

14/1/2024

星期日 Sun 3pm

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

香港青年交響樂團
周年音樂會

Hong Kong Youth Symphony
Orchestra Annual Concert

交響之旅
A Journey through
Orchestral Music



節目

香港青年交響樂團

《詩人與農夫》序曲

蘇佩

《人前人後》管弦樂組曲第四首*

伍力曦

(導師：伍華晞博士)

羣魚爭食*

蕭百通

(導師：潘寶才)

交響變奏—為粗管上低音號創作

柯諾

- I 引子 - 有勁的快板
- II 變奏I - 精神奕奕的快板
- III 變奏II - 溫柔的緩板
- IV 變奏III - 急板
- V 變奏IV - 溫暖的慢板
- VI 終曲 - 最初的速度

粗管上低音號：曾偉鵬[^]

指揮：李星雲⁺

~ 中場休息 ~

香港青年交響樂團舊生團

降E大調木管交響協奏曲，K. 297b

莫扎特

- I 快板

雙簧管：姚桑琳教授[^]

單簧管：蔡國田[^]

巴松管：梁寶根[^]

圓號：李少霖[^]

指揮：甘浩鵬博士⁺

香港青年交響樂團

火鳥組曲 (1919)

史達拉汶斯基

- I 引子
- II 火鳥與火鳥之舞
- III 火鳥變奏曲
- IV 公主們的圓環舞
- V 魔王卡茨地獄之舞
- VI 搖籃曲
- VII 終曲

指揮：甘浩鵬博士⁺

香港青年交響樂團及舊生團

芬蘭頌

西貝流士

指揮：甘浩鵬博士⁺

* 作品由參與「音樂薈萃」系列活動，並獲選參加教育局及香港作曲家聯會合辦「香港作曲家聯會導師計劃 2023」的中學生創作

[^] 音樂事務處舊生

⁺ 音樂事務處導師暨舊生

場地規則：為了令大家對今次演出留下美好印象，請勿在場內攝影、錄音、錄影、吸煙或飲食。在節目進行前，請將手提電話轉為靜音模式，並關掉其他響鬧或發光的裝置。在音樂演奏時，請保持肅靜及請勿在樂曲未完結或樂章與樂章之間鼓掌，以免影響表演者及其他觀眾，多謝合作。

Programme

Hong Kong Youth Symphony Orchestra

Overture to *Poet and Peasant*

Franz von Suppé

Orchestral Suite *Before and After* No. 4*

Ng Lik-hei, Christopher
(Mentor: Dr. Ng Wah-hei)

Hungry Fishes are Competing for Food*

Siu Pak-tung
(Mentor: Poon Po-choi, Maurice)

Symphonic Variants for Euphonium

James Curnow

- I Introduction - Allegro con Brio
- II Variant I - Allegro con Spirito
- III Variant II - Lento con Teneramente
- IV Variant III - Presto
- V Variant IV - Adagio con Calore
- VI Finale - Tempo Primo

Euphonium: Tsang Wai-pang Kelvin[^]

Conductor: Lee Sing-wan⁺

~ Intermission ~

Hong Kong Youth Symphony Orchestra Alumni Orchestra

Sinfonia Concertante for Four Winds in E flat, K. 297b Wolfgang Amadeus Mozart

- I Allegro

Oboe: Prof. Yiu Song-lam[^]

Clarinet: Choy Kwok-tin[^]

Bassoon: James Leung[^]

Horn: Homer Lee[^]

Conductor: Dr. Joseph Kam⁺

Hong Kong Youth Symphony Orchestra

The Firebird Suite (1919)

Igor Stravinsky

- I Introduction
- II The Firebird and Its Dance
- III Variation of the Firebird
- IV Ring Dance of the Princesses
- V Infernal Dance of King Kashchey
- VI Berceuse
- VII Finale

Conductor: Dr. Joseph Kam⁺

Hong Kong Youth Symphony Orchestra and Alumni Orchestra

Finlandia

Jean Sibelius

Conductor: Dr. Joseph Kam⁺

* Compositions are written by secondary school students who have participated in the "GalaMusica" series, and been selected to join the "Hong Kong Composers' Guild Mentorship Scheme 2023", jointly presented by the Education Bureau and the Hong Kong Composers' Guild

[^] Music Office alumnus

⁺ Music Office instructor-alumnus

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、樂團及合唱團訓練和外展音樂短期課程，同時亦舉辦青年音樂交流活動、香港青年音樂營、香港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 organises music exchange programmes for youth, including the Hong Kong Youth Music Camp, Hong Kong Youth Music Interflows and a variety of music promotional activities for participants ranging from primary and secondary school students to members of the public from all walks of life.

www.lcsd.gov.hk/musicoffice



musicoffice.concerts



hkmusicoffice



香港青年交響樂團

Hong Kong Youth Symphony Orchestra

香港青年交響樂團於 1978 年成立，由音樂事務處訓練和管理。樂團團員年齡介乎 12 至 25 歲，每年四月透過公開試音招募團員。

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，如曼奴軒爵士、傅聰、丁納、韋國詩爵士、湯沐海、甄健豪、葉聰、葉詠詩、蘭潔及格拉齊等。2010 年，樂團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、2015 及 2023 年與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、新加坡及內地，促進國際文化交流。樂團於 2010 年訪問上海，為上海世博會「香港週」及其他相關活動演出，並與上海青少年樂手交流。2015 年，樂團前往俄羅斯葉卡捷琳堡，參加「國際歐亞音樂節」的演出，並接受莫索斯基音樂學院導師的訓練及與烏拉爾青年交響樂團作聯合演出。2019 年，樂團遠赴悉尼參加「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。

樂團現由甘浩鵬博士、李星雲、曾燕瑜及梁永健訓練和管理。

Established in 1978, the Hong Kong Youth Symphony Orchestra (HKYSO) is trained and managed by the Music Office. With members aged between 12 and 25, recruitment of the HKYSO is held through open audition in April every year.

