

香港青年交響樂團周年音樂會

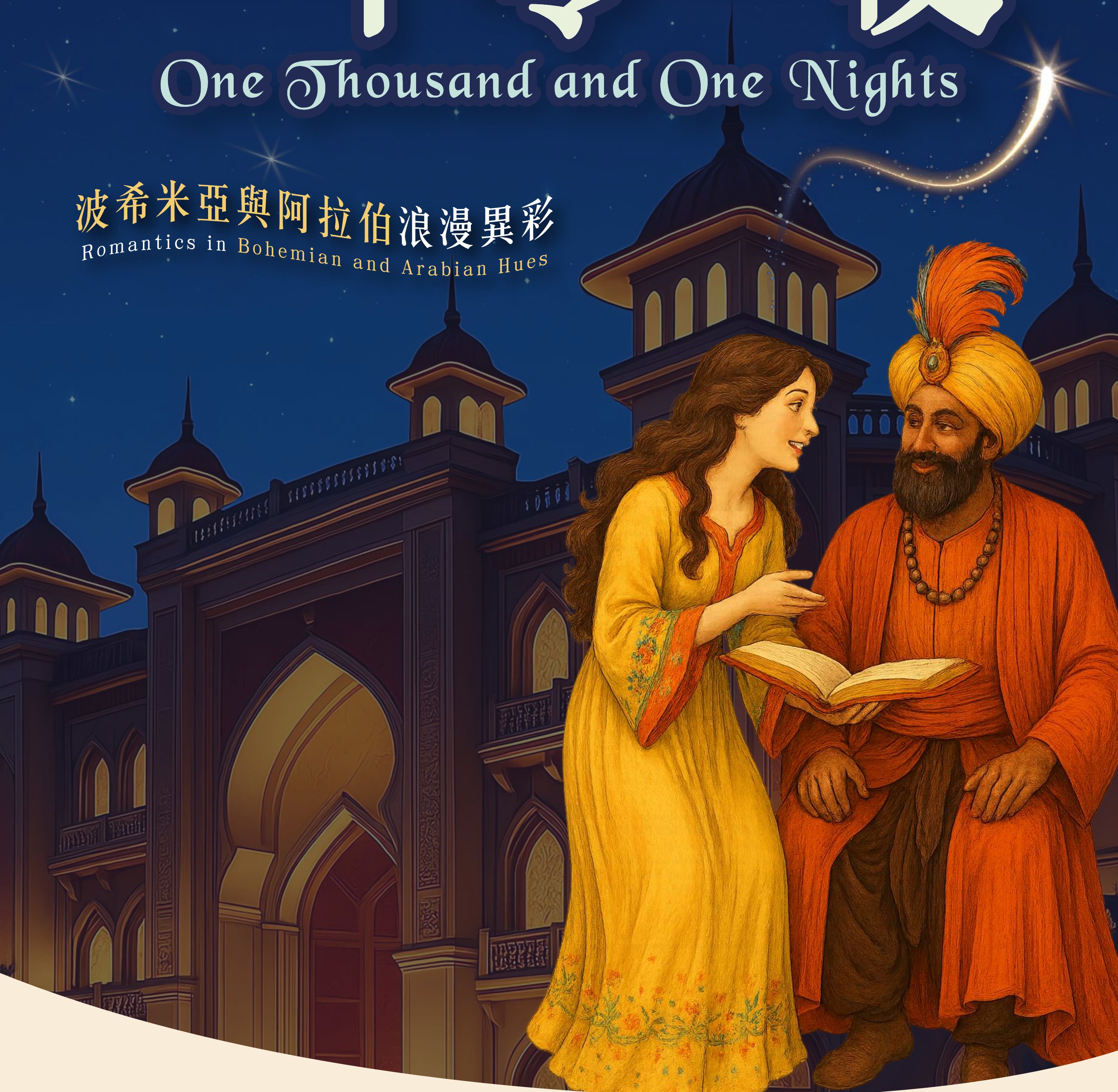
Hong Kong Youth Symphony Orchestra Annual Concert

