

2026 香港青年音樂營音樂會
Hong Kong Youth Music Camp Concerts

夏日共鳴
SUMMER RESONANCE



音樂會（一） Concert I

元朗劇院演藝廳

Yuen Long Theatre Auditorium

26.7 (日 Sun) 3pm

音樂會（二） Concert II

香港大會堂音樂廳

Hong Kong City Hall Concert Hall

2.8 (日 Sun) 3pm

觀演禮儀小錦囊

Etiquette - Some Gentle Reminders

- 節目開始前，請將手提電話轉為靜音模式，並關掉其他響鬧裝置，以免影響演出。
- 音樂會進行期間，請勿中途進場或離場。如要中途離場，請待整首樂曲完結，返回演藝廳或音樂廳時亦請按照場地工作人員指示入場。
- 為尊重表演者及其他觀眾，請保持安靜，避免交談、飲食或發出不必要的聲響。
- 為使表演者能全情投入、不受干擾，並讓入場欣賞演藝節目的觀眾獲得美好愉快的體驗，節目進行時嚴禁拍照、錄音或錄影，謝幕時則可在不影響其他觀眾的情況下拍照留念。
- 如樂曲有多個樂章，請於樂曲終結後才鼓掌。若不熟悉樂曲，可待表演者的手已完全放下、面向觀眾，表示樂曲已完結才鼓掌。
- Please set your mobile phone on silent mode and switch off other beeping devices before the performance.
- Please do not enter or leave the house during the concert. If, however, there is indeed the urgency, please do so in between pieces, and only re-enter the house as instructed by the venue staff.
- In consideration of the artists and fellow audience members, please remain quiet and refrain from talking, eating or making unnecessary noise.
- To ensure an undistracted performance by artists and an enjoyable experience for the audience, photo-taking, audio or video recording is strictly prohibited when the performance is in progress while photo-taking without affecting others is allowed at curtain calls.
- Please do not applaud between the movements of a piece. If you are not sure whether it is appropriate to applaud, a good indication is to wait until the artists have put their arms down and turned around to face the audience.



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交響樂團 Symphony Orchestra
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節目

音樂會(一) 7月26日（星期日）下午三時

兒童合唱團

音樂創造者

霍利

光輝

貝蒂尼斯

哈利路亞

莫扎特/ 勒克 編

咯咯魚

馬來西亞民謠/ 王慧文 編

維慶滕

阿瑟諾/ 魯日 編

隱形

布朗/ 羅捷斯基 編

跟我一起唱吧！

卡爾曼

指揮：王慧文博士
鋼琴伴奏：陳穩航^

少年中樂團

太平山下不夜城

彭修文

青春奔放

盧亮輝

指揮：崔媛媛博士

~ 中場休息 ~

交響樂團

匈牙利進行曲，選自《浮士德的天譴》

白遼士

最後的圓舞曲

范貝塞萊爾

幻想交響曲, Op. 14

白遼士

IV 行刑進行曲

V 女巫安息夜之歌

指揮：范貝塞萊爾

^音樂事務處導師

Programme

Concert I 26 July (Sunday) 3pm

Children's Choir

Music Makers	Laura Hawley
Lumen	Abbie Betinis
Alleluia	Wolfgang Amadeus Mozart/ arr. Leck
Ikan Kekek	Malaysian Folk Song/ arr. Tracy Wong
Vichten	Arthur Arsenault/ arr. Rouge
Invisible	Jason Robert Brown/ arr. Lojeski
Won't You Sing Along	Daniel Kallman

Conductor : Dr. Tracy Wong
Piano Accompanist : Chan Wan-hong ^

Junior Chinese Orchestra

The City that Never Sleeps	Peng Xiuwen
Youthful Energy	Lo Leung-fai

Conductor : Dr. Cui Yuanyuan

~ Intermission ~

Symphony Orchestra

Hungarian March, from <i>La Damnation de Faust</i>	Hector Berlioz
Une Dernière Valse	Jean-Philippe Vanbeselaere
Symphonie Fantastique, Op. 14	Hector Berlioz
IV Marche au Supplice	
V Songe d'une Nuit de Sabbat	

Conductor : Jean-Philippe Vanbeselaere

^Music Office Instructor

節目

音樂會(二) 8月2日 (星期日) 下午三時

少年弦樂團

帕薩卡利亞舞曲 韓德爾/ 哈爾沃森及維索斯基 編

C小調第五交響曲，Op. 67 貝多芬/ 帕韋斯 編
I 有精神的快板

兩首南美探戈 比略爾多及羅德里奎/ 艾薩克 編

星聲夢裏人 赫維茲/ 朗菲特 編

G小調第二小提琴協奏曲「夏」，RV 315 韋華第
III 急板

小提琴獨奏/指揮：薛子豪

管樂團

珠穆朗瑪峰 加蘭特

羅夢湖畔 賀爾

跨越海洋的友誼 蘇沙

《星球大戰：原力覺醒》交響組曲 威廉士/ 布庫克 編

指揮：威廉斯教授

~ 中場休息 ~

中樂團

古槐尋根 趙季平

民風組曲 白浩鈺

I 小河淌水

II 漁歌

III 雨夜花

IV 黑走馬

指揮：陳冰教授

Programme

Concert II 2 August (Sunday) 3pm

Junior String Orchestra

Passacaglia

George Frideric Handel/
arr. Halvorsen and Visotsky

Symphony No. 5 in C minor, Op. 67

I Allegro con brio

Ludwig van Beethoven/
arr. Parrish

Two South American Tangos

Ángel Villoldo and Matos Rodríguez/
arr. Isaac

La La Land

Justin Hurwitz/ arr. Longfield

Violin Concerto No. 2 in G minor “Summer”,
RV 315

Antonio Vivaldi

III Presto

Violin Solo/Conductor : John Sit

Symphonic Band

Mt. Everest

Rossano Galante

Loch Lomond

JaRod Hall

Hands Across the Sea

John Philip Sousa

Symphonic Suite from
Star Wars: The Force Awakens

John Williams/ arr. Bocook

Conductor : Prof. Nicholas Williams

~ Intermission ~

Chinese Orchestra

Follow the Pagoda Tree to Trace the Roots of
Our Ancestors

Zhao Jiping

Folk Style Suite

Bai Haoyu

I Flowing Creek

II Fisherman's Song

III Rainy Night Flower

IV Black Galloping Horse

Conductor : Prof. Chen Bing



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.

www.lcsd.gov.hk/musicoffice

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20日至8月1日假香港文化中心劇場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王慧文博士 (加拿大)、崔媛媛博士 (中國內地)、范貝塞萊爾 (法國)、薛子豪 (中國香港)、威廉斯教授 (美國) 及陳冰教授 (中國內地)。他們將分別負責訓練兒童合唱團、少年中樂團、交響樂團、少年弦樂團、管樂團及中樂團。兩場音樂會展示音樂營卓越的訓練成果。

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 Hong Kong Cultural Centre Studio Theatre and Music Office Music Centres from 20 July to 1 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, Junior Chinese Orchestra, Symphony Orchestra, Junior String Orchestra, Symphonic Band and Chinese Orchestra in the music camp are Dr. Tracy Wong (Canada), Dr. Cui Yuanyuan (Chinese Mainland), Jean-Philippe Vanbeselaere (France), John Sit (Hong Kong, China), Prof. Nicholas Williams (USA) and Prof. Chen Bing (Chinese Mainland). The Camp is concluded by two splendid concerts, showcasing the fruitful music camp training outcome.

指揮 Conductors



兒童合唱團 Children's Choir

王慧文博士 Dr. Tracy Wong

王慧文博士為馬來西亞裔加拿大籍合唱指揮、音樂教育家、作曲家、聲樂家及鋼琴家，現為威爾弗里德·勞瑞爾大學合唱活動總監。她於多倫多大學師從阿普費斯特博士，獲音樂藝術博士及合唱指揮音樂表演碩士學位；並於澳洲紐卡素大學取得鋼琴演奏音樂學士學位，以及澳洲音樂考試局及英國倫敦聖三一音樂學院歌唱與鋼琴文憑。

王博士曾任教西安大略大學及麥克馬斯特大學，領導大愛樂青年合唱團，並為Babel及Exultate室內合唱團成員。

王博士曾參與的指揮及領導項目包括：2025年美國合唱指揮協會全國會議東南亞沉浸合唱團聯合指揮、2025年法國夏令合唱節、2024年美國高大宜教育家組織高音合唱團及卑詩省青年合唱團及2023年比利時歐洲兒童合唱節工作坊。

王博士的研究論文刊於國際合唱音樂聯盟、加拿大高大宜學會及美國合唱指揮協會，並於國際會議分享合唱教學法及文化回應性曲目研究。

王博士的作品廣於全球發表及演出，並由牛津大學出版社等多間出版社出版；並經常獲國際委約、舉辦工作坊及駐團指揮。

Dr. Tracy Wong is a Malaysian-Canadian choral conductor, music educator, composer, vocalist, and pianist. She is currently the director of choral activities (Laurier Singers and Concert Choir) at Wilfrid Laurier University. She holds a Doctor of Musical Arts and Master of Music Performance (Choral Conducting) from the University of Toronto under the tuition of Dr. Hilary Apfelstadt, a Bachelor of Music (Piano Performance) from the University of Newcastle Australia, and diplomas from Australian Music Examinations Boards and Trinity College London.

Previously at Western and McMaster Universities, Dr. Wong served as Conductor of the Grand Philharmonic Youth Choir and sings with Babel and Exultate Chamber Singers.

Dr. Wong's conducting credits include Co-Conductor of the 2025 American Choral Directors Association National Conference Southeast Asian Immersion Choir, Choralies 2025 (France), 2024 Organization of American Kodaly Educators Concert Treble Choir, 2024 BC Youth Choir, and Europa Cantat Junior 2023 (Belgium).

