

香港青年音樂協會
HONG KONG YOUTH MUSIC SOCIETY

ANNIVERSARY CONCERT

35

周年紀念音樂會

2008年12月20日（星期六）
晚上8時
香港大會堂音樂廳

SATURDAY, 20 DECEMBER, 2008
8:00 p.m.
HONG KONG CITY HALL, CONCERT HALL



主席致詞

香港青年音樂協會成立以來，本著宗旨，致力推動中國音樂在香港的發展，培養青少年對中樂的興趣。在過去三十五年，本會透過積極參與社區的演出，舉辦大大小小的音樂會，藉此增加團員的演出經驗，提高團員的個人水準。

不知不覺，今年已經是第35年了，為隆重其事，我們誠意邀請了東初先生、蕭炯柱先生和徐英輝先生擔任是次客席指揮，並榮幸地請來我國二胡演奏家邵琳小姐和本港女高音吳玉芯小姐擔任演出嘉賓。本人謹代表本會向他們致以萬分謝意！

本人亦要感謝宏光國樂團、高雷中學慷慨提供場地予本會作排練之用；最後我還要感謝今晚參與演出的香港高齡教工合唱團、知音合唱團、樂苗歌詠大使團和高雷中學中樂團，有了他們的參與，使這個音樂會生色不少。

除了三位指揮和兩位演出嘉賓的精采演出，今晚我們更揉合了老、中、青三代的合作，有超過二百五十名參與者同台演出，摒除了年齡的隔膜，締造出一個和諧、與眾同樂的音樂會。如此盛大的演出，我們的一班常務委員會委員、音樂會籌備委員會委員、台前演出者和幕後工作者實在功不可沒，他們對中國音樂的一腔熱情，非常值得支持和鼓勵。

在慶祝35週年的同時，我們懷念本會前任主席陳立僑醫生。陳醫生德高望重，歷任本會主席18年之久，對本會貢獻良多，其推動中國音樂的熱誠和精神，誠為城中典範，是一位值得我們敬佩和永遠懷念的良師益友。

最後，感謝您們的蒞臨和支持！希望台上二百多位演出者的演出，可以帶給大家一個愉快、難忘的晚上。

預祝大家聖誕和新年快樂！

莊俊文

Words of the Chairman

We have been aiming at arousing young people's interest in Chinese music since we were first established 35 years ago. Since then not only have we organized concerts for the public, we also actively participated in community volunteer performances to provide our members opportunities to gain on-stage experiences and to enhance their proficiency and performing skills.

This evening, we are honored to have Mr Tung Chor, Mr Gordon Siu and Mr Tsui Ying Fai as our guest conductors. We are also pleased to invite famous Erhu performer, Miss Shao Lin and the Soprano Miss Sandra Ng as our guest performers. I would like to take this opportunity to extend my heartfelt thanks to them on behalf of the Society. I would also like to thank the Wang Kwong Chinese Orchestra and Ko Lui Secondary School for providing the venue for our rehearsals. Lastly, I would like to thank the Hong Kong Senior Education Workers Choir, Sintonia Choir, the Hong Kong Cadenza Children's Choir and the Ko Lui Secondary School Chinese Orchestra for their participation in tonight's concert at which we will have a blend of 3 generations of more than 250 performers. I would also like to say "thank you" to my committee, to members of the organizing committee members as well as all those who have helped to make this event possible.

While we are celebrating our 35th Anniversary today, we also greatly miss our founding chairman, Dr. Lik Kiu Ding. Dr. Ding had been the chairman of the society for 18 years and had contributed a lot to the society. His dedication in promoting Chinese music deserves our admiration and we will always cherish this mentor.

Last but not least, thank you for coming to the concert. I hope our two hundred and fifty performers on stage will leave you an enjoyable evening.

Wish you all a Merry Christmas and a Happy New Year!

Elton Chong

Dr L K Ding



1921-2008

One day I got a call from Mrs. Nancy O'Connell, a member of the Committee.

"I have found us a Chairman, Gordon. You will be impressed."

"Really! Who?" I asked.

"I'll tell you tomorrow, when we meet."

The next day, we were all anxious to find out who would be our new leader.

"He is Dr. L K Ding," Nancy said.

"Dr. Ding, the Councilor, the social campaigner, the famous activist?" asked a fellow-member. "Isn't he, well, how should I put it, somewhat anti-establishment?"

"Some people would say he is," said Nancy. "But I have found him to be upright, dignified, a Christian who lives by Christian principles, and a remarkable leader of men. Anyway, who cares what people say about him as long as he leads us to our common goal?"

Nancy was entirely accurate; Dr. Ding turned out to be exactly as she had described. Under his leadership, the Committee raised more than sufficient funds to send the Youth Orchestra to the 1973 International Festival of Youth Orchestras held in Aberdeen, Scotland, and in London.

During the fund-raising campaign, the Committee was repeatedly asked by donors: "We support your efforts, but why only western music; why don't you teach our young music of their own culture - Chinese music?"

"Why not indeed?" said Dr. Ding. "We have resources. Why don't you start a Chinese Youth Orchestra, Gordon?"

"I am all for it," I said. "But we have to first start training classes for Chinese instruments."

"Fine," said Dr. Ding. "Go ahead. You have my support."

And so, in the spring of 1973, we started new classes for Chinese instruments, and founded a Chinese Youth Orchestra.

陳立僑醫生

1921 - 2008

一天，委員會同事奧康妮 (Nancy O'Connell) 夫人來電。

「炯柱，我為委員會找到了一位主席。我深信你一定滿意。」

「誰？」我問。

「明天開會時告訴你。」

第二天，我們爭着問誰是主席。

「陳立僑醫生。」奧夫人說。

「唔.....那位當市政局議員、專搞社會活動的陳醫生？」一位委員客氣地問。

「聽說.....有人說.....他和香港政府.....好像.....好像有點過不去.....對嗎？」

「我也聽過這批評。但我和他認識了一段時間，完全不同意別人對他負面的批評。陳醫生為人正直，處事有原則，是一個恪守信念的基督徒，一位好領導。」奧夫人說。

「無論如何，只要他能領導我們完成籌款工作，那管別人在他背後說什麼廢話！」

陳立僑醫生果然是個好主席。在他領導下，籌款工作順利開展。1973年，我們籌得足夠經費，讓香港青年管弦樂團遠赴英國，參加在蘇格蘭亞巴甸市及英國首都倫敦舉行的國際青年管弦樂團節。



陳立僑醫生，陳夫人及女兒。1973年攝於蘇格蘭亞巴甸市

在籌款過程中，捐款者多次問委員會：「我樂意捐款支持訓練青年人的工作。但為何你們只辦西洋音樂訓練課程？你們為什麼不重視中國器樂，不鼓勵年青人學自己的國粹？」

「問得好！」陳立僑醫生說。「我們資源充足。炯柱，你開辦一個青年中樂團吧。」

「我支持這創舉。」我說。「在成立中樂團之前，我們要先開辦中樂樂器訓練班，培養演奏人才。」

「好意見！」陳立僑醫生說。「我全力支持你。好好開展青年中樂團的工作吧！」

1973年春天，委員會開辦新的中國民族器樂訓練班，也成立了青年中樂團。

For Hong Kong, 1973 was a momentous year. Everything seemed to be going so well at the beginning of the year: the economy was in full bloom; business flourished; property prices soared; the stock exchange's Hang Seng Index rose from 971 points at the end of January to a record 1774 points on 9 March.

Then came a sharp turnaround. Within a few months, the Hang Seng Index had lost 80% of its value. Property prices fell. Following world trends, the cost of food and daily commodities shot up: the price of some brands of imported rice rose 300%. Raw material for industries became so expensive and rare that smaller factories had to cut or cease production. Of the 600,000 workers in the manufacturing sector, one-third faced immediate unemployment or under-employment. The downturn in the economy led to a reduction in household spending, and business in restaurants and shops suffered.