一千零一夜

One Thousand and One Nights

波希米亞與阿拉伯浪漫異彩

Romantics in Bohemian and Arabian Hues



7.12.2025 (星期日 Sun) 3pm

荃灣大會堂演奏廳

Tsuen Wan Town Hall Auditorium



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柏斯音樂
PARSONS MUSIC

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為了令大家對今次演出留下美好印象，切勿在場內錄音、錄影、吸煙或飲食。在節目進行前，請關掉鬧錶、手提電話及其他響鬧或發光的裝置。在音樂演奏時，請保持肅靜及請勿在樂曲未完結或樂章與樂章之間鼓掌。在不影響其他觀眾的情況下，謝幕時可以拍照留念。多謝合作。

In order to make this performance a pleasant experience for the artists and the audience, please refrain from recording, filming, smoking, eating or drinking in the auditorium. Before the performance, please ensure that your alarm watches, mobile phones and other sound or light emitting devices are switched off. Please do not applaud in between music movements or before music completes. Photo-taking without affecting others is allowed at curtain calls. Thank you for your kind co-operation.



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Programme

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音樂事務處

MUSIC OFFICE

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

音樂事務處現時推行三大訓練項目：器樂訓練計劃、樂團及合唱團訓練、外展音樂短期課程，同時亦舉辦青年音樂交流活動、香港青年音樂營、青年音樂匯演及多元化的音樂推廣節目，對象遍及學校及社區各個層面。

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

The Music Office runs three training programmes: Instrumental Music Training Scheme, Ensemble Training, and Outreach Music Interest Courses, and youth music exchange programmes, the Hong Kong Youth Music Camp, youth music interflows and a variety of music promotional activities. Its target groups range from primary and secondary school students to members of the public from all walks of life.



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香港青年交響樂團

Hong Kong Youth Symphony Orchestra



香港青年交響樂團於1978年成立，為音樂事務處轄下旗艦樂團之一。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、新加坡及中國內地，促進國際文化交流。樂團於2010年訪問中國上海，為上海世博會「香港週」及其他相關活動演出，並與當地青少年樂手交流。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。

樂團每年透過公開試音招募團員，團員年齡介乎12至25歲，現由甘浩鵬博士、李星雲、曾燕瑜、黃洛恒及梁永健訓練和管理。



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Established in 1978, the Hong Kong Youth Symphony Orchestra (HKYSO) is one of the flagship music groups managed by the Music Office. Over the past four decades, many of its former members have pursued a career in music and become eminent performers or music educators. The HKYSO 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 Chinese Mainland. The HKYSO 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 the local 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 HKYSO 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.

With members aged between 12 and 25, the HKYSO is trained and managed by Dr Joseph Kam, Lee Sing-wan, Tsang Yin-yu, Lawrence Wong and Leung Wing-kin. Recruitment is held annually through open audition.



