

柏斯音樂  
PARSONS MUSIC



Vincent Bach

LUDWIG

Holton

MUSSEY

C.G. Conn

HENRI SELMER PARIS

KING

Fessati PARIS

Selmer

LYON & HEALY

Armstrong

Scott Cao

LEBLANC

Salvi PARIS

TOYAMA

WILH. STEINBERG VST Since 1877



韋力奇  
Maciek Walicki  
· 香港管弦樂團一長號手  
· CG CONN 長號代言人

全城優質管弦樂器  
—— 盡在柏斯琴行

專業之選

香港管弦樂團長號手 Maciek Walicki 是 C.G.Conn 的支持者。全因其設計在音量和靈活性之間找到最佳平衡，無論演奏氣勢磅礴的交響樂曲，室樂或獨奏都可揮灑自如。



# 香港青年管樂團周年音樂會

## Hong Kong Youth Symphonic Band Annual Concert



5.5.2019

星期日 Sun 3pm

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

世界七大樂器零售商

www.parsonsmusic.com



Parsons Music 柏斯琴行

WeChat

分店遍佈全港

銅鑼灣 中半山 太古 北角 黃埔 紅磡 九龍塘 尖沙咀 鑽石山 油塘  
藍田 沙田 馬鞍山 將軍澳 荃灣 葵涌 荔枝角 大埔 屯門 東涌 元朗

主辦 Presented by



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

贊助 Sponsored by

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



柏斯音樂基金會  
Parsons Music Foundation

# 節目

美國管樂序曲 詹金斯

暮色之詩 麥基

譜夢 (馬林巴琴與管樂團) 香港首演 布寶

馬林巴琴獨奏：霍斯迪博士

指揮：李星雲

~ 中場休息 ~

黯淡的彩虹 (敲擊樂六重奏與管樂團) 多特里

敲擊樂：霍斯迪博士

曾淳頌 \*

何承聰 <sup>△</sup>

何子輝 <sup>△</sup>

梁念祖 <sup>△</sup>

盧德晉 <sup>△</sup>

指揮：李星雲

## 場地規則

### 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，請關掉手提電話、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。

## House Rules

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 Concert Hall. 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.

墨西哥節日 列特

I 前奏曲與阿茲提克舞曲

II 感恩祭

III 嘉年華

最後的半人馬 加蘭特

指揮：白榮亨

\* 音樂事務處導師

<sup>△</sup> 音樂事務處學員

## Programme

American Overture for Band Joseph Willcox Jenkins

Hymn to a Blue Hour John Mackey

Architecture of a Dream (for Marimba and Wind Ensemble) Kevin Bobo  
Hong Kong Première

Marimba Solo : Dr. Erik Forst

Conductor : Lee Sing-wan

~ *Intermission* ~

Black Rainbow Nathan Daughtrey  
(for 6 Percussionists & Symphonic Band)

Percussion : Dr. Erik Forst  
Tsang Shun-han\*  
Ho Shing-chung, Danny<sup>△</sup>  
Ho Tse-fai, Sunny<sup>△</sup>  
Leung Nim-cho, Victor<sup>△</sup>  
Lo Tak-chun, Jovi<sup>△</sup>

Conductor : Lee Sing-wan

La Fiesta Mexicana Herbert Owen Reed  
I Prelude and Aztec Dance  
II Mass  
III Carnival

The Last Centaur Rossano Galantei

Conductor : Pak Wing-heng

\* Music Office Instructor

△ Music Office Trainee

## 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.

## 香港青年管樂團

香港青年管樂團成立於 1978 年，由音樂事務處訓練和管理。樂團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，樂團參與在台灣舉行的第 24 屆嘉義市國際管樂節。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。

樂團現由李星雲、陳佩玲、林迪生及關敏廷負責訓練及管理。現有團員約 70 人，每年透過公開試音招募團員。

## Hong Kong Youth Symphonic Band

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

In 1978, the Band 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 Band went on overseas tours to regions like Kagoshima in Japan, Australia, and Hawaii in the USA. In 2013, the Band visited Jeju in South Korea again to participate in the Jeju International Wind Ensemble Festival, and gave joint performance with local bands and choirs. In 2015, the Band took part in the 24<sup>th</sup> Chiayi City International Band Festival. In 2018, the Band visited Hamamatsu in Japan for the 20<sup>th</sup> APBDA Band Festival, and performed with the band of Saitama Kenritsu Shiraoka High School in Tokyo.