A1 NEWS

"War in the Middle East"

The YOM KIPPUR WAR

6 October to 11 November, 1973

On 6 October, war broke out in the Middle-East. Arabian oil-producing nations jointly cut production. Hoarding of refinery products by international speculators drove oil prices sky-high. To deal with a potential shortfall of imported oil, the Hong Kong Government passed emergency legislation to restrict the consumption of fuel, mandating the switching-off of all external lighting for private buildings and neon-lights by 10 pm in the evening. Night-life in the city, which had already declined sharply during the year, took the hardest hit, and consumer spending suffered yet another body blow.

One afternoon in November, 1973, Dr. Ding called, "Bad news, Gordon. The Youth Orchestra organizers have just sent me a letter. They have asked us to end the training scheme for Chinese music by December."

I was speechless.

"Gordon, are you there?"

"Yes," I said. "But why? And why only Chinese music? That's unfair!"

"No reason has been given in the letter. Well, as you know, 1973 has not been a good year for Hong Kong," said Dr. Ding.

"But what do we say to the young people?"

"Well, tell them the truth; they'll understand; at least I think they will..."

"I...I don't know," I said. "Let me think about it. Anyway, I shall not see them until Saturday when they meet for rehearsals."

Saturday came. I went to the rehearsal hall. I gathered the 30 members, but when I looked into the eyes of the young trainees, I just could not break the bad news.

"I...I just want to say...in December we may have to go to a new venue for rehearsals," I said. Nobody seemed interested. Finally, one tiny voice at the back asked, "Where? Far from here?"

"Oh... I don't yet know... I'll tell you next week. Now you just play on," I said.

1973年是驚濤駭浪的一年，年初香港一片好景，各行各業生意興隆，股票市場交投狂熱，恆生指數由一月底的971點急升，三月九日創下1774點歷史新高。

好景不常，三月市況急轉直下，不到數月，恆生指數下瀉了80%。受到世界各地天然災害及高速通貨膨脹的影響，香港物價急升，加上國際投機商人囤積物資，香港市面充滿了物資供應短缺的恐懼心理，油、副食品，衣服及日用品價格不到一年已高升了百份之三十，部份白米入口價更升了三倍。物價高脹，人民生活不勝負荷，只好節省消費，各大商場及飯店生意大減。工業原料價格猛脹，供應不足，香港大多數工業生產下跌，不少中、小型工廠歇業，任職製造業的六十多萬工人，三份之一要面對失業或半失業的威脅。1973年十月六日，中東發生戰事，阿拉伯國家聯合行動，減少石油生產，油商借機提高油價，香港馬上要應付燃油短缺的局面，為了節省能源，政府立例限制戶外廣告及裝飾燈光只能在下午六時至十時開亮。這禁令實施後，夜市大受打擊，早已飽受折磨的消費行業，更雪上加霜。

1973年

“金股狂升，魚翅撈飯”

“恆指勁瀉，傾家蕩產”

當年的頭條

1973年十一月的一個下午，陳立僑醫生來電：「炯柱，不妙，壞消息！我剛收到青年管弦樂團主辦機構的來信，他們決定十二月起停辦青年中樂團及器樂訓練班。」

我一時說不出話來。

「炯柱，你在嗎？」陳醫生問。

「在.....我在。信內有說為何停辦中樂訓練嗎？我們怎樣向學員們交代？為何只停辦中樂？這做法太不公平了！」

「信沒提任何原因。」陳醫生說。「可能是經費不足吧。今年香港及全球經濟實在不濟。」

「那麼我們怎樣告訴三十多位學員們？」我問。

「唔.....把事實說出來吧，我想孩子們會諒解，你認為如何？」

「我.....我不知道。」我說。「讓我想想好嗎？星期六見面時才告訴他們也不太晚。」

星期六下午，我帶著沉重的心情，到達中樂團練習場所。三十多位年青人如常上器樂課，參加樂團排演。我多次想召集學員們，宣佈十二月一日起停止訓練活動，但站在他們面前，看著那三十多對眼睛，話始終說不出來。

「.....你們好好練習.....」我結結巴巴地說。「.....下月我們可能轉換練習場所.....」年青人全無反應，良久，一位坐在後排的小朋友輕聲地問：「到哪去？離這兒遠嗎？」

「噢.....我現在還不知道。下星期可能發通告.....你們繼續練習好了.....」

緣6

Next morning, I called Dr. Ding.

"How did the children react?" asked Dr. Ding.

"I have not told them the bad news," I said. "I just couldn't. Dr. Ding, I think it is unfair to the 30 young trainees to call off the training just like that. After all, they have just been trained for 10 months. May I suggest that we set up a new charitable society to take over the training scheme?"

"That's easier said than done," said Dr. Ding. "You see, Gordon, you and I have our own vocation, and there are limits to how much time we could spare. I am a medical practitioner. I do not know much about music. I support your endeavors to train young musicians, but you will have to take on this full task. Can you handle it?"

"I...I shall do my best," I said. "But please, will you promise to continue to be the Chairman of the new society?"

"Ha...ha...I shall give this some thought," said Dr. Ding. "What about the paper work for the new society?"

"As long as you agree to be our new Chairman, I shall get help from my lawyer friends to draw up new articles of association and get on with the paper work for registration. But I need your help on one more issue: from December, we need a new venue for rehearsals."

"Mm...I am now the Chairman of the Yang Social Services Centre. I shall talk to the Director and see if you could rehearse there on Saturdays."

"Great!" I said.

"Don't get excited. What about expenses? Where do we get funds to pay our instructors?"

"... Let's raise some funds... We have done that before..." I said.

"We can do that. Remember though, 1973 is hardly a good year for fund-raising."

"Then... then let those of us who have income contribute as best we could, and take the society forward, one step at a time," I said.

"Ha...ha... You have my support, you eternal optimist. Go ahead. Good luck."



Yang Memorial Methodist Social Services Centre, Waterloo Road, Kowloon

次天早上，我撥電話給陳立僑醫生。

「怎麼了？」陳醫生問。「孩子們怎樣反應？」

「我沒說我們會停辦音樂訓練活動。這句話我怎樣也說不出來。我覺得現在停辦活動，對年青人不公平。他們剛剛學會了一些基本功，便要停下來，太可惜了。陳醫生，我們可否成立一個新的志願團體，繼續中樂團及器樂班的活動？」

「這並非易辦的事。」陳醫生說。「你和我有自己的職業，空餘時間極有限。坦白說，我是醫生，對音樂來說我是外行。我支持青年音樂訓練是希望為他們提供課餘活動。你受過音樂訓練，辦樂團活動全靠你了，你能負這責任嗎？」

「我會盡力而為。」我說。「但請你繼續當新組織的主席。」

「哈哈.....讓我考慮考慮。」陳醫生說。「成立新團體，我們要做不少文書和組織的工作。我現在是多個志願團體的主席，再無空餘時間去辦那些申請、註冊手續了。」

「陳醫生，你不用費心。只要你同意當主席，成立新組織的工作我馬上去辦。我會找當律師的朋友幫我起草一份新組織的憲章，並進行社團註冊的手續。但有一件事，還要請你幫忙。」

「甚麼事？」

「我們下月開始要找新的練習場所。」

「唔.....我現在是九龍楊震社區服務中心的主席。讓我和中心的主任談談，看能否每星期六下午借用中心的場地。」

「那好極了。」我說。

「別太開心.....樂團和訓練班的經費何來？」

「那.....我們去籌款吧.....」

「我們可以嘗試這樣做。但不要忘記香港今天經濟一團糟，人們生活也成問題，籌款談何容易！」

「那麼.....那麼我們有收入的掏掏腰包，先解決眼前的經費問題，以後見步行步吧.....」我說。

「哈哈.....你可真樂觀.....祝你好運.....我支持你.....。」



九龍窩打老道楊震社區服務中心

The Hong Kong Youth Music Society

In February 1974, I submitted the draft articles of association of the Hong Kong Youth Music Society to Dr. Ding. On 12 March, we called the first AGM of the Society. On 14 June, the Society completed all legal procedures, and became a registered non-profit making body.

The Society's difficulties, however, were far from over. We had moved to the Yang Centre for rehearsals, but soon ran out of funds. Within a few months, we were no longer able to pay even the minimum fees for the conductor and instructors.

