japan, South Korea, Russia, Israel and China, etc...

In 2007/2008, she conducted the World Youth Choir honoured by UNESCO with the title “Artist for Peace”. Over the years she has also conducted concerts and masterclasses with many famous choirs such as The Youth Choir of Japan Choral Association, Taipei Philharmonic Chamber Choir, the Chamber Choir of the Moscow State Conservatory “P.I. Tchaikovsky”.

Since 2012, Prof. Pavlovitch has been the representative of Bulgaria in the World Choral Council and in 2021, she was appointed Honorary Member of the Council. For her achievements in music and the international choral life, she has been awarded many special prizes by the International Federation for Choral Music, the European Council of Scientific and Cultural Societies, Ministry of Culture of Bulgaria, the Union of Bulgarian Musicians, Classic FM Radio and other professional institutions.



高偉

Gao Wei

高偉是青年指揮家及三弦演奏家。他先後畢業於中央音樂學院與西安音樂學院，師從談龍建教授、周煜國副教授、林友聲教授，同時獲胡炳旭、閻惠昌教授、張列、王甫建、劉沙等著名指揮家的悉心指導。

高氏多年來獲獎無數，2015年獲「陝西省民族器樂大賽」優秀指揮獎和優秀園丁獎，2022年獲得首屆「國韻杯」優秀指導教師獎，2024年獲文化與旅遊部主辦的「第八屆全國青少年民族器樂教育教學展示」活動優秀精品課最高獎。

他曾入選「國家藝術基金民樂指揮人才培養專案」，於國家大劇院、「上海之春」國際音樂節等地作《永遠的山丹丹》巡迴演出。亦曾於「陝西省文化惠民」、「陝西省新年音樂會」、「陝西省高雅藝術進校園」、「國際絲綢之路藝術節」和「從長安到羅馬」等多場音樂會中擔任指揮。高氏具鮮明的指揮風格，對民族管弦樂作品的演繹亦具有獨到見解。

高氏現為西安音樂學院民樂系副主任、副教授，碩士研究生導師，並擔任中國民族管弦樂學會三弦專業委員會副會長。

Concert I

Gao Wei is a young conductor and a Sanxian virtuoso. He graduated from the Central Conservatory of Music and the Xi'an Conservatory of Music, having studied under Professor Tan Jianlong, Associate Professor Zhou Yuguo and Professor Lin Yousheng, and received tutelage from renowned conductors such as Hu Bingxu, Professor Yan Huichang, Zhang Lie, Wang Fujian and Liu Sha.

Over the years, Gao garnered numerous accolades, including Outstanding Conductor Award and Outstanding Gardener Award in the “Shaanxi Ethnic Instrumental Competition” in 2015, Outstanding Instructor Award in the inaugural “Chinese Music Cup” in 2022, and the highest award for excellent courses in the “8th National Exhibition of the Chinese Musical Instruments Education for Youth and Children of China” organised by the Ministry of Culture and Tourism in 2024.

Gao has been selected for the “Programme to Develop Conductors of Chinese Orchestral Music” organised by the China National Arts Fund and has conducted touring performances of *Morning Star Lilies Forever* at the National Centre for the Performing Arts and in the “Shanghai Spring” International Music Festival. He was also the conductor of many other concerts, such as “Culture for the People of Shaanxi Province”, “Shaanxi Province New Year Concert”, “Bringing High Arts into Schools of Shaanxi Province”, “Silk Road International Art Festival” and “Chang'an Meets Rome”. With a distinctive style of conducting, Gao is able to offer unique insights into the interpretation of Chinese orchestral works.

Gao is now the Associate Head, Associate Professor and graduate students' supervisor of the Department of Chinese Music of the Xi'an Conservatory of Music. He also serves as the Vice-President of the Professional Sanxian Committee of the China Nationalities Orchestra Society.



林劣汧

Lam Lik-hin, Stephen

林劣汧是近年炙手可熱的青年指揮家，他畢業於維也納國立音樂及演藝大學指揮系，師承Uros Lajovic教授、Edwin Ordner教授及Konrad Leitner教授，並於畢業時被學校推選參與維也納廣播交響樂團於金色大廳演出。他被里卡多·穆蒂選上，隨大師於意大利歌劇學院參與歌劇製作，並先後於指揮大師祖賓·梅塔及克里斯托夫·艾森巴赫前表演，讚譽有加，波蘭音樂評論家亞當·羅茲拉赫稱頌林氏為「一位不容置疑的真正音樂家」。

林氏活躍於世界各地演出，曾與他合作的樂團包括奧地利維也納廣播交響樂團、聖彼得堡室樂團、倫敦國王管弦樂團、意大利拉立納歌劇院、西班牙Cadaques室樂團、波蘭Silesian管弦樂團等，同時他亦開展了作為歌劇指揮的生涯，曾經指揮的歌劇製作包括《卡門》、《風流寡婦》、《女人皆如是》、《費加洛的婚禮》、《波希米亞人》和《法斯塔夫》。

林氏亦熱心於音樂教育，經常與年青樂手合作，積極推動音樂普及。於2019至2022年間擔任北師大香港浸會大學聯合國際書院的指揮及講師。2012年起，他獲四川省政府教育局邀請，定期到成都擔任指揮大師班講師，他亦經常獲邀至歐洲最具代表性的音樂比賽作嘉賓及評判。

林氏現擔任香港Ponte Orchestra and Singers、倫敦Ponte London Orchestra的藝術總監及首席指揮、澳門青年交響樂團指揮、香港演藝學院指揮課程講師，及聖保羅書院音樂總監。

Concert I

Lam Lik-hin, Stephen, one of the most sought-after young conductors in recent years, studied conducting at the prestigious University for Music and Performing Arts Vienna, where he was under the tutelage of Professors Uros Lajovic, Ordner Edwin, and Konrad Leitner. He was also selected to conduct the Radio Symphony Orchestra Vienna at the Musikverein. He was selected by Riccardo Muti to participate in an opera production of his Italian Opera Academy. Described by Adam Rozlach of the Polish Radio as “undoubtedly a man of passion who lives for the music”, Lam was highly commended by Zubin Mehta and Christoph Eschenbach who had attended his live performances.

Lam has worked with orchestras around the world, including the Vienna Radio Orchestra (Austria), St. Petersburg Chamber Philharmonic (Russia), King’s Philharmonic (the UK), Ravenna Opera House (Italy), Chamber Ensemble of Orchestra Cadaques (Spain) and Silesian Philharmonic Orchestra (Poland). He has also received critical acclaim as an operatic conductor, with his full-staged performances of *Carmen*, *Die lustige Witwe*, *Così fan tutti*, *Le nozze di Figaro*, *La bohème* and *Falstaff*.