With a total of 70 members, the Band is currently trained and managed by Lee Sing-wan, Palas Chan, Dickson Lam and Mandy Kwan. Recruitment is held annually through open audition.



## 指揮 Conductor

### 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。2006年加入音樂事務處。

李氏教學及演出經驗豐富，其學生在多項音樂比賽中屢次獲獎。曾帶領樂團出訪澳洲、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的演出，均獲一致好評。

李氏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、香港青年管樂團及新界青年管樂團，並出任低音銅管導師。

Lee Sing-wan 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 College of the USA. He joined the Music Office in 2006.

Lee has extensive coaching and performing experience in lower brass instruments and symphonic wind ensembles. His students have been receiving superior ratings at various music competitions. Lee has also led outbound tours of music groups to Australia, China, Japan, Macao, Singapore, South Korea, Taiwan and the USA, and gave critically acclaimed performances in major events such as the Hong Kong Week of Shanghai Expo 2010, 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.

Lee is currently Senior Music Officer of the Wind Section of the Music Office, and conductor of Hong Kong Youth Symphony Orchestra, Hong Kong Youth Symphonic Band and New Territories Youth Symphonic Band. He is also lower brass instructor in the Music Office.



## 客席指揮 Guest Conductor

### 白榮亨 Pak Wing-heng

白榮亨於1976年加入香港管弦樂團擔任全職長號演奏員。1977年考獲香港賽馬會獎學金，前赴英國倫敦喬凱音樂及戲劇學院深造，期間曾跟隨丹尼斯·威克、艾瑞克·克里斯及彼得·甘恩等長號演奏家學習。1981年回港後即加入音樂事務處工作，並於任職期間取得香港中文大學學士學位。

白氏曾帶領音樂事務處屬下樂團參與的大型演出，包括1986年英女皇訪港御前演出及2000年音樂事務處千人匯演等；亦曾率領多次樂團外訪交流，足跡遍及廣州、澳門、上海、大慶、哈爾濱、台灣、日本、韓國及俄羅斯等地區。2018年率領香港青年管樂團前往日本東京與當地樂團交流，並前往濱松市參加第二十屆亞太管樂節。

除了教學、演奏及指揮外，白氏亦經常擔任本港及海外管樂研討營主講嘉賓、音樂節評判及客席指揮。

Pak Wing-heng joined the Hong Kong Philharmonic Orchestra in 1976 as a full-time trombone player, and was awarded the Hong Kong Jockey Club Scholarship to further his studies at the Guildhall School of Music and Drama in London in the following year and to learn from Denis Wick, Eric Crees and Peter Gane. Pak joined the Music Office in 1981, and completed his bachelor's degree at the Chinese University of Hong Kong during the course of his work.

Pak led Music Office orchestras and bands to participate in numerous major events, including the performances in the presence of Queen Elizabeth II during her visit to Hong Kong in 1986 and the Music Office Spectacular in 2000, and to conduct outbound performance tours to regions like Guangzhou, Macao, Shanghai, Daqing, Harbin, Taiwan, Japan, South Korea and Russia. In 2018, he led the Hong Kong Youth Symphonic Band to Tokyo, Japan for music exchange, and to Hamamatsu for the 20<sup>th</sup> APBDA Band Festival.

Apart from being an instructor, performer and conductor, Pak frequently serves as guest speaker at band clinics, adjudicator at music festivals, and guest conductor at performances in Hong Kong and abroad.



## 客席馬林巴琴獨奏 Guest Marimba Soloist

### 霍斯迪博士 Dr. Erik Forst

霍斯迪博士現為美國彌賽亞學院敲擊樂系主任，負責統籌敲擊樂相關工作，包括教授應用敲擊樂課程、擔任彌賽亞學院敲擊樂室樂團指揮，以及教授本科生和研究生敲擊樂課程。除在彌賽亞學院任職外，霍斯迪博士也是獨奏家、室內樂演奏家和管弦樂演奏家，每年舉行多場獨奏會和研討會，並夥拍不同的表演團體演出，當中包括哈里斯堡交響樂團和賓夕法尼亞區域芭蕾舞團，並在 2011 至 2013 年間擔任西北佛羅里達交響樂團首席敲擊樂手；他是 Rivet Duo 的創團成員之一，與單簧管樂手斯蒂伯特合奏新音樂，經常在區內演出頻繁。霍斯迪博士大力推動現代音樂發展，曾參與特維諾、利特古、約高及龐羅伯等作曲家新作品的委約創作工作。在 2016 年，霍斯迪博士在全國聯校組織的支持下，為布實委約創作的協奏曲《譜夢》(馬林巴琴與管樂團)作世界首演。



