

2025香港青年管樂團周年音樂會

Hong Kong Youth Symphonic Band Annual Concert

An American Tapestry

Echoes of the Harmony

和 諧 的 回 響

美 洲 織 錦



1.5.2025 星期四 Thu 3pm

香港大會堂音樂廳

Hong Kong City Hall Concert Hall



康樂及文化事務署
Leisure and Cultural
Services Department



音樂事務處
MUSIC OFFICE

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柏斯音樂
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場地規則 House Rules

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

In order to make this performance a pleasant experience for the artists and the audience, please refrain from recording, filming, taking photographs, smoking, eating or drinking in the concert hall. Before the performance, please 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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Programme

Appalachian Overture

James Barnes

Huapango

José Pablo Moncayo/ arr. Leroy Osmon

Machu Picchu : City in the Sky

Satoshi Yagisawa

The Nine

Randall Standridge

Conductor : Lee Sing-wan

**The Fast Lane,
from *Cinnamon Concerto***

Martin Ellerby

Saxophone : Lau Tsz-kit

Conductor : Lee Sing-wan

~Intermission~

Goddess of Fire

Steven Reineke

Sea Goddess~

Myth for Winds and Percussion

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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.

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香港青年管樂團

Hong Kong Youth Symphonic Band



香港青年管樂團成立於1978年，為音樂事務處轄下樂團之一，一直成功培育不少傑出青年音樂家，積極培養廣大市民對管樂的興趣。

樂團於1978年的首次演出中，曾與訪港英國雅幌郡青年管弦樂團合作。自此，樂團多次與訪港樂團攜手演出，其中有英國皇家空軍中央管樂團、澳洲田宇達管樂團、英國綠衣軍團、蘇格蘭高地軍團、日本習志野女子高校管樂團、德國巴登－符騰堡青年管樂團等。曾與樂團合作的指揮家，包括來自美國的皮雅信、米利埃博士和勞茨、英國的班克斯、瑞士的奧斯維、澳洲的夏文德及北京的李方方等。

樂團曾多次作海外巡迴演出，出訪地區包括日本鹿兒島、澳洲悉尼和美國夏威夷等。2013年，樂團到訪南韓濟州，參加濟州國際管樂節，與當地樂團及合唱團作交流演出。2015年，樂團參與第24屆嘉義市國際管樂節，廣獲好評。2018年，樂團前往日本濱松，參加第20屆亞太管樂節，並與埼玉縣立白岡高等學校吹奏樂團進行交流。樂團將於今年7月出訪悉尼參加「2025澳洲國際音樂節」。

樂團每年透過公開試音招募團員，團員年齡介乎12至25歲，現由李星雲、凌閣顯及梁永健負責訓練及管理。

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One of the performing groups managed by the Music Office, the Hong Kong Youth Symphonic Band (HKYSB) was established in 1978. The HKYSB has been successfully nurturing generations of young eminent musicians, and proactively introducing band music to the public in Hong Kong.

In 1978, the HKYSB debuted with the County of Avon School Orchestra, which was visiting from the UK. Since then, the Band has enjoyed the privilege of performing with a number of visiting music groups, including the Central Band of the United Kingdom Royal Air Force, the Tanunda Band of Australia, the Regimental Band of the Green Jackets, the Scots Guards of the United Kingdom, the Narashino Girls' High School Band from Japan, the Baden-Württemberg Youth Wind Ensemble. Distinguished conductors who collaborated with the Band include Bruce Pearson, Dr Vondis Miller and Robert Lutt from the USA, Eric Banks from the UK, Felix Hauswirth from Switzerland, Russell Hammond from Australia and Li Fang-fang from Beijing.

The HKYSB conducted several overseas tours to regions like Kagoshima in Japan, Sydney in Australia, and Hawaii in the USA. In 2013, the Band visited Jeju in South Korea to participate in the Jeju International Wind Ensemble Festival, and gave exchange performances with local bands and choirs. In 2015, the Band took part in the 24th Chiayi City International Band Festival and received high acclaim. In 2018, the HKYSB visited Hamamatsu in Japan for the 20th Asia and Pacific Band Directors' Association Band Festival, and exchanged with the band of Saitama Kenritsu Shiraoka High School in Tokyo. The HKYSB will embark on a Sydney concert tour to join the "2025 Australian International Music Festival" in July.

With members between the ages of 12 and 25, the HKYSB is currently trained and managed by Lee Sing-wan, Kevin Ling and Leung Wing-kin. Recruitment is held annually through open audition.

團員名單

Member List

短笛
Piccolo
張庭軒 #

長笛
Flute
黃諾彤
劉穎濃
蔡明昕

雙簧管
Oboe
陳汛哲 #
區子悠 ^
吳思澄 ^

巴松管
Bassoon
董元毅 # ^
梁曉瑜
李萱蔚 ^
盧諾謙 ^

單簧管
Clarinet
朱愷妮 *#
丘雯萃
余尚澄
洪梓恩
麥禮謙
關昭雯
方 舜 ^
袁浹翹 ^
劉天嵐 ^

降E單簧管
E-flat Clarinet
盧樂童

中音單簧管
Alto Clarinet
蘇敏熙

低音單簧管
Bass Clarinet
何詠甜
黃豪坤 ^

中音薩克管
Alto Saxophone
陳子蕎 #

林爾軒
張普倫
陳煥仁

次中音薩克管
Tenor Saxophone
馬汶銑
梁皓楷

上低音薩克管
Baritone
Saxophone
陳子軒

小號
Trumpet
黃靄婷 #
區證天
姚博曦
羅啓軒
謝裕天 ^
關晞朗 ^

圓號
Horn
歐陽昊冉 #
徐雋樂
區睿祈
謝江雪

長號
Trombone
黃樂陶 #
周 晴
高正霖
梁禕禮
黃智康

粗管上低音號
Euphonium
王柏晞 #
何孜濛
黃梓棋
瑜 婷

大號
Tuba
楊傑朗 # ^
謝國光

敲擊
Percussion
范凱杰 #
江沚諭
俞卓謙
范滿森
楊 逸
鄧一鳴
丁愨歷 ^

低音大提琴
Double Bass
伍樂恒 ^
蔡嘉欣 ^

獨唱
Vocal
朱梓銘+

* 樂團首席 Concertmaster
聲部首席 Principal
^ 特邀團員 Invited member
+ 音樂事務處青年合唱團團員
Member of Music Office Youth Choir

