

2019 香港青年交響樂團周年音樂會

Hong Kong Youth Symphony Orchestra Annual Concert

音樂幻想 · 新世界

Music Fantastique · The New World

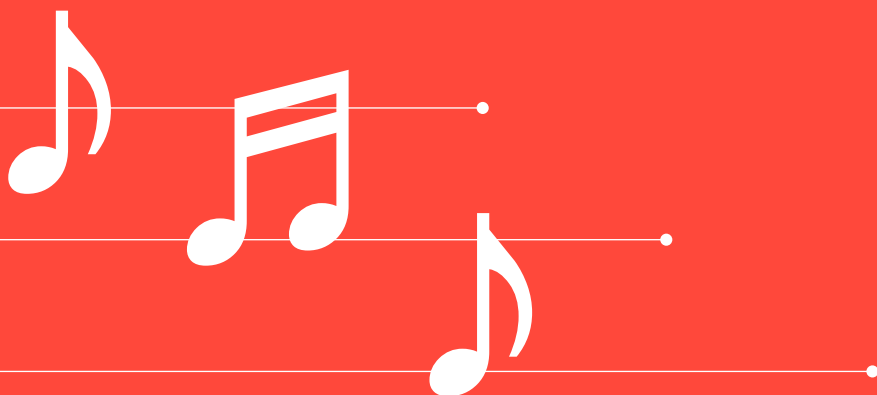


14.12.2019

星期六 | Saturday | 2pm

香港大會堂音樂廳

Hong Kong City Hall Concert Hall



主辦 Presented by



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

音樂事務處周年音樂會系列
Music Office Annual Concert Series

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柏斯音樂基金會
Parsons Music Foundation

節目

行刑進行曲，選自《幻想交響曲》	白遼士
夜曲，選自《卡門第二組曲》	比才
荒山之夜	穆索斯基
《波雷羅》選段	拉威爾
打字機	安德森

旁白：溫子樑
指揮：李星雲

中場休息

E小調第九交響曲「新世界」，作品95	德伏扎克
I 慢板—甚快板	
II 慢板	
III 諧謔曲：活潑的快版—稍微持續	
IV 熱烈的快板	

指揮：梁寶根

場地規則 House Rules

各位觀眾：

為了令大家對今次演出留下美好印象，我們希望各位切勿在場內攝影、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及發光的裝置。在音樂演奏時，請保持肅靜及請勿在樂曲未完結或樂章與樂章之間鼓掌，以免影響表演者及其他觀眾。多謝合作。

Dear Patrons,

In order to make this performance a pleasant experience for the artists and the audience, please refrain from recording, filming, taking photographs, smoking, eating or drinking in the auditorium. Before the performance, please ensure that your mobile phones and other sound and light emitting devices are switched off. Please do not applaud in between music movements or before music completes. Thank you for your kind co-operation.

Programme

March to the Scaffold from <i>Symphonie Fantastique</i>	Hector Berlioz
Nocturne from <i>Carmen Suite No. 2</i>	George Bizet
Night on Bald Mountain	Modest Mussorgsky
Excerpt from <i>Boléro</i>	Maurice Ravel
The Typewriter	Leroy Anderson

Narrator : Wan Tsz-leung
Conductor: Lee Sing-wan

————— Intermission —————

Symphony No. 9 in E minor, "From the New World", Op. 95	Antonin Dvořák
I Adagio—Allegro molto	
II Largo	
III Scherzo: Molto Vivace—Poco sostenuto	
IV Allegro con fuoco	

Conductor: James Leung

音樂事務處 Music Office

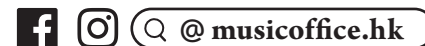
音樂事務處的前身為音樂事務統籌處，1977年10月由政府成立，宗旨是通過器樂訓練、樂團訓練和各類音樂活動，提高市民大眾，尤其是青少年對音樂的認識和欣賞能力，從而拓展新一代的音樂會觀眾。自2000年1月開始，音樂事務處由康樂及文化事務署管理。

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，每年受訓人數超過8,000名。此外，該處亦舉辦國際青年音樂交流活動、香港青年音樂營、青年音樂匯演及多元化的音樂推廣節目，對象遍及學校及社區各個層面，每年參與人次約17萬。

Established in October 1977 by the Government, the Music Office promotes knowledge and appreciation of music in the community, especially among young people, through the provision of instrumental and ensemble training and the organisation of various music activities with a view to building a new generation of concert audiences. It has come under the management of the Leisure and Cultural Services Department since January 2000.