霍斯迪博士受聘於彌賽亞學院前，在公立學校任職長達 15 年之久，曾在亞特蘭大都會區多所學校擔任步操敲擊樂統籌、敲擊樂室樂團和管樂團總監。霍斯迪博士 2003 年在喬治亞大學取得音樂學士(音樂教育)學位，2005 年在堪薩斯大學取得音樂碩士(演奏)學位，2015 年在喬治亞大學取得音樂藝術博士(演奏)學位。他師承阿當斯、布實和麥卡琴博士。

Dr. Erik Forst is the Director of Percussion Studies at Messiah College, where he oversees all aspects of the percussion area, including teaching Applied Percussion, directing the Messiah College Percussion Ensemble and teaching percussion to both graduate and undergraduate students. In addition to his duties at Messiah, he is a soloist, chamber musician and orchestral musician, giving several recitals and clinics each year, as well as performing with various performing organizations, including the Harrisburg Symphony, the Pennsylvania Regional Ballet, and the Northwest Florida Symphony Orchestra, where he served as Principal Percussionist from 2011 to 2013. He is also a founding member of the Rivet Duo, a new music collaboration with clarinetist Elisabeth Stimpert, which maintains an active performing schedule throughout the region. An ardent supporter of new music, Dr. Forst has been involved in the commissioning of several new works by composers such as Ivan Trevino, David Litke, Bruce Yurko, and Robert Pound. In 2016, Dr. Forst gave the world premiere of Kevin Bobo's new concerto for marimba and wind ensemble, entitled *Architecture of a Dream*, a piece he commissioned with the assistance of a consortium of schools from across the country.

Prior to his appointment at Messiah College, Dr. Forst spent 15 years working in the public schools as a marching percussion coordinator, percussion ensemble director, and band director at several schools in the Metro Atlanta area. Dr. Forst received his Bachelor degree of Music in Music Education from the University of Georgia in 2003, his Master degree of Music in Performance from the University of Kansas in 2005, and his Doctor of Musical Arts degree in Performance from the University of Georgia in 2015. His teachers include Timothy K. Adams Jr., Kevin Bobo, and Dr. Thomas McCutchen.

## 敲擊樂獨奏 Percussion Soloists

### 曾淳頌 Tsang Shun-han

曾淳頌畢業於香港教育大學及香港中文大學，先後取得社會科學碩士、音樂文學碩士及音樂教育（榮譽）學士，隨陸健斌和龐樂思學習敲擊樂及定音鼓，2013年加入音樂事務處。

曾氏致力於音樂教育及研究工作，加入音樂事務處前曾任教於香港中小學及香港教育大學，亦曾參與香港教育大學、香港作曲家聯會及優質教育基金的研究工作，研究範圍包括文化及創意產業、社區音樂教育及新高中音樂課程等。

曾氏現為管樂組助理音樂主任，負責教授西樂敲擊，並擔任九龍青年管樂團及音樂事務處青年銅管樂團指揮。

Tsang Shun-han received his Master of Social Science and Master of Arts degree from the Chinese University of Hong Kong and Bachelor of Education (Honours) in Music from The Education University of Hong Kong (EdUHK). He studied percussion and timpani under the tutelage of Luk Kin-bun and James Boznos. He joined the Music Office in 2013.

Before joining the Music Office, Tsang had worked in various primary and secondary schools in Hong Kong as well as EdUHK. He is passionate about music research throughout his tenure in EdUHK, Hong Kong Composers' Guild and Quality Education Fund. His researches covering the field of community music education, entrepreneurship, music curriculum of the Diploma of Secondary Education (DSE), etc.

Tsang is currently Assistant Music Officer of the Wind Section of the Music Office, serves as instructor of Western percussion as well as the conductor of Kowloon Youth Symphonic Band and Music Office Youth Brass Band.



### 何承聰 Ho Shing-chung, Danny

何承聰8歲起於音樂事務處隨區嘉敏學習西樂敲擊，現為香港青年交響樂團、香港浸會大學管樂團及香港浸會大學管弦樂團敲擊樂成員，亦曾在史頓、赫伯特及大森香奈的大師班中擔任示範演奏。

何氏現為香港浸會大學音樂（榮譽）文學士二年級學生，隨胡淑徽及龐樂思學習敲擊樂及定音鼓。

Ho Shing-chung, Danny joined the Music Office Instrumental Music Training Scheme and learnt percussion under Carmen Au at the age of 8. He presently serves as a percussionist of Hong Kong Youth Symphony Orchestra, Hong Kong Baptist University (HKBU) Wind Symphony and HKBU Symphony Orchestra. Ho has also been selected to participate in percussion masterclasses of Jeff Stern, David Herbert and Kana Omori.