A published researcher with International Federation for Choral Music, Kodály Society of Canada, and American Choral Directors Association, Dr. Wong presents internationally on choral pedagogy and culturally-responsive repertoire.

Dr. Wong's compositions appear in reading sessions worldwide, published by international publishers including the Oxford University Press. Commissions, workshops, and residencies complete her international artistic profile.



少年中樂團

Junior Chinese Orchestra

崔媛媛博士

Dr. Cui Yuanyuan

崔媛媛博士現任中國浙江音樂學院管弦系指揮教師。崔博士於中央音樂學院指揮系完成本科、碩士及博士課程，師從林濤教授。2019至2023年曾任江蘇省民族樂團指揮，期間率領樂團成功舉辦「紅色暢想」大型民族管弦樂巡迴演出，並指揮民族管弦樂《眾志成城》榮獲第五屆江蘇省文華獎。

崔博士曾參加第53、54屆「法國貝桑松國際青年指揮比賽」決賽，並入選國家藝術基金「中國青年指揮人才培養」及「歌劇排演主創人才」項目。她曾指揮多齣歌劇，並於國家大劇院指揮歌舞劇《情暖天山》及民族歌劇《李清照》。

崔博士積極致力於推廣及演出當代音樂，指揮了上百部當代音樂作品的首演。她曾在中國與塞浦路斯建交40周年音樂會中擔任指揮，並受邀執棒北京現代音樂節、上海國際藝術節、杭州現代音樂節、2013年北京國際作曲大師班、第三屆中國室內歌劇展演、第七屆炎黃杯作曲比賽等一系列重要藝術活動。

崔博士曾指揮合作的樂團包括法國貝桑松交響樂團、俄羅斯克麥羅沃交響樂團、中央歌劇院交響樂團、北京民族樂團等。

Dr. Cui Yuanyuan currently serves as a Conductor-Teacher of the Department of Orchestra, Zhejiang Conservatory of Music. She completed her undergraduate, master's, and doctoral studies at the Department of Conducting of Central Conservatory of Music under the tutelage of Professor Lin Tao. From 2019 to 2023, she served as the conductor of the Jiangsu Chinese Orchestra. During her tenure, she led the orchestra on a successful tour of the large-scale Chinese orchestral concert "Red Rhapsody", and conducted the Chinese orchestral piece *United as One*, which won the 5th Jiangsu Wenhua Award.

Dr. Cui was a finalist in the 53rd and 54th editions of the Besançon International Competition for Young Conductors. She was also selected for the China National Arts Fund's "Chinese Young Conducting Talent Training" program and the "Opera Rehearsal Creative Talent" program. She has conducted a number of major operas, the musical *When Warmth Embraces Tianshan* and the Chinese national opera *Li Qingzhao* at the National Centre for the Performing Arts.

Dr. Cui is also dedicated to the promotion and performance of contemporary music, and conducted the premieres of over a hundred contemporary works. She was the conductor for the concert celebrating the 40th anniversary of the establishment of China-Cyprus diplomatic relations. She has also been invited to conduct at major art events, including the Beijing Modern Music Festival, China Shanghai International Arts Festival, Hangzhou Contemporary Music Festival, 2013 Beijing International Composition Workshop, the 3rd Chamber Opera Showcase of China, and the 7th Yanhuang Cup Composition Competition.

Dr. Cui has collaborated with various orchestras, including the Besançon Symphony Orchestra of France, Kemerovo Symphony Orchestra of Russia, China National Opera House Symphony Orchestra, and Beijing Chinese Orchestra.



交響樂團

Symphony Orchestra

范貝塞萊爾

Jean-Philippe Vanbeselaere

作曲家、指揮家范貝塞萊爾現為法國萊薩布勒多洛訥學院（音樂及戲劇）總監。他曾擔任上薩瓦省藝術教學計劃經理，其後出任安納西－薩瓦地區音樂學院（音樂、舞蹈及戲劇）副經理暨樂團指揮教授。

范貝塞萊爾最初於法國北部的聖奧梅爾國立音樂學校學習視唱、小提琴和薩克管，並發現自己熱愛音樂。其後入讀里爾音樂學院，深造作曲、音樂分析、音樂文化及配器法等，並曾在圖爾寬音樂學院修讀樂團指揮，及在巴黎高等音樂師範學院學習電影配樂。

范貝塞萊爾於法國及國際作曲比賽屢獲殊榮，多年來亦是法國音樂作詞作曲家協會、作曲家與戲劇作家協會以及世界管樂協會的會員。他定期增添新作，涵蓋教學書籍、原創作品及改編作品，包括室內樂、交響樂、爵士樂及管樂團樂曲等，經常獲電視台及電台廣播。各地頂尖樂團和國際知名的獨奏家亦經常演奏及灌錄他的作品。范貝塞萊爾亦撰寫了一本關於配器學的著作，獲多份專門雜誌盛讚。

范貝塞萊爾在指揮管弦樂團方面亦經驗豐富、享負盛名。他曾於法國及海外擔任客席指揮，並定期獲邀在錄音環節、音樂節或音樂會中擔任指揮。他亦經常主持各類工作坊、大師班、實習班和會議，並在多個法國和國際比賽中擔任評審。

Composer and Conductor Jean-Philippe Vanbeselaere is currently the Director of Conservatory of Les Sables d'Olonne (Music-Theater). He had worked as manager of the Departmental Scheme of Artistic Teachings for the Department of Haute-Savoie, then Deputy Manager and Professor of Orchestral Conducting in Conservatory of Annecy - Pays de Savoie (Music - Dance - Theater).

Vanbeselaere discovered his passion for music at Saint-Omer (North of France) where he began studying Solfege, Violin and Saxophone at the National Music School, before joining the Music Conservatory of Lille studying Composition, Musical Analysis, Musical Culture, Orchestration, to name a few. He also enrolled for the studies of Orchestra Conducting at Conservatory of Tourcoing, and Film Music at the Ecole Normale de Musique of Paris.

Vanbeselaere has received multiple accolades in composition competitions both in France and internationally. He has been a member of the Society of Writers, Composers and Music Publishers, the Society of Composers and Dramatic Writers and the World Association for Symphonic Band and Ensemble for many years. The collection of his works including educational books, original works and arrangements for chamber music, symphony music, jazz and music for wind ensembles keeps growing in number, and are regularly broadcasted on the radio and television. His works are performed and recorded by the most prestigious orchestras and soloists. Author of a book on instrumentation, he has received very good reviews from professional publication.

Vanbeselaere is also known for his experience in orchestra conducting and was invited to conduct in France and abroad. He is regularly invited to conduct for recording sessions, festivals or concerts, and participates in workshops, master class, internships and conferences. He was the jury member of numerous national and international competitions.



少年弦樂團

Junior String Orchestra

薛子豪

John Sit

薛子豪是活躍於香港樂壇的小提琴家，現為香港城市室樂團第二小提琴首席及 Cantabile 樂團首席。薛氏以細膩的音樂詮釋、卓越的樂團領導能力及多元的演出經驗廣受讚譽。

薛氏畢業於美國曼哈頓音樂學院，取得音樂碩士學位，師承著名小提琴家羅伯特；他於香港演藝學院就讀期間，師隨梁建楓，並獲頒香港賽馬會獎學金修讀三年制音樂學士（榮譽）學位課程。其後，他取得英國皇家音樂學院聯合委員會院士文憑。

薛氏的演出足跡遍及多個國際音樂節及專業舞台，包括亞洲青年管弦樂團、德州音樂節、北京音樂節，並曾於百老匯音樂《歌聲魅影》香港巡演中擔任本地樂手。他亦參與香港維也納音樂節，及以客席樂師身分參與澳門精英樂團的演出。薛氏常獲邀擔任音樂比賽評審，肯定其專業地位與藝術成就。

除演奏工作外，薛氏亦致力於音樂教育，為本地多隊青年弦樂團的指揮，培育新一代音樂人才。

Currently serves as Principal Second Violin of the City Chamber Orchestra of Hong Kong and is the concertmaster of Cantabile, John Sit is a distinguished Hong Kong violinist known for his refined musicianship, orchestral leadership, and active presence in the region's performing arts scene.

Sit earned his Master of Music degree from the Manhattan School of Music, studying violin under Lucie Robert, and previously trained with Leung Kin-fung at the Hong Kong Academy for Performing Arts. During his undergraduate studies, he was awarded the Hong Kong Jockey Club Scholarship for his three-year degree and later attained the Fellowship of the Associated Board of the Royal Schools of Music.

Sit's performance career spans major international festivals and professional productions. He has been selected for the Asian Youth Orchestra, the Texas Music Festival, and the Beijing Music Festival, and has performed as a local musician in the Hong Kong tour of the Broadway production *The Phantom of the Opera*. He has also appeared with the Hong Kong Vienna Music Festival and served as a guest musician with Macau Virtuosi. In recognition of his artistic standing, he has been appointed as adjudicator at many music competitions.

Alongside his performing career, Sit is committed to music education and conducts several local youth string orchestras.