The Music Office runs three training programmes: Instrumental Music Training Scheme, Ensemble Training, and Outreach Music Interest Courses, which together provide music training to more than 8,000 trainees each year. In addition, it organises international music exchange programmes for youth, the Hong Kong Youth Music Camp, youth music interflows and a variety of music promotional activities for about 170,000 participants each year. Its target groups range from primary and secondary school students to members of the public from all walks of life.

音樂事務處網址 Music Office Website
www.lcsd.gov.hk/musicoffice



香港青年交響樂團

香港青年交響樂團於1978年成立，由康樂及文化事務署轄下音樂事務處管理和訓練。

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

樂團亦肩負青年文化大使的任務，曾多次遠赴海外演出，足跡遍及法國、以色列、塞浦路斯、英國、澳洲、美國、俄羅斯、新加坡及內地省市，促進國際文化交流。樂團於本年7月樂團遠赴澳洲悉尼參加「第30屆澳洲國際音樂節」並勇奪器樂組金獎，同時亦榮獲「評審團之選」，於音樂節閉幕音樂會中演出。

樂團現由梁寶根、甘浩鵬博士、李星雲、曾燕瑜、張淨婷及凌閣顯負責訓練和管理。樂團現有團員約100名，年齡介乎12至25歲，每年透過公開試音招募團員。



Hong Kong Youth Symphony Orchestra

Established in 1978, the Hong Kong Youth Symphony Orchestra is trained and managed by the Music Office of the Leisure and Cultural Services Department.

Over the past four decades, many of its former members have pursued a career in music and become eminent performers or music educators. The Orchestra has worked with many international acclaimed conductors and soloists. The Orchestra, at the invitation of UNICEF, jointly performed with the world-class pianist Lang Lang at a fundraising concert in 2010; and performed in the “Caritas Charity TV Show” with famed pianist Colleen Lee and a number of pop singers in 2013 and 2015.

The Orchestra has played the role of music ambassador of Hong Kong and completed successful concert tours to France, Israel, Cyprus, the UK, Australia, the USA, Russia, Singapore and the cities in China. In this year July 2019, the Orchestra participated in the 30th Australian International Music Festival held in Sydney, took home the Gold Award in the Instrumental Category and was named Command Ensemble by the adjudication panel, which recommended the Orchestra to perform at the Festival Closing Concert.

With a current membership of around 100, aged 12 to 25, the Hong Kong Youth Symphony Orchestra is trained and managed by James Leung, Dr. Joseph Kam, Lee Sing-wan, Tsang Yin-yu, Cheung Ching-ting and Kevin Ling. Recruitment is held annually through open audition.



指揮 Conductors

梁寶根 James Leung

梁寶根於1981年考入香港音樂學院(香港演藝學院前身)，並獲香港賽馬會音樂及舞蹈基金獎學金攻讀音樂，主修巴松管，1984年畢業後仍隨前倫敦交響樂團首席巴松管甘滿超學習，並考獲倫敦聖三一音樂學院演奏級文憑，1991年畢業於香港中文大學學士學位兼讀課程，獲頒文學士。

梁氏於1988年參加由香港電台主辦的「香港傑出青年管弦樂手大賽」進入準決賽，1989年參加香港作曲家及作詞家協會舉辦的「香港青年音樂家大獎—器樂合奏組」獲得冠軍。

梁氏曾任音樂事務處及香港演藝學院的器樂導師及樂團指揮，以及曾任香港管弦樂團特約團員、澳門交響樂團巴松管首席、香港管樂合奏協會主席、香港小交響樂團創辦人兼巴松管首席。