Ho is currently a second-year undergraduate student in HKBU, majoring in percussion performance under the tutelage of Sophia Woo and James Boznos.



## 何子輝 Ho Tse-fai, Sunny

何子輝自小於音樂事務處學習敲擊樂及參與轄下的樂團訓練，包括香港兒童管樂團、香港青年管樂團及香港青年交響樂團，並曾隨團到世界各地演出。2017年，何氏被獲挑選參與柏林愛樂樂團定音鼓手西加士的大師班，並於2018年被挑選參與亞洲青年管弦樂團。2019年，何氏參與由國際敲擊樂大師李颺所帶領的「李颺打擊樂團」，於香港藝術節青少年之友 — 「敲擊經典與當代」節目中，演奏由瓦雷茲所作的《電離》。



何氏曾獲得多個獎項及獎學金，包括2016年香港學校音樂節公開組比賽（柏斯音樂吹管及敲擊樂獎學金）季軍、2017年梁思豪獎學金及2018年香港兒童合唱團陳浩才紀念獎學金。

何氏現於香港演藝學院修讀音樂（榮譽）學士學位課程，隨蔡立德及香港管弦樂團首席定音鼓龐樂思學習敲擊樂。

Ho Tse-fai, Sunny started learning Western percussion in Music Office at an early age. He was the member of the Hong Kong Children Symphonic Band, Hong Kong Youth Symphonic Band and Hong Kong Youth Symphony Orchestra. In 2017, Ho has been selected to participate in Berliner Philharmoniker Timpani Masterclass with Rainer Seegers. In 2018, he joined the Asian Youth Orchestra. In 2019, Ho participated in the Hong Kong Arts Festival - Young Friends Special "From Classic To Future" with Li Biao Percussion Group to perform Varèse's *Ionisation*.

Ho has received many prizes including the 3<sup>rd</sup> Prize Winner of the 2016 Parsons Music Scholarship for Wind, Brass and Percussion Instruments (Open class competition of the Hong Kong Schools Music Festival), Cecil Leong Scholarship and The Hong Kong Children's Choir Chan Ho Choi Memorial Scholarship in 2017 and 2018 respectively.

Ho is currently a student of Bachelor of Music at the Hong Kong Academy for Performing Arts under the guidance of Choy Lap-tak and James Boznos, the Principal Timpanist of the Hong Kong Philharmonic Orchestra.

## 梁念祖 Leung Nim-cho, Victor

梁念祖15歲起始於音樂事務處接受音樂訓練，先後隨曾淳頌及李盛潮學習西樂敲擊，2015年開始加入香港青年交響樂團，現為樂團敲擊樂首席。此外，梁氏曾隨香港青年管樂團前往台灣及日本等地外訪交流，亦曾參與香港教育大學管弦樂團、香港教育大學管樂團、沙田交響樂團等樂團演出。



梁氏現為香港教育大學音樂教育（榮譽）學士四年級學生，隨吳美瑩主修敲擊樂。

Leung Nim-cho, Victor started learning Western percussion in the Music Office at the age of 15 under the tutelage of Tsang Shun-han and Stephen Lee. Leung joined the Hong Kong Youth Symphony Orchestra in 2015 and he is currently the Principal Percussionist of the orchestra. Leung has joined the concert tour of Hong Kong Youth Symphonic Band to Taiwan and Japan. He has been the percussionist in The Education University of Hong Kong (EdUHK) Symphonic Band, EdUHK Orchestra, Sha Tin Symphony Orchestra, etc.

Currently, Leung is a fourth-year music student in EdUHK, majoring in percussion under the tutelage of Rebecca Ng.