Lam is also a dedicated educator and ardent advocate of community outreach programmes. From 2019 to 2022, he served as Conductor and Lecturer of United International College between Beijing Normal University-Hong Kong Baptist University. Since 2012, he has been invited by the Sichuan Provincial Department of Education to regularly conduct conducting masterclasses in Chengdu. He has been a member of the jury at the significant festivals in Europe.

Lam is currently the Artistic Director and Principal Conductor of Ponte Orchestra and Singers, conductor of the Macao Youth Symphony Orchestra, lecturer of Hong Kong Academy for Performing Arts, and Music Director of St. Paul’s College.

郭盼

Guo Pan



郭盼畢業於上海音樂學院作曲指揮系，獲頒學士及碩士學位，先後師從戴路青、王永吉、閻惠昌教授及林大葉教授。她於「第四屆國際中樂指揮大賽」獲得季軍，並獲「最佳香港作品演繹獎」，成為該比賽首位進入三甲的女指揮家。

郭氏曾任上海市工人文化宮茉莉花交響樂團客席指揮、上海音樂學院心元民族室內樂團指揮，於2021年在上海歌劇院參演「生聲不息·一樂百年」民族室內樂情景音樂會。她曾加入上海國際合唱聯盟，參加「尼爾森勳爵」大型交響合唱套曲的排練及演出，亦曾任上海海洋大學民樂團指揮，帶領樂團獲得上海大學生藝術展演一等獎。

郭氏曾與深圳交響樂團、杭州愛樂樂團、澳門中樂團、陝西省廣播電視民族樂團等國內優秀樂團合作，受到一致好評。她亦曾參加上海國際指揮大師班、杭州愛樂樂團未來指揮家系列音樂會以及香港中樂團國際中樂指揮大師班等，接受帕努拉、楊洋、呂嘉等國內外著名指揮家指導。

郭氏現為無錫民族樂團助理指揮。

Concert II

Guo Pan obtained her bachelor's and master's degrees from the Composition and Conducting Department of Shanghai Conservatory of Music under the tutelage of Dai Luqing, Wang Yongji, Professor Yan Huichang and Professor Lin Daye. She won the Second Runner-up and Best Interpretation of Works of Hong Kong in the 4th International Conducting Competition for Chinese Music, being the first female conductor to make her way to the top three of the competition.

Guo has appeared as a Guest Conductor for the Shanghai Workers Cultural Palace Jasmine Philharmonic Orchestra, and has conducted for the Shanghai Conservatory of Music's Chinese Chamber Orchestra. In 2021, Guo took part in the performance of Chinese chamber music concert "Let the Music Endure" held at the Shanghai Opera House. She has been a member of the Shanghai International Choir League, rehearsing and performing the Symphonic Suite *Lord Nelson*. During Guo's tenure as conductor of the Chinese Orchestra of Shanghai Ocean University, the orchestra won the first place in the Shanghai University Students' Arts Exhibition under her baton.

Guo has collaborated, to much acclaim, with many exceptional orchestras in China, including the Shenzhen Symphony Orchestra, Hangzhou Philharmonic Orchestra, Macao Chinese Orchestra, and Shaanxi Broadcasting Chinese Orchestra. She has participated in the Shanghai International Conductor's Master Class, the Hangzhou Philharmonic Orchestra Future Conductors' Concert Series and International Master Classes on Chinese Music Conducting hosted by the Hong Kong Chinese Orchestra and has received instruction from domestically and internationally renowned conductors such as Panula, Yang Yang, and Lü Jia.

Guo is currently Assistant Conductor of the Wuxi Chinese Orchestra.



朱亦兵

Chu Yi-bing

國際大提琴演奏家及教育家朱亦兵是中國大提琴界首位在國際重大比賽中獲獎的中國音樂家。他考入法國巴黎國立高等音樂學院，師隨法國大師讓德隆，並以第一獎的成績畢業，成為首位在該學府獲得此榮譽的中國人。

朱氏曾擔任瑞士巴塞爾交響樂團及德國巴伐利亞廣播交響樂團首席大提琴手，同時為德國科隆愛樂六名大提琴成員之一。曾任教於北京中央音樂學院及法國巴黎國立高等音樂學院，為該校於1795年建校以來第一位中國籍教授。

朱氏帶領其組建的大提琴樂團在成立二十年期間走遍祖國大江南北，2013年在國家大劇院首演全國第一場百人大提琴音樂會，並出版了三張專輯。2016至2022年間朱氏在北京創辦及成功舉辦「超級大提琴」，是近年來中國第一個古典音樂節，也是亞洲最大的大提琴藝術節，吸引了數百位國際大提琴演奏家到北京參與。

Concert II

Internationally renowned cellist and educator, Chu Yi-bing was the first Chinese cellist to win a major international competition. He studied under French master Maurice Gendron at the Conservatoire National Supérieur de Musique de Paris, graduating with a Premier Prix as the first Chinese recipient of this honour from the institution.

Chu served as Principal Cellist for both the Basel Symphony Orchestra and the Bavarian Radio Symphony Orchestras, while also being one of the six cellists of the Cologne Philharmonic. He taught at the Central Conservatory of Music in Beijing and the Conservatoire National Supérieur de Musique de Paris, where he became the first Chinese professor since the establishment of this institution in 1795.

Leading the cello ensemble he founded, Chu toured extensively throughout China during its twenty-year history. In 2013, he premiered China's first concert for one hundred cellists at the National Centre for the Performing Arts. He has also released three albums. From 2016 to 2022, he founded and directed the "Super Cello Festival" in Beijing-China's first cello festival in recent years and largest of its kind in Asia, attracting hundreds of international cellists.



侯德群博士

Dr. Ralph Hultgren

知名作曲家及指揮家侯德群博士曾在昆士蘭音樂學院格里菲斯大學和昆士蘭科技大學教授作曲、指揮、音樂教育和器樂音樂教育。他同時在昆士蘭音樂學院擔任作曲及音樂教育的博士和碩士學位課程的兼職導師。

侯德群博士被授予澳洲的國家榮譽勳章，同時他亦獲得昆士蘭音樂教育大會、芝加哥中西部管樂研討會，以及澳洲管樂指揮協會的專業獎項及終身會籍。侯德群博士同時擔任世界管樂團協會的成員，以及澳洲作曲家協會和澳洲版權擁有者協會的作曲家會員。

他的作品範疇涵蓋廣泛，從教育、業餘團體到專業錄音室和樂團舞台皆有涉獵，而他的指揮經歷同樣豐富。他曾受邀在澳洲、亞太地區和北美擔任指揮。

Concert II

Dr. Ralph Hultgren is a renowned composer and conductor having held tenured positions at Queensland Conservatorium Griffith University (QCGU) and the Queensland University of Technology, where he lectured in Composition, Conducting, Music Education and Instrumental Music Pedagogy. He also holds an adjunct position at QCGU supervising Doctoral and Masters candidates in composition and Music Education.