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指揮 Conductors

李星雲

Lee Sing-wan



李星雲現為音樂事務處管樂組高級音樂主任，訓練及指揮香港青年交響樂團、香港青年管樂團及音樂事務處導師管樂團，並出任低音銅管導師。

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

李氏教學及演出經驗豐富，其學生在各項音樂比賽中多次獲獎；並曾帶領音樂事務處樂團到內地、澳門、新加坡、日本、南韓、澳洲及美國等地，參與包括上海世博會「香港周」、韓國濟州國際管樂祭、青島世界園藝博覽會「香港園」、亞太管樂節及世界管樂協會演出，均獲得一致好評。

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

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

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

指揮 Conductors

凌閣顯

Kevin Ling



凌閣顯現為音樂事務處管樂組音樂主任，出任薩克管導師和指揮香港青年管樂團。

凌氏為香港當代其中一位非常活躍的薩克管演奏家。畢業於英國聖三一音樂學院及香港教育大學，分別取得高級演奏深造文憑及音樂教育碩士學位。期間考獲聖三一音樂學院薩克管院士文憑，並獲聖三一音樂學院獎學金，及英國EMI音樂基金會頒發音樂器材獎。

凌氏對於推動香港薩克管音樂不遺餘力，曾與多位本地薩克管樂手創立了香港薩克管樂團，並經常參與國際薩克管活動；及後更成立了假日薩克管樂團，為本地年青樂手及學員提供演出平台。凌氏亦經常與本地及海外作曲家合作，於海外各大小不同的薩克管活動中發表作品；他亦是香港管弦樂團特約樂手以及香港教育大學器樂導師。除教育及演奏外，凌氏曾獲澳門特別行政區政府邀請擔任澳門青年音樂比賽評判。

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Kevin Ling is currently Music Officer of the Wind Section of the Music Office, serving as a saxophone instructor, and conductor of the Hong Kong Youth Symphonic Band.

Ling is one of the most active saxophonists in Hong Kong's contemporary scene. He graduated from Trinity College of Music in the UK and the Education University of Hong Kong, where he earned a Postgraduate Advanced Diploma in Performance and a Master of Arts in Music Education respectively. Meanwhile, he attained the FTCL in Saxophone from Trinity Guildhall, and received the Music Monetary Award from the Trinity College and the Instrument & Equipment Award from the EMI Music Sound Foundation.

Ling spares no effort in promoting saxophone music in Hong Kong. In earlier years, he founded the Hong Kong Saxophone Ensemble with fellow local saxophonists, and frequently participates in many international saxophone events. He also set up the Holiday Sax, a local saxophone ensemble that provides a platform for young players and students to perform in public. Ling regularly works together with local and overseas composers, and premieres their works at various saxophone events around the world. He is also a freelance player of the Hong Kong Philharmonic Orchestra and an instrumental instructor of the Education University of Hong Kong. Apart from coaching and performing, Ling also served as an adjudicator, and was invited by the Instituto Cultural do Governo da R.A.E. de Macau to be one of the adjudicators in the Macao Young Musicians Competition.

薩克管 Saxophone

劉梓杰

Lau Tsz-kit



劉梓杰現為音樂事務處管樂組助理音樂主任，出任薩克管導師和指揮香港兒童管樂團。

劉氏畢業於香港中文大學音樂系，主修薩克管，師承蔡國田。2015年，他獲香港中文大學崇基學院的「崇基圓夢計劃」支持進修爵士樂，並舉辦爵士樂獨奏會，並且獲得獎學金前往美國格林美音樂營進行交流及演出。隨後前往美國新英格蘭音樂學院攻讀碩士學位，師承羅侃寧，並同時修讀爵士樂，師承薩力基及黎栢恩。2019年，劉氏於波士頓大眾交響樂團比賽中榮獲亞軍，以及獲中華表演藝術基金會頒發的藝術家獎學金。同年獲選為美國「以樂為饌」項目藝術家，應邀於不同機構舉辦示範講座及演出。

劉氏以薩克管演奏家身份活躍於香港。除了古典音樂外，亦熱愛流行及爵士樂，曾參與多場演出，包括於香港中文大學崇基管樂團、管樂平台及假日薩克管樂團的音樂會中擔任協奏曲獨奏，以及參與新英格蘭音樂學院管弦樂團及哈佛大學管樂團演出。此外，他曾獲邀為美國布碌蘭社區管樂團及香港的不同管樂團提供指導及示範。劉氏亦活躍於音樂錄音企劃，為不同藝術家製作唱片。

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Lau Tsz Kit is currently Assistant Music Officer of the Wind Music Section of the Music Office, serving as a saxophone instructor and conductor of the Hong Kong Children's Symphonic Band.