## 節目簡介

### 盧德晉 Lo Tak-chun, Jovi

盧德晉自小於音樂事務處隨曾淳頌學習敲擊樂，並參與音樂事務處轄下的樂團訓練。盧氏曾擔任香港兒童管樂團首席敲擊樂手，亦曾參與香港青年管樂團，並隨團到日本濱松參加第二十屆亞太管樂節。2017年，盧氏接受美國費城樂團的指揮家廖國敏及首席定音鼓手呂尤斯的指導。

盧氏現為香港中文大學音樂（榮譽）文學士一年級學生，隨胡淑徽主修敲擊樂，現為香港青年交響樂團及香港中文大學崇基管樂團樂手，並同時擔任香港中文大學學生管弦樂團指揮。



Lo started learning Western percussion in the Music Office under the tutelage of Tsang Shun-han. He was the Principal Percussionist of Hong Kong Children Symphonic Band and Hong Kong Youth Symphonic Band (HKYSB). Lo participated in the 20th Asia Pacific Band Directors Association performance with HKYSB in Hamamatsu, Japan. In 2017, he received training from Don S. Liuzzi (Principal Timpanist of Philadelphia Orchestra) and Liu Kwok-man (Former Assistant Conductor of Philadelphia Orchestra).

Lo is currently studying course of the Bachelor of Arts at The Chinese University of Hong Kong (CUHK), majoring in percussion under the tutelage of Sophia Woo. He is also the percussionist of Hong Kong Youth Symphony Orchestra and the CUHK Chung Chi Wind Orchestra and also serves as the conductor of the CUHK Student Orchestra.

### 美國管樂序曲

詹金斯

詹金斯為美國陸軍野戰軍樂隊創作《美國管樂序曲》，並把此曲獻給該樂隊的指揮韋庭。此曲本來沒有總譜，直至美國管樂指揮協會提出要求，作曲家才於2003年撰寫總譜。

此曲是詹金斯首次創作的管樂樂曲，也是他最成功的作品。樂曲以奏鳴曲式寫成，具新派的調式風格，並帶有民謠特色。此曲由多個樂段組成，尤以圓號部分最為突出。

(以上樂曲介紹翻譯自林迪生撰寫的英文版本)

### 暮色之詩

麥基

暮色時分是一天之中充滿詩意的時刻 - 夕陽西下，在天色完全入黑之前，餘暉暈染天邊，彩霞乍現。在一天之中，這個時刻總給人浪漫脫俗的感覺，藝術家常常受到這個奇妙時刻啟發，嘗試捕捉個中神髓。這正是麥基《暮色之詩》音韻世界中的神髓。

樂曲主要由三個循環音樂動機組成：第一，排山倒海的下行三度；第二，級進下行所帶來的歎息；第三，下行逆轉為上行，瀰漫一片充滿希望的樂觀情緒。樂曲一開首便鋪陳上述音樂動機的基本架構，圓號與粗管上低音號奏起優美的二重奏，交織融合成柔和溫厚之聲，讓人想起二十世紀美國偉大作曲家如巴伯所採用的類似結構。旋律為沉鬱的情感增添一點喜悅，經長時間醞釀，使情感得到宣洩。在此高潮時刻，晚霞最為明亮，暈染四周。然而，樂曲的高潮與奇妙的暮色時分同樣短暫，樂曲最終以恬靜作結。

(以上樂曲介紹翻譯自出版社提供的英文版本)

## 譜夢 (馬林巴琴與管樂團) 香港首演

布寶

「我總是對夢境著迷，我清楚記得許多夢境，即使是小時候做的夢，但有時候我也會從惡夢中驚醒，只依稀記得零碎的片段，這使我覺得十分有趣。不論是印象深刻還是印象模糊的夢，這些夢都有一個共通點：我從來記不起夢境如何開始，令我不禁想到每晚有多少夢境細節給忘掉。

《譜夢》旨在描述夢中常見的曲折離奇情節，而並非以某一夢境為創作基礎。我想，若能控制夢境，締造一個既沒有規則和界限，又不用顧慮後果的世界，這會是很棒的體驗。我倒不介意在那裏度過輕鬆的假期。」

(以上樂曲介紹翻譯自作曲家提供的英文版本)

## 黯淡的彩虹 (敲擊樂六重奏與管樂團)

多特里

《黯淡的彩虹》由高雲地利高中樂隊（指揮為史密夫）委約創作，描述神秘莫測的月虹。月虹由月光折射產生，由於月虹總是在天色昏暗時出現，肉眼無法識別當中的不同顏色，黯淡的彩虹看似沒有任何色彩，因此又稱黑虹。作曲家根據七色彩虹（紅、橙、黃、綠、藍、靛、紫）訂出一套音調（降B、G、F、降C、降G、降D、D）貫穿全曲的主題。