1994年梁氏受聘於懲教署，出任歌連臣角步操樂隊之樂隊主任，於1995年加入香港警察樂隊任助理音樂總監，1997年晉升為副音樂總監，並於2010年晉升為音樂總監。梁氏曾帶領香港警察樂隊參與多項國際演出，包括2010年第十屆瑞士蘇黎世警察音樂節、上海世博「香港周」、2012年德國不來梅第48屆「國際軍樂匯演」及慶祝香港特別行政區成立十五周年(2012)及二十周年(2017)「香港國際軍樂匯演」，演出大獲好評。

梁氏現為音樂事務處總音樂主任，並於2018年獲頒香港警察榮譽獎章。



James Leung entered the Hong Kong Conservatory of Music (former The Hong Kong Academy for Performing Arts) in 1981 with the scholarship of the Hong Kong Jockey Club Music and Dance Fund, major in Bassoon. He continued his studies with Martin Gatt, former Principal Bassoonist of the London Symphony Orchestra and obtained his Licentiate Performer's Diploma from the Trinity College of Music, London in 1984. In 1991, he obtained his Bachelor Degree with honours from the Chinese University of Hong Kong, Part-time Degree Programme, major in Music.

In 1988, Leung was the semi-finalist of the Hong Kong Young Instrumentalist Competition presented by the Radio Television Hong Kong. He participated in the Ensemble Category of Young Musician Awards presented by the Composers and Authors Society of Hong Kong Limited in 1989 and awarded championship.

Leung had been the instrumental instructor and band conductor of the Music Office and The Hong Kong Academy for Performing Arts. He was the freelance player of the Hong Kong Philharmonic Orchestra, Principal Bassoonist of the Macau Sinfonietta, Chairman of the Hong Kong Wind Ensemble Society and Founder and Principal Bassoonist of Hong Kong Sinfonietta.

In 1994, Leung was the Bandmaster of the Cape Collinson Marching Band of Correctional Services Department. In 1995, he was appointed as the Assistant Director of Music of the Hong Kong Police Band and was promoted as the Deputy Director of Music in 1997 and as the Director in 2010. In 2010, Leung led the Band to participate in the 10th Zurich Police Music Festival and perform in the Hong Kong Week of Shanghai Expo. In 2012, he led the Hong Kong Police Band to participate in the 48th "Musikchau der Nationen" (Music Show of Nations) at Bremen, Germany and the Hong Kong International Military Tattoo in celebrating the 15th Anniversary (2012) and 20th Anniversary (2017) of the Establishment of HKSAR with critical acclaims.

Leung is currently Chief Music Officer of the Music Office and was awarded the Hong Kong Police Medal for Meritorious Service in 2018.

指揮 Conductors

李星雲 Lee Sing-wan

李星雲先後畢業於香港教育大學及美國彌賽亞學院，分別取得音樂教育碩士及音樂(管樂指揮)碩士學位。李氏於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；並帶領樂團到澳洲、中國、日本、澳門、新加坡、南韓、台灣及美國等地，參與包括上海世博會「香港周」、韓國濟州國際管樂祭、青島世界園藝博覽會「香港園」、亞太管樂節及世界管樂協會演出，均獲得一致好評。

李氏現為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，並出任音樂事務處低音銅管導師。



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

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

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

客席旁白 Narrator

溫子樑 Wan Tsz-leung

溫子樑2016年畢業於香港演藝學院戲劇學院，獲頒藝術學士(榮譽)學位，主修表演，曾於2014及2015年考獲成龍慈善基金獎學金。在校期間，曾演出《青鳥》、《貓城夏秋冬》、《天邊外》及《看不見的城市》等，並憑《看不見的城市》獲頒傑出演員獎 一創作演員。

近期演出包括：影話戲《Dear,佛系Youtuber》及《赤城頌》(首演及重演)、工字鐵團《Beamates》、香港藝術節青少年之友《弦途的聲音》、第46屆香港藝術節《大學之烈火青春》及《中庸之幸福學堂》、唯獨舞台《快樂王子》音樂劇2017復活版、糊塗戲班《螢火蟲》、Thursday Cafe《大暑》、第44屆香港藝術節《論語》等，同時亦參與不同劇團所製作的社區及學校巡迴演出。

溫氏現為自由身舞台工作者和戲劇導師，積極參與戲劇教育、電影拍攝及司儀等工作。



Wan Tsz-leung graduated with a Bachelor of Fine Arts (Honours) Degree in 2016 from the School of Drama, Hong Kong Academy for Performing Arts, majoring in acting. He was awarded Jackie Chan Charitable Foundation Scholarship in 2014 and 2015. During his studies, he performed in *The Blue Bird*, *My Days in Cat Town*, *Beyond the Horizon*, *Invisible Cities*, etc, and got "The Outstanding Award - The Ensemble Member" for his performance in *Invisible Cities*.