管樂團

Symphonic Band

威廉斯教授

Prof. Nicholas Williams

威廉斯教授現任美國佐治亞大學音樂教授暨管樂團總監。他在該校統籌全美規模最大的大學樂團課程之一，並擔任佐治亞大學管樂團指揮，以及監督畢業生管樂團指揮事宜。

威廉斯教授於北德克薩斯大學獲得音樂學士（音樂教育），音樂碩士（演奏—指揮）及音樂藝術博士（指揮）學位。他曾擔任澳洲墨爾本大學音樂學院的管樂團總監，之前則在北德克薩斯大學擔任管樂研究的助理總監、三個樂團即管樂小組、銅管樂團與管樂團的指揮，以及步操樂團的總監。他曾擔任大達拉斯青年交響管樂團指揮長達十年，現時仍經常擔任達拉斯管樂團（前身為達拉斯管樂交響樂團）的客席指揮。該樂團是美國少數的民間專業管樂團之一。

威廉斯教授曾擔任多個樂團的客席指揮，包括美國陸軍樂團「潘興樂團」、美國海軍樂團、美國陸軍野戰樂團、美國空軍樂團、澳洲皇家國防軍樂團、英特洛肯藝術營的世界青年管樂交響樂團、達拉斯管樂團及孤星管樂團等。他亦曾參加在伊利諾伊州芝加哥舉行的年度中西部國際管樂團與管弦樂團會議、全國大學樂團總監協會的全國及區域會議、德克薩斯州樂團總監協會大會，以及在德克薩斯州聖安東尼奧舉行的德克薩斯州音樂教育家協會年度大師班暨大會。

威廉斯教授以指揮、大師班導師、評審、顧問及編曲家身分活躍於澳洲、加拿大、歐洲、東南亞及美國。他為管樂團、敲擊樂團及校園儀仗隊編曲和譯譜的作品，均由頂尖的樂團在全球各地演奏。他亦是美國錄音藝術與科學學院（格林美獎）的成員，一位炙手可熱的錄音監製和指揮家。除了積極參與錄音外，他亦撰寫了數本供指揮家用的學習指南，其後出版成為叢書《透過樂團演奏實踐音樂教學》一部分。

他所屬的專業組織包括佐治亞音樂教育家協會、澳洲管樂團與交響樂團總監協會、德克薩斯州音樂教育家協會、德克薩斯州管樂團總監協會、全國大學管樂團總監協會、Phi Mu Alpha Sinfonia以及Phi Beta Mu。

Nicholas Enrico Williams is Professor of Music and serves as the Director of Bands at the University of Georgia where he coordinates one of America's largest university band programs, conducts the University of Georgia Wind Ensemble, and oversees the graduate wind band conducting area.

Prof. Williams earned the Bachelor of Music (music education), Master of Music (performance-conducting), and Doctor of Musical Arts (conducting) degrees from the University of North Texas. He was the Director of Wind Bands at the University of Melbourne Conservatorium of Music (Melbourne, Australia). Before venturing to Australia, Prof. Williams served as the Assistant Director of Wind Studies, the Conductor of the Wind Ensemble, Brass Band, and Concert Band, as well as the Director of Athletic Bands at the University of North Texas. For a decade, he was the Conductor of the Greater Dallas Youth Orchestra Wind Symphony and continues to be a frequent guest conductor of the Dallas Winds (formerly Dallas Wind Symphony), one of America's few professional civic wind bands.

Prof. Williams has been a guest conductor with the United States Army Band "Pershing's Own"; United States Navy Band; United States Army Field Band; United States Air Force Band; Royal Australian Defence Force Bands; World Youth Wind Symphony at the Interlochen Arts Camp; Dallas Winds, Lone Star Wind Orchestra. He has participated at the annual Midwest International Band and Orchestra Clinic in Chicago, Illinois; the College Band Directors National Association national and regional conferences; the Texas Bandmasters Association Convention; and the Texas Music Educators Association Annual Clinic/Convention in San Antonio, Texas.

Prof. Williams is active in Australia, Canada, Europe, Southeast Asia, and the United States as a conductor, clinician, adjudicator, consultant, and arranger; his arrangements and transcriptions for wind band, percussion ensembles and school pageantry ensembles are performed by outstanding organizations throughout the world. A member of the Recording Academy (GRAMMYs), he is a sought-after recording session producer and conductor. In addition to his work in the recording arts, he has written several conductor study guides published in the multivolume series of *Teaching Music Through Performance in Band*.

His professional affiliations include the Georgia Music Educators Association, Australian Band and Orchestra Directors Association, Texas Music Educators Association, Texas Bandmasters Association, College Band Directors National Association, Phi Mu Alpha Sinfonia, and Phi Beta Mu, an international bandmasters fraternity.



中樂團 Chinese Orchestra

陳冰教授 Prof. Chen Bing

陳冰教授任教於中央音樂學院指揮系，同時擔任該校民族室內樂團指揮。陳教授在藝術、學術、教學及社會服務等領域深耕，矢志於傳播中國優秀傳統文化及推動中國音樂發展。她曾出訪五大洲二十餘個國家和地區，向世界傳遞中國當代聲音。她所執棒製作的《彈撥中國》錄音被美國國家圖書館永久收藏。她曾與美國巴德學院合作登上紐約林肯中心舞台，演出《春之聲》中國作品交響音樂會等；於「中國當代新作品音樂會」擔任指揮，被入選《音樂週報》年度十大新聞；所參與製作的《時代新聲》獲評年度十大唱片；又帶領多個巡演，並多次受邀參與金鐘獎、文華獎等國家級重要賽事評審工作。

陳教授與眾多當代作曲家、獨奏家和樂團保持合作，曾參與原創民族室內樂套曲《聆聽寧夏》、民族器樂童話劇《碧海金螺》等近百部優秀音樂作品，參與《中國當代民族室內樂作品精選》系列樂譜出版工作，並指揮及主持中央音樂學院民族室內樂團逾百場演出，挖掘中國音樂作品深邃內涵，為中國音樂的創新發展貢獻力量。

陳教授深耕教學二十餘年，經驗豐富。她曾帶領中央音樂學院展開學院科研資助計畫招標項目，集中論述當代音樂專業人才培養模式的先進實踐理論。

陳教授執教足跡遍佈祖國大江南北，包括延安、志丹，邊疆地區新疆、西藏、雲南等。她多次接受中央電視台邀請，於音樂頻道作客，開辦指揮講座，分享藝術感悟。其中《綻放的她》及《音樂公開課》等多個節目，廣受好評。

Prof. Chen Bing serves at the Conducting Department cum Music Director of Chinese Chamber Orchestra of Central Conservatory of Music. She has dedicated herself to the fields of art, academia, education, and social service. She is deeply committed in promoting traditional Chinese culture and fostering the development of Chinese music. Having visited over 20 countries and regions across five continents, she has been sharing contemporary music of China with the world. The audio recording of *Plucked-strings of China* has become the permanent collection of the U.S. Library of Congress. She has collaborated with Bard College on the stage of Lincoln Center in New York, conducting concerts such as “The Sound of Spring”, which showcased Chinese symphonic works. The “Concert of Contemporary New Chinese Works” under her baton was selected as one of the year’s top ten news by *Music Weekly*, and her album *New Sound of the Era* was named one of the top ten albums of the year. She has also led numerous concert tours and is frequently invited to serve as a judge at major national competitions, including the Golden Bell Awards and the Wenhua Awards.

Prof. Chen has maintained deep and enduring collaborations with numerous outstanding contemporary composers, soloists, and orchestras. She has participated in the production of nearly a hundred outstanding musical works, including the original Chinese chamber suite *Listening to Ningxia* and the Chinese instrumental fairy tale drama *The Golden Conch of the Blue Sea*. She has also progressively published the score of music series *Selected Chinese Contemporary Ethnic Chamber Music Works*. She has conducted the Central Conservatory of Music Chinese Chamber Orchestra in over a hundred lecture-concerts, vigorously unveiling the profound essence of Chinese musical works, contributes to the innovative development of Chinese music.

Prof. Chen has fully immersed herself in front-line teaching for over twenty years, amassing considerable experience. She spearheaded the Central Conservatory of Music's major funded scientific research project which focuses on the advanced practical theory of music professions' cultivation model.

Prof. Chen has conducted classes across the entire country. Her footsteps span from the Yan'an and Zhidan to frontier regions such as Xinjiang, Tibet and Yunnan. She is also frequently invited by China Central Television and different music channels as a guest and delivered lectures to share her artistic insights. In particular, her programme, titled "The Blossom Lady" and "A Public Class in Music" were highly praised by locals.

節目簡介

音樂會(一)

音樂創造者

霍利

這是一首歡快的歌曲，頌揚音樂如何能激勵人心、凝聚眾人。樂曲以閃爍生輝的鋼琴顫音和弦開始，帶出鮮明的主題，包含躍動的音程與不時轉變的拍子，營造出令人振奮的心情和生氣盎然的節奏活力。中段運用聲部間彼此的迴聲效果，透過重複與對答式樂句令情緒越來越高漲，當中的樂句乃根據奧申納西的著名詩作《頌歌》譜成。結尾部分回到開首的主題，逐步推展至那令人難忘的詩句「大地上所有的音符，合成一首偉大的歌！」，以光芒四射之聲作結。

光輝

貝蒂尼斯

此曲是一首富有冥想氛圍的無伴奏合唱歌曲，運用仿如聖歌般的頑固低音，伴隨著不斷擴展的輪唱，描繪出共同探索和逐漸綻放的光輝，光芒彷彿在一位位歌者之間傳遞。聲部之間的模仿樂句產生富創意的變化，表達出一份不斷摸索的學習精神，而非單純地應聲重複。輪唱中的小音程逐漸變為更大的跳躍和更長的音階，象徵歌詞所述「領受光芒，並傳揚出去。我付出，為使你能付出。」

哈利路亞

莫扎特/ 勒克 編

莫扎特在15歲時創作這首樂曲，作為其獨唱經文歌《歡欣鼓舞》的終曲，其後於米蘭首演。原版《哈利路亞》透過輕盈活潑的主題、昂揚的旋律，以及運用炫技的唱法不斷重複「哈利路亞」，逐步推向如水流傾瀉般的音階與震音，予人狂喜之感。勒克把原版改編為二部童聲，保留莫扎特的古典優雅味道和一音節多音的炫技唱法，好讓年輕歌者可認識莫扎特的天賦。