"What a pity," said the conductor. "These children have talents, but as professionals, we have to earn our keep. We cannot give free lessons. I hope you will understand." One by one, the conductor and instructors departed.

We were in real dire straits. Once again, the Chinese Orchestra had to face the grim reality of having to stop training activities. Two things then happened. First came the birth of a tradition which, over the years, sustained the Orchestra through even the most difficult times: those members who had been trained volunteered to pass on their skills to new trainees, free of charge. Secondly, reluctantly, I became the principal conductor of the Orchestra.

Not only did we survive, the Orchestra flourished. During the past 35 years we had provided free lessons for hundreds of new trainees. Over 20 eventually became professional musicians. The Orchestra performed at many different venues all over Hong Kong, and gave our first "overseas" concert in Macau in February, 1977.

HONG KONG YOUTH MUSIC SOCIETY

A CONCERT OF CHINESE MUSIC

on Saturday, 23rd July, 1977, at 7 p.m.

at Tai Po

Programme

1. Overture to the Dance Drama "The Dagger Band"	The Orchestra (Conductor - CHAN Kwok-sin)
2. Peking's Tien An Men (Transcripts from a ballad for children)	The Orchestra (Conductor - CHAN Kwok-sin)
3. Waltz - "The Little White Boat"	The Orchestra (Conductor - KWAN Wing-ting)
4. Fu-hu Solo	Fu-hu - WONG Kin-wai Yang-chin - CHAN Kwok-fai
5. Yang-chin Solo	CHAN Kwok-fai
6. "Ts'ai Chai Copiumus"	The Orchestra (Conductor - CHENG Shui-ming)
7. Journey of the Grain Wagon	The Orchestra (Conductor - Gordon MUI)
8. "Progress" (Cantonese music)	The Lute Ensemble
9. A Ride in a Carriage	The Lute Ensemble
10. Here comes the Villagers Salesman!	Soloists Solo - LAU Cheung-ying (Conductor - SUZUKI - Kaido)
11. Adieu, my love	Lui Yeh-chen Solo MAK Chi-kin
12. Pipa Solo	CHENG Shui-ming
13. Tz-tze Duet: "Camping"	SOU Shuei LAU Cheung
14. "Sunrise"	The Orchestra (Conductor - Gordon MUI)

MASTER OF CEREMONY: MR. PETER JO

The Hong Kong Youth Music Society, formed in 1974, seeks to promote cultural and recreational development for young persons and provides free training for young musicians. The Society now runs a Chinese Music Orchestra and organizes classes for various instruments, for theory of music and for trainee conductors. Some of the items performed tonight are conducted by trainees of the Society. Item 14 "Sunrise" is performed jointly by members of the Orchestra and students of the instrumental classes. For the students, this is their "Premiere Performance".

Concert programme, 23 July, 1977, Tai Po

香港青年音樂協會
中樂團

澳門旅遊娛樂有限公司
贊助

一九七七年訪問澳門
音樂會
節目表

主辦單位：澳門旅遊娛樂有限公司
三月二十五日星期六 晚上八時
三月二十六日星期日 晚上八時

25-26 February, 1977, Macau

香港青年音樂協會

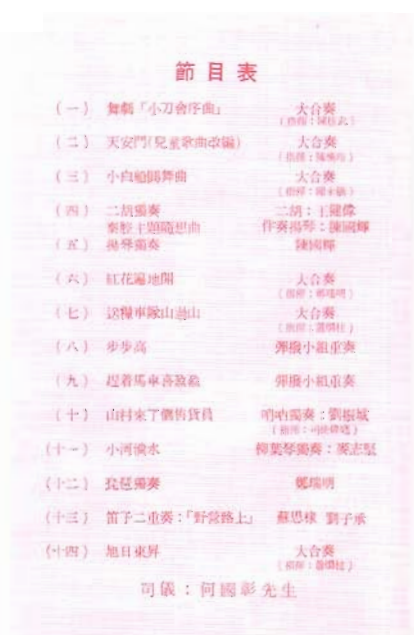
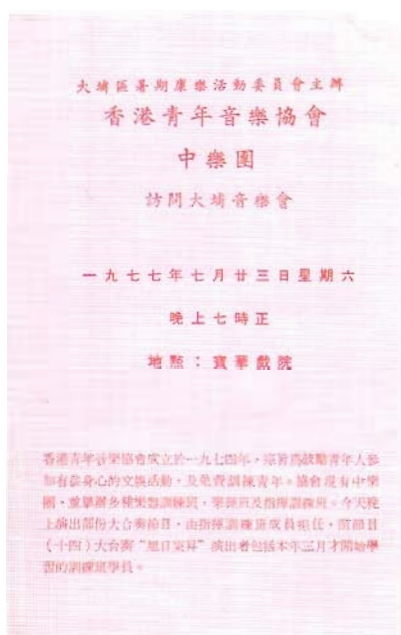
1974年二月，我起草了一份香港青年音樂協會的憲章，送到陳立僑醫生醫務所。三月十二日，協會召開了首次會員大會。同年六月，協會完成了創會手續，正式成為一個非牟利團體。

協會器樂訓練活動順利搬到楊震中心進行，但不到數月，協會便要克服新挑戰：我們籌來的經費有限，已不足支付指揮和導師們的車馬費。

「唉！真可惜。」指揮搖頭嘆息。「這三十多個孩子天份很高，本是可造之材，但音樂是我和導師們的生計，我們不能免費授徒，希望你們諒解。為口奔馳，我們不能再來授課。」就這樣，指揮和導師們一一離去了。

協會又一次面臨終止活動的危機。

逆境求存，我和協會朋友們開創了兩項嘗試。財政困難促使青年音樂協會開始了一個傳統——以長扶幼，分文不取。導師費負不起，年長的便當導師，培養新學員！指揮沒錢請，我和幾位受過樂隊訓練的成員便拿起指揮棒，負起訓練樂團的工作！就這樣，青年音樂協會不但活了下去，更開辦了新的器樂班，三十年來培養了數以百計的年青樂手，其中二十多人更成為專業演奏家或導師。中樂團在香港各區免費演出，推廣民族音樂，1977年二月更到訪澳門，舉辦了首次「境外」音樂會。



1977年7月23日大埔音樂會場刊

1977年訪問澳門

As a violinist and conductor, my experience of Chinese instrumental music was limited, but having agreed to be the conductor of the Chinese Orchestra of the Society, I had to research and study the history and nuances of this art form, and a whole new horizon dawned. I was fascinated reading the historical accounts of “Tang Yue”, court music of the Zhou Dynasty (circa 1121 BC), which was performed by singers, backed up by an ensemble of between 29 and 170 musical instruments, of Emperor Tang Tai Zong’s (627-647AD) “Shi Bu Ji” (ten orchestral groups) of which three groups played tradition music whilst the other seven groups performed compositions from Korea, Asia Minor and the Indian sub-continent, of the wars and rebellions (763-775 AD) which led to court musicians escaping to the provinces, passing on their skills as traveling minstrels and teachers, of the increasing popularity of operatic music, prose-reading and story-chanting which led to instrumental music taking a more subordinate role, and of the efforts made by musicians in the 20th Century to revive the playing of traditional music and to create new music for Chinese



instruments. I was deeply touched by the tonality and versatility of many traditional instruments, and the music written for them. The Gu Qin, for example, speaks to me in a way no western musical instruments can; the Er Hu, with only two strings, moves me as deeply as any of her four or six string western cousins.

When asked what I liked more, western or Chinese instrumental music, I always say, in reply, “I love both: they take me to two spiritual worlds, connected yet different, where I sense distinctly diverse patterns of colors, shapes and forms. They lead me to the same destination though. What destination? Heaven, or somewhere close to it.”



Unexpectedly, my involvement in the conducting of Chinese instrumental music in 1974 influenced a decision I had to make three years later as a career civil servant. In the summer of 1977, Sir Murray MacLehose, Governor of Hong Kong, asked me to set up a new office within the Education Department to promote the teaching and performance of instrumental music by students in Hong Kong. Sir Murray knew me from my Youth Orchestra days, and he wanted to revitalize the Hong Kong Youth Orchestra, which by then was in urgent need of an uplift in standards, having lost its founding conductor, who had retired in 1976.