Dr. Hultgren was admitted as a Member of the General Division of the Order of Australia (AM). This esteemed national honour sits alongside his professional awards that include being Patron of the Queensland Music Education Conference, recipient of the Midwest Clinic – Chicago International Award and the Australian Band and Orchestra Directors' Association's (ABODA) Citation of Excellence which joined with Life Membership in ABODA. Dr. Hultgren is a member of the World Association for Symphonic Bands and Ensembles, a full writer member of the Australasian Performing Right Association and the Australasian Mechanical Copyright Owners Society.

His compositional output ranges from educational and amateur performing groups to the professional studio and stage, and his conducting credits are equally broad. He continues to conduct, by invitation, across Australia, the Asia Pacific region and North America.

黃卓賢

Wong Cheuk-yin



黃卓賢畢業於香港演藝學院，獲頒音樂學士學位，師隨香港中樂團噴呐助理首席胡晉僖主修噴呐，亦曾隨香港中樂團管子首席盧偉良及管子演奏家秦吉濤副修管子，於就讀期間獲頒發環境保護獎學金，並曾接受劉英、王展展等噴呐名家指導。畢業後曾任職香港中樂團噴呐全職樂師。

黃氏於2024年白玉蘭國際音樂大賽中，獲得中國民族吹管樂協奏曲專業大賽二等獎。黃氏亦曾隨不同樂團到訪德國、比利時、奧地利、瑞士、澳門、新加坡及日本等地演出。

黃氏現為音樂事務處中樂組助理音樂主任，並擔任音樂事務處少年中樂團指揮。

Concert I

Wong Cheuk-yin is a graduate of the Hong Kong Academy for Performing Arts with a Bachelor of Music degree. Wong majored in Suona under the tutelage of Wu Chun-hei, Assistant Principal Suona of the Hong Kong Chinese Orchestra (HKCO), and minored Guan under Lo Wai-leung, Principal Guan of the HKCO and Qin Jitao, Guan virtuoso. He worked as a full-time Suona virtuoso with the HKCO after graduation. During his studies, Wong was awarded the Environmental Education Scholarship, and received guidance from renowned Suona masters such as Liu Ying and Wang Zhanzhan.

In 2024, Wong won the second prize in the Chinese Wind Concerto Professional Class of White Magnolia International Music Competition. He has also performed with various orchestras in Germany, Belgium, Austria, Switzerland, Singapore, Japan and Macao.

Wong is currently Assistant Music Officer of the Chinese Music Section of the Music Office, and conductor of the Music Office Junior Chinese Orchestra.

榮歸主頌，選自《光榮頌，RV 589》

韋華第

作品約於1715年創作，韋華第當時於皮耶塔慈善院任職。該院是位於威尼斯的一所修道院、孤兒院及音樂學校，最初由一群威尼斯修女於14世紀為孤兒和貧困女孩創立。後來在17、18世紀期間，皮耶塔以及其他三大慈善院以全女性音樂合奏團而聞名，吸引了來自歐洲各地的遊客與贊助者支持。《榮歸主頌》是韋華第最具代表性的作品之一，以明快的D大調展現出熱情洋溢的喜悅，結合鮮明的節奏與合唱與伴奏之間的壯麗對話，充滿歡欣。

夜曲，第一及第三首

莫扎特

作品於1787至1788年之間寫成，原為三聲部合唱與單簧管的作品，專為維也納雅昆家族的聚會而創作。以梅塔斯塔西奧的詩詞為基礎，主題圍繞愛情、思念與離別，歌曲的情感表達細膩優雅，而且充滿詩意。

是次演出將改編為童聲合唱版本，以全新角度詮釋，並保留原作的抒情及音樂魅力。

友誼萬歲

蘇格蘭民歌/ 貝多芬及帕羅薇琪 編

貝多芬於1809至1820年間與出版商湯姆森合作，編輯蘇格蘭、愛爾蘭與威爾士民歌。在179首改編作品中，《友誼萬歲》是12首蘇格蘭歌曲之一，是貝多芬對這些民間旋律的傑出詮釋。雖不通英語，貝多芬仍致力於理解歌詞的內容，並為這些旋律賦予豐富的和聲和富表現力的伴奏，體現了他對民間傳統的尊重與創作的嚴謹態度。

此版本由指揮帕羅薇琪教授為兒童合唱團改編，既增添了純淨的色彩，亦保留了這首經典作品的光輝與喜悅。

年輕小伙子和老爺爺

里昂德夫

里昂德夫是一位作曲家與民族音樂學家，收集了超過四萬首傳統歌曲，並於1990年與塞利耶榮獲格萊美獎，享譽國際。

這首幽默且充滿活力的合唱作品，描寫一位老爺爺參加村莊舞會時的趣事：除了年紀最小的安吉麗娜，年輕女孩們紛紛躲避。作品以生動的節奏與詼諧的旋律，展現了保加利亞民間傳統的活力特色。

光榮頌，選自《簡短彌撒曲》

喬皮

喬皮是斯洛文尼亞當代最傑出的作曲家之一，以其創新的合唱作品享譽世界。

這是一首為童聲/高音聲部、鋼琴與敲擊樂而創作的合唱作品。作品充滿活力與慶典的氣氛，作曲家以精湛的和聲與優美的禱聲完美配合。合唱與敲擊樂的對話部分為作品增添獨特魅力，完美詮釋了歌詞中的歡樂及讚美之情。

麒麟頌（嗩呐與中樂團）

孔志軒

麒麟是古代神話中的瑞獸，承載著中國人對吉祥與平安的嚮往，眾多有關麒麟的傳說均源於山東，然而麒麟亦是代表儒家思想的精神象徵。作品創作於2019年，樂曲曲調取自於魯西南鼓吹樂和山東梆子，運用傳統旋律展衍的變奏手法創作，歌頌麒麟仁獸千百年來對人們的守護。

第二交響曲「和平頌」

趙季平

IV 江怒

V 和平頌

作曲家於2004年為紀念中國人民抗戰勝利暨世界反法西斯戰爭勝利60周年而創作的大型民族交響樂曲。這是以南京大屠殺為題材，表達反對侵略戰爭、呼喚世界和平的大型民族交響樂。用民族樂器演奏，其鮮明的中國風格，體現了作品的豐富內涵與特殊意義。