Lau graduated from the Music Department of The Chinese University of Hong Kong (CUHK), majoring in saxophone under the tutelage of Martin Choy. In 2015, he gained support from the CUHK Chung Chi College's "Dreaming through Chung Chi" scheme to further his jazz studies, present a solo jazz recital, and was awarded a scholarship to attend the Grammy Music Camp in the US for exchange and performances. He later pursued a master's degree at the New England Conservatory in the US, and studied with Kenneth Radnofsky, and also jazz music with Mark Zaleski and Brian Levy. In 2019, Lau won second place in the Boston Pops Symphony Orchestra competition, and received an artist scholarship from the Chinese Performing Arts Foundation. In the same year, he was selected as an artist for the "Music for Food" project, and was invited to give demonstrations and performances at various institutions.

An active saxophonist based in Hong Kong and passionate not only in classical music, but also in popular and jazz music, Lau has participated in many performances, including as soloist in concertos with the CUHK Chung Chi Wind Orchestra, the Winds Platform, and the Holiday Sax. He also performed with the New England Conservatory Orchestra and the Harvard University Wind Ensemble. In addition, he was invited to instruct and demonstrate for the Brookline Community Band and wind ensembles in Hong Kong. He is also active in music recording projects, producing albums for various artists.

節目簡介

阿帕拉契亞序曲

班斯

1983年，作曲家暨指揮克勞德·史密斯邀請班斯創作一曲，以紀念美國堪薩斯城知名音樂出版商溫格特·瓊斯音樂公司成立25周年。班斯本來因為未能撥冗而婉拒邀請，但其後決定改編正為北卡羅來納州阿拉曼斯縣榮譽樂團創作的作品，寫成為這首誌慶樂曲《阿帕拉契亞序曲》。樂曲於1984年首演，以及由溫格特·瓊斯音樂公司出版，成為班斯於該公司目錄裏唯一一首作品。

這首活力澎湃的序曲以三段體作為結構，帶出以阿帕拉契亞山脈地區為靈感的原創內容。樂曲開首和結尾部分充滿生氣，而中間部分的旋律則較為抒情，教人聯想到美國東南部的民謠。樂曲中段較為緩慢的節奏讓人可沉思片刻，然後才重拾開首部分的強勁之勢。樂曲富戲劇的結尾以對位法結合各個基本主題，交織出聲音和色彩併發的燦爛高潮。

華潘戈舞曲

蒙卡悠/ 奧斯蒙 編

身兼敲擊樂手及指揮的蒙卡悠作品雖然不多，但影響深遠，當中以《華潘戈舞曲》最為有名。1941年，墨西哥交響樂團指揮卡洛斯·查維斯委約蒙卡悠創作一首以維拉克魯茲民間音樂為靈感的作品。

蒙卡悠與同為作曲家的布拉斯·加林多，因此同赴以保留地道民間音樂聞名的阿爾瓦拉多鎮以作準備。蒙卡悠發現，當地華潘戈樂手每次的演出都不一樣，要將旋律寫成樂譜，難度甚高。後來，蒙卡悠依隨作曲家坎德拉里奧·惠薩爾的建議，將原本的民樂元素與自己的創意結合為一體。

《華潘戈舞曲》融合了三首傳統民謠：《西奇-西里》、《巴拉胡》及《隼》。此曲的配器充滿活力，突顯維拉克魯茲常見的樂器，例如小號、豎琴和小提琴等。樂曲節奏明快，音樂織體多姿多采，捕捉了華潘戈舞蹈形式的神髓。

本曲於1941年在墨西哥城藝術宮首演，由查維斯親自指揮。此勃氣勃勃的樂曲因充份洋溢當地傳統而備受讚賞，很快便成了墨西哥古典音樂的基石。

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馬丘比丘：天空之城

八木澤教司

印加帝國在十六世紀最為鼎盛，統一了南美洲安第斯地區大部分地方，並定都於有「黃金城」之稱的庫斯科。然而，以法蘭西斯克·皮澤洛為首的西班牙人率兵征服印加，印加帝國慘遭滅亡。1533年，皮澤洛掠奪庫斯科的寶藏，又摧毀太陽神廟，亦即印加人供奉神明的聖地。

將近400年後，耶魯大學考古學家海勒姆·賓厄姆於1911年令馬丘比丘重見天日。這座宏偉的城市位處山頂，因而逃過西班牙征服者的侵略。馬丘比丘中央的祭壇名為「拴日石」，象徵印加人與宇宙的連繫，冬至時祭司就在這裏祈求太陽回歸。這項發現令人相信，馬丘比丘在西班牙人入侵期間可能是印加王室的避難所。

八木澤教司從這段驚世的歷史獲得靈感，創作了《馬丘比丘：天空之城》一曲，讓人感受這座城市的輝煌與奧秘。樂曲探索三大主題：坐落於安第斯山脈的庫斯科壯麗的景象；西班牙征服者造成的破壞；以及這座「天空之城」再次奔向太陽所展現歷久不衰的印加文化遺產。

小石城九人

史坦瑞基

1954年，美國最高法院對「布朗 訴 教育局」案作出裁決，宣告在學校實施種族隔離屬違憲。三年後，被稱為「小石城九人」的九位非裔美國學生報讀了此前只招收白人的小石城中央高中，卻遇到諸多阻撓，包括阿肯色州州長動用國民警衛隊阻止他們進入學校。事件幸得總統艾森豪威爾介入，確保他們獲護送到課室上課。這九位學生面對艱難的逆境仍無畏無懼，成為不屈不撓、爭取公民權利的象徵。

作曲家於2016年獲委約創作《小石城九人》，以紀念此事件發生60周年。史坦瑞基作為在事件發生多年後才出生的作曲家，起初即使盡力了解「小石城九人」的經歷，亦難有共鳴。然而，他目睹2016年社會出現分化，因而有了新的角度。因此，這首作品的靈感，既來自歷史事件，亦來自現世紛爭。