此曲分為七個樂段，穿梭於不同色彩，各具獨特能量：

紅：精力旺盛、活力充沛、熱情洋溢

橙：創意澎湃、活潑嬉鬧、追求平衡

黃：機智聰明、思維清晰、有條不紊

綠：和諧共融、體恤憐憫、茁壯成長

藍：和平恬靜、理解體諒、冷靜放鬆

靛：無窮無盡、是於有限與無限之間作橋梁

紫：結合紅與藍的能量；既是終結，也是開端

(以上樂曲介紹翻譯自出版社提供的英文版本)

## 墨西哥節日

列特

### I 前奏曲與阿茲提克舞曲

### II 感恩祭

### III 嘉年華

嚴肅滑稽、歡騰莊嚴、虔敬反叛、喧鬧溫柔，對比強烈一矛盾重重，正是墨西哥節日的寫照。《墨西哥節日》試圖以音樂描繪這樣的一個節日，此曲共分三個樂章：

### I 前奏曲與阿茲提克舞曲

午夜時分，墨西哥節日在一片教堂鐘聲和響亮的煙花鳴放聲中正式揭開序幕。一羣羣墨西哥人從四面八方慢慢地湧向環繞古老大教堂的巨大庭院；有徒步而行的，有騎着驢子的，有些更跪行至雙膝流血，只為向一個昔日的神跡致敬。

經過一夜狂歡，披上華麗披風的慶祝者安靜下來，直至教堂鐘聲和煙火鳴放聲再度響起，打破墨西哥早晨的寂靜。

中午時分，巡遊活動在喧鬧刺耳的小號聲中展開。樂隊聲從遠處傳來，頃刻間眾樂師在廣場附近出現。眾人的焦點落在阿茲提克舞者，他們佩戴華麗的面具和羽飾，瘋狂地舞動着身軀，把活動推向高潮，激動人心。

### II 感恩祭

此時鐘聲響起，提醒大家這個節日畢竟是一場宗教慶典。富者與貧者慢慢地相聚在古老大教堂內，一起沉思和崇拜。

### III 嘉年華

節日把墨西哥最美好的一面呈現出來 - 熱情支配着麥士蒂索人和印第安人的愛惡和喜樂。在節日期間，不論長幼都樂在其中 - 巡迴馬戲、市集、鬥牛、城市樂隊，以及經常有墨西哥街頭樂隊駐場的酒館。

(以上樂曲介紹翻譯自出版社提供的英文版本)

## Programme Notes

### 最後的半人馬

加蘭特

《最後的半人馬》描繪一匹半人馬在戰亂中與家人分離。樂曲起首以圓號引入既莊嚴又抒情的主題，在緊接的雙簧管獨奏中，該主題以略為輕巧的織體展現。半人馬獨個兒尋親，漸漸變得愁眉不展，意志消沉。隨着主題的建立和開展，樂曲節奏加快至  $\frac{7}{8}$  拍。木管旋律與銅管號曲縈迴不斷，刻劃出半人馬在尋親路上激烈的情感。這時半人馬為免敵人來襲，不惜取道曲折迂迴之地。主題在大合奏中再現，把樂曲推向高潮。半人馬此刻與家人及其他半人馬重聚，欣喜不已。樂曲結尾氣氛抒情寧靜，此時所有半人馬都在尋覓新家園，遠離世界的邪惡。

(以上樂曲介紹翻譯自出版社提供的英文版本)

### American Overture for Band

Joseph Willcox Jenkins

*American Overture for Band* was composed for the United States Army Field Band with dedication to Chester E. Whiting, the Army Field Band's conductor. As there was no full score until the composer developed it in 2003 on the request of the American Bandmaster's Association.

It is the first band piece and most successful work done by Jenkins. The structure of this piece is a free adaptation of sonata form, in neomodern style with folk tune idiom. There are few sections featured in this piece, especially the French horns.

(Programme notes written by Dickson Lam)

### Hymn to a Blue Hour

John Mackey

The blue hour is an oft-poeticized moment of the day - a lingering twilight that halos the sky after sundown but before complete darkness sets in. It is a time of day known for its romantic, spiritual, and ethereal connotations, and this magical moment has frequently inspired artists to attempt to capture its remarkable essence. This is the same essence that inhabits the sonic world of John Mackey's *Hymn to a Blue Hour*.