以下是作曲家對作品的描述：

「第四樂章「江怒」驚濤裂岸，亂石穿空！匯合天下的正義之水，掀起翻江倒海的巨瀾！鬥轉星移，東方破曉……在歲月的河岸上，在勝利的詩篇中，“1937年12月13日”這個受難和反抗的日子，永遠警醒著全人類的記憶…

第五樂章「和平頌」鐘聲敲響，江風浩蕩，茉莉花開，彩雲飛揚。大江點燃安魂的紅燭，晴空放飛希望的白鴿…青山綠水，日月星辰，都在迴響這時代的主旋律、歷史的最強音：我們要和平！世界要和平！」

E小調第四交響曲，Op. 98

布拉姆斯

- I 不太快的快板
- II 中庸的行板
- III 詼諧的快板
- IV 有活力及熱情的快板

布拉姆斯於1885年完成第四交響曲，並於同年由作曲家親自指揮首演。

第一樂章以抒情而帶有憂鬱的嘆息旋律作開始，交織着抒情與張力，並逐步推向一個戲劇性的結尾。

第二樂章由圓號開始，隨即由木管伴隨著弦樂以撥弦方式奏出寧靜的主題，樂章最後由單簧管與長笛緩緩作結。

第三樂章是一首生動的諧謔曲，其充滿活力與朝氣的樂段由三角鐵與短笛演繹。樂章採用了奏鳴曲式，與傳統的諧謔曲有所不同。

第四樂章由宏亮的銅管樂奏出帕薩利亞舞曲主題打開序幕。布拉姆斯將這個選自巴哈《第150首清唱劇》的主題，發展出30個不同的變奏，展示其高超的作曲技法。樂曲推進自強而有力的末段，卻沒有以璀璨的樂段作結。

Programme Notes

Concert I

Gloria in excelsis Deo, from *Gloria*, RV 589 Antonio Vivaldi

The piece was composed by Vivaldi in around 1715 during his work for the Pio Ospedale della Pietà – a convent, orphanage, and music school in Venice. Like other Venetian ospedali, the Pietà was first established as a hospice for the needy. A group of Venetian nuns, called the Consorelle di Santa Maria dell' Umiltà, established this charitable institution for orphans and abandoned girls in the 14th century. By the 17th and 18th centuries the Pietà – along with the three other charitable Ospedali Grandi – was well known for its all-female musical ensembles that attracted tourists and patrons from around Europe. *Gloria* is one of his most celebrated works, known for its vibrant energy and spiritual depth. The opening movement, *Gloria in excelsis Deo*, radiates joy with its bright D major key, bold rhythms, and triumphant interplay of choir and orchestra.

Nocturnes No. 1 and 3

Wolfgang Amadeus Mozart

Mozart's *Nocturnes* were composed between 1787 and 1788 for three voices and clarinets, intended to be composed for the intimate gatherings of the Jacquin family in Vienna. Set to texts by Pietro Metastasio, these lyrical works explore timeless themes of love, longing, and farewell with poetic elegance and sensitivity.

For this performance, the works have been arranged for equal voices, offering a fresh perspective while preserving their delicate beauty.

Auld Lang Syne

Scottish Folksong/
arr. Beethoven and Pavlovitch

Between 1809 and 1820, Beethoven collaborated with publisher George Thomson to preserve Scottish, Irish, and Welsh folk songs. Among the 179 arrangements he created was *Auld Lang Syne*, one of twelve Scottish songs. Beethoven arranged these folk melodies with the same care as his original works, crafting rich harmonies and expressive accompaniments. Though he did not speak English, he ensured the texts' meaning, treating these works as “compositions” rather than mere “settings,” a testament to his respect for the traditions he helped preserve.

Prof. Theodora Pavlovitch's arrangement for equal voices brings a luminous quality to this masterpiece, making it perfectly suited for a children's choir while preserving its joyful spirit.

Ergen Deda

Petar Lyondev

As a composer and ethnomusicologist, Lyondev has preserved over 40,000 traditional songs and earned international acclaim, including a Grammy Award in 1990 for his collaboration with Marcel Cellier.

This is a playful choral piece about an old bachelornat in a village dance, where the young maidens flee – except for Angelina, the youngest. The lively rhythms and humour showcase Lyondev's deep connection to Bulgarian folk traditions.

Gloria, from *Missa Brevis*

Ambrož Čopi

Čopi is one of Slovenia's most acclaimed contemporary composers and conductors, known for his innovative choral writing.

This is a vibrant and dynamic choral work for treble voices, piano and percussion. Marked by rhythmic energy and a celebratory tone, the piece showcases Čopi's ability to merge the contemplative beauty with lively, engaging textures. The interplay between the choir and percussion adds to the work's distinctive character, perfectly capturing the exultant spirit of the text.

Ode to Qilin (for Suona and Chinese Orchestra) Kong Zhixuan

The qilin, an auspicious animal in ancient Chinese mythology, embodies the people's longing for good fortune and peace. It is not only the subject of numerous legends that originate in Shandong Province, but also a symbol of the spirit of Confucian philosophy. Composed in 2019, this piece incorporates the tunes of drum-and-wind music of southwestern Shandong and Shandong Banzi, employing the technique of variation based on the development of traditional melodies to celebrate the benevolence of the qilin and the protection it has offered to mankind throughout the centuries.

Symphony No. 2 “Ode to Peace”

Zhao Jiping

IV Rage of the River

V Ode to Peace

This large-scale Chinese orchestral work was composed in 2004 to commemorate the 60th anniversary of the victory of the Chinese People’s War of Resistance and the World Anti-Fascist War. Expressing profound thoughts on a turbulent time, the work is an interpretation of the significant and heavy historical theme of the Nanjing Massacre, seeking to condemn wars of aggression and advocate for global peace. Performed with the Chinese musical instruments, the work’s distinctively Chinese musical style reflects its rich essence and special meanings.

The composer’s description of his work:

“The fourth movement, ‘Rage of the River’, the waters of righteousness all over the world converge into huge raging waves that crash against the shore furiously, shattering rocks and piercing the sky with flying stones. As the stars and constellations shift, dawn breaks in the East, and comes the date 13 December 1937. It was a day of great suffering and resistance forever etched on the riverbanks of time and written in the verses of victory, reminding everyone of the atrocities in the collective memory of humankind.

The fifth movement, ‘Ode to Peace’, bells resound as winds sweep the river; jasmine blossoms bloom, and colourful clouds drift gracefully. On the great river, red candles light up to soothe the dead, while white doves of hope are released to the clear skies. The beautiful mountains and rivers, the sun, the moon and the stars all echo our era’s leitmotiv and manifesto: ‘We yearn for peace! The world demands peace!’”