樂曲訴說着仇恨與憐憫、分化與團結之間無休止的角力。史坦瑞基傳達的訊息已經超越其歷史淵源：人類團結起來更為強大，連結彼此、遠勝分歧。

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快車道，選自《肉桂協奏曲》 艾勒比

「快車道」是《肉桂協奏曲》中充滿活力的開首樂章，由須川展也委約創作，亦是獻給他的作品。此樂章汲取了爵士樂元素，並採用奏鳴曲式，而薩克管獨奏與樂團之間更充滿富動感的互動。

樂曲開首由定音鼓獨自奏出動機，帶出核心素材，稍後弱音銅管聲部加以呼應。薩克管獨奏首先吹出俏皮的第一主題，再由樂團與獨奏合力加以變奏和發展；抒情和充滿情感的第二主題，比活潑的第一主題更顯柔和、細膩，形成了對比。

曲中有一個獨特的樂段，在樂章開首的氣氛重臨前，通過清晰簡潔的配器手法和馬林巴琴演奏的頑固音型，營造美國南部州份慵懶頹廢的藍調風格。樂章尾聲時不同主題縱橫交錯、生氣勃勃；薩克管亦奏出絢麗的華彩樂段，讓樂曲急速有力地結束。

火焰女神 韋歷基

夏威夷女神佩蕾掌管火山，同時象徵創造和毀滅。傳說中，她以這兩種神力塑造夏威夷神聖土地的地貌，令人既敬且畏。

樂曲以神秘而原始的聲音掀開序幕，令人聯想到夏威夷的火山。佩蕾先以高挑漂亮的年輕女性形象出現，象徵其富創造力且美麗動人的特質。痾偻的老婦隨後取而代之，代表佩蕾毀滅性的一面。抒情的部份完整呈現佩蕾富創造力和美麗的主題，隨後不祥的劈啪聲響預示熔岩即將湧至。突然，佩蕾的其中一個火山猛烈爆發，引發驚天動地的亂象。一輪破壞過後，佩蕾的主題再次響起，反映她在災後的瘡痕中扮演創造者的角色。

這首作品獻給深受愛戴的管樂推動者史密斯，也獻給印第安納州印第安納波利斯的賓戴維斯高中管樂團的學生團員及其家長。

鳥之石楠船神～ 管樂與敲擊樂的神話

片岡寬晶

《鳥之石楠船神》的創作靈感源自日本神話。樂曲由日本海上自衛隊大湊音樂隊委約創作，並於2013年在青森縣舉辦的第三十五回定期演奏會中首演。樂曲以日本列島相傳的創世之神「伊奘諾尊」和「伊奘冉尊」所生的神祇為原型，「鳥之石楠船神」既是能如飛鳥般翱翔天際的神船，亦是以堅硬樟木為船體巡遊七海的靈舟，其意象常見於象徵蛻變與啟迪之旅的祈福繪馬。

樂曲原於2006年為小鼓、鋼琴、馬林巴琴與敲擊樂四重奏而編寫，其後在2010年改編為薩克管四重奏及敲擊樂三重奏版本，取名《神話》，在保留日本調式旋律的基礎上融入爵士元素。2011年，作品再改編為管樂團版本，突出敲擊樂聲部，並新增懷舊的樂段和氣勢磅礴的敘事曲。

在2013年於名古屋舉行的全日本吹奏樂大賽中，中野區立中野東中學校樂團深情演繹此曲，令全場動容，更令作品獲得廣泛讚譽。全賴所有愛戴《鳥之石楠船神》的聽眾，此曲才能繼續以融匯日本傳統神韻與現代氣息的獨特音樂語言啟迪心靈。

付喪神

麥基

《付喪神》是一部以日本靈異傳說為靈感的音樂鬼故。「付喪神」指那些歷經百年歲月後有了自己的靈魂和生命、變得淘氣的日常物件。作曲家麥基從其妻子接觸到這個概念，隨即被「付喪神」那頑皮又帶點淒美的特質吸引。麥基寫道：「它們並無惡意，只是愛惡作劇！若隨意丟棄，它們可能會纏着你」。

樂曲由兩個樂章組成，生動勾勒這些活潑精靈變幻無常的本質。第一樂章以驚懼的哀嚎展開，鏗鏘的敲擊樂、不協調的和弦，與躁動的節奏，交織出不祥的氣氛。之後，夢幻般的雙簧管獨奏帶來片刻的喘息，卻又不斷被來自開首部的混沌餘韻打斷，最終匯成凶兆的高潮，揭示付喪神頑皮與魔性並存的特質。

第二樂章以寧靜的聖詠旋律展開，旋即轉入由不對稱節拍構成、聽起來像舞曲般的古怪樂段。來自第一樂章的主題仍然殘餘，從付喪神貪玩的角度，反映它們對棲身之所的眷戀和存在的意義。樂曲的結束樂段變得激昂，狂亂的音符驟然迸發，彷彿提醒我們：即使是友善的精靈，也足以令人類惶惶逃跑。

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福斯特狂想曲

鈴木英史

《福斯特狂想曲》由日本辰口初中於1998年委約創作，並於2022年改編為完整管樂團版本。這部作品不僅是簡單的串燒曲，而是一首取材自美國作曲家福斯特所寫下的旋律而加以創作的狂想曲，當中包括《我的肯塔基老家》、《瑪莎長眠地下》、《坎普頓賽馬》、《噢！蘇珊娜》及《淡褐髮的珍妮》。