The piece is composed largely from three recurring motives - first, a cascade of falling thirds; second, a stepwise descent that provides a musical sigh; and third, the descent's reverse: an ascent that imbues hopeful optimism. From the basic framework of these motives stated at the outset of the work, a beautiful duet emerges between horn and euphonium - creating a texture spun together into a pillowy blanket of sound, reminiscent of similar constructions elicited by great American melodists of the 20<sup>th</sup> century, such as Samuel Barber. This melody superimposes a sensation of joy over the otherwise "blue" emotive context - a melodic line that over a long period of time spins the work to a point of catharsis. In this climactic moment, the colors are at their brightest, enveloping their surroundings with an angelic glow. Alas, as is the case with the magical blue hour, the moment cannot last for long, succumbing at the work's conclusion with a sense of peaceful repose.

(Extracted from the publisher's notes)

**Architecture of a Dream (for Marimba and Wind Ensemble) Kevin Bobo**  
Hong Kong Première

“I have always been fascinated by dreams. I find it interesting that while I can vividly recall many dreams (even ones I had as a small child), other times I can awake from a nightmare and remember few specifics about what happened. Whether my dreams are memorable or forgettable, they all share one thing in common: I can never remember how they begin. This makes me wonder about how many other details go missing during the night.

While *Architecture of a Dream* is not based on any specific dream, it is meant to capture the bizarre twists and turns that dreams often take. I imagine it would be quite an amazing experience to take control of a dream and create a world without rules, boundaries, or consequences. Personally, I wouldn't mind vacationing there.”

(Extracted from the composer's notes)

**Black Rainbow (for 6 Percussionists & Symphonic Band) Nathan Daughtrey**

Commissioned by the Coventry High School Band (Ned F. Smith, director), *Black Rainbow* explores the elusive and mystical moonbow - a rainbow produced by light reflected off the surface of the moon. Because it is dark when a moonbow appears, the human eye cannot detect the full spectrum of colors that are present, making the moonbow appear to lack color, thus the name black rainbow. Using the spectrum of 7 colors found in all rainbows - red, orange, yellow, green, blue, indigo, violet or R.O.Y.G.B.I.V. - the composer derived a pitch set that is used as the thematic material throughout: B-flat, G, F, C-flat, G-flat, D-flat, D-natural.

The work divides into seven sections, traveling through the colors, each with its own unique energy:

- Red : activity, energy, passion
- Orange : creativity, playfulness, equilibrium
- Yellow : wisdom, clarity of thought, orderliness
- Green : harmony, sympathy, growth, expansion
- Blue : peace & understanding, calm, relaxation
- Indigo : infinity, bridge between the finite & the infinite
- Violet : combination of red and blue energies; viewed as both an ending and a beginning

(Extracted from the publisher's notes)

## La Fiesta Mexicana

Herbert Owen Reed

- I Prelude and Aztec Dance
- II Mass
- III Carnival

The “Mexican Fiesta” is a study of contrasts: it is both serious and comical, festive and solemn, devout and pagan, boisterous and tender. *La Fiesta Mexicana*, which attempts to portray musically one of these “Fiestas”, is divided into three movements:

### I Prelude and Aztec Dance

The tumbling of the church bells and the bold noise of fireworks at midnight officially announce the beginning of the Fiesta. Groups of Mexicans from near and far slowly descend upon the huge court surrounding the old cathedral; some on foot and some by burro, and still others on bleeding knees, suffering out of homage to a past miracle.

After a brave effort at gaiety, the celebrators settle down on their serapes to a restless night until the church bells and fireworks again intrude upon the early quietness of the Mexican morning.

At midday, a parade is announced by the blatant blare of trumpets. A band is heard in distance and almost immediately the musicians come around the corner of the plaza. The attention is focused upon the Aztec Dancers, brilliantly plumed and masked, who dance in ever-increasing frenzy to a dramatic climax.

### II Mass

The tolling of bells is now a reminder that the Fiesta is, after all, a religious celebration. The rich and poor slowly gather within the walls of the old cathedral for contemplation and worship.

### III Carnival

Mexico is at its best on the days of the Fiesta - a day on which passion governs love, hate and joy of the Mestizo and the Indio. There is entertainment for both young and old - the itinerant circus, the market, the bull fight, the town band, and always the “cantinas” with their band of “Mariachis” - on the day of days - the Fiesta.