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團員名單 Member List

第一小提琴 1st violin

麥凱蕎 *
李如伊 #
袁紫晴
張稼羚
莊傲庭
許禮欣
陸謙柔
蕭善文
鄺浩銘
關嬰旻
蘇星宇

第二小提琴 2nd violin

吳宜皓 #
陳祉橋 #
丘卓欣
周樂希
陳家焱
陳浩謙
黃柏熹
楊詩穎
歐晉寧
鄭博鑫
蘇晴臻

中提琴 Viola

刁煒煜 #
黃正樑 #
方俊鴻
周元天
林庭皚
莊傲鈞
莫楚原
陳 怡
陳思睿
陳昭穎
譚安蓉
關熙泐

大提琴 Cello

何懿恆 #
李啟天 #
王宗羲
古哲睿
何允升
何皓博
吳 幽
林泓希
馬曉嵐
鄧一心
蕭勻顥
羅穎堯

低音大提琴 Double Bass

周貫鋒 #
李芷希 #
伍樂恆
周文曦
梁漪桐
溫承羲
劉學謙
蔡嘉欣
盧嘉浹

豎琴 Harp

陳可蕎 #
嚴善橋 #
梅皓如

短笛 Piccolo

劉穎濃

長笛 Flute

崔詠雯 #
孫海晴
劉穎濃
蕭 悠

雙簧管 Oboe

陳晞瑋 + #
區子悠

英國管 English Horn

區子悠

單簧管 Clarinet

李嘉慧 #
張穎賢
梁樂謙
譚梓鋒
吳柏軒 +

巴松管 Bassoon

董元毅 #
余曉彤
黃欣恩
鄧浩賢 +

圓號 Horn

丘旻杰 #
洪梓煬
康鑫浩
陳映蓓
陳倩兒
葉准希
潘煦朗
賴皓熙

小號 Trumpet

卓以諾 # +
陳彥齊
曾舒淇
趙思齊
謝嘉鏘

長號 Trombone

周 晴 # +
陳胤延
黃可澤
羅尹隆
梁禕禮 +

大號 Tuba

鄭亦均 #

敲擊 Percussion

卓以琳 #
李晞琳
周靖舜
范凱杰 +
楊 逸 +

* 樂團團長 Concertmaster
聲部首席 Principal
+ 特邀團員 Invited Member



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指揮 Conductor



甘浩鵬博士
Dr Joseph Kam

甘浩鵬博士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、香港青年弦樂團及音樂事務處導師弦樂團。

甘氏身兼中提琴手、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；2024年率領香港青年弦樂團出訪奧地利維也納，參與2024「至高榮耀」國際青年音樂節，於弦樂團界別比賽以「出眾成就」奪得亞軍。

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、美國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。



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

Dr 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, among others. He was also appointed as a viola faculty in the Interlochen Music Festival in Michigan, the USA.

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 led the Hong Kong Youth Strings (HKYS) to participate in the 2024 *Summa Cum Laude* International Youth Music Festival in Vienna, Austria, and won 2nd Place with Outstanding Success in the String Orchestra Category.

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, among others.



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大提琴 Cello

客席演出 Guest Performance

劉君澤
Alex Lau



劉君澤現於慕尼黑音樂與演藝大學攻讀學士學位，師從楊文信。他曾為音樂事務處舊生，於2023年獲香港賽馬會音樂及舞蹈信託基金頒授獎學金支持在歐洲深造。作為充滿活力的新晉大提琴演奏家，劉氏在國際樂壇嶄露頭角，藝蹤遍及歐美和亞洲。他曾師隨張馨心、貝樂安、繆勒—韓巴赫和安格等。

劉氏曾贏取的獎項包括中國北京愛琴杯國際大提琴比賽一等獎、法國新星國際音樂大賽及波蘭彼姆茲國際弦樂比賽冠軍等。

劉氏除獨奏外，也參與室樂演出，曾在多個著名場地表演，包括日內瓦的維多利亞音樂廳、柏林愛樂音樂廳及布魯塞爾的費拉格音樂廳等。他亦受邀參加多個音樂節，如瑞士小澤征爾國際學院、美國四季室樂節及意大利的NUME學院暨音樂節等。他又熱衷於拓展大提琴演奏曲目，曾與編舞家哥丹尼及德累斯頓法蘭克福舞蹈團合作，隨團巡迴意大利和德國演出，以融合音樂與現代舞蹈的創新角度吸引觀眾。



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Alex Lau is currently pursuing a Bachelor's degree under the supervision of Wen-Sinn Yang at the Munich University of Music and Performing Arts. He was an alumnus of the Music Office, and in 2023, he was awarded the Hong Kong Jockey Club Music and Dance Fund Scholarship to further his studies in Europe. He has established himself as a dynamic young cellist with an international career spanning Europe, the USA and Asia. His teachers include Hsin-Hsin Chang, Laurent Perrin, Susanne Müller-Hornbach and Norbert Anger, among others.

Lau's accolades include First Prize at the Beijing Ai Qin Cup International Cello Competition in China, the Nouvelles Étoiles International Music Competition in France and the Primuz International Strings Competition in Poland, among others.

As a soloist and chamber musician, Lau has performed at prestigious venues, including Victoria Hall in Geneva, the Berliner Philharmonie, and Flagey in Brussels, among others. He has also been invited to perform at various festivals, such as the Seiji Ozawa International Academy Switzerland, the Four Seasons Chamber Music Festival in the USA, and the NUME Academy & Festival in Italy, among others. A passionate advocate for expanding the cello repertoire, Lau has collaborated with choreographer Jacopo Godani and the Dresden Frankfurt Dance Company on their tours in Italy and Germany, captivating audiences with an innovative fusion of music and contemporary dance.