“I accept this assignment with pleasure,” I said to Sir Murray. “I know only too well the value of music training for young persons. I have, sir, just one suggestion.”

“What?” asked the Governor.

“I suggest we have two streams in the new instrumental training scheme, one for western music, the other for Chinese instrumental music.”

“This is your call,” said Sir Murray. “Get on with it then.”

In October, 1977, I founded the Music Office of the Hong Kong Government with two music disciplines, western and Chinese.

 The Music Administrator's Office

Logo, 1977

緣

[illegible]

有人問：「那麼你到底喜歡西洋音樂還是中國音樂？」我的答案是：「兩樣也深愛。爲什麼？中、西音樂帶我進入兩個不同但相連的超凡領域。在那裏我感受到多麼美好的意境，多麼奇妙的圖案。兩種音樂都能令我進入同一境界。什麼境界？一個文字不能形容的完美世界。」



香港政府資訊事務總處

Time flies! The Society now gives its 35th Anniversary Concert. We had planned to invite our founding Chairman, Dr. L K Ding, to the concert, but were deeply saddened by the news that he passed away in San Francisco in June, 2008. To Dr. Ding's children, Vivian, Mary May, Grace, and Luke, and to their families, we offer our deepest condolences. This evening, the Society will honor Dr. Ding at a special ceremony to be held during the concert.



Dr. Ding chairing the 15th AGM



Dr. Ding attending the 1988 concert

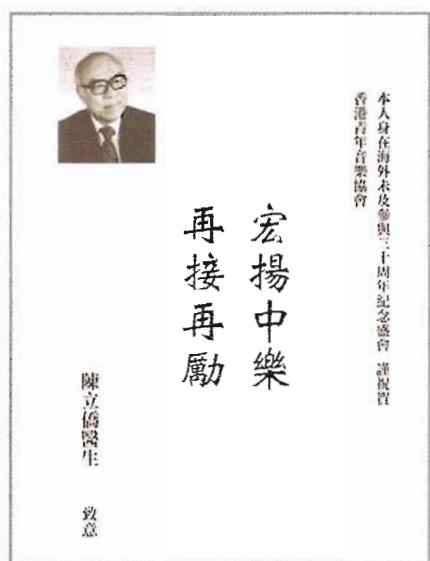


Tonight, the Orchestra will play "The Tiny Shan Pui River", a composition by Professor Joshua Chan, whom I have known since 1978. I admire Professor Chan's efforts to write new music for Chinese instrumental ensembles. He and I will, in the days ahead, start projects to expand the repertoire of Chinese music for school orchestras. We want young musicians to have the experience of playing compositions of different styles, traditional, classical and contemporary.



Shan Pui River, Yuen Long

日子過得多快，一轉眼，香港青年音樂協會已成立了三十五年。年初我們希望邀請創會主席陳立僑醫生出席今次的音樂會，但六月接到噩耗，寄居三藩市的陳醫生與世長辭。我和協會同人以悲痛的心情，向陳醫生四位子女：錫慧、錫靈、錫恩、錫麟及他們的家人致以深切的慰問。今天晚上，我們將舉行一個簡單的儀式，紀念這位曾為協會勞心勞力，曾與我們同甘共苦的前輩。



三十周年音樂會陳立僑醫生獻辭



陳夫人及兩位女兒，1973年攝於倫敦



今晚協會中樂團將演出香港作曲家陳錦標教授的作品－「小小山貝河」。我1978年認識陳先生，十分欣賞他為民族器樂寫新作品的努力。日後我將與陳教授合作，增加學校民樂隊演出曲目，使年輕樂手有機會多演不同背景的樂曲，包括古典，傳統及現代風格的作品。



元朗山貝河

In 2005, I started a new initiative with the Youth Music Society. We began organizing music exchange programmes so that students from Hong Kong could perform with young musicians from other cities, to broaden their experience and horizon. By now we have worked with schools from China, Singapore, Malaysia and Hong Kong. We plan to extend the programmes to other cities and countries.



Over the years, members of the Society have given support to schools which wanted to set up Chinese orchestras. Ko Lui Secondary School, Kwun Tong, is one recent example of success: students from Ko Lui, some of whom started lessons in 2006, are tonight playing in the Orchestra, alongside their instructors. I applaud this initiative; one which I shall always support. To me, nothing is more satisfying than witnessing the development of young students, from their struggle to get to grips with the basics, to becoming fully-fledged performers, and finally, to joining the rank of teachers, bringing up the next generation of players. Looking back, it was this cycle of birth, nurture, bloom and regeneration of young musicians which gave Dr L K Ding and the founding members of the Hong Kong Youth Music Society the inspiration and courage to soldier on during those dark, winter days of 1973.

All founding members of the Hong Kong Youth Music Society have now retired. Mrs. O'Connell, aged over 90, lives in England. She asked me to send her a copy of this souvenir programme and a CD of the concert. Mrs. Louise Mok lives in Hong Kong. She organized our second concert in Macau in 2005 and will be with us tonight. Mr. Peter Ho resides in Canada. He writes occasionally to get news of the Society. We treasure the memory of the work we did setting up the Society. Our friendship, born in adversity, will never fade.

Happy Birthday, Hong Kong Youth Music Society.

緣

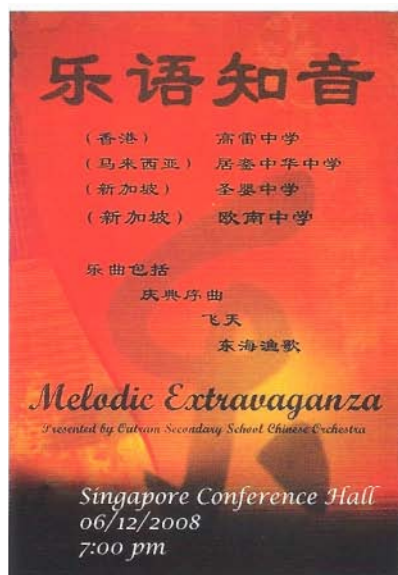
Gordon Siu
Founding Member

緣

2005年我和青年音樂協會開展了一些新活動。我們為來自不同國家、不同城市的學校籌辦了一系列的學生音樂交流活動，目的是增加各地年青樂手學習及演奏的經驗，擴闊同學們的視野及眼光。過去三年，參加過這些活動的同學來自中國、新加坡、馬來西亞及香港。日後協會會繼續這類活動。



香港音樂交流基金會



過去幾年，青年音樂協會會員多次協助香港一些中、小學成立中樂團及籌辦民樂訓練班，最近一個成功的例子，是觀塘高雷中學。青協自2006年開始幫助高雷中學創辦中樂團。高雷中學部分同學今天晚上已成為青協中樂團團友，與訓練他們不到三年的導師一同演出。我永遠支持青協在這方面的努力。對我來說，過去數十寒暑，給我最大滿足的工作，是培育年青樂手。我多高興目睹年青人在不大願意的情況下，抱著戰戰兢兢的心情踏出了學器樂的第一步，多辛苦才克服了初學的困難，琴藝漸進，成為了有經驗的演奏者，最後投身導師行列，為訓練下一代樂手盡一己之力。回想1973年十二月那些黑暗、無望的日子，是什麼驅使陳立僑醫生和青協創會會員不離不棄，努力支撐青協的活動？是一些信念、一點堅持——我們深信訓練青年人是一項循環再續、川流不息、意義深重的事業。面對多大困難，培育下一代的工作也一定要堅持下去。

三十五年後的今天，青協創會會員全都退休了！奧康妮夫人年過90，安居英國。她知道青協今晚盛會，請我把場刊和錄音寄給她。莫何婉穎女士住在香港，將出席今晚的音樂會。2005年她安排青協第二次訪問澳門。何國璋先生身在加拿大，不時以電郵詢問青協近況。我們四人永遠銘記當年成立青協的日子。歲月的流逝不但不能沖淡我們對青協的熱忱，只會使我們與青協在困難中產生的友誼變得更深刻，更真摯。

熱烈恭賀香港青年音樂協會成立三十五周年，謹祝會員工作順利，身體健康。

緣

蕭炯柱
創會會員

緣16

The Hong Kong Youth Music Society

Founded in 1973, the Hong Kong Youth Music Society registered as a non-profit-making organization in 1974. Its aim is to promote the learning and performance of instrumental music by young persons in Hong Kong. It now runs a Chinese Orchestra, with many players coming from the free instrumental classes provided by the Society.