咯咯魚

馬來西亞民謠/ 王慧文 編

《咯咯魚》講述一條魚的故事，但內容其實遠不止於此。馬來西亞兒歌傳統上以口傳背誦的方式教授，世代相傳。這些活潑、喜慶的樂曲讓兒童認識新詞彙，鼓勵兒童自由地歌唱。兒歌歌詞往往講述一個故事或勸戒年輕人，儘管當中仍含有富娛樂性的幽默歌詞。與許多馬來民謠及兒歌一樣，《咯咯魚》採用「班頓」（pantun）的形式創作。這是一種傳統馬來詩歌，由四行押韻的文字組成，押韻格式為 ABAB。班頓分為兩個部分：「影子」（前導部分，點出「ikan kekek」和「ikan gelama」兩種馬來西亞魚類的名稱）與「意義」（傳達的真正意思，不論是戲謔還是勸戒）。

維慶滕

阿瑟諾/ 魯日 編

此曲由阿瑟諾為他的孩子所創作，它是一首充滿玩味的民謠風格歌曲，靈感來自阿卡迪亞傳統及米克馬克語。歌曲的特點是節奏強勁，同時用上類似蘇格蘭「口技音樂」模仿樂器聲。魯日將其改編為三部童聲合唱曲，以快速的十六分音符音型、多變的拍子和時而選用的身體敲擊樂，捕捉了這類歌曲活力四射的特點；透過逐層加入的聲部和繞口令般靈巧的聲樂技巧，表達無限的歡樂。

隱形

布朗/ 羅捷斯基 編

這首歌曲是布朗為麥當勞叔叔之家「勵志之聲」計劃而創作，靈感來自一位11歲的女孩喬西。她是個戴帽子、坐在輪椅上的調皮女孩，讓布朗想起自己的女兒。喬西的母親告訴布朗：「她只是想確保自己不是隱形的。」這句話凝聚了整首歌曲的主題：儘管面對困難，亦拒絕消失，就正如歌詞所唱：「我可以很有耐性，但我不會隱形。」本曲輕快活潑，是鼓舞人心的頌歌。歌曲加入有關輪椅的描寫，利用「身分神秘」的超級英雄作為隱喻，透過強勁的節奏和迸發的和聲，頌揚隱藏於我們心中的強大力量。

跟我一起唱吧！

卡爾曼

此曲旨在頌揚人類，不論年齡一同歌唱那份難能可貴的快樂，並表達兒童在「教」觀眾認識一首歌後所感受的喜悅。在歌詞中，一個孩子憶起唱歌如何像父母的愛一樣，可在艱難時刻（如灰暗寒天、朋友遠遷、睡前憂傷）帶來安慰。最後，在思考愛與音樂之間的聯繫時，結尾的歌詞問道：「如今我心中泛起奇妙疑問：沒有愛，還可以有音樂嗎？」副歌部份包含簡單的三音樂句回應，與大家一同參與這場頌揚音樂療癒力量的動人慶典：

*啦啦啦，啦啦哩，
噠噠噠，噠噠噠。
盡情唱，自由唱。那樣真美。*

太平山下不夜城

彭修文

此曲為中國著名作曲家、指揮家彭修文於七十年代創作之組曲《四季》其中一首，樂曲採用流行於大灣區的廣東音樂為素材，以清晰明快的旋律描繪香港徹夜燈火通明、璀璨奪目的繁華景象。

青春奔放

盧亮輝

此曲以富動感的節奏表現青春的活力和美麗的梦想。音樂以快速節奏的引子揭開樂曲的序幕，旋即進入快板的奔放旋律。慢板以柔美溫馨的旋律表現對青春的嚮往，以及作曲家本人回憶青春時期美好的日子。最後回到激情的快板，音樂在充滿希望的氣氛中結束全曲。

匈牙利進行曲，選自《浮士德的天譴》 白遼士

此曲源自法國浪漫主義作曲家白遼士《浮士德的天譴》當中的著名樂段，後來常作為獨立管弦樂作品演奏。

樂曲以雄壯而充滿激情的節奏開始，主題源自匈牙利著名民族旋律「拉科齊之歌」。白遼士以豐富的管弦樂色彩重新編配，將它發展成一首氣勢磅礴、充滿火熱民族風情的進行曲。

音樂由低沉莊嚴逐漸推向狂熱高潮，銅管樂與敲擊樂的強勁音響，展現軍隊行進的威武與熱血沸騰的氣勢。全曲充滿戲劇張力與光輝色彩，是白遼士最受歡迎的短篇作品之一。

最後的圓舞曲 范貝塞萊爾

此曲是作曲家兼指揮范貝塞萊爾靈動真摯的原創作品，它優雅而充滿動感，體現了深植於法國傳統的精湛技藝。他的每一部作品都展現出鮮明的藝術印記、精準的譜曲筆法，以及細膩精緻的器樂色彩。

正是在這樣一個充滿熱情的世界裏，樂曲的靈感源自兩位法國作曲巨匠德勒呂與拉威爾的美學。兩位大師各有其獨特的音樂天地——德勒呂專注於電影配樂，拉威爾則致力於交響樂，卻同樣憑藉細膩的情感，把圓舞曲提升至全新高度，使之成為法國音樂遺產中的傑作。

樂曲正是向兩位作曲家致敬，並以動人的旋律和迷人的管弦樂配器見稱，為圓舞曲廣受歡迎且令人著迷的迴旋舞姿增添奇幻瑰麗的維度。

幻想交響曲，Op. 14

白遼士

IV 行刑進行曲

V 女巫安息夜之歌

《幻想交響曲》是白遼士於1830年完成的代表作。全曲分為五個樂章，以標題音樂形式講述一位富有想像力的青年藝術家，因相思而服食鴉片後陷入一系列奇幻夢境的故事。作品以一個「固定樂思」，代表藝術家心目中理想愛人的形象。這固定樂思隨情節而轉變，展現強烈的戲劇性和情感張力。是次香港青年音樂營交響樂團將演奏當中的第四及第五樂章，讓聽眾領略這首浪漫主義經典的激情與詭譎。

「行刑進行曲」是全曲最戲劇化的部分，藝術家夢見自己因殺害愛人而被判死刑。音樂以沉重而壯闊的進行曲節奏展開，時而陰森低沉，時而燦爛莊嚴。固定樂思在結尾由單簧管輕柔奏出，如藝術家在行刑前對愛人最後一絲的回憶，但被致命一擊打斷，隨即由銅管聲部與定音鼓響起強烈的歡呼，衝擊令人震撼。

「女巫安息夜之歌」把樂曲推向高潮。藝術家夢見自己置身巫師與妖魔的狂歡葬禮，固定樂思變得輕浮怪誕，代表愛人扭曲的形象。鐘聲響起，《震怒之日》聖詠與《女巫之舞》交織成詭異的輪舞，音樂充滿恐怖、嘲諷與狂熱，將浪漫主義的想像力發揮到極致。

這兩個樂章從死亡幻覺再到魔幻高潮，濃縮了整部作品的精華。白遼士大膽的配器與標題敘事手法，突破古典交響曲傳統，為後世音樂帶來深遠影響。

Programme Notes

Concert I

Music Makers

Laura Hawley

This is a joyful song that celebrates how music can inspire and unite people. It begins with shimmering piano tremolo chords that introduce a vivid main theme, where leaping intervals and shifting meters create an uplifting mood and lively rhythmic energy. In the middle section, echo effects between the voice parts build excitement through repetition and call-and-response, set to lines from Arthur O’Shaughnessy’s well-known poem *Ode*. The ending returns to the opening theme and grows to a radiant finish on the memorable line, “All the notes of the earth make one great song!”

Lumen

Abbie Betinis

This meditative a cappella work features a chant-like ostinato supporting an expanding canon that radiates shared discovery and the growing essence of light, evoking light passing from singer to singer. The imitation between voices varies creatively, conveying a process of learning through experimentation rather than mere echoing. The canon’s small intervals gradually grow into larger leaps and longer scales, symbolising the text “*Lumen accipe et imperti. Do ut des.*” (Receive the light and pass it on. I give that you may give.)

Alleluia

Wolfgang Amadeus Mozart/ arr. Leck

Mozart composed this piece at the age of 15 as the finale to his sacred solo motet *Exsultate, Jubilate*, which premiered in Milan. The original “Alleluia” exudes classical elegance through its light, buoyant theme, soaring melodies, and virtuosic technique runs over repeated “Alleluia” texts, building to ecstatic cascades of scales and trills. Henry Leck’s arrangement for two-part treble voices preserves Mozart’s classical elegance and virtuosic melismas, creating an ideal introduction to the composer’s talent for young singers.

Ikan Kekek

Malaysian Folk Song/ arr. Tracy Wong

This song tells the story of a fish—and much more besides. Malaysian children’s songs are traditionally taught by rote and passed down through generations. These lively, festive tunes introduce new vocabulary and encourage children to sing freely. The lyrics often tell a story or offer advice for young people, though some are written humorously for entertainment. Like many Malay folk and children’s songs, *Ikan Kekek* is composed in the form of a *pantun*—a traditional Malay poem of four rhyming lines following an ABAB scheme. The *pantun* divides into two parts: the “shadow” (a preamble naming *ikan kekek* and *ikan gelama*, types of Malaysian fish) and the “meaning” (delivering the true message, whether a tease or advice).

Vichten

Arthur Arsenault/ arr. Rouge

Inspired by Acadian traditions and the *Mi’kmaq* languages, the composer wrote this playful folk-style song for his children. It features high-energy rhythms and syllables akin to Scottish “mouth music,” where the voices mimic instruments. Hart Rouge’s arrangement for SSA treble choir captures this vibrant repertoire through fast sixteenth-note patterns, changing meters, and optional body percussion, evoking unbridled joy via layered entrances and tongue-twisting vocal agility.