Among his recent performances are *Dear, 佛系 Youtuber* and *Song of Grief* (premiere and re-run) by Cinematic Theatre, *Beamates* by Beamates, *Along the Way for Young Friends of the Hong Kong Arts Festival*, *The Great Learning and Doctrine of Happiness* of the 46th Hong Kong Arts Festival, *The Happy Prince 2017 Version* by The Only Stage, *The Rainbow Troops* by The Nonsensemakers, *Great Heat* by Thursday Cafe and *Chinese Lesson* of the 44th Hong Kong Arts Festival. In the meantime, he takes part in various community outreach programmes and school tours held by different drama troupes.

Wan is currently a freelance stage actor and drama instructor. He is actively involved in different areas of work such as drama education, filming and master of ceremonies.

行刑進行曲，選自《幻想交響曲》

白遼士

《幻想交響曲》創作於1830年，是白遼士最受歡迎的交響作品之一。1827年，當時23歲的白遼士在巴黎看過莎士比亞戲劇女演員史密遜的演出後，便瘋狂地迷戀她。縱然白遼士不斷寫情信表明心意，但史密遜始終不為所動，最後更一聲不響離開了巴黎，大受打擊的白遼士因而創作了此作品。

「行刑進行曲」為《幻想交響曲》的第四樂章，講述一位患了相思病的青年音樂家縱情吸食鴉片後產生幻覺，夢見自己殺死心上人而被判死刑，步向斷頭台的情景。樂曲開首由定音鼓的六連音營造凝重的氣氛，隨著主角一步一步趨向死刑台，樂曲逐漸變得緊張沉重，時而陰森，時而莊嚴，像是旁觀的群眾催促著儀式的進行。在臨執刑前一刻，主角想起心上人，單簧管溫柔的旋律如幽魂般輕輕飄出，突然一下震耳的聲音響起，青年人頭滾地，群眾齊聲歡呼，樂章在一片熱鬧中作結。

作品於1830年首演，但史密遜至1832年才首次聽到作品，當她得悉白遼士因地寫下此曲時大為感動，他們於重遇後翌年結婚，可惜七年後因感情轉淡而離異。

(樂曲介紹由陳佩玲提供)

夜曲，選自《卡門第二組曲》

比才

此曲創作於1873-74年，歌劇《卡門》是法國作曲家比才取材自法國作家梅里美的同名小說的作品：故事發生於19世紀中葉的西班牙塞維亞，內容講述出身農家的騎兵士官唐霍賽，抵受不了吉卜賽煙草女工卡門的誘惑，背叛未婚妻米凱拉，更為卡門成為走私販。但卡門竟變心戀上鬥牛勇士，最後他們再次於鬥牛場上相遇，憤怒的唐霍賽在求愛不遂後把匕首插入她的胸口，親手殺死卡門。

「夜曲」是米凱拉的詠歎調，出自歌劇的第三幕，內容講述一個冷清的晚上，被背叛的米凱拉仍然無懼危險，走進山谷尋找正進行走私的唐霍賽，告之他的媽媽將不久於人世，希望唐霍賽回心轉意，離開卡門及返家探望垂死的媽媽。

雖然《卡門》現時是家傳戶曉的作品，但此劇打破傳統的題材，在當時守舊的社會極受爭議，因此最初首演並沒有獲得很大的成功。大受打擊的比才一病不起，更於三個月後突然逝世。他死後作品在維也納大受歡迎，其後更被拍成電影，成為世界最著名的歌劇作品之一。

(樂曲介紹由陳佩玲提供)