Since its formation, like many voluntary charitable bodies in Hong Kong, the Society has had to overcome many obstacles in order just to survive, and it was always the efforts of its members and the support of the community that had helped sustain the Society over the past 35 years. The Society's free music classes have provided training for hundreds of young persons, including over 20 graduates who are now professional musicians. The Society's Chinese Orchestra gave regular performances to promote the appreciation of Chinese instrumental music. The Orchestra has performed in the "Music for the Millions" concerts organized by the Music Office of the Government of Hong Kong. It had given free concerts at many different locations in Hong Kong for a variety of causes, including, for example, to help raise funds for the Community Chest, to entertain students at the Ebenezer School for the Visually Impaired, and to give support to inmates at the Shek Ku Chau Rehabilitation Centre. In 1994, the Society and the Yang Memorial Methodist Social Service Centre gave a charitable concert to raise fund for an orphanage in Nanjing, China. From 1998 to 2002, the Society ran free instrumental classes at the Kai Yip Community Hall, Kwun Tong.

The Chinese Orchestra of the Society is now made up of seasoned players, both professional and amateurs, and its annual concert is well supported by local patrons and music lovers. The Orchestra has performed under the direction of renowned conductors such as He Zhanhao, Wong On-yuen, Kuan Nai-chung, Aik Yew-goh, Chen Ning-chi and Ku Lap-man. It had provided orchestral backing to many first-class soloists, including Shao Lin, Ma Xiaohui, Chen Aijuan, He Lintze and Wu Bixia.

In 2005, the Society started a new initiative, this time in the form of promoting music exchange programmes for young players from different cities and countries. In May 2005 the Society visited the city of Zhanjiang in China, and performed with the Chinese orchestra of one of its top primary schools. In 2006, the Zhanjiang primary school paid a return visit to Hong Kong and gave a concert with the Society's orchestra in Yuen Long. In October 2006, the Society went to Singapore, and performed with the school orchestras of the Hwa Chong Secondary School and the Outram Secondary School. In December 2007, the Outram orchestra came to Hong Kong, and played with the combined orchestras of the Society and Hong Kong's Ko Lui Secondary School. The Society plans to continue to support this form of activities in the years ahead, with visits now planned for its Chinese Orchestra and orchestras from schools in Hong Kong to travel to a number of cities in South East Asia and China and to perform with students in these cities.



香港青年音樂協會

香港青年音樂協會成立於一九七三年，於一九七四年註冊為非牟利團體。宗旨為「培養青少年對中國音樂的興趣，推廣中國音樂，服務社會」。

回顧過去，「青協」曾面對不少困境。然而，在團員的群策群力和各界友好的支持與鼓勵下，一次又一次跨越難關，朝著目標健康成長。協會多次開辦免費樂器訓練班，並積極參與昔日音樂事務統籌處之「樂韻播萬千」音樂會，向中小學生介紹中國樂器；又與公益金合辦籌款音樂會，並於石鼓洲戒毒所和心光盲人院等社會機構舉行志願音樂會。一九九四年「青協」與循道衛理楊震社會服務處合作，為南京孤兒院舉行籌款音樂會，取得空前成功，為社會人士所讚賞。一九九八年至二零零二年間，「青協」在觀塘啟業村社區會堂舉辦中國樂器訓練班，為區內青少年提供學習民族音樂的機會。

「青協」轄下中樂團發展至今已頗具規模，不少團員成為本港業餘中樂界的中堅分子，部分更已晉身專業演奏行業。除了向社會各階層介紹中國音樂外，「青協」中樂團每年都有舉行藝術性較高的大型音樂會，深得社會各界人士好評。

為提高團員音樂水平，協會曾邀請不少香港及國內著名音樂家及前輩為樂團擔任客席指揮包括有何占豪、黃安源、關迺忠、易有伍、陳能濟、顧立民等。曾為樂團演出的演奏家包括有是次擔任獨奏的邵琳，以及馬曉暉、陳愛娟、許菱子等；歌唱家方面則有我國知名女高音吳碧霞等。此外，樂團在本港首演過不少優秀樂曲，諸如《飛天》、《瀟江隨想曲》、《莫愁女幻想曲》、《青春》等。

除積極應邀為本地社區作志願演出，協會近年更著力於籌辦交流音樂會：二零零五年訪問湛江市，與該市重點小學（湛江市二十五小學）舉行民樂音樂會；零六年四月湛江市二十五小學回訪並舉行交流音樂會。同年十月，應新加坡華僑中學和歐南中學之邀，前往當地與中學生舉行中國民樂交流會；又於二零零七年十二月邀請歐南中學回訪，並協助該校與本港高雷中學合作舉辦民樂交流音樂會，為推廣民樂作出貢獻。



東初

香港資深民樂指揮家，作曲及樂評人，早期肄業香港中華音樂院，後隨范希賢繼續學習作曲。1958年擔任華南電影工作者聯合會民族管弦樂團指揮，與當時多位熱愛民樂人仕一起努力耕耘，成立了第一個具有規模的民族管弦樂團。當時改編了《梁祝》小提琴協奏曲以高胡獨奏，民樂團協奏曲，1963年在香港大會堂音樂廳作首次演出。

1965年至82年間擔任文員協會民族管弦樂團指揮兼作曲。期間創作了多部大型粵語方言作品，包括歌劇《收租院》，清唱劇《火海新歌》是黎文作詞。

後改編辛滬光的管弦樂交響詩《嘎達梅林》，呂紹恩的琵琶獨奏曲《狼牙山五壯士》為民樂合奏。60年代應信誠書局之邀，出版改編的《廣東音樂合奏曲》及兩集《中國民間音樂合奏曲》。為藝聲唱片灌錄香港第一張大型民族樂團演奏的《漢宮秋月》、《山茶花》與《獅子滾球》，為文志唱片灌錄《中國民間音樂精選》和《彩球舞》。近年更以雙木樺、上官清及司徒敏青筆名為報章撰寫樂評與唱片介紹。為多個樂團及合唱團作客席指揮。目前是香港高齡教工合唱團指揮。

Tung Chor

Tung Chor is one of Hong Kong's most senior conductor, composer and critic of Chinese music. He graduated from the Hong Kong Academy of Chinese Music and was the student of composer Fan Hey Yuen. In 1958, Tung Chor was the conductor of the Chinese Orchestra of the South China Film Workers Union). Working with a group of music lovers, he arranged the " Butterfly Lovers Concerto" for solo gaohu, accompanied by Chinese orchestra, and gave this work its premier performance at the City Hall in 1963.

From 1965 to 1982, as conductor and composer of the Chinese Orchestra of the Clerical Workers Society, Tung Chor composed a number of works which was to be sung in the Cantonese dialect. He also rearranged compositions written for the pipa and for the symphony orchestra for performance by a Chinese orchestra. His publications include works on Cantonese music and Chinese folk songs. Using different pen-names, he regularly wrote concert reviews for newspapers and periodicals, and recordings of his performances included major compositions for Chinese orchestras. Tung Chor is now principal conductor of the Hong Kong Senior Education workers Choir.