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, such as Sir Yehudi Menuhin, Fou T'song, Georg Tintner, Sir David Willcocks, Tang Muhai, Kenneth Jean, Yeh Tsung, Yip Wing-sie, Timothy Landauer and Edward Grach. 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 pop singers in 2013, 2015 and 2023.

The HKYSO has played the role of music ambassador of Hong Kong and completed successful concert tours to France, Israel, Cyprus, the UK, Australia, the USA, Singapore and China. The Orchestra went on a concert tour to Shanghai, China in 2010 to perform at the "Hong Kong Week" of Shanghai Expo and participated in the exchange programmes with Shanghai young musicians. In 2015, the Orchestra participated in the International Music Festival EURASIA in Yekaterinburg, Russia, attended training sessions at the Urals Mussorgsky State Conservatoire and jointly performed with the Ural Youth Symphonic Orchestra. In 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 enabled the Orchestra to perform at the Festival Closing Concert.

The HKYSO is trained and managed by Dr. Joseph Kam, Lee Sing-wan, Tsang Yin-yu and Leung Wing-kin.

指揮暨音樂事務處舊生 Conductors cum Music Office Alumni



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大學，分別取得音樂教育碩士及音樂（管樂指揮）碩士學位。2006年加入音樂事務處。

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

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

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 instructor of lower brass instrumental classes in the Music Office.



甘浩鵬博士
Dr. Joseph Kam

甘浩鵬博士身兼中提琴手、小提琴手及指揮，畢業於美國密歇根大學音樂學院，並先後在該校取得音樂碩士及音樂藝術博士學位。甘氏在學期間屢獲獎項，包括密歇根大學研究院優異獎、人文成就獎及拉克哈姆研究生獎學金等。甘氏亦獲美國密歇根因特洛肯音樂節主辦單位委任為中提琴導師。

甘氏經常擔任指揮，從 2005 年首次擔任香港青少年管弦樂團指揮起，開展其指揮生涯。自 2007 年起擔任香港青年交響樂團指揮。2010 年帶領樂團於上海世博會演出，亦於 2015 年俄羅斯葉卡捷琳堡舉行的國際歐亞音樂節中演出。甘氏也曾於 2017 年帶領香港青年弦樂團遠赴斯洛伐克參加第八屆布拉迪斯拉發國際青年音樂節，榮獲「最優秀樂團指揮特別獎」，成績斐然。

甘氏亦多次擔任客席樂團指揮，包括俄羅斯葉卡捷琳堡的烏拉爾青年交響樂團、捷克博胡斯拉夫·馬爾蒂努管弦樂團、紐約州長島艾德菲交響樂團、美國伊利諾大學厄巴納－香檳 ISYM 高級樂團、亞洲青年樂團的舊生樂團及澳門樂團等。

甘氏現為音樂事務處弦樂組高級音樂主任，訓練及指揮香港青年交響樂團及香港青年弦樂團。

Dr. Joseph Kam, a violist, violinist and orchestral conductor, graduated from the University of Michigan, where he obtained his Master of Music and Doctor of Musical Arts degrees. He received several awards and scholarships from the University, including Graduate Merit Award, Humanities Award, and Rackham Block Fellowship, etc. He was also appointed as a viola faculty in the Interlochen Music Festival (Michigan, USA).

As an active conductor, Dr. Kam launched his conducting career since his debut with Metropolitan Youth Orchestra in 2005. He has been conducting the Hong Kong Youth Symphony Orchestra since 2007. He led the Hong Kong Youth Symphony Orchestra to perform in 2010 Shanghai Expo and 2015 International Music Festival EURASIA in Yekaterinburg with high acclaims. In 2017, Dr. Kam led the Hong Kong Youth Strings and participated in the 8th International Youth Music Festival in Bratislava, Slovakia with a huge success. He was awarded a special prize for winning the "Best Orchestral Conductor".

Dr. Kam also conducted frequently as a guest conductor, including Ural Youth Symphony Orchestra in Yekaterinburg (Russia), the Filharmonie Bohuslava Martinu in Czech Republic, the Adelphi Symphony Orchestra in Long Island (New York), the University of Illinois Urbana-Champaign-Illinois Summer Youth Music Senior Orchestra, Asian Youth Orchestra Alumni Orchestra and Macao Orchestra, etc.

Dr. Kam is currently Senior Music Officer of the String Section of the Music Office, and conductor of Hong Kong Youth Symphony Orchestra and Hong Kong Youth Strings.

客席獨奏暨音樂事務處舊生 Guest Soloists cum Music Office Alumni



姚桑琳教授*
Prof. Yiu Song-lam*

著名雙簧管演奏家及資深藝術工作者，姚桑琳教授早年畢業於香港演藝學院，獲得香港賽馬會音樂及舞蹈信託基金頒發獎學金前往澳洲昆士蘭音樂學院、英國倫敦皇家音樂學院、荷蘭鹿特丹音樂學院及德國科隆國立音樂學院深造。

他曾為香港教育大學、香港中文大學以及香港電台擔任榮譽駐校及駐台藝術家。自 2022 年起，他獲選為國際雙簧協會雙簧管常務主席及亞洲雙簧協會副主席。作為一位傑出演奏家，他多次獲邀以獨奏家身份和各地知名樂團合作，並活躍於世界各大音樂節。