Invisible

Jason Robert Brown/ arr. Lojeski

This song was written by Jason Robert Brown for the Ronald McDonald House "Inspirational Voices" programme, inspired by 11-year-old Josie—a sassy, hat-wearing girl in a wheelchair who reminded Brown of his own daughter. Her mother told Brown, “She just wants to make sure that she’s not invisible,” crystallizing the song’s theme of refusing to disappear despite challenges, captured in the line, “I am patient but I will not be invisible.” This upbeat empowerment anthem incorporates wheelchair references and “secret identity” superhero metaphors, celebrating hidden strengths through driving rhythms and explosive harmonies.

Won't You Sing Along

Daniel Kallman

This song celebrates the precious joy of humans—young, middle-aged, and old—singing together, with children experiencing the delight of “teaching” a song to the audience. In the text, a child remembers how singing, like a parent’s love, provides comfort during difficult times such as cold gray skies, friends moving away, or bedtime sorrows. Finally, pondering the connection between love and music, the closing lines ask: “Now a wonder comes to me: without love, could music be?” The simple three-note echo refrains invite the audience to join in this touching celebration of music’s healing power:

*Lah lah lah, Lah lah lee,
Dah dah dah, Dah dah dee.
Sing it out, Sing it free. That was nice.*

The City that Never Sleeps

Peng Xiuwen

This piece is one of the movements of the suite *Four Seasons*, composed by the renowned Chinese composer and conductor Peng Xiuwen in the 1970s. Based on the well-known Cantonese music in the Greater Bay Area as its raw material, the piece employs a clear and lively melody to depict the prosperity of bustling Hong Kong, which remains brightly lit and dazzlingly brilliant throughout the night.

Youthful Energy

Lo Leung-fai

This piece, with its dynamic rhythm, expresses the vitality of youth and the beauty of dreams. The piece opens with a fast rhythmic introduction and swiftly transits into the allegro section featuring a bold and unrestrained melody. The adagio section uses a soft and warm melody to express a longing for youth and the composer’s own memories of the beautiful days of his youthful years. Finally, the piece returns to the passionate allegro section and concludes with a hopeful aura.

Hungarian March, from *La Damnation de Faust*

Hector Berlioz

This piece is a celebrated excerpt from French Romantic composer Hector Berlioz's *La Damnation de Faust*, and is frequently performed as an independent orchestral work.

The piece opens with a bold, impassioned rhythm and a theme drawn from the famous melody of the Hungarian *Rákóczi Song*. Berlioz rearranged it with a richly coloured orchestral palette, transforming the tune into a march of overwhelming power and fiery national character.

The music moves gradually from a sombre, stately solemnity to an ecstatic climax, as the forceful brass and percussion unleash a majestic and fervent sound, evoking the proud momentum of an army on the march. Brimming with dramatic tension and radiant colour, this piece remains one of Berlioz's most popular short works.

Une Dernière Valse Jean-Philippe Vanbeselaere

This original music by composer and conductor Jean-Philippe Vanbeselaere elegantly and dynamically embodies the excellence of a craft deeply rooted in French tradition, offering a vibrant work imbued with genuine sensitivity. Each of his works reveals a strong artistic signature, precise writing, and refined instrumental colors.

It is within this passionate world that the music draws inspiration from the aesthetics of two immense French composers: Georges Delerue and Maurice Ravel. Each within their own musical universe (film music for Delerue and symphonic music for Ravel), but with a shared sensibility, they both elevated the Waltz as one of the masterpieces of the French musical heritage.

As a tribute to the two composers, this work is characterized by moving melodies and a captivating orchestration that gives a fantastic dimension to the obsessive whirling character of this popular dance.

Symphonie Fantastique, Op. 14

Hector Berlioz

IV Marche au Supplice

V Songe d'une Nuit de Sabbat

Symphonie Fantastique is the defining masterpiece of Berlioz, written in 1830. Cast in five movements, it is a programme music to recount the story of a young, imaginative artist who, consumed by unrequited love, takes opium and plunges into a sequence of fantastic dreams. The work is unified by an *idée fixe* — a recurring musical idea that embodies the artist's image of his ideal lover. This idea constantly transforms as the drama unfolds, generating intense theatricality and emotional tension. The Hong Kong Youth Music Camp Symphony Orchestra will perform the fourth and fifth movements to give the audience a taste of the passion and eerie mystery that define this Romantic classic.

“Marche au Supplice” is the most dramatic part of the work. The artist dreams that he has been condemned to death for murdering his lover. The music commences in a heavy yet grandiose march rhythm — now sinister and sombre, now brilliant and solemn. Near the end, the *idée fixe* appears softly on the clarinet, like the artist's last fleeting memory of his lover before the execution, only to be cut short by a fatal stroke. The brass and timpani then burst forth in a startling, triumphant cheer, delivering a jolt of sheer shock.

“Songe d'une Nuit de Sabbat” drives the work to its frenzied climax. The artist dreams that he is thrust into a wild, macabre funeral revelry of sorcerers and monsters. The *idée fixe* now turns frivolous and grotesque, reflecting the distorted image of the lover. Then the bells toll, and the chant *Dies Irae* intertwines with the dance *Witches' Sabbath* in an eerie round dance; the music brims with terror, mockery and fanaticism, pushing the romantic imagination to its extreme.

From a hallucinatory vision of death to a diabolical climax, these two movements distil the essence of the entire work. Berlioz's bold orchestration and programmatic narrative shattered the conventions of the classical symphony and exerted a profound influence on the musical works of later generations.

節目簡介

音樂會(二)

帕薩卡利亞舞曲 韓德爾/哈爾沃森及維索斯基 編

「帕薩卡利亞」原為慢速的西班牙舞曲，以不斷重複的頑固音型（基礎低音）為基礎，配以隨之自由變化的旋律。在歷史上，巴赫、浦賽爾及布拉姆斯等大師也曾運用此曲式展示對位法技巧。

此曲是韓德爾大約於1720年所寫的《第七古鍵琴組曲》中最膾炙人口的樂章。此曲原為古鍵琴獨奏而作，但因很受歡迎，後來被改編成許多不同的樂團合奏版本。本次演出採用的編曲版本，將原曲的鍵琴裝飾音轉化為弦樂團豐富的音色。樂曲維持低音聲部源源不絕的動力，同時展現愈趨複雜的旋律變奏，建構出宏偉建築般的氣勢，堪稱巴洛克時期的典型。

C小調第五交響曲，Op. 67 貝多芬/帕韋斯 編 I 有精神的快板

貝多芬《第五交響曲》寫於1807至1808年間，常被視為表達自由、博愛與世界大同等理想。全曲以極其簡練的風格寫成，透過高度工整和統一的主題素材，幾乎馬上就可如《第九交響曲》一樣，清晰直接地傳達曲中訊息。第一樂章「有精神的快板」開首由四個音符組成的動機（又稱「命運來敲門」）無人不曉，幾乎在樂章中每一個小節都聽到。整個樂章的創作手法使之能保持恢弘而剛勁的氣勢，並巧妙地避開任何可能令音樂弱化的處理手法或姿態。即使是較抒情的第二主題，由圓號引入的音樂動機亦沿用同一個音型，以保留這股張力。

兩首南美探戈

比略爾多及羅德里奎/ 艾薩克 編

《兩首南美探戈》匯集探戈音樂中兩首最重要的經典：《玉米穗》和《假面舞會》。

《玉米穗》由比略爾多於1903年左右創作，是「傳統探戈」重要基石。樂曲名稱帶點俏皮色彩，據傳是一位金髮餐廳老闆的綽號，反映早期布宜諾斯艾利斯那種放任不羈的街頭文化。相比之下，《假面舞會》常被譽為探戈的「歌中之歌」。此曲由烏拉圭學生羅德里奎於1916年創作，開首是樸實的嘉年華進行曲，後來卻演變成充滿戲劇性、陰沉卻優雅的傑作。

艾薩克探索出一系列豐富多變的音色，並應用在此編曲版本中。他頻繁利用撥奏（即用手指撥動弦線）營造如敲擊樂般的清脆質感，藉以模仿舞者利落的步法。這些節奏鮮明的樂句，與極富感情的樂段互相平衡，在旋律高亢悠揚之間，盡顯南美傳統中那份念舊與渴求之情。這兩首作品合起來，將探戈這種風靡全球的舞蹈生動地呈現於聽眾面前。

星聲夢裏人

赫維茲/ 朗菲特 編

赫維茲為電影《星聲夢裏人》創作配樂，在奧斯卡金像獎中奪得獎項，朗菲特其後萃取配樂中的精髓，改編為這首串燒組曲，把抱負、浪漫和夢想箇中包含苦中有樂的特質交織成一整個故事，以現代人的目光，向荷里活的黃金時代致敬。

樂曲以淒美動人的「米亞與塞巴斯蒂安的主題」揭開序幕，這段如圓舞曲般的旋律，象徵男女主角最初擦出的火花。然後，樂風一轉，迎來節奏有力的頌歌「又是陽光燦爛的一天」，充分展現追夢者堅毅不屈的樂觀精神。接着，音樂過渡至帶點傷感的「試鏡：逐夢的傻瓜」，藉此向為了追求藝術而犧牲的人致意。最後，組曲以標誌性的「繁星之城」作結，這段旋律含蓄內斂，探索追求成功的人內心的渴求。縱觀全曲，音樂在強勁的節奏動力與深情表達的抒情樂段之間取得平衡，重現電影中當代爵士樂與經典電影元素糅合而成的獨特風格。