Symphony No. 4 in E minor, Op. 98

Johannes Brahms

- I Allegro non troppo
- II Andante moderato
- III Allegro giocoso
- IV Allegro energico e passionato

Brahms completed his Fourth symphony in 1885 and premiered the same year with the composer himself conducting.

The first movement begins with a lyrical yet melancholic sighing melody, blending lyricism and tension that builds a dramatic close.

The second movement opens with the horn call, followed by a serene theme introduced by the woodwinds, accompanied by pizzicato from the string section. The movement ended with the ascends of clarinet and flute into the stratosphere.

The third movement is a lively scherzo with its vibrant and spirited character enhanced by the use of the triangle and piccolo. Unlike a traditional scherzo, it is structured in sonata form.

The fourth movement showcases Brahms' mastery of form. It starts with a powerful opening by the winds section. He adapted the bassline from the finale of Bach's *Cantata No. 150*, developing it into 30 variations in the entire movement. The movement culminates in a powerful conclusion, yet ending without a triumphant coda.

兒時情景（音樂事務處委約作品）

關迺忠

┆ 老鷹捉小雞

老鷹捉小雞的粵語是「麻鷹捉雞仔」。作曲家就此曲有以下描述：

「這首樂曲是我童年生活的一些回憶。我的童年是在北京渡過的，老北京的一些趣事至今還經常徊繞在我的夢中。小時候我個頭兒長的比同齡的小朋友都高，但是我的動作確很不靈活，所以每到玩老鷹捉小雞的遊戲時我總是做老母雞，一些小個子的男孩和女孩拉成一排躲在我身後，當扮老鷹的男孩來捉小雞時，我身後的孩子就像一條龍一樣在我身後跑來跑去，那嘻笑和驚叫聲依稀在耳旁。」

詩畫賢韻

李墨

這是一首以江南文化為背景、融合傳統與現代音樂語彙的作品。樂曲靈感源自奉賢民間音樂家孫文明二胡曲《彈樂》的核心主題動機，既保留江南絲竹的婉約風骨、敘事性與即興感，又通過現代作曲技法對傳統旋律進行解構與延展，強化音樂的空間層次。彈撥樂器的顆粒性音色隱喻筆觸皴擦，拉弦樂器的連綿線條暗合水墨暈染，在虛實相生的音響結構中，完成對江南人文氣質與奉賢地域特質的音樂轉譯。恰似一幅餘韻悠長的水墨長卷，將「詩畫江南·人文奉賢」的意境定格於裊裊餘音之中。

上春山

張超/ 李墨 編

樂曲表現春暖花開時節，親朋好友相聚一堂登高踏青，在溫暖的季節裡歡聚一堂的愉悅場面。作曲家巧妙地運用豐富的傳統民族音樂元素，營造喜慶歡快的氛圍，同時展現人們豁達樂觀、朝氣蓬勃、積極向上的奮鬥精神，將整個樂曲注入活力和生機。通過音樂，觀眾彷彿感受到踏青登高時的輕鬆愉悅，以及友情和家人團聚所帶來的溫馨。

D大調第一弦樂四重奏，Op. 11

II 如歌的行板（大提琴與弦樂團）

柴可夫斯基/
高隆及麥雅里斯特 編

此曲於1871年創作，這是他最具代表性的作品之一，其中第二樂章「如歌的行板」經常在音樂會中作獨立的曲目演奏。

第二樂章的旋律來自一首小民謠。1869年，柴可夫斯基在他妹妹家旅居時，忽然聽到窗外粉刷牆壁的泥水匠哼著一首民歌，便立即被這首淳樸優美而又婉轉淒惻的民歌所吸引。翌日，他找到唱歌的匠人，把民歌記錄下來，配上和聲，收進他所編成的《俄羅斯民歌五十首》。兩年後，他在寫作《D大調弦樂四重奏》的時候，用這首民謠作為此樂章的主題。

據說，1877年，俄國大文學家托爾斯泰來到莫斯科，當時柴可夫斯基在莫斯科音樂學院舉行了一場音樂會招待托爾斯泰，其中一個節目，就是這首《D大調弦樂四重奏》。當托爾斯泰聽到第二樂章時，感動得淚流滿面，說：「我已接觸到苦難人民的靈魂的深處。」柴可夫斯基內心十分激動，他在日記中寫道：「在我以作曲家自稱的一生中，至今還沒有得到過這樣的滿足和感動。」

E 小調弦樂小夜曲，Op. 20

艾爾加

- I 愜意的快板
- II 甚緩板
- III 稍快板

艾爾加是一位從未接受過正統作曲訓練的英國作曲家。由於父親經營一家樂器店，艾爾加自小便在樂器和音樂中成長，並自學小提琴、鋼琴及管風琴。儘管他缺乏循循善誘和栽培，最後依然成為世人喜愛的作曲家之一。

《E小調弦樂小夜曲》寫於1892年，可說是他十二年後為弦樂團而寫的名作《前奏與快板》的先譽。

第一樂章由中提琴在6/8拍子中奏出活躍而明朗的主題，並與哀歌式的副題構成鮮明的對比。第二樂章則意味深長，音量有甚為精細的對比。最後一個樂章較短，重現了第一樂章的中提琴主題。

動量

賀格

《動量》是為讚頌彼茲的一生及其貢獻而寫的樂曲。彼茲是克羅伊登高中的音樂教師和作曲家賀格的小號老師(1970至1971年)，曾在1969至1974年期間擔任克羅伊登銅管樂團的指揮，並於1971年創立克羅伊登管樂團。樂曲透過強而有力且連續不斷的八分音符描繪曲名的「動量」如何推動音樂不斷向前，同時反映彼茲對作曲家的影響。

輕柔地

賀格

法蘭西斯就侯德群博士的作品《簡單樂曲》寫了點筆記，問道：「為何不多寫一些三四拍較慢板樂曲？」，《輕柔地》正是賀格對此的回應。《輕柔地》應當是溫柔細膩且發人深省的，讓樂團成員和聽眾都能夠自然呼吸，跟隨音樂進入柔和平靜的世界。

泰利斯的三重唱（世界首演）

侯德群

《主啊，我全心信奉祢》在戴約翰1565年出版的作品集《四聲部與三聲部特定樂曲集》中首次發表。樂曲風格屬簡單的主調音樂，一般認為是宗教改革後英格蘭教會用於晚禱的樂曲。