姚教授經常獲邀擔任重要的國際比賽評委，包括國際雙簧協會大賽、瑞士穆里雙簧管國際大賽及日內瓦國際大賽。他常被獲邀到各著名學府舉辦大師班，亦被委任為上海音樂學院客座教授。姚教授的門生多次在各著名的國際比賽上獲獎以及在歐洲和亞洲的著名樂團擔任要職。他更被英國皇家音樂學院選為榮譽會員以表揚其在音樂界的傑出貢獻。

姚教授現為香港演藝學院木管樂、銅管樂及敲擊樂系主任。他亦是「管樂雅集」創團藝術總監。

* 承蒙香港演藝學院允許參與演出

Prof. Yiu Song-lam is a distinguished Hong Kong-born oboist who has worked in the music industry as a performer and a veteran arts practitioner. An early graduate of The Hong Kong Academy for Performing Arts (HKAPA), Yiu was awarded the scholarship by the Hong Kong Jockey Club Music and Dance Fund to study abroad at the Queensland Conservatorium in Australia, the Royal Academy of Music in London, the Rotterdam Conservatorium in the Netherlands and the Köln Musikhochschule in Germany.

He has served as the honorary artist-in-residence at the Education University of Hong Kong, the Chinese University of Hong Kong, and RTHK. Since 2022, he has been elected as the oboe at-large director of the International Double Reed Society (IDRS) and is the vice president of the Asian Double Reed Association (ADRA). He has appeared as a soloist with numerous orchestras worldwide and has shared the stage with world-class artists at prestigious music festivals.

Prof. Yiu is regularly invited to adjudicate at prestigious international competitions, notably the international competitions of the IDRS, the International Muri Competition, and the renowned Geneva Competition. He has given masterclasses at leading institutes worldwide and has been a visiting professor at the Shanghai Conservatory. His students have won major prizes in many international competitions and have been appointed to key positions in renowned orchestras across Europe and Asia. He was elected as an Associate of the Royal Academy of Music (ARAM) in recognition of his significant contributions to the music profession.

Prof. Yiu is currently the Head of Woodwind, Brass, and Percussion at the HKAPA. He is also the founding Artistic Director of the Hong Kong Wind Kamerata.

* With kind permission of the Hong Kong Academy for Performing Arts



蔡國田
Choy Kwok-tin

蔡國田 12 歲開始隨諾曼·福斯特學習單簧管，後進入香港音樂學院（香港演藝學院前身）受教於西法，並於 1985 年前往英國皇家音樂學院深造，師事倫敦愛樂樂團首席單簧管麥卡。

回港後蔡氏於 1987/88 年度樂季受聘為香港管弦樂團單簧管手。蔡氏為香港小交響樂團之創團成員，並於 1990 至 2006 年期間擔任該團的單簧管首席。

蔡氏曾跟不同樂團合作，擔任獨奏，如香港小交響樂團及澳門室樂團等。他為著名「六秀士」及「管樂雅集」的創團成員，並經常應邀作室樂及獨奏演出，如香港音樂新文化及國際現代音樂協會世界音樂日等。蔡氏亦活躍於本地及海外各大小音樂廳，足跡

遍及澳門、日本、法國、波蘭、瑞士及立陶宛。

蔡氏熱衷於訓練學校管樂團，多次獲邀在澳門青年音樂比賽中主持大師班及擔任評判。在過去數年蔡氏亦與一些本地作曲家合作，委約他們為學校管樂團創作新作品，希望藉此建立一些香港學校的管樂團文化傳統。蔡氏曾於 2012 至 2016 年任香港管樂協會主席，現任香港國際單簧管及薩克管協會主席。蔡氏目前在香港演藝學院、香港中文大學、香港浸會大學及香港音樂專科學校任教單簧管和薩克管。

Choy Kwok-tin started learning clarinet at the age of 12, under the guidance of Norman Foster. He later entered the Hong Kong Conservatory of Music (former The Hong Kong Academy for Performing Arts), where he studied with Daniel Silver. In 1985 he furthered his pursuit of music at the Royal College of Music under John McCaw, the Principal Clarinet of the Philharmonia Orchestra in London.

After returning from the UK, he was engaged as clarinetist in the Hong Kong Philharmonic Orchestra for the season 1987/88. He is one of the founding members of the Hong Kong Sinfonietta in which he was the Principal Clarinet from 1990 to 2006.

Choy has collaborated with different orchestras as soloist such as Hong Kong Sinfonietta and Macau Chamber Orchestra. He is one of the founding members of Les Six and Hong Kong Wind Kamerata. Besides, he is very active as a chamber musician and soloist at numerous local and overseas festivals, such as the Musicarama Contemporary Music Festival and the International Society of Contemporary Music (ISCM) World Music Days. He has been very active in the concert halls of Hong Kong as well as in Macau, Japan, France, Poland, Switzerland and Lithuania.

Choy is an active band director and has been invited several times to host masterclasses and serve as adjudicator in the Macau Youth Music Competition. For the past few years, he has been putting efforts in the cooperation with local composers for commission of new works for schools' band training. In 2012-2016, he was the Chairman of the Hong Kong Band Directors Association. Choy is currently Chairman of Hong Kong International Single Reed Association. He serves as instructor of clarinet and saxophone at the Hong Kong Academy for Performing Arts, the Chinese University of Hong Kong, the Hong Kong Baptist University and the Hong Kong Music Institute.



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信託基金頒發獎學金攻讀音樂，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。

梁氏曾任音樂事務處及多間中、小學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、上海世博會「香港周」、2012 年德國不來梅第四十八屆「國際軍樂滙演」及慶祝香港特別行政區成立十五周年（2012）及二十周年（2017）「香港國際軍樂滙演」，並於 2018 年獲頒香港警察榮譽獎章。

梁氏曾出任音樂事務處總音樂主任。

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 Bassoon 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.