聽眾將會感覺到音樂從前奏起，多個旋律並肩而行；不單是福斯特的旋律，其他旋律對樂曲也極甚重要，因此毋須透過「讓主旋律更響亮」而壓抑其他聲音來製造平衡。如每個聲部都能富動感地演繹，互相交織，就能創造出起伏的效果。

加洛普節慶

史坦瑞基

史坦瑞基以「作曲家的作曲家」自居，對啟發其創作的其他作曲家讚賞不已。蕭斯達高維契與聖桑對他影響最深，並可在他的作品中找到兩人風格的影子。

《加洛普節慶》是充滿活力的節慶之作，既從上述大師汲取靈感，亦展現了史坦瑞基的獨特音樂表達方式。曲中響亮與輕柔的部分交替出現，平衡了奔放的活力與優雅的魅力，充分呈現歡樂與諧趣的氣氛。史坦瑞基希望創作出一首令演奏者和聽眾皆能盡興的作品。

(樂曲簡介翻譯自出版商的英文介紹節錄)

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Programme Notes

Appalachian Overture

James Barnes

In 1983, composer and conductor Claude T. Smith invited James Barnes to create a piece commemorating the 25th anniversary of Wingert and Jones Music Co., a renowned publisher in Kansas City, the USA. Due to a full schedule, Barnes initially declined but later adapted a piece he was composing for the Alamance County Honor Band in North Carolina for the celebration. The result, *Appalachian Overture*, premiered in 1984, and was published by Wingert and Jones, marking Barnes' only work in their catalogue.

This energetic overture, structured in ternary (ABA) form, features original material inspired by the Appalachian region. Its lively opening and closing sections frame a lyrical middle melody reminiscent of Southeastern American folk music. The slower middle section offers a reflective moment before returning to the driving energy of the opening. The dramatic conclusion combines the primary themes in counterpoint, culminating in a vibrant burst of sound and color.

Huapango

José Pablo Moncayo/
arr. Leroy Osmon

José Pablo Moncayo, a percussionist and conductor, composed a modest but impactful body of work, including *Huapango*, his most celebrated piece. In 1941, Carlos Chávez, conductor of the Symphony Orchestra of Mexico, commissioned Moncayo to create a work inspired by the folk music of Veracruz.

To prepare, Moncayo and fellow composer Blas Galindo traveled to Alvarado, a town renowned for preserving authentic folkloric music. Moncayo noted the challenge of transcribing melodies that local huapangueros never performed the same way twice. Following advice from composer Candelario Huízar, he blended the original folk elements with his own creative development.

Huapango incorporates three traditional melodies: *Siqui-Siri*, *Balajú*, and *El Gavilán*. The piece is vibrantly orchestrated, highlighting instruments typical of the Veracruz style, such as trumpets, harp, and violins. Its lively rhythms and colorful textures capture the spirit of the huapango dance form.

Premiered in 1941 at the Palacio de Bellas Artes in Mexico City under Chávez's baton, *Huapango* quickly became a cornerstone of Mexican classical music, celebrated for its energy and authentic representation of regional traditions.

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Machu Picchu: City in the Sky

Satoshi Yagisawa

The Incan Empire, at its peak in the 16th century, unified much of Andean South America, with its capital in the golden city of Cuzco. However, the Spanish conquest, led by Francisco Pizarro, marked its tragic downfall. In 1533, Pizarro plundered Cuzco's treasures and destroyed the Sun Temple, a sacred site of Incan worship.

Nearly four centuries later, in 1911, Yale archaeologist Hiram Bingham rediscovered Machu Picchu, a stunning mountaintop city that had eluded the conquistadors. Its central shrine, the *Intihuatana* ("hitching post of the sun"), symbolized the Incan connection to the cosmos, where priests ensured the sun's return during the winter solstice. This discovery sparked the belief that Machu Picchu might have been a royal refuge during the Spanish invasion.

Inspired by this remarkable history, Satoshi Yagisawa's *Machu Picchu: City in the Sky* evokes the city's grandeur and mystery. The work explores three key themes: the splendor of Cuzco amidst the Andes, the devastation of conquest, and the enduring legacy of Incan culture as the "City in the Sky" reaches once more for the sun.

The Nine

Randall Standridge

In 1954, the U.S. Supreme Court's *Brown v. Board of Education* decision declared racial segregation in schools unconstitutional. Three years later, nine African-American students — known as the "Little Rock Central Nine" — enrolled at the previously all-white Little Rock Central High School. Despite resistance, including the Arkansas governor deploying the National Guard to block their entry, President Eisenhower intervened and ensured that the students were escorted to class. "The Nine" faced immense adversity with courage, becoming symbols of resilience and the fight for civil rights.

Commissioned in 2016 to honor the 60th anniversary of this pivotal moment, *The Nine* was inspired by both history and contemporary struggles. As a composer born long after the events, Standridge initially struggled to connect with the experience of "the Nine". However, witnessing social divisions in 2016 gave him new perspective.

The piece reflects the ongoing battle between hate and compassion, division and unity. Standridge's message transcends its historical roots: humanity is stronger together, united by more than what divides us.

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The Fast Lane, *from Cinnamon Concerto*

Martin Ellerby

“The Fast Lane” is the vibrant opening movement of *Cinnamon Concerto*, a work commissioned by and dedicated to Nobuya Sugawa. This movement, influenced by jazz elements, is structured in sonata form and features a dynamic interplay between the solo saxophone and the symphonic band.

The piece begins with a solo timpani motif, which introduces the central material later echoed by muted brass. The solo saxophone presents the quirky first subject, which undergoes variations and development by both the symphonic band and the soloist. The contrasting second subject is lyrical and expressive, offering a smoother counterpart to the lively first theme.