G小調第二小提琴協奏曲「夏」，RV 315 韋華第 III 急板

韋華第綽號「紅髮神父」，曾任威尼斯一所孤兒院全女班樂團的音樂總監。他出版《和諧的靈感》作品第三號時，在樂壇引起極大迴響。這組共12首的弦樂協奏曲影響了全歐洲的作曲家，連巴赫亦不例外。然而，韋華第在二十世紀中葉曾被人遺忘了很久，直到他兩冊協奏曲集《和聲與創意的實驗》作品第八號讓他重振雄風，才真正確立其傳世不衰的地位。該曲集的首四首協奏曲分別以四季為題，並配以描繪樂曲意境的十四行詩，現已成為韋華第最著名的作品。

第二首協奏曲的第三樂章「急板」，生動且細緻地描繪一場夏季風暴，刻畫出電閃雷鳴、暖雨如斜線般傾瀉的景象。

珠穆朗瑪峰

加蘭特

加蘭特畢業於美國水牛城的紐約州立大學，主修小號演奏，其後獲南加州大學電影配樂課程取錄，師從憑《凶兆》配樂奪得奧斯卡電影配樂獎的高史密斯。

加蘭特移居加州後，致力發展電影作曲及配器事業，曾為《盧根》、《虎膽龍威：擇日開戰》及《死神5來了》等許多大型商業電影擔任配器師。

珠穆朗瑪峰海拔高達8 849米，是地球上的最高山峰。加蘭特善用他在電影配樂方面的獨到見解和豐富經驗，把渾厚的銅管樂旋律、流暢的木管樂樂段及充滿節奏感的頻現句結合起來，以描繪壯麗的珠峰；同時透過頻繁轉調和改變速度，以維持樂曲的趣味，猶如帶領觀眾感受珠峰那令人讚嘆不已的絕景。

羅夢湖畔

賀爾

賀爾是美國作曲家、教育家及演奏家，曾在德克薩斯州多隊管樂團擔任大號手及長號手。他的作品已獲列入「德州認可樂曲清單」J.W. Pepper的「編輯精選」及Bandworld百大管樂曲排行榜。

《羅夢湖畔》是傳統蘇格蘭民謠，曲名中的羅夢湖，是蘇格蘭一個秀麗寧謐的淡水湖。此曲的原作者已不可考，但其動人的旋律曾被艾維斯、佛漢威廉士等古典音樂家取用。

賀爾為這首家喻戶曉的蘇格蘭樂曲重新編曲，可讓聽眾為之動容。樂曲結合現代和聲與一些原創旋律，巧妙地帶領聽眾穿梭於這個名湖如詩如畫的意境。

跨越海洋的友誼

蘇沙

蘇沙是著名的美國作曲家兼指揮家，有「進行曲之王」的美譽，尤以創作美軍進行曲聞名。蘇沙早年曾演奏小提琴和學習作曲，從此展開其音樂生涯，後半生則專注於指揮和作曲工作。此外，他亦協助研發了一種近似螺旋低音號和大號的大型銅管樂器，名為「蘇沙號」。

此曲於1899年創作，是一首美軍進行曲。美國音樂歷史學家拜爾里在其著作中提到，這首進行曲「並非向某一特定國家致意，而是獻給美國所有的海外友人」。蘇沙更在樂譜封面加上英國外交官弗里爾的名言：「我突然萌生一個念頭：讓我們結為一輩子的朋友吧。」

此曲是管樂團經常演奏的曲目，亦是蘇沙最受歡迎的進行曲之一。

《星球大戰：原力覺醒》交響組曲 威廉士/布庫克 編

威廉士是美國最傑出和成功的電影配樂及管弦樂作曲家之一，所獲殊榮多不勝數，包括多次獲頒奧斯卡金像獎、格林美獎及艾美獎等。他曾為許多深受歡迎的荷里活電影配樂，包括《星球大戰》系列七部電影、《舒特拉的名單》、《侏羅紀公園》、《超人》及《牛仔》等。

此交響組曲由布庫克為管樂團精心改編，選用了榮獲格林美獎的電影原聲大碟中「絕地武士的足跡與終曲」的主題，以及片中其他主題(包括耳熟能詳的「星球大戰主題曲」)，重現威廉士為該片所作的絕妙配樂的美感和感染力。承蒙威廉士本人首肯，此曲除保留電影結尾寂靜的樂段外，還特別加入另一個「音樂會版本結尾」，以饗樂迷。

古槐尋根

趙季平

此曲是我國著名作曲家趙季平為大型民族管弦樂組曲《華夏之根》譜寫的其中一首作品。

引子與慢板部份由拉弦聲部進行敘事性陳述，寧靜、徐緩又漫長，卻能讓觀眾聽得入神。樂曲先由胡琴一句一頓的長音飽滿深沉，直入人心，每樂句的休止給人留下懸念與遐想的空間。在長音的敘述後，一段高音區的旋律迴旋往復，在低音聲部的伴奏下將鄉愁越釀越濃，再次悠然作結。短暫的停頓後，樂曲進入拉弦樂器多聲部的複調，走向第一部分的高潮，高下相和，此起彼伏，所有的思鄉情緒一湧而出。在黃土地的滋養下，農耕文明一直貫穿中華文化之中，人們對故鄉總有著永遠且真摯的眷戀。

小堂鼓與小鈸在笙的尾音中緩緩滲入，由遠及近，拉開了快板的序幕。一段輕快的笛子旋律突然躡出，然後由彈撥樂承接至拉弦樂，進入第二主題，在嗩吶的加入後達到高潮。作曲家融入《晉中秧歌》的旋律，刻畫遊子返鄉的歡樂場景，重複的曲調在不同的配器下表現別樣的心境：時而歡笑，時而愴然，時而迫切，時而溫馨。

樂曲尾聲，胡琴慢板的主旋律再次登場，再現第一部分的主題，與引子相互呼應，最終在鑼鼓聲中漸行漸遠。

民風組曲

白浩鈺

- I 小河淌水
- II 漁歌
- III 雨夜花
- IV 黑走馬

《民風組曲》由「小河淌水」、「漁歌」、「雨夜花」及「黑走馬」組成，其創作及改編的素材源自於中國西南、東北、東南、西北四個地區的經典民謠和歌曲。

「小河淌水」改編自同名的雲南民歌，將傳統的優美旋律賦予新的和聲色彩，富於想像，感情真摯，同時作曲家運用富動感的主題變奏，把年青人的活力與純真，透過音符淋漓盡致、栩栩如生地展現在觀眾眼前，抒發著心中長久的期冀與美好的追求。

「漁歌」取材自黑龍江省內赫哲族的民歌，作曲家在原有的旋律的基礎上，把音樂拓展，進一步描繪在白山黑水間，以漁獵為生的少數民族古老的生活情境，表達出樸實、深切的情懷。

「雨夜花」改編自廣為人知的台灣歌曲。作曲家把婉約淒美的旋律賦予爵士風格的變奏，在清新、慢搖的曲風以及配器上讓主題在不同樂器、聲部中呈現，把「雨」、「夜」、「花」所構成的意象描繪得惟妙惟肖，使人欣然陶醉其中。

「黑走馬」取材自西北地區哈薩克族最具代表性的民俗舞蹈音樂素材，作曲家將原有的旋律重新整理、拓展，力求賦予樂曲全新的活力，生動地描繪馬隊奔走時龐大的陣容和磅礴的氣勢，將「黑走馬」的粗獷、剽悍、雄健、豪放的形象刻畫得淋漓盡致，令人震撼。

Programme Notes

Concert II

Passacaglia

George Frideric Handel/
arr. Halvorsen and Visotsky

“Passacaglia” is originally a slow Spanish dance built upon an ostinato (ground bass) pattern that repeats while the melody varies freely above it. Historically, masters like Bach, Purcell, and Brahms have all utilized this form to showcase their contrapuntal skill.

The music is a celebrated movement from George Frideric Handel’s *Harpsichord Suite No. 7*, composed around 1720. While originally written for solo harpsichord, its popularity has led to numerous arrangements for various ensembles. The performance of today transforms the ornaments from the original keyboard work into a rich string orchestral setting. By maintaining the relentless drive of the bass line alongside increasingly complex melodic variations, the piece builds a sense of grand architectural strength typical of the Baroque era.

Symphony No. 5 in C minor, Op. 67 I Allegro con brio

Ludwig van Beethoven/
arr. Parrish

Beethoven’s *Symphony No. 5* was written between the years 1807 and 1808. Often referred to as an expression of the ideals of liberty, love, and universal brotherhood. The piece was written in an extremely simple style, one that is highly organized and unified in its use of thematic material, ready to communicate almost as manifestly as the *Symphony No. 9*. The famous four-note motif (“Fate knocking at the door”) which marks the beginning of the piece is to be heard in almost every bar of the *Allegro con brio*. The whole movement was worked out in such a way as to remain grand and vigorous throughout, with any musical treatment or gesture that would have weakened the tension tactfully avoided. Even the lyrical second subject retains this tautness by employing the same note pattern as the horn-call which precedes it.

Two South American Tangos

Ángel Villoldo and
Matos Rodríguez/
arr. **Isaac**

Two South American Tangos brings together the two most iconic pillars of the genre: *El Choclo* and *La Cumparsita*.

El Choclo (“The Corn Cob”), composed by Ángel Villoldo around 1903, is a spirited cornerstone of the “Old Guard” style. Its playful title is rumored to be a nickname for a blonde-haired restaurateur, reflecting the cheeky street culture of early Buenos Aires. In contrast, *La Cumparsita* is often named as the “Song of Songs” of tango. Written in 1916 by Uruguayan student Gerardo Matos Rodríguez, it began as a modest carnival march before evolving into a masterpiece of dramatic, brooding elegance.