Leung had been an instrumental instructor and band conductor of the Music Office and many schools. He was a freelance player of the Hong Kong Philharmonic Orchestra, Principal Bassoon of the Macau Sinfonietta, Chairman of the Hong Kong Wind Ensemble Society and Founder and Principal Bassoon 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 at 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 and was awarded the Hong Kong Police Medal for Meritorious Service in 2018.

Leung was formerly Chief Music Officer of the Music Office.



李少霖*
Homer Lee*

李少霖自少年時代已活躍於香港樂壇，1978 年加入香港青年交響樂團，於 1979 及 1980 年兩個夏天隨團到英國、法國和澳洲獻藝。他一直擔任該團的圓號首席，直至 1983 年入讀香港演藝學院才離任。他曾獲取過不少獎項，包括在 1983 至 1985 年連續三年獲香港賽馬會音樂及舞蹈信託基金頒發獎學金，並於 1985 年獲麥理浩夫人獎，到加拿大的班夫藝術學院深造。

李少霖在 1987 年加入香港管弦樂團，並於香港演藝學院、香港中文大學、香港浸會大學及香港教育大學任教，同時指揮香港演藝學院青年交響樂團至 2013 年及在香港浸會大學擔任兼職講師。

李氏是亞太區內甚活躍的圓號手和導師。他曾有過多次輝煌的演出，包括於聖馬田室樂團訪港時參與該團的表演；又於 1994 至 1995 年代表香港管弦樂團，到日本福岡參與亞洲友誼音樂會的演出；於 2015 年在韓國釜山舉行的第七屆世界愛樂管弦樂團擔任圓號首席。他經常參與錄音室的音樂錄音，並為電台和電視台錄製音樂欣賞節目。

* 承蒙香港管弦樂團允許參與演出

Homer Lee has long been active in Hong Kong's music circles, even in his teens. He joined the Hong Kong Youth Symphony Orchestra (HKYSO) in 1978 with whom he toured the UK, France and Australia in the summers of 1979 and 1980. He was Principal Horn with the HKYSO until he began studying at The Hong Kong Academy for Performing Arts (HKAPA) in 1983. He soon won many major prizes, such as the scholarships awarded by the Hong Kong Jockey Club Music and Dance Fund from 1983 to 1985 and the Lady MacLehose Prize to study at the Banff School of Fine Arts in Canada in 1985.

Lee joined the Hong Kong Philharmonic Orchestra in 1987 and has been on the faculty of the HKAPA, the Chinese University of Hong Kong, Hong Kong Baptist University and the Education University of Hong Kong since then. In addition to his teaching duties, he also conducted the Academy's Junior Symphony Orchestra until 2013 and being part-time lecturer at the Hong Kong Baptist University.

Being one of the region's most active horn performers and teachers, Lee's highlight performances include with the Orchestra of the Academy of St. Martin-in-the-Fields during their Hong Kong visit and participating in the Asian Friendly Concerts in Fukuoka, Japan, in 1994 and 1995, as a representative of the Hong Kong Philharmonic Orchestra. He also performed as the Principal Horn at the 7th World Philharmonic Orchestra at Busan, Korea in 2015. He records extensively in the studio as well as for many music appreciation programmes on the television and radio.

* With kind permission of the Hong Kong Philharmonic Orchestra



曾偉鵬
Kelvin Tsang

曾偉鵬 16 歲開始師隨謝暖華學習粗管上低音號，隨後投考香港演藝學院成為該校第一位粗管上低音號學生，師隨彭禮傑。曾氏在 2014 和 2015 年兩次贏得協奏曲比賽，並與學院交響樂團合作演奏獲獎協奏曲。

曾氏及後負笈英國，於皇家北方音樂學院取得音樂學士（榮譽）學位和音樂演奏碩士學位，他師從兩位世界著名的粗管上低音號演奏家米德教授和桑頓教授。此外，曾氏曾在不同的大師班演出，並跟隨多位粗管上低音號演奏家學習，如魯伊迪、范艾默力克博士、鮑梅和范洛伊。在英國逗留期間，他除了於皇家北方音樂學院銅管樂團中擔任粗管上低音號獨奏，曾氏亦於當地銅管樂隊中擔任粗管上低音號獨奏，如迪高樂隊、布拉克本

及達爾文樂隊和星圖樂隊。曾氏還參加了許多銅管樂隊比賽，並分別在 2015 年泰國低音銅管比賽及 2019 年新加坡銅管樂節獨奏比賽中奪得第一名。

他也曾與深圳交響樂團、香港愛樂管樂團、香港專業管樂團及澳門交響管樂團等合作演出。

曾氏現於不同學校擔任粗管上低音號導師及樂團指揮，亦為音樂事務處兼職演奏員，同時成立了本地第一個粗管上低音號合奏團「Versatile」。

Kelvin Tsang started playing the euphonium at the age of 16 under the tutelage of Tse Luen-wah. He received his professional training at The Hong Kong Academy for Performing Arts (HKAPA) under Ben Pelletier and became the first euphonium student at the HKAPA. He won the Concerto Competition twice in 2014 and 2015, and performed the winning concertos with the Academy Symphony Orchestra.

He received his Bachelor of Music (Honours) and Master of Music at the Royal Northern College of Music. He studied with two world-renowned euphonium soloists, Prof. Steven Mead and Prof. David Thornton. He also performed in masterclasses and received tutelage from different euphonium soloists such as Thomas Rüedi, Dr. Matthew van Emmerik, Bastien Baumet and Glenn Van Looy. During his stay in the UK, Tsang played as a solo euphonium player in Royal Northern College of Music Brass Band as well as different local brass bands, such as Diggle Band, Blackburn & Darwen Band and Stratos Band. He competed in many brass band contests, of which he received first prizes at Thailand Low Brass Competition in 2015 and Singapore Brass Festival Solo Competition in 2019.