荒山之夜

穆索斯基

《荒山之夜》交響詩創作於1867年，其構思出自一個關於女巫安息日的俄羅斯民間傳說，是穆索斯基的重要代表作品之一。有一說法是穆索斯基原先想寫一部名為《聖約翰的荒山之夜》的交響詩，但他未及完成作品便英年早逝；其後於1886年由另一位俄羅斯作曲家林姆斯基-高沙可夫整理其遺稿後發表此曲。

樂曲的開首是一段粗獷的快板，由小提琴以極低的音量演奏的急速連音揭開序幕，接著中提琴、大提琴及低音大提琴奏起模擬一陣陣妖魔的腳步聲，營造出陰森恐怖的荒山景象。隨後魔王出現，並由長號和大號帶出威嚴而低沉的主題。樂曲中段採用了譁謔性的民間舞蹈和跳躍的節奏，以表現妖怪狂歡起舞的景象，銅管樂器吹出進行曲般的旋律以表現對魔王的讚頌。當音樂進入高潮時，突然遠處傳來微弱而清脆的鐘聲，長笛和單簧管奏出牧歌一樣的旋律，代表天已漸漸破曉，樂曲也在這樣的平靜安寧中結束。

(樂曲介紹由凌閻顯提供)

《波雷羅》選段

拉威爾

法國作曲家拉威爾生於巴斯克地區(位於西班牙邊境附近)，1928年一齣以西班牙酒館為背景的芭蕾舞劇在巴黎首演，並請拉威爾撰寫音樂，於是《波雷羅》便面世了。有違一般傳統的作曲技巧，拉威爾作了一個史無前例的新嘗試：「全曲無論旋律、和聲、節奏從頭到尾都一模一樣，唯一的變化就是漸漸增強的音量。」。原曲全長約15分鐘，今次音樂會選段將由中段開始演奏，由樂團持續地奏出同一節奏型，同一主題不斷地重複，樂器音量漸漸加強，直至最後一刻才達到全曲的高潮。

拉威爾接受報章訪問時曾自言《波雷羅》的創作靈感源自「工廠」，由於爸爸是工程師，小時候經常隨他到工廠，因此自小便被機器發出規律的卡嚓卡嚓聲音深深吸引，《波雷羅》就好像在一間龐大的工廠演奏的樂曲一樣。至於旋律則深受他媽媽小時候唱給他的西班牙民歌所影響，所以旋律甚富西班牙色彩。此作品自面世以來即大受歡迎，成為拉威爾最著名、演出次數最多的作品之一。

(樂曲介紹由陳佩玲提供)

節目

《打字機》

安德森

美國作曲家安德森以輕快又富有談諧性的管弦樂曲聞名，他的作品旋律流暢生動、內容通俗易懂，為廣大聽眾所喜愛。在安德森的代表作之中，最著名的包括《打字機》、《號角手的假日》和《調皮的時鐘器》。

《打字機》在演奏時需要使用真正的打字機，以巧妙的手法模擬著昔日忙碌的辦公室裡此起彼落的打字聲。當中有快速打字而敲擊出來的聲音、在換行的時候發出的「警告」鈴聲以及打字者手動換行發出的「嘎嘎」聲。現今的社會大家都已改用鍵盤沒有聲音的電腦來打字了，透過這首樂曲大家可以想象一下那種已經消失的古老情趣。

(樂曲介紹由凌閣顯提供)

E小調第九交響曲「新世界」，作品95

德伏扎克

- I 慢板—甚快板
- II 慢板
- III 諧謔曲：活潑的快版—稍微持續
- IV 熱烈的快板

此曲為捷克作曲家德伏扎克在美國擔任音樂院長時於1893年完成的最後一首交響樂作品，並在紐約首演大獲成功。作品的副題「新世界」是指當時的美國，受到當時美國的文化體驗所帶來的衝擊，樂曲當中帶有印第安音樂以及黑人音樂的特質。而其中的第二樂章慢板更被美國黑人詩人為這段音樂加上歌詞，成為了美國名曲《念故鄉》。

(樂曲介紹由凌閣顯提供)

Programme

March to the Scaffold from *Symphonie Fantastique*

Hector Berlioz

Composed in 1830, *Symphonie Fantastique* is one of Hector Berlioz's most popular symphonies. In 1827, the 23-year-old Berlioz fell madly in love with Harriet Smithson, a Shakespearean actress, after watching her performance in Paris. He inundated Smithson with love letters only to have his advances ignored. Following the quiet departure of Smithson from Paris, Berlioz fell into great despair and wrote this masterpiece.