Isaac explores a vibrant palette of tone colors and applies in this arrangement. The frequent use of pizzicato (plucking the strings) provides a crisp, percussive texture that mimics the sharp footwork of dancers. These rhythmic moments are balanced by deeply expressive passages, where the melodies soar with the nostalgia and yearning heart of South American tradition. Together, these pieces offer a vivid snapshot of a dance that conquered the world.

La La Land

Justin Hurwitz/ arr. Longfield

Arranged by Robert Longfield, this medley captures the Academy Award-winning essence of Justin Hurwitz's movie score for *La La Land*. The suite serves as a modern homage to Hollywood's Golden Age, weaving a narrative of ambition, romance, and the bittersweet nature of dreams.

The arrangement opens with the hauntingly beautiful "Mia & Sebastian's Theme", a waltz-like melody that represents the initial spark between the protagonists. The mood then shifts into the high-energy rhythm of "Another Day of Sun", an anthem capturing the relentless optimism of dreamers. The music transits into the poignant "Audition (The Fools Who Dream)", a tribute to the sacrifices made in pursuit of art. Finally, the suite concludes with the iconic "City of Stars", an understated melody exploring the yearning that accompanies the search for success. Throughout the piece, the music balances rhythmic drive with deeply expressive lyrical passages, evoking the film's unique blend of contemporary jazz and classic cinematic sweep.

Violin Concerto No. 2 in G minor "Summer", RV 315 III Presto

Antonio Vivaldi

Antonio Vivaldi, nicknamed the Red Priest, served as music director of an all-girl orchestra at a Venetian orphanage. Vivaldi set off a firestorm with the publication of his *L'estro armonico* ("Harmonic Inspiration"), a set of twelve string concertos that influenced composers throughout Europe, including Bach. Yet it was the two-volume *Il cimento dell'armonia e dell'invenzione* ("The Contest between Harmony and Invention") secured his enduring posthumous reputation after a long period of neglect in the mid-twentieth century. The first four concertos of this collection are each devoted to a season and accompanied by a descriptive sonnet. They have become his most celebrated works.

The third movement, Presto, from the second concerto depicts a summer storm in vivid detail, with flashes of lightning, booms of thunder, and streaky splashes of warm rain.

Mt. Everest

Rossano Galante

Being a trumpet performance graduate of The State University of New York, Buffalo, Rossano Galante was accepted to the University of Southern California's Film Scoring Program, where he studied with the Academy Award winner Jerry Goldsmith, for his film score for *The Omen*.

Moving to California to pursue his career in film composition and orchestration, Galante has served as orchestrator for numerous studio films, including *Logan Wolverine*, *A Good Day to Die Hard*, *Final Destination 5*, among many others.

Reaching an elevation of 8 849 meters, Mount Everest is the highest mountain on earth. With the composer's musical insights and experience in cinematic music, Galante combines robust brass melodies, sweeping woodwind lines and rhythmic ostinato to depict the grandeur and the beauty of Mount Everest. The composer keeps the music interesting by going through different keys and tempi, as if carrying the audience to enjoy the breathtaking scenery of the mountain.

Loch Lomond

JaRod Hall

JaRod Hall is an American composer, educator and performer. He has performed in numerous symphonic bands in Texas as a tubist and trombonist. His compositions appear on the Texas Prescribed Music List, the J.W. Pepper “Editor’s Choice” list, and the Bandworld Top 100 list.

Loch Lomond (The Bonnie Banks o’ Loch Lomond) is a traditional Scottish folk song, it is also the name for a freshwater Scottish lake famous for its beauty and tranquil scenery. The original author of the song is unknown, yet the tuneful melody has been used by classical music composers such as Charles Ives and Ralph Vaughan Williams.

Hall’s setting of this popular Scottish melody leaves the audience breathless. The modern harmonies combine with some original materials of the piece masterfully weave through the lush imagery of the famous lake.

Hands Across the Sea

John Philip Sousa

Known as “The March King”, John Philip Sousa was an American composer and conductor known primarily for U.S. military marches. Sousa began his career playing violin and studying composition. He spent the latter half of his life exclusively on conducting and writing music. He also aided the development of the sousaphone, a large brass instrument similar to helicon and tuba.

This piece is an American military march composed in 1899. As suggested by Paul E. Bierley in his book, the march is “addressed to no particular nation, but to all of America’s friends abroad.” As Sousa added a quotation from the English diplomat John Hookham Frere on the front cover of the printed sheet music: “A sudden thought strikes me; let us swear eternal friendship.”

This march is frequently performed by bands and has become one of the most popular marches by Sousa.

Symphonic Suite from *Star Wars: The Force Awakens*

John Williams/
arr. **Bocook**

John Williams, one of America's most accomplished and successful composers for film and for the concert stage, has received a variety of prestigious awards, including numerous Academy Awards, Grammy Awards, Emmy Awards, to name a few. He has composed the music for numerous popular Hollywood films, such as all seven *Star Wars* films, *Schindler's List*, *Jurassic Park*, *Superman: The Movie*, *The Cowboys* and many others.

Jay Bocook's masterful arrangement of the work utilizes the themes from the Grammy-winning soundtrack "The Jedi Steps and Finale", together with themes from the movie including the famous "Star Wars Main Title", recreating the beauty and power of Williams' amazing scoring for the film. Courtesy of Williams himself, an alternate "concert ending" is provided in addition to the quiet ending as heard at the end of the film.

Follow the Pagoda Tree to Trace the Roots of Our Ancestors

Zhao Jiping

This piece is one of the movements of the large-scale Chinese orchestral suite *Roots of the Chinese*, composed by the renowned composer Zhao Jiping of China.

In the introduction and the following adagio section, the bowed-string section delivers the melody in the way of storytelling. It is serene, slow and extended, yet captivating. At the opening of the piece, the resonant and deep sustained notes of the huqin, phrased with pauses, touch one's heart directly, while the pause at the end of each phrase keeps the audience in suspense and leaves room for imagination. Following the storytelling in sustained notes, a melody in the high register weaves back and forth. Accompanied by the bass section, homesickness ferments and grows deeper, with a leisurely pause once again. After a brief pause, the piece develops into the polyphony of multi-part bowed-strings, leading to the climax of the first section. The high and low notes harmonise, rise and fall in turns, evoking a surge of homesickness. Thanks to the nourishing yellow earth of China, the agricultural civilisation has long been pervading the Chinese culture, giving birth to people with an everlasting and genuine attachment to their hometowns.

The small barrel drum and small cymbals slowly appear in the end notes of the sheng, as if they were approaching from a distance, to unveil an allegro. A lively dizi melody suddenly bursts forth, then come the plucked-strings and the bowed-strings leading to an entry into the second theme, which reaches a climax after the appearance of the suona. The melodies of *Jinzhong Yangge* depict the joyful scene of a wanderer returning to his hometown. The recurring tune, played by different instruments, evokes a distinct state of mind with occasional joy, sorrow, impatience and warmth.

At the coda of the piece, the leitmotif of the adagio huqin section returns, reprising the theme of the first section to echo the introduction, before finally fading away amidst the sounds of gongs and drums.

Folk Style Suite

Bai Haoyu

- I Flowing Creek
- II Fisherman's Song
- III Rainy Night Flower
- IV Black Galloping Horse

The *Folk Style Suite* is comprised of “Flowing Creek”, “Fisherman’s Song”, “Rainy Night Flower” and “Black Galloping Horse”. This work has been created and adapted from traditional folk songs and music from four regions across China, spanning the country’s southwest, northeast, southeast and northwest.

“Flowing Creek” has been adapted from a Yunnan folk song of the same name. A new harmonic palette is introduced to the traditional beautiful melody to infuse a sense of imagination and earnestness. Meanwhile, by employing dynamic theme variations, the composer brings young people’s vitality and innocence to life thoroughly and vividly before the audience through the notes, expressing the long-cherished hopes and pursuit of beauty in the young heart.

“Fisherman’s Song” is inspired by a folk song of the Hezhe people in Heilongjiang Province. On the basis of the original melody, the composer has expanded the original music structure to depict the ancient lifestyle of the ethnic minority who live by fishing and hunting amidst the white mountains and black waters, expressing a simple yet deep kind of affection.

“Rainy Night Flower” is adapted from a well-known song in Taiwan. The composer infused the hauntingly beautiful melody with a jazz-style variation. The refreshing, slow-rock musical style and the orchestration of the theme across different instruments and parts vividly depict the imagery constituted by “rain”, “night” and “flower”, leaving people pleasantly enchanted.

“Black Galloping Horse” is inspired by the most iconic folk-dance music of the Kazakhs in Northwest China. The composer has rearranged and expanded the original melody to breathe fresh vitality into the piece as far as possible. The work depicts the galloping cavalry’s sheer scale and magnificence, conjuring up a stunning scene of the raw power, fierceness, massive strength and boldness of the black galloping horses.