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節目介紹

《被出賣的新娘》序曲

史密塔納

這首於1866年創作的樂曲，被認為是作曲家史密塔納最傑出的管弦樂作品之一，亦是捷克民族音樂的經典範例。此曲作為其喜歌劇的開場音樂，精萃地捕捉歌劇裡喜悅、俏皮和活潑的民俗風情。序曲開首以充滿動感的弦樂段落和強烈節奏，帶來青春活力洋溢的氛圍。活潑的主題於史密塔納筆下時而重疊，時而追逐，並融入切分音和蘊含波希米亞民族風格的舞曲旋律。雖然序曲本為歌劇訴說鄉村戀愛情節的其中一部份，但因音樂的精湛技巧與感染力，使其獨立成曲，廣受歡迎。



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B小調大提琴協奏曲，Op. 104

德伏扎克

I 快板

II 慢板但不太慢

III 終曲（中庸的快板）

德伏扎克在出任美國國家音樂學院院長的最後一個學年，才創作了一首器樂協奏曲。在此之前，他未曾將大提琴視為協奏曲的獨奏樂器，直到聽到其同事、美國作曲家暨大提琴手域陀·希爾拔所創作的《E小調第二大提琴協奏曲》後，對該協奏曲的配器印象深刻，並留意到使用三支長號亦未有壓過大提琴獨奏的清晰聲音。這一體驗成為德伏扎克創作《B小調大提琴協奏曲，Op. 104》的關鍵契機，亦同時回應其好友暨大提琴手韋漢的長期委約請求。

雖然德伏扎克容許韋漢就獨奏部分作輕微調整建議，但他拒絕在終章中加入傳統的炫技華彩樂段。正如他所寫：

「我必須堅持我的作品按原樣出版.....終章以漸弱的方式逐漸結束，如同緩慢的呼氣——伴隨著第一和第二樂章的回想——獨奏消散至極弱，然後出現漸強，而最後幾小節由管弦樂團演奏，激烈結束。這是我的理念，不能放棄。」

樂曲展現德伏扎克作為管弦音色大師的精湛配器技藝，將捷克民族風格的節奏和旋律結構，與其別樹一格的抒情詩意和情感深度糅合。作曲期間，德伏扎克知悉妻子的姐姐約瑟芬娜·高迪扎娃——亦是他的情人——身患重病。第二樂章中，他引用高迪扎娃最喜歡的藝術歌曲，來自其早期聯篇歌曲《四首歌曲，Op. 82》中《讓我獨處》的旋律以作致敬。德伏扎克回到波希米亞，發現高迪扎娃已遽然離世後，決定修改終章的結尾，並加入這段感傷的旋律，以作悼念。

樂曲的配器展示了多層次的器樂色彩：獨奏大提琴與長笛、單簧管和獨奏小提琴等各種樂器的交流對話。德伏扎克成功超越傳統協奏曲的界限，融入室內樂元素，同時在交響樂之中亦能突顯各種樂器的獨特之處。



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天方夜譚，Op. 35

林姆斯基—高沙可夫

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II 卡蘭達王子

III 年輕的王子與公主

IV 巴格達節日—海難

這首由俄國作曲家林姆斯基—高沙可夫於1888年創作的交響組曲，靈感來自阿拉巴經典故事集《一千零一夜》。作品講述蘇丹國王在處決不忠的王后後，誓言每晚迎娶一位新娘並於翌晨處決，以防背叛。為免再有少女受害，宰相之女兒雪希拉莎德不顧父親反對，主動下嫁給蘇丹。每晚，她向蘇丹講述引人入勝的故事，並在破曉時把故事停在最緊張的情節。蘇丹為了得知故事結局，一再延遲處死她。一千零一夜後，雪希拉莎德完成整個故事，國王卻被她的智慧所感動，放棄誓言並封冊她為王后。

這套組曲包含四個樂章，並以兩個主題貫穿全曲：低音銅管部份演奏的嚴肅下行音階動機，象徵蘇丹；小提琴獨奏在豎琴伴奏下的抒情旋律，代表雪希拉莎德的智慧與勇氣。

第一樂章「大海與仙巴的船」，以交響效果描繪航海冒險與波濤洶湧的張力。第二樂章「卡蘭達王子」刻畫化身平民的王子與公主的浪漫故事。第三樂章「年輕的王子與公主」展現一對戀人的愛情。而最後樂章「巴格達節日—海難」描述喜悅的節慶、風暴及船難，再以寧靜的小提琴獨奏作結，象徵雪希拉莎德告捷。



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Programme Notes

The Bartered Bride Overture

Bedřich Smetana

Composed in 1866, the piece is considered one of Bedřich Smetana's most outstanding orchestral works, and a quintessential example of Czech national music. Written as the opening music for his comic opera, it captures the opera's joyful, playful, and lively folk spirit in a concise concert piece. The overture begins with vibrant, fast-paced string passages and bold rhythms, creating a sense of energy and youthfulness. Smetana employs lively, overlapping themes that chase one another, incorporating syncopated rhythms and dance-like tunes inspired by Bohemian folk music. Although originally part of the opera's narrative about rural love, the overture gained popularity as a standalone piece due to its impressive craftsmanship and infectious energy.