He also performed with Shenzhen Symphony Orchestra, Hong Kong Wind Philharmonia, Hong Kong professional Winds and Macau Wind Symphony.

Tsang currently serves as a euphonium tutor and conductor in different schools, also a part-time performer at the Music Office. He is one of the founders of the local euphonium ensemble "Versatile".

節目簡介

《詩人與農夫》序曲

蘇佩

蘇佩是奧地利浪漫時期的作曲家和指揮家，出生自現今的克羅地亞。他的作品主要是輕歌劇，但大部分至今只有其序曲被經常演奏。《詩人與農夫》在 1846 年於維也納首次演出。樂曲結構為奏鳴曲式，開始時由銅管聲部慢慢奏起音樂，緊接著一段引人入勝而情感豐富的大提琴獨奏。隨著優美旋律過後，弦樂聲部奏起顫音，熱鬧的管弦樂奏出熱情洋溢的節奏，這氣氛營造了強而有力、氣勢磅礴和令人期待的結尾。

(以上樂曲介紹由張淨怡提供)

《人前人後》管弦樂組曲第四首

伍力曦 (導師: 伍華晞博士)

以下是作曲家對作品的描述：

「《我的希望在於你》音樂言情系列包含三首作品：小提琴奏鳴曲《峽谷的彼岸》、單簧管奏鳴曲《緊鎖的大門》，以及管弦樂組曲《人前人後》。故事描述男女主角曾經遭受虐待和漠視，二人盡力互相治療對方的傷痛經歷。三首作品的音樂素材互相關連，有不少共通之處，尤以採用相同的動機為核心。兩首奏鳴曲的旋律徘徊在降 A 大調與 E 大調之間，代表男女主角的深情交談。管弦樂組曲的配器是以兩首奏鳴曲為依據，亦同時與其調性的切換吻合。音樂隨後交織成一個新的調性，以達至音樂的高潮，之後以複調性營造緩和的氣氛。這段音樂象徵二人的緊密關係，二人其後雖然分隔異鄉、戀情不再，但仍像摯親一般在心裡陪伴著對方，情濃如家人一般。」

羣魚爭食

蕭百通 (導師: 潘寶才)

以下是作曲家對作品的描述：

『在一個細小的魚缸裏，住著一羣飢腸轆轆的金魚，牠們時而暢游於水中，時而為食物而爭鬥。早晨的陽光照進魚缸，看！牠們蜂擁而上，張開嘴，以及豎著背鰭，等待著豐富的早點。主人走到魚缸前，餵了一點紅蟲和豐年蝦。轉眼間，金魚們便吃光了全部食物。可是，當中有幾條金魚卻未能搶到食物，牠們尋遍了魚缸每一個角落，仍沒有發現任何食物。牠們餓壞了，便試圖在水面上跳躍，目的是製造聲響，但主人卻聽不見。不久，所有金魚彷彿蜂擁而上，並在水面上跳躍起來，主人發現後只好再餵多一點飼料，好讓牠們冷靜下來。』

《羣魚爭食》是來自上述的一個真實故事。音樂由圓號和低音弦樂拉開序幕。隨著更多樂器的加入，上行的動機與主題旋律相互交織，營造金魚「爭食」的緊張競爭場面。樂曲中的三個高潮，也正是「小主人」投放飼料的時段，而金魚的反應也各有不同。餘下的情節，就讓觀眾繼續體會這個「爭食」的故事。」

(以上樂曲介紹由作曲家提供)

交響變奏—為粗管上低音號創作

柯諾

- I 引子 - 有勁的快板
- II 變奏 I - 精神奕奕的快板
- III 變奏 II - 溫柔的緩板
- IV 變奏 III - 急板
- V 變奏 IV - 溫暖的慢板
- VI 終曲 - 最初的速度

以下是作曲家對作品的描述：

『這首為粗管上低音號與管樂團或交響樂團而創作的「傑作」由伊利諾伊大學交響管樂團時任總監貝吉安博士委約，並由美國海軍管樂團時任長號首席法蘭克擔任首演獨奏。樂曲以令人印象深刻且連綿不斷的主題開始，隨後以五段「變奏」構成，包括：以迴旋曲式創作、極富節奏感的「變奏 I」，當中包含一段極具挑戰性的華彩樂段讓獨奏家炫技；稍慢而溫和的「變奏 II」，展示獨奏樂器的不同音域；兩段由主題變奏而成的旋律、以詼諧曲式交織出的「變奏 III」；像詠嘆調般，以展示獨奏樂器抒情一面的「變奏 IV」；以及由主題作引

子，為氣勢磅礴的「終曲」作結。今天演奏的管弦樂團版本是由日本東京佼成管樂團粗管上低音號獨奏家三浦徹於 1992 年委約作曲家創作。」

(以上樂曲介紹節錄自作曲家提供的英文版本，由梁永健翻譯)

降 E 大調木管交響協奏曲，K. 297b

莫扎特

I 快板

1778年莫扎特從巴黎寄出一封信，信中提及計劃為四種管樂樂器及交響樂團譜寫一首交響協奏曲，並在其後的書信中表示作品已完成。然而，此曲的手稿已散失，亦從未在莫扎特在世時演奏過。其後，有人在莫扎特傳記作者強恩的遺物中發現一份為雙簧管、單簧管、圓號和巴松管譜寫的交響協奏曲樂譜。此曲在1886年首度面世時，雖獲大部分研究莫扎特音樂的學者廣泛認可，但其真偽從未獲得認證，而且一直存在爭議。樂曲貫徹莫扎特的巴黎格調，既簡單直接又樂韻悠揚，突顯四位獨奏家的非凡造詣和高超技巧。

(樂曲介紹節錄自香港青年交響樂團 40 周年音樂會場刊)