徐英輝

徐氏於87年及90年取得一級榮譽學士及哲學碩士（民族音樂學 - 中國音樂）學位，亦曾於美國匹茲堡大學修讀民族音樂學。徐氏現職音樂事務處高級音樂主任(中樂)，亦為香港青年中樂團、音樂事務處導師中樂團及音樂事務處兒童中樂團指揮。

徐氏一向熱衷於指揮及演奏活動，曾任澳門文化廳中樂團笛子首席及樂器導師，本港多個業餘中樂團的團員及指揮，香港泛亞交響樂團及中大管弦樂團長笛首席，及中、小學校管樂隊及管弦樂隊之導師及指揮。此外，徐氏於80年代曾隨香港音樂事務處中樂小組及青年樂團前往英國、上海及北京等地演出。其後於2000年帶領香港青年中樂團前往北京及西安作交流演出；2005年8月帶領香港青年彈撥中樂團前往英國參加「鴨巴甸國際青年節」；2006年10月擔任香港青年音樂協會中樂團新加坡作交流演出團隨團指揮；2007年11月帶領香港青年中樂團應邀前往南京、無錫及江陰市舉行音樂會。2002及2004年應邀前往大馬為馬來西亞全國華樂大賽擔任評委。

徐氏亦致力於音樂教學及研究工作，包括曾於香港中文大學音樂系及香港演藝學院音樂學院及科藝學院任兼職講師、香港中文大學音樂系研究員及助教、《香港中樂團二十週年特刊》之編輯。亦曾為前香港臨時市政局及香港教育署、美國的音樂學術刊物及嘉蘭世界音樂百科全書撰寫關於中國音樂的文章。

Tsui Ying-fai

Tsui obtained his bachelor (first-class honor) and master (Ethnomusicology – Chinese Music) degrees in the Chinese University of Hong Kong in 1987 and 1990 respectively and has studied ethnomusicology in the University of Pittsburgh (USA). Currently, he is the Senior Music Officer (Chinese Music) of the Music Office, the conductor of the Hong Kong Youth Chinese Orchestra, Music Office Instructors' Chinese orchestra and Music Office Children's Chinese Orchestra.

Tsui has been active in the field of Chinese music as a conductor as well as a performer. He was the principal dizi player of the Macau Chinese Orchestra and the instructor of dizi and Chinese percussion of the Cultural Institute of Macau, the principal flautist of the Hong Kong Pan Asian Symphony Orchestra and the University Orchestra of the Chinese University of Hong Kong, and the conductor of many local school symphonic bands, Western orchestras and amateur Chinese orchestras. Tsui took part in the Music Office overseas performing tours in the 1980s as a member. As a tour leader and conductor, Tsui led the Hong Kong Youth Chinese Orchestra to perform in Beijing and Xi'an in 2000 and in Nanjing, Wuxi and Jiangyin in 2007; the Hong Kong Youth Chinese Plucked String Orchestra to participate in the Aberdeen International Youth Festival in Scotland, UK in 2005. He was also the conductor in the Chinese Orchestra of the Hong Kong Youth Music Society Singapore Tour in October 2006. In 2002 and 2004, he was invited to serve on the adjudicating panel of the National Chinese Orchestral Contest in Kuala Lumpur, Malaysia.

As a music teacher and researcher, Tsui has worked as a tutor and research staff of the Music Department, the Chinese University of Hong Kong, a part-time lecturer of Music Department, the Chinese University of Hong Kong, the Music School and School of Technical Arts, Hong Kong Academy for Performing Arts; the editor of *The 20th Anniversary of Hong Kong Chinese Orchestra*. He has also published articles on Chinese instrumental music in publications by the former Hong Kong Provisional Urban Council and the Education Department (now Education and Manpower Bureau), and in music academic journals in the US and the well-known *Garland Encyclopedia of World Music*.



Shao Lin

Shao Lin was born in a music-loving family in Xinjiang. She began learning the erhu at the age of six and became one of the youngest debutant on stage at the age of nine. With excellent musical sense and inborn reflexes, Shao Lin was admitted into The Shanghai Conservatory Affiliated Primary School studying under Profs. Lu Jianye, Lin Xinmin and Wu Zhimin. After graduating with distinction from the Shanghai Conservatory of Music, she joined the Shanghai National Music Orchestra. In spring 2007, she emigrated to Hong Kong under the Quality Migrant Admission Scheme.

As a soloist, Shao Lin's performances are always filled with passion and inspiration. She frequently appeared in important performances, both in China and overseas. She has given numerous successful performances in collaboration with major orchestras and renowned conductors. Her premiere performances of pieces such as "Glamour Of Shanghai", "The 4th Erhu Concerto", "Xishi" and "The Butterfly Lovers Erhu Concerto" all received high acclaim.

Between 1994 and 2004, Shao Lin released four albums. In 2003, her adaptation, compilation and recording of a number of erhu pieces were released in scores and in CD under the title of "Liuxinyu" by Shanghai Music Publication Centre. In 2003 and 2005, at the invitation of the Hong Kong Chinese Orchestra, she performed as soloist with the orchestra. In 2007, she was invited by the Hong Kong Music Office to serve on the adjudicating panel of the Inter-School Chinese Orchestra Contest. In March and April 2008, she gave solo recitals in Hong Kong and Ningbo respectively. Apart from the erhu, Shao Lin also plays aizhek, a bowed string instrument originated from the Uighurs of Xinjiang, in major concerts.

Shao Lin has been the winner of many prizes. She has often been interviewed by major media including China CCTV, Shanghai TV, Shanghai Oriental TV, Radio People, Singapore TV, Macau TV as well as newspapers and magazines.

Shao Lin has been invited to perform in many countries including Japan, Singapore, Malaysia, Swiss, Austria, German, France, Hong Kong, Macau and Taiwan. On her performance, a number of music critics have commented on how deeply they had been impressed by Shao Lin's impeccable technique, artistry and virtuosity.

邵琳

青年二胡演奏家。曾獲全國“江南絲竹比賽”二等獎、“臺灣國際民族器樂協奏曲大賽”優異獎、“上海之春國際音樂節”最高獎等獎項。2007年，作為香港政府引進首批“優秀人才”移民香港。

邵琳出生於一個音樂愛好者家庭，自幼便顯示出過人的音樂天賦和良好的藝術感覺。她六歲習琴，先後師從盧建業、林心銘、吳之璠教授。1982年考入上海音樂學院附小，隨即應邀赴日本、香港等地演出，深受好評。1995年以優異成績畢業於上海音樂學院，並任上海民族樂團演奏家。

邵琳的二胡演奏音色細膩、技巧嫻熟，音樂感人而別具一格，其給人留下的最深刻印象是其豐富的藝術表現力和藝術感染力。二胡中的諸多重要作品經邵琳首演後得以流傳推廣，如：1995年首演、首錄大型二胡協奏曲《梁祝》、《離騷》；2001年與上海交響樂團合作，首演、首錄二胡協奏曲《申韻幻想》；2003年在“上海國際藝術節”中與上海民族樂團合作，首演新創二胡協奏曲《西施》；2004年在“上海之春國際音樂節”中成功首演《第四二胡協奏曲》；同年，首錄二胡協奏曲《蝶戀花》；1997年在紀念著名民間音樂家孫文明的音樂會中，孫先生的代表作之一、具有特殊高難度技巧的二胡獨奏曲《夜靜簫聲》也由邵琳首次搬上音樂舞臺，得到專家們的一致認可和高度評價。

邵琳先後在上海、香港等地舉辦過多場個人獨奏音樂會。2007年應邀擔任香港音樂事務處中樂匯演評委及客席二胡獨奏。今年三月和四月更分別在香港和寧波成功舉行個人獨奏會。

其就讀音樂學院期間，即由唱片公司出版第一張個人專輯《梁祝離騷》；1998年，錄製第二張個人專輯《紅樓夢》；2004年，出版第三張個人專輯《蝶戀花》；經邵琳改編並演奏的二胡小品CD專輯與樂譜集《流行雨》也由上海音樂出版社出版發行。

邵琳與國內、國際的藝術家們合作演出了許多協奏曲：1995年與上海交響樂團合作演出，錄製演出新編大型二胡協奏曲《別亦難》；同年，赴新加坡演出二胡協奏曲《亂世情侶》；1999年與上海交響樂團、上海廣播交響樂團合作，參加紀念《梁祝》四十周年系列演出；2000年應邀與香港青年音樂協會合作演出二胡協奏曲《離騷》；在“二胡百年紀念音樂會”中與上海民族樂團合作演出《第一二胡狂想曲》；同年應邀與臺北市立國樂團合作演出《別亦難》；2003年應香港中樂團邀請合作演出二胡協奏曲《莫愁女》。2004年與香港青年音樂協會合作成功演出民樂版《梁祝》。2005年與香港中樂團合作演出二胡協奏曲《天山風情》；2006年在香港成功演出新編二胡協奏曲《蘭花花》等。