此聖詠曲的譜寫方式，符合當時一般教會及世俗合唱音樂的特色，即以簡單如舞曲般的節奏伴隨四聲部聖詠曲。譜寫方式有助反映歌詞內容，而聽眾如細味歌詞，會對本曲的譜寫方式體會更深。此曲第三聲部受「一音節多音」常見的聲樂技巧所啟發而創作，呼應曲名中的「三重唱」特色。

(翻譯自樂曲介紹的英文版本)

征服

費雪爾

樂曲以恢宏的氣勢揭開序幕，然後以各種脈動且富節奏感的聲響一路推展。單簧管奏出一段簡單的旋律，接着由弱音小號奏出短小的號曲音型加以對答，再由高音管樂樂器奏出副旋律。銅管樂器隨後奏出另一段上行旋律的號曲，令整體氣氛有所改變，樂曲變得較為激進，甚至有點部落音樂的感覺，最終演變成敲擊樂器與管樂器之間的激烈交鋒，並透過樂團奏出延長且極強而有力的和弦到達高潮。

接下來，樂團以小組形式帶出一段較靜的樂段，引人深思。然而，這樂段開始慢慢變化，速度和力度逐漸加快和增強，樂團再次奏出響亮的延長和弦，到達另一個高潮。靜止片刻後，音樂再次起動，回到開始時的單簧管旋律，高音銅管樂器幾乎無休止的奏出號曲動機以作對答，而高音管樂器亦再度奏出副旋律。音樂的速度和力度第三次，亦是最後一次的加快和增強，最後由整個樂團一致奏出的樂段，為整首樂曲作結。

靜水之畔

侯德群

一首古老的猶太詩（即《詩篇》其中一首）提到人們被引領到「靜水之畔」，箇中含義是每逢遇到令人困擾的問題時，總有地方可讓內心平靜，面對接踵而來的壓力和煩惱。

這首詩亦提到靈魂的甦醒，即使面對死亡亦無畏懼，一生一世都必有恩惠慈愛伴隨。一邊走在「靜水之畔」，一邊讓這些念頭在腦海流淌，豈不妙哉。

(翻譯自樂曲介紹的英文版本)

歡欣鼓舞

侯德群

《歡欣鼓舞》是為澳洲昆士蘭州尚克里夫區內聖派翠克中學管樂團委約創作的作品。樂團指揮麥奈利表明委約一首具猶太風格的熱情舞曲，因為團內的小伙子都喜歡演奏這種音樂。

在希伯來文中，Samach一字意指非常歡快和令人鼓舞，有時甚至指欣喜若狂得喧嘩吵鬧。此字蘊含的狂熱，在樂曲中表露無遺，一如《詩篇》的作者所言：「義人哪，你們應當靠主歡喜快樂，心裏正直的人哪，你們都當歡呼。」（《詩篇》第32章第11節）

（翻譯自樂曲介紹的英文版本）

Scenes from Childhood (Music Office Commissioned Work)

Kuan Nai-chung

I Eagle and Chicks' Chase

“Eagle and Chicks' Chase” is a traditional children's game. 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. As a child, I was taller than my peers but very clumsy indeed. So, whenever we played ‘eagle catches chicken’, I always ended up being the old hen, and a few shorter boys and girls would form a line behind me. When the boy who played the eagle came to catch the chicken, the children behind me would run to the left or right, causing the line to twist like a dragon lashing its tail. Their laughter and screams are still vivid in my mind.”

The Charm of Poetry

Li Mo

Set against the backdrop of Jiangnan culture, this piece integrates both traditional and modern musical languages. It draws inspiration from the core motif of *Music for Pluck Strings*, an erhu piece by Sun Wen-ming, a folk musician from Fengxian District. The work skillfully captures the essence of Fengxian's "culture of ancient sages", not only preserving the narrative and improvisational qualities specific to Jiangnan sizhu music, but also strengthening the layering and dimensionality through modern composing techniques. The distinct notes of plucked-string instruments are metaphor for individual texture strokes in Chinese ink painting, while the flowing tunes of bow-string instruments echo the tonal gradation of ink and water. Such a structural interplay between clarity and fluidity is a musical translation of the cultural character of Jiangnan and the local style of Fengxian. The hauntingly beautiful music resembles an enduringly captivating long scroll of Chinese ink painting, which epitomises the poetic and picturesque imagery of Jiangnan and the unique culture of Fengxian.

Up on the Spring Mountain

Zhang Chao/ arr. Li Mo

This piece depicts the joyful scene of friends and family gathering amidst the blossoms of a warm spring for a happy hiking trip up a mountain to admire the season's beautiful scenery. The composer skillfully employs rich traditional Chinese music elements to create a festive and exuberant atmosphere, while showcasing the open-hearted optimism of the Chinese people. The work conveys a vibrant, upward-striving spirit, infusing the entire composition with energy and vitality. By listening to the music, one can almost experience the light-hearted delight of spring hikings, and the love and warmth brought by friendships and family reunions.

String Quartet No. 1 in D major, Op. 11

Pyotr Ilyich Tchaikovsky/
arr. Colón and McAlister

II Andante cantabile
(for Cello and String Orchestra)

Composed in 1871, this piece stands as one of his most iconic works. The second movement “Andante cantabile” is frequently performed as an independent piece in concert settings.

The movement’s melody originated from a little folk tune. In 1869, while sojourning at his sister’s home, Tchaikovsky overheard a mason plastering a wall humming a simple, hauntingly beautiful folk song. Immediately captivated by the melancholic charm of the tune, Tchaikovsky sought out the mason on the following day, transcribed the melody, added harmonies, and later included it in his compilation of *Fifty Russian Folk Songs*. Two years later, when he was writing his *String Quartet in D Major*, he adopted the folk tune as the motif of the second movement.

It was said that in 1877, the Russian literary giant Leo Tolstoy attended a concert held in his honour at the Moscow Conservatory, where Tchaikovsky’s *String Quartet in D Major* was performed as part of the programme. When Tolstoy heard the second movement, he was moved to tears, exclaiming, “I have felt the very soul of the suffering people.” Deeply stirred, Tchaikovsky later wrote in his diary “In my entire career as a self-proclaimed composer, I have never been so profoundly fulfilled and touched.”

Serenade for Strings in E minor, Op. 20

Edward Elgar

- I Allegro piacevole
- II Larghetto
- III Allegretto

Elgar was an English composer who had received no formal training in composition. As the son of a musical instruments store owner, Elgar was brought up in an environment of music and musical instruments. He taught himself the violin, piano and organ, but the lack of guidance and proper training did not deter him from becoming one of the most beloved composers.

Composed in 1892, this piece is often considered the forerunner to Elgar's famous *Introduction and Allegro for Strings*, composed twelve years later.