A unique section evokes the feel of a Southern-state sleazy blues style, featuring transparent scoring and a marimba ostinato, before the opening mood returns. The movement concludes with a spirited exchange of themes and a dazzling saxophone cadenza, leading to a swift and energetic finish.

Goddess of Fire

Steven Reineke

Pele, the Hawaiian goddess of volcanoes, embodies both creation and destruction. Revered and feared, she shapes the sacred land through her dual powers.

The piece begins with mysterious, primordial sounds evoking Hawaii’s volcanoes. Pele first appears as a tall, beautiful young woman, symbolizing her creative and beautiful nature. This gives way to her destructive side, represented by an old woman, bent and aged. A lyrical section presents Pele’s full theme of creation and beauty before ominous cracks and pops signal the approach of flowing lava. Suddenly, chaos erupts as one of her volcanoes violently unleashes its power. When the destruction subsides, Pele’s theme returns, reflecting her role as a creator in the aftermath.

The work is dedicated to Mildred Smith, a cherished band booster, and to the students and parents of the Ben Davis High School Symphonic Band, Indianapolis, Indiana.

Sea Goddess~ Myth for Winds and Percussion

Hiroaki Kataoka

Sea Goddess draws inspiration from Japanese mythology and was commissioned by the Japan Maritime Self-Defense Force Ominato Band. It was premiered in 2013 during their 35th Regular Concert in Aomori. The piece references a deity born of *Izanagi-no-Mikoto* and *Izanami-no-Mikoto*, creators of the Japanese isles. This “Sea Goddess” is also a divine ship said to fly through the sky and sail oceans like a bird, with a hull made of rock-hard camphor wood. Such imagery often adorns prayer cards symbolizing journeys of transformation and inspiration.

Originally composed in 2006 for a quartet of small drum, piano, marimba, and percussion, the piece was rearranged in 2010 as *Mythology for Saxophone Quartet and Percussion Trio*. It featured Japanese modal melodies with touches of jazz. The wind ensemble version was created in 2011 to emphasize percussion, incorporating nostalgic passages and a grand ballad.

This work gained acclaim at the 2013 All-Japan Band Competition when Nakanohigashi Junior High School’s heartfelt performance moved the audience in Nagoya. With gratitude to all supporters, *Sea Goddess* continues to inspire with its unique blend of Japanese tradition and modernity.

Tsukumogami

John Mackey

Tsukumogami is a musical ghost story inspired by Japan's supernatural folklore. "Tsukumogami" are everyday items that, after a century of existence, have gained spirits and taken on mischievous lives of their own. Introduced to this concept by his wife, composer John Mackey was fascinated by their playful yet haunting nature. *"They're not hurtful; they're pranksters! Discard them carelessly, and they might haunt you," Mackey notes.*

The piece is cast in two movements, capturing the phantasmagoric essence of these lively spirits. The first opens with a wail of terror: clanging percussion, dissonant harmonies, and a restless rhythm creating a foreboding atmosphere. A dreamy oboe solo offers respite but is repeatedly disrupted by echoes of the opening chaos, merging into an ominous climax that reveals the dual nature of the "tsukumogami" — both mischievous and monstrous.

The second movement begins with a serene chorale before launching into a quirky, dance-like section in asymmetric meters. Echoing themes from the first movement, this section reflects the playful perspective of the "tsukumogami", their love for their home, and their sense of purpose. The energetic coda, however, bursts with chaotic fervor, reminding us that even friendly spirits can leave humans running for the hills.

Foster Rhapsody

Eiji Suzuki

Foster Rhapsody was commissioned by Tatsuguchi Junior High School in 1998, arranged for full band in 2022. More than a simple medley, it is a rhapsody utilising melodic motives from the American composer Stephen Foster. These include *My Old Kentucky Home*, *Massa's in De Cold Ground*, *Camptown Races*, *Oh Susannah* and *Jeannie with Light Brown Hair*.

As audience can tell from the prelude, several melodies are ongoing simultaneously. As all but Foster's melody are central to this piece, the composer suggests not to create a balance by "making the main melody louder" and holding back the others. An undulating expression will be created if each voice part is actively expressed in an intertwined manner.

Galop Festivo

Randall Standridge

Randall Standridge describes himself as a “composer’s composer,” with deep admiration for fellow composers who inspire his work. Among his greatest influences are Shostakovich and Saint-Saëns, whose styles frequently resonate in his compositions.

Galop Festivo is a lively and celebratory piece that draws inspiration from these masters while showcasing Standridge’s unique voice. Alternating between loud and light moments, it balances boisterous energy with graceful charm, embodying a spirit of joy and frivolity. Standridge aimed to create a work that is as enjoyable for performers as it is for listeners.

(Programme notes extracted from publishers’ notes)



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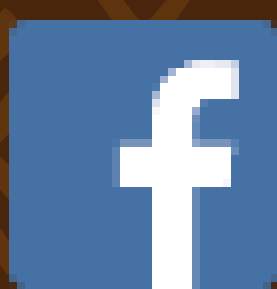
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2025 音樂事務處 樂團巡禮系列

Fiesta of Music Office Bands, Choirs and Orchestras

~ 音樂會 Concert I ~



弦樂雅集

String Music Boutique

6/4 (星期日 Sun) 3pm

沙田大會堂演奏廳 Sha Tin Town Hall Auditorium

演出樂團 Performing Groups

香港青年弦樂團 · 港島青年弦樂團 ·
新界青年弦樂團 · 九龍青年弦樂團

Hong Kong Youth Strings · Island Youth Strings ·
New Territories Youth Strings · Kowloon Youth Strings