火鳥組曲 (1919)

史達拉汶斯基

- I 引子
- II 火鳥與火鳥之舞
- III 火鳥變奏曲
- IV 公主們的圓環舞
- V 魔王卡茨地獄之舞
- VI 搖籃曲
- VII 終曲

史達拉汶斯基於 1910 年為賈吉列夫領導的芭蕾舞團創作其第一齣芭蕾舞劇音樂《火鳥》，其後作曲家再把該劇的音樂改編為音樂會上演奏的組曲。該芭蕾舞劇是描述伊凡王子闖入魔王城堡外森林裡，捕獲了一隻火鳥，火鳥為了獲得自由承諾未來會回報他。在釋放火鳥後，火鳥給了伊凡王子一根金色的羽毛，表示這可幫助他化險為夷。火鳥消失後，王子遇上被魔王囚禁的十三位公主，他無視警告，進入城堡想要把公主拯救出來。當王子差點被魔王抓獲時，他拿出火鳥的羽毛，火鳥現身並用魔法令魔王及其他怪物不受控制地跳舞直至倒下，然後再唱出搖籃曲，令所有怪物陷入昏睡，王子趁機找到藏著魔王靈魂的巨蛋並將其砸碎，並把魔王消滅。火鳥離開後，王子迎娶其中一位公主，故事以大團圓結終。

樂曲開始由低音弦樂樂器奏出深沉的半音旋律，帶出神秘的氣氛，當中弦樂更營造了特別效果。「火鳥與火鳥之舞」一開始以急促而緊湊的音樂代表火鳥的出現。「公主們的圓環舞」採用俄國民間歌曲，旋律簡潔優美，由木管及弦樂獨奏，奏出旋律。「魔王卡茨地獄之舞」用了大量的切分節奏、強烈的節奏及大量不協調的和音。「搖籃曲」由巴松管獨奏，並由豎琴和加上弱音器的弦樂作伴奏。最後由圓號奏出平靜的旋律，帶領至聖詠合唱風格的「終曲」，象徵故事大團圓結局。

(樂曲介紹由曾燕瑜提供)

芬蘭頌

西貝流士

十九世紀末，芬蘭的知識分子籌辦「新聞慶典」活動，並編排了多幕描繪芬蘭歷史故事和英雄的「活人畫」劇，於1900年在赫爾辛基的瑞典劇院首演。西貝流士為此創作了七首作品，而《芬蘭覺醒》是該劇最後一幕的終結曲，旨在喚起人民的民族意識。西貝流士其後把樂曲改編為其成名佳作《芬蘭頌》。

樂曲以低音銅管演奏的讚美歌調作引子，氣氛莊嚴，隨後木管和弦樂加入。銅管樂的低音樂部與不協調和弦互相呼應，呈現出重重陰霾。銅管樂帶出強烈的節奏動機，開展中庸快板部分；樂團的低音樂部奏起由五個音組成的動機加入快板樂段；隨着樂曲轉為大調，音樂猶如芬蘭從漆黑中甦醒，迎來光明。最後，木管樂和弦樂演奏《芬蘭頌》的聖詠部分，末段的副歌加強愛國信息，以燦爛的樂聲作結。

(以上翻譯自曾燕瑜提供的樂曲介紹)

Programme Notes

Overture to *Poet and Peasant*

Franz von Suppé

Franz von Suppé, an Austrian composer and conductor in the Romantic period, was born in today's Croatia. His works are mainly operettas, and only the overtures of most of his operettas are performed today. Overture to *Poet and Peasant*, premiered in Vienna in 1846, is one of the most celebrated works of Suppé. It is written in sonata form and slowly begins with brass, immediately followed by a section of dazzling and strongly sentimental cello solo. Subsequent to the graceful melodies, the strings start to play tremolo. Lively orchestral music generates high spirited rhythm and it builds up a dynamic and long-awaited conclusion with tremendous momentum.

(The above programme note translated from the Chinese version provided by Cheung Ching-yi)

Orchestral Suite *Before and After* No. 4

Ng Lik-hei, Christopher (Mentor: Dr. Ng Wah-hei)

The composer's description of the work:

"The *My Hope Is in You* Music Romance Series includes three compositions: Violin Sonata *The Opposite Side of the Ravine*, Op. 25, Clarinet Sonata *The Locked Gates*, Op. 26, and Orchestral Suite *Before and After*, Op. 30. The story describes how the male and female protagonists have been abused and ignored, and the two try their best to heal each other's painful experiences. The musical materials of the three compositions are connected and they have a lot in common, in particular the sharing of the same motive as the core.

The melodies of the two Sonatas hover between the keys of A-flat major and E major, representing the affectionate conversation between the male and female protagonists. The orchestration of the Orchestral Suite is based on the two Sonatas and also coincides with their tonal switching. The music then intertwines into a new key to reach the climax, and then uses bitonality to create a relaxing atmosphere. This section of music symbolises the close relationship between the two protagonists. Although the two later separated and their romance ended, they still accompanied each other in hearts as close relatives, and their love was as strong as family members."

Hungry Fishes are Competing for Food

Siu Pak-tung (Mentor: Poon Po-choi, Maurice)

The composer's description of the work:

"In a small fish tank, there lives a group of hungry goldfish. Sometimes they swim in the water, sometimes they fight for food. The morning sunlight shines into the fish tank, and look! They swarm up, open their mouths, and erect their dorsal fins, waiting for a rich breakfast. The master walks to the fish tank and feeds some red worms and brine shrimp. In the blink of an eye, the goldfish eat up all the food. However, a few goldfish fail to grab the food. They search every corner of the fish tank but still don't find any food. They are starving, so they try to jump on the water to make noise, but the master can't hear it. Soon, all the goldfish seem to be swarming up and jumping on the water. After the master finds out, he has to feed them a little more to calm them down.