團員名單 Member Lists

兒童合唱團 Children's Choir

高音聲部 I Soprano I

- 吳曉菁
- 李伊晴
- 李清言
- 周思喬
- 周恩喬
- 林睿楓
- 林綽言
- 徐子淇
- 張梓童
- 梁貝晨
- 許詠斯
- 郭悅喬
- 陳諾恆
- 麥 銳
- 馮安芝
- 楊憶萱
- 翟詠嫻
- 蔡依妮
- 盧綽琪
- 蘇梓琳

高音聲部 II Soprano II

- 布樂恩
- 何冠澤
- 余柏揚
- 吳雨晴
- 李明恩
- 李芳宜
- 李嘉亮
- 馬成恩
- 康永皓
- 張芷菁
- 張婧彤
- 莫凱淳
- 麥 閱
- 黃彥之
- 黃朗熹
- 黃梓晴
- 黃騫琳
- 甄睿千
- 鄭鎧蕾
- 謝天睿

低音聲部 I Alto I

- 孔希兒
- 丘芷琪
- 何伊諾
- 吳卓彥
- 周 達
- 林卓嶠
- 洪文諾
- 洪詩麒
- 徐子傲
- 翁晟軒
- 袁榮希
- 張晨萱
- 梁浩明
- 陳梓灝
- 葉恩彤
- 劉梓晴
- 蔡峻豪
- 鄭凱藍
- 黎梓軒
- 蕭樂瑤

少年中樂團

Junior Chinese Orchestra

胡琴 Huqin

王逸俊
老孝旻
伍洛霖
何欣蓓
呂欣熹
李睿正
林雨霏
洪藝嘉
馬雪晴
孫藝倫
郭子晴
梁婧忻
梁肇軒
陳心悅
陳茗業
陳雪瑩
陳濬謙
許有鐵
許皓景
黃幸良
葉安琪
雷喆
蔡嘉怡
蔡德彧
蔡麒皓
蘇奕僑

大提琴 Cello

張清霖
郭梓浩
劉俊諾
鄭森
嚴樂晴

低音大提琴 Double Bass

梁凱淇
莊詠詩
陽蓓熹
黃正
楊琪琳

柳琴 Liuqin

莊明慧
郭芷筱
禰家裕

琵琶 Pipa

何思柔
張涵蕊
覃佐慈
蔡玥瞳
黎焯婷
黎曉晴
霍家鈺
譚凱琪

中阮/大阮 Zhongruan/ Daruan

叶峻豪
吳詩渝
張昱琳
陳皚澄
麥昕喬
劉冰佑
羅雅卿

三弦 Sanxian

黃柏衡
潘恩延

箏 Zheng

吳卓恩
張靖玥
黃雅慧
盧宛瑜

揚琴 Yangqin

何倬瑩
鄧舒庭
鄭佈祐
顏彩容

笛子 Dizi

王一錚
王晞欣
李匯謙
葉兆鋒
劉恩言
謝聖怡
謝諾行

笙 Sheng

巫卓軒
李悅饒
高思滢

嗩吶 Suona

柯政皓
張沛琳
陳唯琦
蕭傲峰

敲擊 Percussion

呂奐霖
李睿承
張峻豪
曾熙嵐
蔡經彧
鄧碩珩

交響樂團

Symphony Orchestra

小提琴 I Violin I

何曉琪
何淑樺
吳予瞳
余翊希
陳知樂
黃銘灝
劉青林
劉琅詩
謝熙信

小提琴 II Violin II

王樂菡
王韻喆
李思言
許詠心
陳祉佑
陳敏熙
陳敏霏
陳靜彤

中提琴 Viola

周詩漣
陳以呈
陳皓軒
鍾 毅
蘇楚晶

大提琴 Cello

吳 幽
陳止一
陳彥彰
陳柏熹
黃子淳
黃君儀
黃楚妤
楊騰毅
羅穎堯

低音大提琴 Double Bass

范啓耀
徐清瑞
梁漪桐
許倩榕
劉學謙
羅廷浚

長笛 Flute

任家宏
梁子睿
劉穎濃
嚴巧愉

雙簧管 Oboe

區之豪
梁洛菲
盧睿晴

單簧管 Clarinet

方焯瑩
朱海琿
梁 悅
黃文德

巴松管 Bassoon

王子懿
李彥鋒
洪梓嵐
徐翊翀
陳浥哲

小號 Trumpet

林康穎
卓以諾
黃醺嵐
趙思齊

圓號 Horn

余浩銘
張伊晴
陳倩兒
歐陽昊冉
謝江雪

長號 Trombone

周 晴
黃智康
黃樂陶

大號 Tuba

陳梓謙
楊傑朗

敲擊 Percussion

何思澄
余宛知
翁允晞
黃衍之

少年弦樂團

Junior String Orchestra

小提琴 I Violin I	小提琴 II Violin II	中提琴 Viola	大提琴 Cello	低音大提琴 Double Bass
尹倬楠	池澧信	江芷翹	孔焯霖	王竣羽
伍樂庭	林子睿	李卓芝	王咏澄	何翀廷
朱栢霆	林敦堯	林信燁	李幸禧	姚韙嬰
吳梓勝	胡晨薇	高悠善	林宏修	
林卓如	梁峻賢	梁樂之	林靖博	
梁皓鋆	張可欣	陳穎怡	林溢朗	
連心悅	陳衍瑞	楊肇熙	高愷程	
陳 皓	陳希彤	詹奕希	張熙妍	
陳柏言	陳希澄	盧彥臻	梁熙琳	
曾熙瞳	陳家傑	鄺泳心	郭孟啟	
湯晉宇	曾悅兒		趙日禧	
舒子謙	馮澤森		譚靖羲	
黃梓溱	黃梓灝			
趙可信	蔡善茹			
趙子鈺	謝晞怡			

管樂團

Symphonic Band

短笛 Piccolo 何曉彤	單簧管 Clarinet 何曉君 李浚澤 李浩哲 林洛生 馬天韻 郭皓駿 馮浹瑤 楊方晴 盧崇忻 盧樂心 駱家樂	巴松管 Bassoon 吳卓霖 林銘琛 梁曉瑜 羅子匡	小號 Trumpet 方靖 周浩雲 周顯熙 梁正平 陳逸禮 麥竣穎 賴浹睿	粗管上低音號 Euphonium 余焯謙 李昕霖 黃紀瑜 黎洛謙
長笛 Flute 李沚蔚 林匡澄 張浹淳 蘇卓嵐		中音薩克管 Alto Saxophone 何孟濶 林煜程 張芷嫻 陳俊皓	圓號 Horn Leon Ray BREADEN 洪梓煬 梁一 陳衍揚 葉思澄 葉朗晴	大號 Tuba 梁熙愉 梁曦予 溫茜嵐
雙簧管 Oboe 冼莎洛 廖梓淇 劉愷琳	中音單簧管 Alto Clarinet 譚頌希	次中音薩克管 Tenor Saxophone 伍俊謙 黃鈞佑		敲擊 Percussion 岑朗生 范晉皓 馬康悠 陳彥齊 陳諾昕 趙晉緯 羅凱晴
降E單簧管 E-flat Clarinet 金焰楹	低音單簧管 Bass Clarinet 盧俊銘	上低音薩克管 Baritone Saxophone 黃琛穎	長號 Trombone 李加宥 李旻熹 林昱亨 謝秉均 蕭焯勤	

中樂團
Chinese Orchestra

胡琴
Huqin

尹文奕
尹峻仁
王寧曦
何芯瑩
何珞晞
李彥敏
卓子承
范芊芯
孫 斌
袁皛嘉
張柏弦
張澄晞
張曦悅
張樂旻
梁晴恩
郭煦榮
陳浩軒
陳藝丹
陳藝文
陳藝臻
溫可嵐
黃梓謙
黃頌恩
葉恩彤
劉健鋒
蔡浩謙
鄭芷喬
駱顯耀
羅尹希
顏祉而

大提琴
Cello

何衍棚
何喜麟
張昊為
許泓澤
楊征衢
溫凱嵐
劉學謙
蘇頌恩

低音大提琴
Double Bass

李靜琳
梁漪桐
劉學霖
鄧康晴
黎賞譽

柳琴
Liuqin

張曉林
陳芯諺
黃紫晴

琵琶
Pipa

張鐫齡
郭嘉曦
陳芊澄
黃芯彥
衛雍錡
謝卓琳

中阮/大阮
Zhongruan/
Daruan

王祉然
李俊悠
李政燁
梁思哲
黃焯珈
黃璟悅

三弦
Sanxian

黃悅喬
鄒斯睿

箏
Zheng

黃天恩
黃斯蓉

揚琴
Yangqin

吳愷澄
李卓祁
李姿澄
黃子穎

笛子
Dizi

方祉霖
王寶穎
陳明慧
陳智盈
莊曉婕
黃暄殷
羅翌菲

笙
Sheng

李嘉凝
李 賞
周希汎
張敬佑
黃凱賢
鄭日朗

嗩吶
Suona

李 悅
梁緯祈
莫倩婷
陳曉文
黃 升
黃炤叡
羅蜜拉

敲擊
Percussion

丁雋灝
尹子洛
黃朗天
蔡卓言
葉達聰
鄭日曦

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

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Senior Music Officer

(Musicianship/ Training Support)

黎穎茵

Lai Wing-yan

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Senior Music Officer (String)

甘浩鵬博士

Dr. Joseph Kam

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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.

音樂會 Concert I

音樂會 Concert II

鳴謝

Acknowledgement

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

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

柏斯音樂
PARSONS MUSIC



國際綜藝合家歡
International Arts Carnival

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Prof. Chen Bing

崔媛媛博士

Dr. Cui Yuanyuan

薛子豪

John Sit

范貝塞萊爾

Jean-Philippe Vanbeselaere

威廉斯教授

Prof. Nicholas Williams

王慧文博士

Dr. Tracy Wong

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

音樂會(二)由香港電台第四台 (FM97.6-98.9兆赫及radio4.rthk.hk) 錄音，並將於2026年9月12日(星期六) 晚上8時播出及2026年9月18日(星期五)下午3時重播。

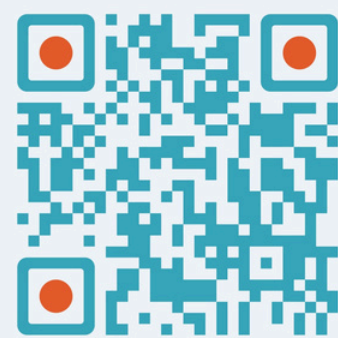
Concert II is recorded by RTHK Radio 4 (Stereo 97.6-98.9 MHz and radio4.rthk.hk) and will be broadcast on Saturday, 12 September 2026 at 8pm, with a repeat on Friday, 18 September 2026 at 3pm.

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