弦
Strings

~ 音樂會 Concert II ~



回憶中的動畫之聲

The Animated Melodies-Our Nostalgic Memories

12/4 (星期六 Sat) 7:30pm

元朗劇院演藝廳 Yuen Long Theatre Auditorium

演出樂團 Performing Groups

音樂事務處青年銅管樂團 · 新界青年管樂團 · 九龍青年管樂團

Music Office Youth Brass Band · New Territories Youth Symphonic Band ·
Kowloon Youth Symphonic Band

「香港流行文化節 2025」節目之一 A programme of the "Hong Kong Pop Culture Festival 2025"

HKPOP
CULTUREFEST 2025
香港流行文化節

管
Bands

~ 音樂會 Concert III ~



中樂頌

Ode to Chinese Music

26/4 (星期六 Sat) 7:30pm

伊利沙伯體育館表演場 Queen Elizabeth Stadium Arena

演出樂團 Performing Groups

音樂事務處兒童中樂團 · 新界青年中樂團 · 港島青年中樂團 · 九龍青年中樂團

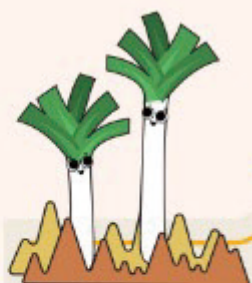
Music Office Children's Chinese Orchestra · New Territories Youth Chinese Orchestra ·
Island Youth Chinese Orchestra · Kowloon Youth Chinese Orchestra

「弘揚中華文化系列」活動之一 A programme of "Chinese Culture Promotion Series"

華
CHINESE CULTURE PROMOTION SERIES

中
Chinese

~ 音樂會 Concert IV ~



樂動意象

Musical Soundscapes

27/4 (星期日 Sun) 3pm

伊利沙伯體育館表演場 Queen Elizabeth Stadium Arena

演出樂團 Performing Groups

香港兒童管樂團 · 音樂事務處少年中樂團 · 音樂事務處少年管樂團

Hong Kong Children's Symphonic Band ·
Music Office Junior Chinese Orchestra ·
Music Office Junior Symphonic Band

青葱少年
Teens

~ 音樂會 Concert V ~



倫敦與遠方-和聲的回響

Contrasting Resonance - London and Beyond

4/5 (星期日 Sun) 3pm

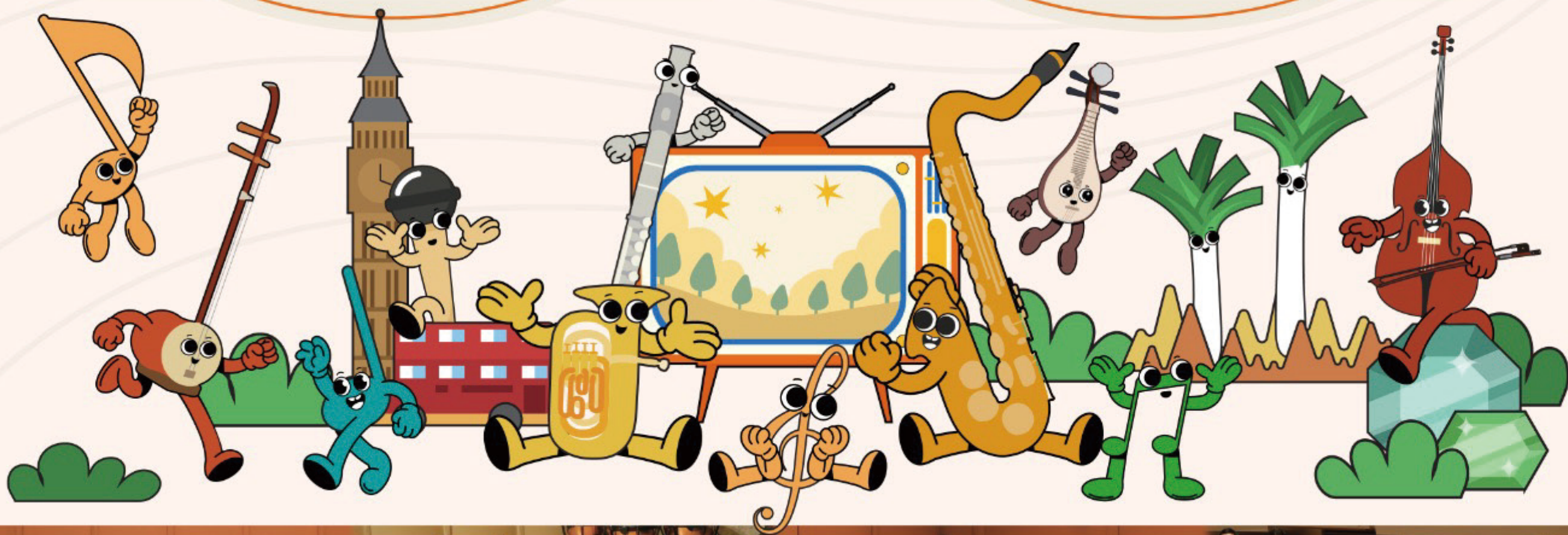
屯門大會堂演奏廳 Tuen Mun Town Hall Auditorium

演出樂團 Performing Groups

音樂事務處兒童合唱團 · 音樂事務處青年合唱團 · 音樂事務處少年交響樂團

Music Office Children's Choir ·
Music Office Youth Choir ·
Music Office Junior Symphony Orchestra