(Extracted from the publisher's notes)

## The Last Centaur

Rossano Galante

*The Last Centaur* is a musical depiction of a Centaur who was separated from his family in the war. The music begins with a stately, lyrical theme in the horns followed by a lightly textured version of that theme with solo oboe. The Centaur is alone and searching for his family and has become pensive and despondent. As the main theme develops and grows, we enter a fast paced theme incorporating 7/8 meter. Sweeping woodwind lines and brass fanfares capture the intensity at which the Centaur is moving. At this stage the Centaur is navigating treacherous terrain, avoiding all enemy confrontations. The piece culminates to a recapitulation of the main theme with full ensemble. At this point the Centaur has found his family and other Centaur's as well. It is a joyous reunion. The piece ends with a lyrical, quiet resolution as all the Centaurs search for a new home, far away from the evils of the world.

(Extracted from the publisher's notes)

# 香港青年管樂團演出團員名單

## Hong Kong Youth Symphonic Band Performers' List

### 短笛 / 長笛 Piccolo / Flute

# 郭芷穎  
吳卓曦  
黃柏軒  
楊樂熙  
鄭子情

### 雙簧管 Oboe

# 蘇仲榆  
陳晞璋  
楊寶軒  
+ 陳信希

### 單簧管 Clarinet

\*# 謝灝樂  
朱愷盈  
李嘉慧  
吳雪蕎  
區文義  
黃善渝  
黃穎彤  
雷安兒  
蔡青旭  
楊歷恩

### 高音單簧管 E-flat Clarinet

郭凱晴

### 中音單簧管 Alto Clarinet

林依穎

### 低音單簧管 Bass Clarinet

丘雯萃

### 倍低音單簧管 Contrabass Clarinet

黃彥淳

### 巴松管 Bassoon

何幸瑜  
劉澤霖  
+ 呂紀賢  
+ 林栩媽

### 低音巴松管 Contra Bassoon

陳熙亮

### 中音薩克管 Alto Saxophone

余柏慧  
陳子蕎  
熊廣鑾  
霍展煒

### 次中音薩克管 Tenor Saxophone

劉芷澄  
鍾耀德

### 上低音薩克管 Baritone Saxophone

周文軒

### 低音薩克管 Bass Saxophone

# 李建安

### 圓號 Horn

# 勞澤軒  
周卓謙  
林德傑  
楊熙晉  
熊殷鑾

### 小號 Trumpet

# 朱韋霖  
馬志勛  
黃建滔  
譚絡文  
譚漢斌  
+ 劉庭均

### 長號 Trombone

# 楊靈峰  
王柏添  
杜巧彤  
李旻謙  
周凱彤  
徐琛灝

### 粗管上低音號 Euphonium

# 林祉攸  
徐懿樂

### 大號 Tuba

# 麥卓凡  
林晉熙  
袁伊彤  
許樂深

### 敲擊 Percussion

# 錢凱輝  
左兆恒  
何胤霖  
黃晉軒  
謝雪穎  
關浩呈

### 豎琴 Harp

+ 黃樂婷  
+ 簡希桐

### 低音大提琴 Double Bass

+ 陳宏軒  
+ 陳琛瑜  
+ 黃倬賢

### 後台演奏 Off-stage Players

^ 何敦文  
^ 林迪生  
^ 高偉晉  
^ 曾淳頌  
^ 董煒樂  
+ 梁念祖  
+ 盧德晉  
+ 羅樂晞

# 音樂事務處高級職員名單

## Music Office Senior Staff List

總音樂主任  
Chief Music Officer

梁寶根  
James Leung

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)

徐英輝  
Tsui Ying-fai

高級音樂主任（音樂通識 / 訓練支援）  
Senior Music Officer (Musicianship/ Training Support)

區雁珠博士  
Dr. Angelina Au

高級音樂主任（弦樂）  
Senior Music Officer (String)

甘浩鵬博士  
Dr. Joseph Kam

高級音樂主任（管樂）  
Senior Music Officer (Wind)

李星雲  
Lee Sing-wan

高級行政主任（行政）  
Senior Executive Officer (Administration)

陳啟康  
Philip 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 return the questionnaire with your comments about the concert. We look forward to your continued support of our programmes.

郵寄 Mail : 香港灣仔港灣道 12 號灣仔政府大樓 25 樓音樂事務處  
Music Office, 25/F Wanchai Tower, 12 Harbour Road, Wanchai,  
Hong Kong.

傳真 Fax : 2802 8440

電郵 Email : [cmooffice@lcsd.gov.hk](mailto:cmooffice@lcsd.gov.hk)

\* 樂團團長 Concertmaster  
# 聲部首席 Principal  
+ 特邀團員 Invited Member  
^ 特約團員 Associate Member