邵琳曾先後出訪日本、新加坡、馬來西亞、瑞士、德國、奧地利、法國及港澳臺等國家和地區，她還是一位新疆維吾爾族拉絃樂器 - 艾捷克的演奏家，多次在“上海之春”、“上海國際藝術節”、“澳門國際藝術節”及出訪等重大演出中擔任獨奏。中央電視台、上海電視台等多家媒體多次為其錄製專題報道。專家們認為，邵琳是一位優秀的並極具潛力的青年二胡演奏家。



吳玉芯

吳氏早年就讀香港聯合音樂學院。畢業後，曾師從歌唱家李冰與楊羅娜女士進修並考獲倫敦聖三一音樂學院院士文憑。及後再赴歐洲深造，得法國女中音演唱家高萊茜指導，以優異成績，獲巴黎歐洲音樂學院頒授高等聲樂文憑。

吳氏活躍於藝術舞台，曾演唱的音樂會有：前市政局贊助的<<女高音吳玉芯獨唱會>>、法國文化協會贊助的<<法國歌曲演唱會>>，香港文化藝術基金會贊助的、<<中港澳歌聲香江>>及中國三大音樂節之一的<<哈爾濱之夏音樂會>>(2008)。吳氏也曾於加拿大介紹國優秀的聲樂作品，並作交流演唱。

自一九九一年創立樂苗藝舍—兒童及青少年藝術推廣中心始，吳氏熱心培訓少年童和提供無數的演出機會。二零零三年起亦致力提升個人歌唱技巧，至今她的學生獲取<<香港校際音樂節>>獨唱獎項，屢計六十二人。吳氏不遺餘力地提倡音樂藝術教育，對此，中港傳媒都作出了專題報導，其中有香港無線電視<<星期二檔案>>的<<音樂人生>>篇、香港台第四台節目<<音樂旅程>>、信報、文匯報、親子時代雜誌及中國哈爾濱電台等。

吳氏現為樂苗藝舍總監、香港樂苗音樂協會主席、香港校長合唱團指揮、香港高教工合唱團聲樂指導、香港作詞家及作曲家協會會員(CASH)。

Sandra Ng Yuk Shum

In the early years, Ms Ng studied at Hong Kong United Academy of Music. After graduation, she looked for the mentorship of vocalists Ms Lee Bing and Ms Lola Young to better her singing skill, and was awarded the Fellowship Diploma by Trinity College of Music London. Later, she went to Europe to further her training. Under the supervision of French concert singer Irma Kolassi, she obtained Diplome Superieur conferred by Conservatoire Europeen De Musique De Paris with distinction.

Ms Ng is active in the performing arena. She gave recitals in concerts in the territory and Mainland including "Vocal Recital by Soprano Sandra Ng Yuk Shum", "Recital of French Songs", and "Harbin Summer Concerts 2008" (one of the 3 major music festivals in China). She also toured round the cities in Canada to share her expertise in spectacular Chinese songs with the local professionals.

Ms Ng is enthusiastic about music education for the young and her contribution in the community and in schools is well recognized. From 2003 to 2008, sixty-two of her students have been awarded vocal solo medals in the "Hong Kong Schools Music festival". The efforts she has made in the past years to advocate music education were reported by the Mainland and local media. The episode "Music in My Life" in the TVB programme at RTHK Channel 4 programme "A Journey to Music", and feature articles in the local press have presented a detailed narration of her story.

At present, she is the supervisor of Cadenza House, the chairperson of Hong Kong Cadenza Music Association, the conductor of "Hong Kong School Principals Choir" and three other school choirs, and the vocal music instructor of "Hong Kong Senior Education Workers Association Choir".



顧錦華

一九六一年考入上海音樂學院主修聲樂，師承周小燕、溫可錚及夏承喻老師。曾獲1963年全港女高音歌唱比賽古典歌曲組亞軍，同年取得《鶯歌燕舞》電影歌曲比賽冠軍及電影《劉三姐》歌曲比賽冠軍，當年加入麗的電視曾主演廿多套《民謠歌劇》及《大家唱》示範演出，被報界評為《民歌之花》。七十年代再拜江樺為師，學習聲樂，一九九二年加入華南電影工作者聯合會擔任演出隊老師，曾擔任學校課外活動《童聲合唱》導師及香港高齡教工合唱團聲樂導師。

Koo Kam Wah

In 1961, Koo Kam Wah joined the Shanghai Conservatory where she studied under a number of famous vocal teachers. In 1963, she was the runner-up at a classical music singing competition held in Hong Kong. In that year, she won the Hong Kong competition for performance of music written for two popular films, and joined the Rediffusion Broadcasting Company. Working for this television station, she performed in more than 20 shows promoting Chinese folk music. In 1970 she studied under Miss Jian Hwa, the famous soprano. In 1992 she joined the South China Film Workers' Union as choral director. She is also an instructor of the Hong Kong Senior Education Workers' Choir.



香港高齡教工合唱團

合唱團成立於一九九七年，是香港高齡教育工作者聯誼會屬下一個活躍班組，目前合唱團員共有一百三十多人，是香港眾多合唱團中成員最多的一個，團員都是退休的教育工作者，平均年齡七十多歲。也是香港合唱團協會成員。從2000年開始，每年都有一至兩次演出。

2000年，在香港大會堂音樂廳參與龍音協會主辦《良朋共敘賀千禧》的演出。

2001年，本會在香港上環文娛中心劇院主辦《長幼同歡音樂會》。

2002年，聯同《香港青少年國樂團》、《樂苗藝舍歌詠大使團》及《中山樂力合唱團》演出《歌聲·樂聲伴人生》音樂會於中山市南區文娛中心舉行。回港後立即參與教育界在維多利亞公園主辦慶回歸的《文藝馬拉松》滙演。

2003年《歌聲·樂聲伴人生》音樂會在香港大會堂重演。同年七月，參與澳門藝音文化中心主辦的《省港澳合唱交流音樂會》。

2004年，參與《黃河大合唱》之千人大合唱，聯同本港多個合唱團、天津交響樂團，先後在香港文化中心音樂廳及沙田大會堂演出。

2005年，本會主辦一次《高歌歡唱夕陽紅》音樂會，門票一日售罄。同年部份團員參與香港合唱團協會主辦，到北京演出紀念抗日戰爭勝利60周年《黃河大合唱》音樂會。八月參加雲南省主辦首屆聶耳杯合唱節，獲得最佳表現獎，特別參賽獎及獎金。十月參與《火紅的年代》音樂會，與中山樂力合唱團及中山市兒童合唱團演出於香港大會堂音樂廳。

2006年，應香港康樂及文化事務署之邀，參與《香港的故事》演唱，描寫木屋區大火的清唱劇「火海新歌」。十月，應樂苗藝舍之邀，參與該社慶祝十五周年而主辦的《樂韻獻愛心》慈善音樂會，演出一組合唱歌曲。十一月在香港、廣州、澳門及台灣四地退休教師聯歡會上演唱。歲末，應香港無線電視台邀請，在翡翠台之《開心老友記》節目兩度演出。

2007年4月，由本會主辦一場慶祝香港回歸、本會及合唱團同是十周年紀念的音樂會《高歌歡慶十載情》。六月二十二日，應「香港中樂團」之邀，參加演出。兩場音樂會同在香港大會堂音樂廳上演，十一月中到澳門主辦的港、澳、穗、台四地退休教工聯歡中演出。

今年十二月中，準備演唱黃河大合唱及到澳門參加合唱節作嘉賓演出。合唱團指揮東初，團長陳麗妍，副團長翁益彰，龍寶雲，聲樂指導吳玉芯，顧錦華，顧問萬明，占鎮邦。

Hong Kong Senior Education Workers Choir

Founded in 1997, the Hong Kong Senior Education Workers Choir is one of the groups set up by the Hong Kong Senior Education workers Association Ltd. One of the largest choral troupes in Hong Kong, the Choir is made up of over 130 singers who are teachers in retirement with an average age of over 70 years.