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Cello Concerto in B minor, Op. 104

Antonín Dvořák

- I Allegro
- II Adagio ma non troppo
- III Finale (Allegro moderato)

During his tenure as director of the National Conservatory of Music of America, Antonín Dvořák did not compose any instrumental concerto until his final academic year there. He had not considered the cello as a solo instrument for concerto until he heard the *Cello Concerto No. 2 in E minor* by his colleague, an American composer and cellist Victor Herbert, at the Conservatory. Dvořák was deeply impressed by its orchestration, noting that the use of three trombones did not overpower the solo cello, which projected clearly. This experience was a key impetus for composing his own cello concerto, prompted by a long-standing request from his friend, cellist Hanuš Wihan.

Although Dvořák allowed Wihan to suggest minor adjustments to the solo part, he firmly rejected the inclusion of a traditional virtuoso cadenza in the finale. As he wrote:

"I must insist that my work be published just as I have written it... The finale ends gradually in a diminuendo, like a slow exhalation – with reminiscences from the first and second movements – the solo fades away to pp (pianissimo), then there is a crescendo, and the last measures are taken up by the orchestra, ending stormily. That is my idea, and I cannot abandon it."

In this concerto, Dvořák demonstrated his mastery as an orchestral colourist, blending Czech folk-inspired rhythms and melodic structures with his distinctive lyricism and emotional depth. While composing this cello concerto, Dvořák learned of the serious illness of Josefina Čermáková, his sister-in-law and his first love. In the second movement, he quoted her favourite lied, *Lasst mich allein*, from his early cycle *Four Songs, Op. 82*, as a tribute. After returning to Bohemia and learning of her death, Dvořák revised the finale's ending, incorporating a poignant recall of this melody serves as a somber memorial.

The concerto's orchestration showcases a wide palette of instrumental colours: the solo cello engages in dialogues with various instruments, such as with the flute, clarinet and solo violin. Dvořák successfully transcends traditional concerto boundaries, incorporating elements of chamber music while highlighting the unique character of each instrument within a symphonic context.



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Scheherazade, Op. 35

Nikolai Rimsky-Korsakov

- I The Sea and Sinbad's Ship
- II The Kalender Prince
- III The Young Prince and Princess
- IV Festival at Baghdad - The Shipwreck

The symphonic suite composed in 1888 by Russian composer Nikolai Rimsky-Korsakov was inspired by the classic Arabian story collection *One Thousand and One Nights*. The work centers on a Sultan who, after executing his unfaithful wife, vows to marry a new bride every night and execute her the next morning to prevent betrayal. To stop these executions, the vizier's daughter, Scheherazade, defies her father and marries the King. Each night, she tells captivating stories, pausing at a suspenseful moment as dawn breaks. Eager for the conclusions, the Sultan postpones her execution. After 1,001 nights, when Scheherazade completes her final tale, the Sultan, moved by her wisdom, abandons his vows and crowns her queen.

The suite comprises four movements, unified by two themes: a stern, descending scale motif played by the low brass symbolising the Sultan, and a lyrical violin solo with harp accompaniment representing Scheherazade's intelligence and bravery.

The first movement, "The Sea and Sinbad's Ship", evokes maritime adventures with turbulent orchestral effects. The second, "The Kalender Prince", portrays a prince disguised as a commoner in a romantic narrative. The third, "The Young Prince and Princess", depicts a couple's romance. The final, "Festival at Baghdad - The Shipwreck", captures a joyous festival, a storm and a shipwreck, concluding with a serene violin solo symbolising Scheherazade's triumph.



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歡聚，選自《海南風情》組曲 閻惠昌

A Happy Gathering,
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飛歌 (笛子協奏曲) 唐建平

The Song of Flight (Dizi Concerto) Tang Jianping

鬧花燈 周成龍

Lantern Festival Zhou Chenglong

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