The orchestral work *Hungry Fishes are Competing for Food* is based on the above true story. The music begins with horns and low strings. With the addition of more instruments, the ascending motive and the melody are intertwined, creating a tense competition scene of goldfish 'fighting for food'. The three climaxes in the music portray the time periods when the 'little master' puts the food in, and the goldfish's reactions are so different. The rest of the plot allows the audience to continue to experience this story of 'fighting for food'."

(The above programme notes provided by the composers)

Symphonic Variants for Euphonium

James Curnow

- I Introduction - Allegro con Brio
- II Variant I - Allegro con Spirito
- III Variant II - Lento con Teneramente
- IV Variant III - Presto
- V Variant IV - Adagio con Calore
- VI Finale - Tempo Primo

The composer's description of the work:

"Commissioned by Dr. Harry Begian, Director of Bands, and the University of Illinois Symphonic Band, this 'tour de force' for Euphonium and Band or Orchestra was premiered by Philip Franke, Principal Trombone of the United States Marine Band. It opens with a very incisive and unrelenting statement of the theme followed by five variants: a brisk and rhythmic 'Variant I' in rondo form and with a cadenza displaying the soloist's virtuosic abilities; a slow and tender 'Variant II', displaying different ranges of the solo instrument;

a fast scherzo 'Variant III', which is based on the two themes derived from the original theme; a lamenting 'Variant IV', giving an opportunity to showcase the *espressivo* quality of the euphonium; and a majestic 'Finale', introduced by a reiteration of the opening statement of the theme. The version performed today with orchestral accompaniment was commissioned in 1992 by Toru Miura, the Solo Euphoniumist of the Tokyo Kosei Wind Orchestra."

(The above programme note originally from the composer and adapted by Leung Wing-kin)

Sinfonia Concertante for Four Winds in E flat, K. 297b Wolfgang Amadeus Mozart

I Allegro

In 1778, Mozart mentioned in the letter from Paris that he planned to compose a concertante work for four winds and orchestra, and later stated in the letter that he had completed the work. However, the manuscript was not found and was never performed during Mozart's lifetime. Later, the music of the *Sinfonia Concertante for Oboe, Clarinet, Horn and Bassoon* was discovered in the collection of Mozart's biographer Otto Jahn. Although it was widely recognized by Mozart scholars when it was first published in 1886, its authenticity remains a mystery and a subject of controversy. The music itself demonstrates Mozart's Paris style - direct and melodious throughout the whole work, highlighting the musicianship and virtuosity of the four soloists.

(The above programme note adapted from the house programme of the Hong Kong Youth Symphony Orchestra 40th Anniversary Concert)

The Firebird Suite (1919)

Igor Stravinsky

- I Introduction
- II The Firebird and Its Dance
- III Variation of the Firebird
- IV Ring Dance of the Princesses
- V Infernal Dance of King Kashchey
- VI Berceuse
- VII Finale

In 1910, Igor Stravinsky created his first ballet music work *The Firebird* for Sergei Diaghilev's ballet troupe. The composer then re-arranged the piece into a suite for concert performance. The ballet depicts the story of Prince Ivan who hunts in the forest adjoining the evil king's castle. He captures a firebird that, in exchange for its freedom, offers him a golden feather as a token of gratitude. After the firebird is gone, the prince encounters thirteen princesses held captive by the evil king. Ignoring warnings, the prince enters the castle to rescue the princesses. Just as the evil king is about to capture him, Ivan employs the firebird's feather. The firebird appears and charms the evil king and other monsters into a frenzied dance until they collapse. Then the firebird sings a lullaby to send them to sleep. Seizing the opportunity, Ivan locates the giant egg containing the king's soul and destroys it, eliminating the threat. Following the firebird's departure, Ivan marries one of the princesses, concluding the story with a joyous ending.

The opening music sets a mysterious atmosphere with a deep chromatic melody played by low string instruments. Natural harmonic glissandi by the strings create special effects. "The Firebird and Its Dance" begins with a fast and hurried mood, representing the firebird's appearance. "Ring Dance of the Princesses" features woodwind and string recitals of a simple yet beautiful melody from a Russian folk song. "Infernal Dance of King Kashchey" employs strong syncopated rhythms and includes numerous discord harmonies. "Berceuse" showcases a solo bassoon accompanied by harps and muted string instruments. The French horn performs a tranquil melody which leads to the hymn-like chorus "Finale" to signify a happy ending.

(The above programme note translated from the Chinese version provided by Tsang Yin-yu)

Finlandia

Jean Sibelius

In the late 19th century, the Finnish intelligentsia established the *Press Celebration*, a series of tableaux depicting Finnish history, and premiered in Helsinki's Swedish Theatre in 1900. Jean Sibelius composed seven pieces for the *Press Celebration* with the closing piece, *Finland Awakens!*, resonating as a call to national consciousness. The piece was later revised to be one of his most well-known compositions – *Finlandia*.

The music begins with a solemn hymn-tune on lower brass and joins in with woodwinds and strings later. The lower brass and the dissonant harmonies articulate the darkness under the shadow. Strong rhythmic motive from the brass begins the *Allegro moderato* section and a five-note motive played by the lower voices in the orchestra joins in at the *Allegro* section. The music is enlightened from the darkness while the tonality changes into major key. The *Finlandia* hymn is played by the woodwinds and strings and its refrain in the coda reinforces the patriotic message with a grand ending.