The first movement begins with a rhythmic figure played by the viola from which a lilting tune in 6/8 time evolves, which contrasted with the elegiac second theme. The second movement is deeply expressive with delicate contrasts in dynamics, whilst the last movement, comparatively short, recalls the viola theme of the first movement.

Momentum

Brian Hogg

The piece celebrates the life and legacy of Eric Page, conductor of Croydon Brass Band (1969 -1974), music teacher at Croydon High School, founder of the Croydon Concert Band (1971), and the composer's trumpet teacher (1970 – 1971). The title *Momentum* is musically depicted in the driving, incessant quavers which propel the music forward; and reflects the influence of Eric Page on the composer.

Gently

Brian Hogg

Gently is the composer's response to the question posed by Peter Francis in the notes to Ralph Hultgren's work *Simple Song*: 'Why aren't there more slow pieces in three four time?' *Gently* should be just that...tender, reflective, thoughtful; allowing musicians and listeners to simply breath and let the music speak of gentleness and peace.

A Tallis Triplum (World Premiere)

Ralph Hultgren

O Lord, in Thee is All My Trust was originally published in 1565 in *Certaine Notes set forth in foure and three parts*, a collection of works by John Day. It is in a simple, homophonic style and was assumed to be used for Evensong in the post-Reformation Church of England.

Being inspired, this setting is written in the style of general church and secular choral music of the time – simple, dance-like rhythms accompanying the 4-part chorale. It is set in a manner that is reflective of the text and consideration of that text will enhance the appreciation of the work in this setting. There is a melismatic obligato woven into the chorale's third verse, suggesting the "triplum" of the title.

(Programme notes extracted from the scores)

Conquest

Tim Fisher

After a majestic opening, this piece is propelled forward by a pulsing, rhythmic soundscape. The clarinets present a simple melody which is answered by short fanfare figures played by muted trumpets and then by a counter-melody in the upper winds. Another upwards fanfare in the brass leads to a change in mood. Now the music has a more aggressive, tribal feel, building eventually to an intense exchange between the percussion and winds, culminating in a sustained powerful chord from the ensemble.

A reflective quieter section follows utilising smaller instrumental grouping within the band. However, this section begins to slowly building up with an accelerating tempo and an increase in dynamics. Once again, a climax is reached with a loud sustained chord from the ensemble. There is a brief moment of repose before the piece takes off with a return to the opening clarinet melody. Now the upper brass answer almost continuously with fanfare figures and the counter-melody is once again heard in the upper winds. For a third and final time the dynamics build and the tempo accelerates to a final unison statement by the whole ensemble.

Beside Still Waters

Ralph Hultgren

An old Jewish poem – they were called psalms – talks of being led, “beside still waters”. The implication is that in troubling times there is a place to find peace and to deal with the stresses and strains that come upon us.

That same poem talks about restoring of the soul, of having no fear – not even when confronted by death–and of goodness and mercy being with us all the days of our lives. Surely these are wonderful things to consider as one walks *Beside Still Waters*.

(Programme notes extracted from the scores)

Rejoice! Be Glad!

Ralph Hultgren

This was commissioned by St Patrick's College, Shorncliffe, Queensland, for the Symphonic Band. Their conductor, Kane McNally, asked for a fervent Jewish style dance, saying the young men in the ensemble enjoyed playing such music.

The Hebrew word “Samach” means to rejoice and to make glad, sometimes even to the point of boisterous exultation. The fervour implied in the word is to be found in the piece and also in the word of the psalmist, where he says, “Rejoice in the Lord and be glad, you righteous; sing, all you who are upright in heart!” (Ps. 32:11)

(Programme notes extracted from the scores)

團員名單 Member Lists

兒童合唱團 Children's Choir

高音聲部 I
Soprano I

何穎澄

李沚洋

李宓婷

杜紀君

林千月

姚凱澄

張梓童

梁偲言

梁霖熙

郭承芸

陳衍揚

陸芷菁

曾珞熙

黃彥之

黃博朗

董禮睿

鄒梓儀

劉幸然

鄭昕翹

錢靖允

高音聲部 II
Soprano II

叶詠清

布樂恩

何佩恒

何儀樂

李羿辰

周 達

洪璟炘

時若詩

馬芷澄

張 奕

陳頌澄

楊捷而

葉芊穎

董家君

雷彥淳

鄭凱藍

戴凱喬

謝智欣

謝傲兒

龔天雪

低音聲部
Alto

文思迪

司徒雙魚

何伊諾

吳卓彥

吳雨晴

吳曉菁

洪文諾

梁浩明

梁紫柔

莊心瑜

許曉澄

陳希語

陳紀彤

陳晞琳

陳紫悠

湯敏祈

楊汶霏

廖芯賢

蔡祉欣

譚德祿

中樂團

Chinese Orchestra

高胡 / 二胡/ 中胡 Gaohu / Erhu / Zhonghu	大提琴 Cello	琵琶 Pipa	揚琴 Yangqin	嗩吶 Suona
	吳嘉穎	郭嘉曦	李卓祁	李 悅
尹峻仁	陸泳楠	陳芊澄	吳愷澄	周淏桉
王靜致	溫和棟	陳奕菲	黃子穎	胡梓軒
伍希霖	楊征衢	黃芯彥		施智衡
何珞晞	楊貴凱	衛雍錡	笛子 Dizi	黃 升
何苑頤	蔡悅欣	蘇熙晴		程奕儒
李彥敏			方祉霖	黎皓賢
周祉恩	低音大提琴 Double Bass	中阮 / 大阮 Zhongruan / Daruan	王奕熹	
林思亮			王寶穎	敲擊 Percussion
冼昭逸	曾逸星		朱家翹	
姜叡羲	鄧康晴	李政燁	阮善宜	尹子洛
范知衡	劉學謙	李喬昕	蘇穎思	張 悅
袁天富	謝 賜	梁思哲		劉宜澄
莊家欣		廖子朗	笙 Sheng	劉逸楠
莊舜傑	柳琴 Liuqin	三弦 Sanxian		蔡卓言
梁守皓			李 賞	鄭日曦
梁雅雯	石欣熾	鄒斯睿	沈顥麒	
郭穎藍	張曉林		鄭可游	
張樂旻	黃紫晴	箏 Zheng	蔡瀚霆	
陳浩軒				
陳藝丹		李善霖		
陳藝臻		黃天恩		
蘇柏匡				
蘇柏翹				
葉恩彤				
劉雅萱				
蔡經成				
盧梓悠				
禰家順				