“March to the Scaffold” is the fourth movement of *Symphonie Fantastique*. It features a lovesick young musician who indulges himself in opium. During the course of this musical hallucination, he dreams that after killing his beloved, he is condemned to death and led to the scaffold. The music opens with a grave ambience created by the sextuplet of the timpani. As the protagonist is marching to the scaffold, tenseness and sombreness gradually develop, advancing to a mood that is sometimes gloomy, and sometimes solemn, as if being urged by the onlookers to have him executed. Tender melodies by the clarinet waft through the air like spirits when the protagonist thinks of his beloved at the moment before execution, and all of a sudden, a deafening noise comes up when the young man's head falls on the ground. The crowd bursts into cheers, leading the music to a boisterous conclusion.

The piece was premiered in 1830, but Smithson did not hear the work until 1832. Realising that she was the inspiration for it, she was deeply touched. The two of them finally met and got married the following year. Sadly, the passion faded and the couple divorced seven years later.

(Translated from the Chinese version of programme notes provided by Palas Chan)

Programme

Nocturne from *Carmen Suite No. 2*

George Bizet

Written in 1873-74, *Carmen* is an opera by French composer Georges Bizet, based on the novella of the same title by French writer Prosper Mérimée. Bizet's *Carmen* is set in Seville, Spain during the mid-19th century. It tells the story of Don José, a soldier born to a farming family, who was seduced by the wiles of Carmen, a gypsy cigarette factory worker. He abandoned his fiancée Micaëla and became a smuggler for the sake of Carmen, yet lost Carmen's love to a bullfighter. The two finally met again at the bullfighting venue. Furious at being rejected by Carmen, Don José stabbed her in the chest, killing her with his own hands.

"Nocturne" is Micaëla's Aria ("Je dis que rien ne m'épouvante") from Act 3 of *Carmen*. It portrays the abandoned Micaëla, who, fearless of danger, looked for Don José, who was engaging in smuggling, in the mountains on a cool night. She tried to persuade him to come round by telling him that his mother was dying, hoping that he would leave Carmen and go home to see his dying mother.

Carmen is widely popular nowadays, but its unconventional theme caused considerable controversy in a conservative society during Bizet's time, and therefore it was not particularly successful at its premiere. Devastated by the failure of *Carmen*, Bizet fell ill and died suddenly three months later. After his death, *Carmen* acquired popularity in Vienna and was adapted into films, becoming one of the most famous operas in the world.

(Translated from the Chinese version of programme notes provided by Palas Chan)

Night on Bald Mountain

Modest Mussorgsky

Night on the Bald Mountain, the symphonic poem which was composed in 1867 and based on Russian folklore about the death of a witch, is one of the representative works of Mussorgsky. The original idea of Mussorgsky was to compose a symphonic poem based on the classic Russian folklore *St. John's Night on Bald Mountain*. The work however remained unfinished throughout his life. Following his early death, another prolific composer Nikolai Rimsky-Korsakov edited his manuscript and premiered the work in 1886.

The piece opens with a powerful and rustic trill by the violins of lowest volume, accompanied by the lower strings, sounding like heavy footsteps depicting the dreadful atmosphere. The main theme was brought out by trombones and tubas in a majestic way. The music employs a scherzo-like folk dance and vivid rhythmic pattern in the middle section and depicts a rowdy ceremony of the devils and ghosts. It is then followed by a march, glorifying the devils. At the climax of the music come the bells from the church, with harmonious duo of the flutes and clarinets. The sun rises and everything returns to peace again.

(Translated from the Chinese version of programme notes provided by Kevin Ling)

Programme

Excerpt from *Boléro*

Maurice Ravel

Born in Basque Country (near the border of Spain), French composer Maurice Ravel wrote *Boléro* when he was invited to compose music for a ballet set in a Spanish tavern and premiered in Paris in 1928. Contrary to conventional compositional techniques, Ravel made an unprecedented attempt, “the melody, harmonisation and rhythm remain unchanged throughout the piece and the only variation is the increasing volume.” The excerpt we hear today is extracted from the middle section of the roughly 15-minute original piece, with the orchestra continuously playing the same rhythm and theme. The dynamic is gradually increasing through orchestrations, bringing the piece to its climax at the end.