(The above programme note provided by Tsang Yin-yu)

香港青年交響樂團演出團員

Hong Kong Youth Symphony Orchestra Members

第一小提琴 1st Violin

* 麥凱蕎
李美悅
袁紫晴
袁摯達
莊傲庭
陸謙柔
蔡芷悅
鍾諾瑤
蘇星宇
^ 劉泰泓
^ 關嬰旻

第二小提琴 2nd Violin

+ 吳宜皓
吳卓臨
李錦欣
莊傲鈞
陳柏朗
陳祉橋
陳家焯
陳樂桐
黃樂桐
劉天樂
劉京睿
劉頌欣

中提琴 Viola

+ 楊柏朗
周元天
刁煒煜
李淳軒
林庭皓
梁細麒
許海銘
麥顯正
鄭楚婷
譚安蓉
關熙澎

大提琴 Cello

+ 何懿恆
吳幽
李宛柔
李啟天
林泓希
梁達嘉
陳止一
鄭匡仁
鄭懿倫
蕭勻顯

低音大提琴 Double Bass

+ 陳進皓
古哲睿
伍樂恒
周貫鋒
梁漪桐
盧嘉滸
^ 蔡嘉欣

豎琴 Harp

+ 龍頤
李天慧
陳可蕎
嚴善橋

長笛 Flute

+ 崔詠雯
孫海晴
關敏彤

短笛 Piccolo

關敏彤

雙簧管 Oboe

+ 陳星和
謝曜瞳
陳晞璋
鄧靖然

英國管 English Horn

謝曜瞳

單簧管 Clarinet

+ 李嘉慧
吳柏軒
梁珀饒
關昭雯

低音單簧管 Bass Clarinet

吳柏軒

巴松管 Bassoon

+ 余曉彤
黃欣恩

圓號 Horn

+ 丘旻杰
林德傑
葉淮希
^ 賴皓熙

小號 Trumpet

+ 周文軒
邱浩麟
陳曉彤
譚絡文
譚靖加

長號 Trombone

+ 黃憫義
陳胤延
黃可澤

大號 Tuba

^ 陳承澤

敲擊 Percussion

+ 馮律均
卓以琳
葉承希
黃晉軒
楊逸

鋼琴 Piano

• 何舜然

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香港青年交響樂團舊生團演出團員

Hong Kong Youth Symphony Orchestra

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第一小提琴 1st Violin

- * 龍向輝
- 杜凱雯
- 周柏言
- 周偉達
- 胡喬立
- 梁璋琦
- 陳澤謙
- 葉家裕
- 歐陽濤
- 盧思穎
- 蕭銘漢
- 雷麗麗

第二小提琴 2nd Violin

- + 袁立仁
- 伍華晞
- 何沛然
- ^ 呂灝然
- 袁立宜
- 區浩佳
- 陳 祐
- 陳穎欣
- 黃貝珈

中提琴 Viola

- + 林潤山
- 陳劭哲
- 麥 駿
- 曾熹景
- 黃立恆
- 黃詠虹
- 翟韓珊
- 黎贊業

大提琴 Cello

- + 蕭偉中
- 白凱琳
- ^ 何國芝
- 何國蓉
- 李嘉朗

低音大提琴 Double Bass

- +• 吳龍翔
- 蕭文豐

長笛 Flute

- + 莊雪華
- 周佩欣
- 容嘉言

雙簧管 Oboe

- +• 柯詠珊
- 倪永鈞

單簧管 Clarinet

- + 盧卓鋒
- 梁穎衡

巴松管 Bassoon

- + 顧振威
- 黎銘澤

圓號 Horn

- + 尹倩儀
- 徐良莉

小號 Trumpet

- + 陳肇輝
- 陳詠莊

長號 Trombone

- + 陳旋第
- 葉俊傑
- 溫漢東

大號 Tuba

- +• 廖少國

敲擊 Percussion

- + 高家慶

* 樂團團長
Concertmaster

+ 聲部首席
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• 音樂事務處導師 /
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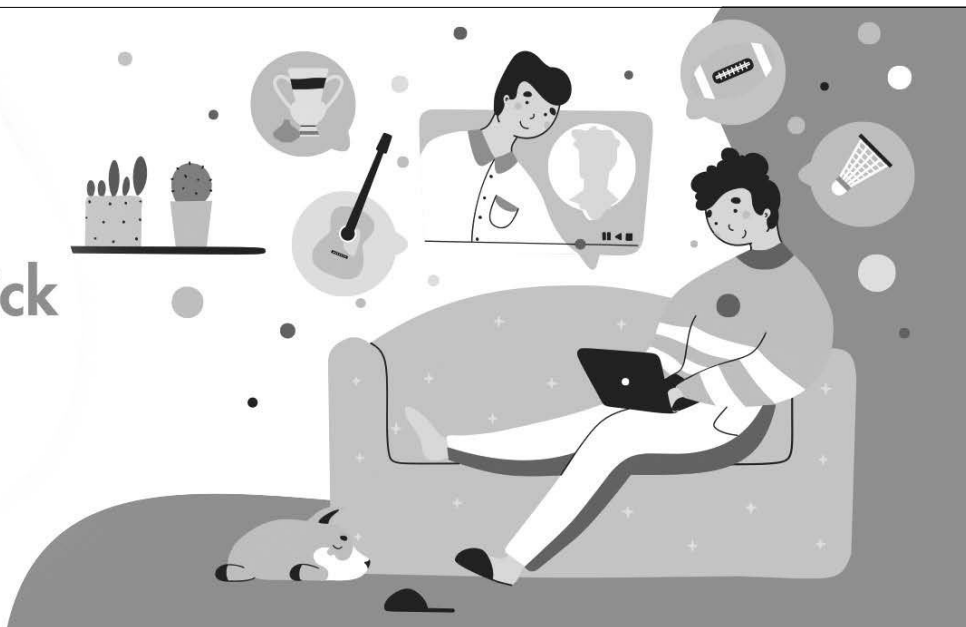


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