聲 · 交響
Sing · Symphony



票價 Tickets **\$80 \$70 \$55**

門票於音樂會前一個月在城市售票網發售

Tickets are available at URBIX one month before the date of respective concerts

節目查詢
Programme Enquiries

2796 7523/ 3842 7784

票務查詢
Ticketing Enquiries

3166 1100

信用卡購票

Credit Card Telephone Booking

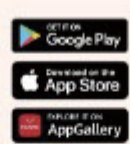
3166 1288

網上訂票

Internet Booking

www.urbtix.hk

流動購票應用程式
Mobile Ticketing App



www.lcsd.gov.hk/musicoffice

hkmusicoffice musicoffice.concerts



音樂會招待六歲或以上人士 For ages 6 or above

全日制學生、六十歲或以上高齡人士、殘疾人士及看護人、綜合社會保障援助受惠人士可獲半價優惠
Half-price tickets are available for full-time students, senior citizens aged 60 or above, people with disabilities and the minder, Comprehensive Social Security Assistance (CSSA) recipients





國際綜藝合家歡 2025
International Arts Carnival 11/7
17/8

音樂
Music

6+

最適合 6 歲或以上觀眾
Best for ages 6 and above

2025香港青年音樂營音樂會
Hong Kong Youth Music Camp Concerts

夏日樂響 Summer Echoes



「香港青年音樂營」是音樂事務處標誌性的大型暑期活動，約400名年青樂手及合唱團團員將於音樂營相聚，接受內地及海外音樂大師的悉心指導，拓闊音樂視野。

駐營指揮家包括高偉（中國）、斯帕恩博士（美國）、帕羅薇琪教授（保加利亞）、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中樂團、交響樂團、兒童合唱團、少年中樂團、少年弦樂團及少年管樂團。

六位大師將於兩場音樂會中帶領團員傾力演出，讓觀眾見證音樂營的卓越訓練成果。

The Hong Kong Youth Music Camp is one of the signature events organised by the Music Office in summer. Around 400 young musicians and choristers are offered precious opportunities to receive inspiring music training from notable music maestros from the Mainland and overseas.

Conductors of the Chinese Orchestra, Symphony Orchestra, Children's Choir, Junior Chinese Orchestra, Junior String Orchestra and Junior Symphonic Band in the music camp are Gao Wei (China), Dr. Anthony Spain (USA), Prof. Theodora Pavlovitch (Bulgaria), Guo Pan (China), Chu Yi-bing (USA) and Dr. Ralph Hultgren (Australia).

Six esteemed maestros will lead the young musicians with unwavering dedication in two captivating concerts, showcasing the extraordinary fruits of the music camp training.

音樂會（一）Concert I



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



3.8（日 Sun）3pm

中樂團、交響樂團及兒童合唱團
Featuring Chinese Orchestra,
Symphony Orchestra and Children's Choir



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



10.8（日 Sun）7:30pm

少年中樂團、少年弦樂團及少年管樂團
Featuring Junior Chinese Orchestra,
Junior String Orchestra and Junior Symphonic Band



\$110, 90, 70

5月16日起於城市售票網發售
Available at URBIX from 16 May onwards

全日制學生、六十歲或以上高齡人士、殘疾人士及看護人、綜合社會保障援助受惠人士可獲半價優惠
Half price tickets are available for full-time students, senior citizens aged 60 or above, people with disabilities and the minder, Comprehensive Social Security Assistance (CSSA) recipients

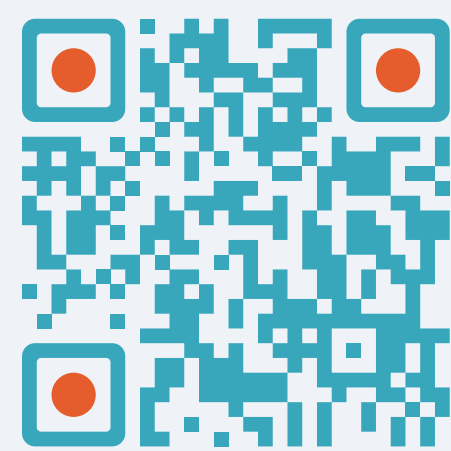
另設「國際綜藝合家歡」優惠購票計劃，詳情可瀏覽：
"International Arts Carnival" Discount Schemes are also available. For details, please refer to :

www.hkiac.gov.hk



節目全長約 2 小時，
設中場休息
Approximately 2 hours with an interval

音樂事務處保留更改節目內容及表演者的權利
The Music Office reserves the right to change the programme and the performers



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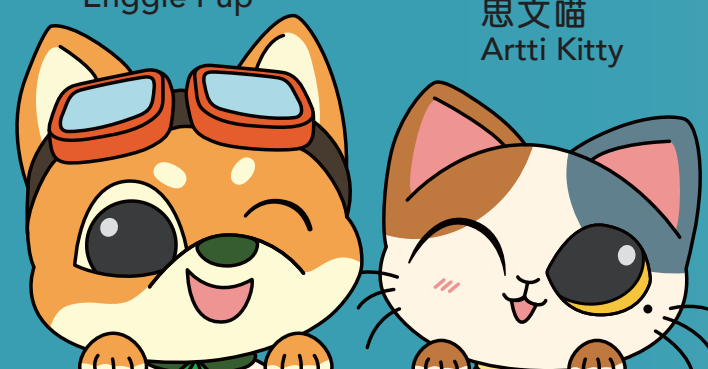
One click to treasures –
Culture & Leisure

VIS-a-VIS
互動 **oi**



活力仔
Enggie Pup

思文喵
Artti Kitty



もっと伝えたい、感動を。

傳遞更多感動

KAWAI

子女音樂路上的最佳拍檔

體驗KAWAI專業音色



Kawai Grand Piano | 🔍



Kawai Upright Piano | 🔍



柏斯音樂網上購物平台 | 🔍



Parsons Music 柏斯音樂 | 🔍



柏斯音樂 parsonsmusic.hk | 🔍



柏斯音樂香港 | 🔍