When interviewed by a newspaper, Ravel said that “factories” had inspired him to compose *Boléro*. When he was small, he always followed his father, an engineer, to the factory and was fascinated by the regular clunking sound from the machines. *Boléro* sounds like a piece of music played in a giant factory. Deeply imbued with Spanish flavour, its melody was much influenced by the Spanish folk song sung to him by his mother when he was a child. The piece has been overwhelmingly popular since its debut, and has become one of Ravel’s most famous and most frequently played musical composition.

(Translated from the Chinese version of programme notes provided by Palas Chan)

The Typewriter

Leroy Anderson

Leroy Anderson is an American composer well-known for his light and humorous orchestral music. With flowing and lively melodies, his music is easy to understand and widely popular. Among Anderson’s representative works, the most famous ones are *The Typewriter*, *Bugler’s Holiday* and *The Syncopated Clock*.

The Typewriter requires the use of a real typewriter during the performance in an inventive manner to imitate the typing sound in a busy office in the past, including the rapid sound of striking the keys, the “ring” of the carriage return indicating the end of a line and the sound of starting a new line manually. Nowadays we have already switched to muted computer keyboards. This piece allows us to relive the vanishing delight in the old days with our imagination.

(Translated from the Chinese version of programme notes provided by Kevin Ling)

Symphony No. 9 in E minor, “From the New World”, Op. 95 Antonin Dvořák

- I Adagio—Allegro molto
- II Largo
- III Scherzo: Molto Vivace—Poco sostenuto
- IV Allegro con fuoco

This is the last symphony written by Czech composer Antonin Dvořák in 1893 when he was the director of a music conservatory in the United States. Its premiere in New York was an overwhelming success. Its subtitle “From the New World” refers to the United States back then. Influenced by his culture experience in the United States, Dvořák injected the characteristics of Indian music and black music into this piece. A black American poet wrote lyrics for the *largo* of the second movement in particular, which later becomes the well-known American song *Goin’ Home*.

(Translated from the Chinese version of programme notes provided by Kevin Ling)