交響樂團

Symphony Orchestra

小提琴
Violin

王子泓
叶康澄
何展華
何淑樺
何曉琪
李梓彤
吳柏霖
唐頌恩
梁樂妍
梁逸
張悅
陳思言
陳祉橋
麥愷澄
馮康瑤
黃子謙
黃銘灝
葉致成
趙綽穎
鄭悠
劉琅詩
繆匡正
羅尹熙
關嬰旻

中提琴
Viola

江芷翹
李焯婷
莫楚原
梁珀睿
馮晞蓓
劉欣樺
鍾凱瑩
簡芊滄

大提琴
Cello

孔焯霖
何卓楠
林灝澄
徐懿
高宏向
梁以諾
陳止一
陳靜
閔雅書

低音大提琴
Double Bass

杜汶燁
周文曦
張善瑩
陳凱彤
梁漪桐
盧嘉滸

長笛
Flute

李樂希
程顯洋
蔡明昕
劉穎濃

雙簧管
Oboe

區子悠
梁洛菲
盧睿晴

單簧管
Clarinet

田宸煬
呂明翰
梁悅
關皓信

巴松管
Bassoon

余曉彤
黃欣恩
董元毅
鄧浩賢

小號
Trumpet

子文
余日顥
趙思齊

法國號
French Horn

徐雋樂
陳倩兒
歐陽昊冉
賴皓熙
戴熒慧

長號
Trombone

丘泱坤
陳信熹
黃子昊
盧睿風

敲擊
Percussion

馮律均

少年中樂團

Junior Chinese Orchestra

高胡 / 二胡/ 中胡 Gaohu / Erhu / Zhonghu	大提琴 Cello	琵琶 Pipa	箏 Zheng	嗩吶 Suona
尹文奕	梁家碧	王寶儀	張靖玥	王晰熙
王逸俊	陳靖茹	何思柔	管悅彤	張沛琳
王寧曦	黃詩喬	高心滢	謝乙萱	陳唯琦
吳倚菲	劉俊諾	張涵蕊		蕭傲峰
李睿正	關稀喬	彭子翀	揚琴 Yangqin	敲擊 Percussion
卷口希加利	嚴樂晴	黎焯婷	尹智婷	
范芊芯	低音大提琴 Double Bass	黎曉晴	李姿澄	石康蕎
孫藝倫		謝雅薔	周孜恩	李睿承
袁皓嘉	吳俊霆	中阮 / 大阮 Zhongruan / Daruan	鄭佈祐	陳宛嫻
張碩學	劉學霖		顏彩容	葉沚澄
張澄晞	蔡祉欣	王祉然	笛子 Dizi	葉達聰
梁樂謙	蔡臻謙	王羿理	王晞欣	蔡經彧
許皓景	黎賞譽	李俊滌	王愷南	
陳心悅	柳琴 Liuqin	陳皚澄	彭依庭	
陳昀希		黃焯珈	黃皚殷	
陳茗業	郭芷筱	黃璟悅	葉兆鋒	
陳濬謙	陳俊仁	劉冰佑	劉恩言	
溫可嵐	禰家裕	三弦 Sanxian	羅翌菲	
黃頌恩			笙 Sheng	
廖貝怡		邵穎賢	丘佳文	
蔡浩謙		潘恩延	周希汎	
蔡嘉怡			周諾勤	
蔡德彧			黃凱賢	
薛明慧				
顏祉而				
羅尹希				

少年弦樂團

Junior String Orchestra

小提琴 Violin		中提琴 Viola	大提琴 Cello	低音大提琴 Double Bass
王子渝	陳家傑	李卓芝	吳幽	范啓耀
王書豪	陳朗嶠	周雨洋	李偲齊	陳雁怡
王馨琳	陳 皓	梁樂之	張竟易	劉綝妍
伍樂庭	陳靜彤	陳以呈	胡天塋	黎基殿
朱栢霆	富奕鳴	陳琰諾	倪一巧	盧學勤
何思琳	舒子謙	陳皓哲	陳予偲	
李可兒	馮正朗	楊肇熙	富奕彰	
李依澄	黃梓溱	劉逸浹	廖牧雲	
周璿亦	黃雅喬	蘇朗日	趙日禧	
林卓如	董紫澄	蘇楚晶	蔣宥延	
馬卓翹	劉青林		鄭匡仁	
梁皓鋆	鄭朗翹		羅穎堯	
許詠心	鍾心玥			
陳衍瑞	羅旨言			

少年管樂團

Junior Symphonic Band

長笛 Flute	單簧管 Clarinet	薩克管 Saxophone	法國號 French Horn	大號 Tuba
王文森	吳天恩	何孟澤	洪梓煬	溫茜嵐
何曉彤	吳偉霆	李灝望	胡學聰	謝國光
吳羽昊	李浩哲	許家齊	陳沛恩	關宇行
梁曉晴	周信行	黃琛穎	謝江雪	
黃彥瑜	林洛生	黃鈞佑	羅舜珽	敲擊 Percussion
	馬穎然	趙政宇		
雙簧管 Oboe	陳彥晴		長號 Trombone	何思澄
	馮浹瑤	小號 Trumpet		余宛知
尚朗晴	黃彥霖		林昱亨	范晉皓
廖梓淇	楊方晴	金芊語	徐梓源	馬康悠
黎皓陽	楊樂琳	區證天	馬心然	張皓軒
	劉子永	陳維謙	劉曜陞	趙晉緯
	劉紫晴	曾鈺淇	蕭焯勤	羅凱晴
	鄭丞竣	黃礪嵐	謝秉均	
		楊柏翹		
	巴松管 Bassoon		粗管上低音號 Euphonium	
	李彥鋒		余焯謙	
	洪梓嵐		杜子悠	
	張澤慧		黃灝喆	
	馮鈞葆		黎洛謙	

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
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comments about the concert. We look forward
to your continued support of our programmes.

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Concert |

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Concert ||

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



柏斯音樂
PARSONS MUSIC

朱亦兵

Chu Yi-bing

高偉

Gao Wei

郭盼

Guo Pan

侯德群博士

Dr. Ralph Hultgren

林芳汧

Lam Lik-hin, Stephen

帕羅薇琪教授

Prof. Theodora Pavlovitch

(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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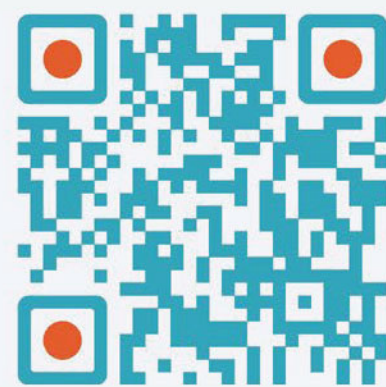
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