香港青年交響樂團演出團員名單

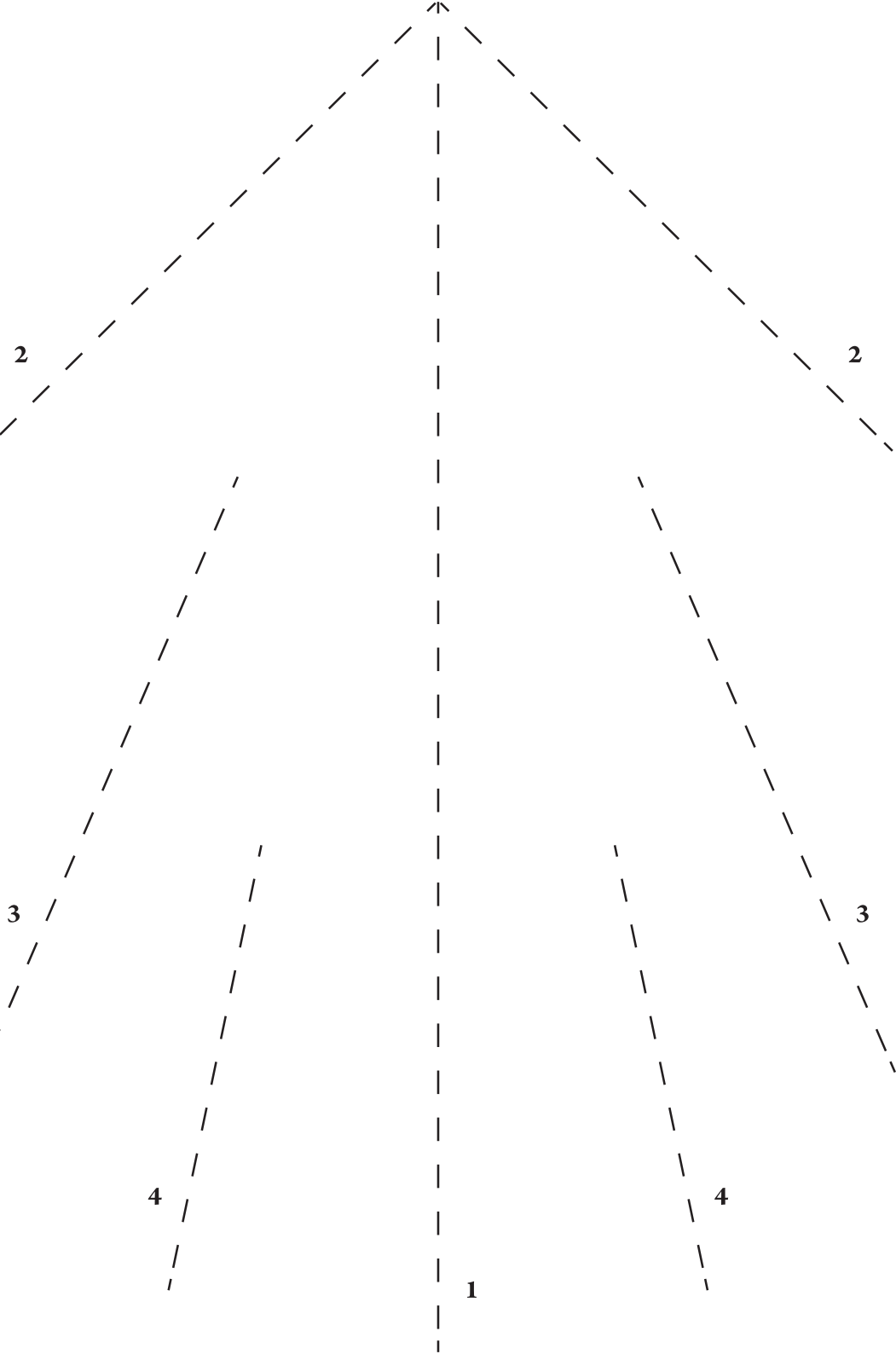
Hong Kong Youth Symphony Orchestra Performers' List

第一小提琴 1st Violin	中提琴 Viola	低音大提琴 Double Bass	巴松管/ 低音巴松管 Bassoon/ Contrabassoon	長號/ 低音長號 Trombone/ Bass Trombone
♩ 陳澤謙	♩ 何彥發	♩ 陳宏軒	♩ 翁浚峰	♩ 陳胤延
♩ 嚴泳心	♩ 李淳軒	♩ 鄭熙凝	林栩媽	吳品論
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崔文政	郭澄曦	陳樂恆	梁珀饒	大號
麥凱喬	大提琴 Cello	黃嘉翹	○ 陳子喬	Tuba
黃曉晴		譚凱盈	○ 熊廣鑾	香詠怡
楊翔甯	♩ 白凱琳	長笛 / 短笛 Flute/Piccolo	圓號	許樂深
蕭善文	♩ 張希文		Horn	敲擊
鮑逸駿	何懿恆	容嘉言	劉曉晴	Percussion
○ 鄺浩銘	李明理	郭芷穎	丘旻杰	♩ 陳仲珩
第二小提琴 2nd Violin	梁竺銘	劉心柔	何家助	吳諾恩
	許立萬	關敏彤	何嘉朗	黃晉軒
♩ 陳健維	陳灝亨	雙簧管/ 英國管 Oboe/ English Horn	李心寶	○ 范凱杰
♩ 鄭喬嘉	楊詠如		阮俊熙	○ 錢凱輝
田臻傑	蔡伊樂	陳俊揚	勞澤軒	豎琴
胡雋業	薛芷柔	陳晞璋	蔡頌恩	Harp
翁穎嫻	簡希瑜	羅璋瑜	小號	伍宇恩
張昕晴	譚曉敬	蘇仲榆	Trumpet	陳可喬
梁子卓		單簧管/ 低音單簧管 Clarinet/ Bass Clarinet	劉庭均	劉康澄
楊易			陳芷均	龍頤
劉泰泓			陳映頤	
鮑逸妍			葉展澄	
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