Since 2000, the Choir has given one or more performances every year at the City Hall and at cultural venues all over Hong Kong. It has also performed in a number of cities in China including Chung Shan (in 2002), Macau (in 2003, 2006, 2007 and 2008), Beijing (in 2005), and Yunnan (in 2005) at which the Choir won three awards. In 2006, the Choir was the feature of a special program broadcasted by the Television Broadcasting Company, Hong Kong. The Choir has performed with the Tianjin Symphony Orchestra and the Hong Kong Chinese Orchestra, and its repertoire includes works by many famous Chinese composers.

At tonight's concert, the Choir will sing the Yellow River Cantata accompanied by the Chinese Orchestra of the Hong Kong Youth Music Society.



知音合唱團

成立於1998年，最初由一班認識了十多年的好朋友組成。團員包括大學講師、社工、專業人士、教師及文員等。團員藉合唱練習維繫彼此的友誼、豐富生活、滋養心靈。合唱團由吳玉芯女士擔任總監及指揮，羅家寶小姐任伴奏。合唱團成立以來曾參與多項公開演出，其中包括多場周年音樂會及為扶康會籌款的慈善音樂會，亦曾於香港文化中心演唱，又被邀往澳門及中國內地交流表演。

Sintonia Choir

Formed in 1998 by some guys who had been good friends for more than ten years, Sintonia Choir has members working as university lecturers, social workers, professionals, teachers and office personnel, etc. Singing practices have maintained their friendly ties, enriched their daily life and nourished their spiritual life. The choir, with Madame Sandra NG as its Music director and Conductor, and Miss Amy LO as its pianist, has featured numerous performances, including annual concerts, a fund-raising charity concert for Fu Hong society, performances in Hong Kong Cultural Centre, and invitational performances in Macao and Zhongshan, China.

香港樂苗歌詠大使團

樂苗歌詠大使團成立於一九九八年，附屬於樂苗藝舍一兒童及青少年藝術推廣中心。歌詠團創辦的目的在於：（一）以音樂活動，促使少年兒童了解人生及生活的意義；（二）以參與舞台演出、比賽，培養少年兒童成為有教養、有自信、有祖國情懷的社會棟樑；（三）以音樂服務社會。

合唱團的訓練，著重個人與整體的聲樂技巧的提升。自2003年始，多位團員連年獲取<<香港校際音樂節>>的獎項。歌詠團的音樂總監及指揮由吳玉芯女士擔任、助理指揮為林慧玲女士，鋼琴伴奏為吳嘉欣老師。多年來，合唱團於中、港、澳三地演出無數，如國慶節、慶回歸、迎奧運、慈善音樂會、安老院親善訪問等；又曾獲信報，親子時代雜誌等報刊專訪。

Cadenza Children's Choir

Cadenza Children's Choir was founded by Ms Sandra Ng Yuk Shum and some teachers with education ideals in 1998. The choir is subordinate to Cadenza House which is an arts promotion centre for the young. The mission of the choir aims at inculcating the youngsters the meaning of life and livelihood through music, preparing them to become cultivated, confident community leaders who have hearty feelings about their motherland through performances and competitions, and also serving the community through music. The training of the choir lays emphasis on the improvement of vocal skills of the individuals and the choir as a whole. Since 2003, many choir members have actively participated in the "Hong Kong Schools Music Festival" and won medals with flying colours.

For years, the choir has been giving performances in many occasions in Hong Kong, Macau and Mainland China such as "International Arts Festival for Children" as a celebration on the National Day, "The Celebration of the Return of Hong Kong to the Motherland", "2008 Olympic Welcome Party", and other charity concerts and good-will visits to homes for the senior citizens. Ms Ng Yuk Shum is currently the music director and conductor of the choir. Ms Lam Wai Ling is the assistant conductor and Ms Ng Ka Yan is the piano accompanist of the choir.



高雷中學中樂團

高雷中學於2005年9月在中一設立才藝課以配合創意教育，同學須參加戲劇、舞蹈、中樂及田徑訓練，以培養學生的溝通能力和創造力，並為日後專項發展奠下基礎。2006年11月，學校成立了中樂團，並以選修中樂的同學為骨幹團員，逢星期三放學後練習。

在學校的大力支持及鼓勵下，加上導師蘇紹勳先生、裴俊軒先生、高國健先生、孫允文先生、郭新時先生及蘇達強先生的悉心指導下，技術水平不斷提升。今天，本校中樂團已發展成60人的團隊，組織為樂器班、初團及高團。

樂團經常參與校內外的演出，於2007年12月主辦<<雙城匯知音>>音樂會，參與單位包括星加坡歐南中學，迦密梁省德學校及香港青年音樂協會，共百多位年青演奏家同台演出，演出多首民族著名樂曲，盛況空前，大獲好評。此外，樂團成員在第60屆(2008)校際音樂節中，取得多項獎項，包括：中級組笛子獨奏冠軍，初級組笛子獨奏亞軍及季軍，中級組琵琶獨奏季軍；在<<大自然音樂會>>--學校聯演獲得優良表演獎。

2008年12月6日，高雷中學中樂團回訪新加坡歐南中學，並在新加坡會議中心(Singapore Conference Hall)與歐南中學、聖嬰中學、馬來西亞居鑾中華中學華樂團組成百人大樂隊，演出包括「東海漁歌」及「飛天」等樂曲。

本校中樂團承蒙香港青年音樂協會的鼓勵及指導得以迅速發展及成長。

The Ko Lui Secondary School Chinese Orchestra

In order to promote creative education and talent building, Ko Lui Secondary School started offering Performing Arts and Sports Lessons (PASL) in September 2005. Students undergo training in dance, drama, Chinese musical instruments and athletics to cultivate their creative skills, latent talent and communicative ability. These lessons provide a solid foundation for the more specialised training which would follow. In November 2006, the School founded its Chinese Orchestra. The students who specialised in Chinese music became the core members of the Orchestra and started rehearsing every Wednesday.

Since the founding of the Orchestra two years ago, it has made steady progress under the guidance of the following instructors: Mr So Siu-fun, Mr Pui Chun-hin, Mr Ko Kwok-kin, Mr Suen Wan-man, Mr Kwok Sun-see and Mr So Tat-keung. Currently there are 60 members in the Orchestra, comprising three groups: Musical Instrument Class, Junior Orchestra and Senior Orchestra.

The Orchestra hosted 'A Concert for Two Cities' in December 2007. Participants included the Chinese Orchestra of Outram Secondary School from Singapore, Carmel Leung Sing Tak School from Hong Kong and the Hong Kong Youth Music Society. More than a hundred musicians performed numerous famous Chinese compositions on stage at Ko Lui Secondary School. This was an event unprecedented in the history of our School and was very well-received.

Some members of the Orchestra won prizes in the 60th Hong Kong Schools Music Festival (2008). These were: First Place for Dizi Solo (Intermediate Section), Second and Third Places for Dizi Solo (Elementary Section) and Third Place for Pipa Solo (Intermediate Section). Furthermore, the Orchestra itself was awarded 'Meritorious Performance Award' in the 'Music Inspired by Nature' - Joint School Concert.

In Dec 2008, the school Chinese Orchestra returned a visit to the Singapore Outram Secondary School. They played in the combined orchestra comprising with Outram Secondary School, Holy Innocents' High and Sekolan Menengah Kluang Chory hwa. More than a hundred young musicians performed 'Dance of The Dun Huang Mural Fairies' and 'The fishery song of Eastern Sea'.

The Ko Lui Secondary School Chinese Orchestra is making rapid progress, thanks to the encouragement and guidance of the Hong Kong Youth Music Society.

香港青年音樂協會演出者名單

The Chinese Orchestra of the Hong Kong Youth Music Society

笛子	Dizi	揚琴	Yangqin	高胡	Gaohu	大提琴	Cello
楊寶信	Yeung Po Shun	郭新時	Kwok Sun See	徐錦棠	Chui Kam Tong	蕭偉中	Justin Siu
王思穎	Stephanie Wong	李玉蓮	Lee Yuk Lin	楊輝榮	Yeung Fai Wing	何國蓉	Ho Kwok Yung
甘偉民	Kam Wai Mun	陳玉儀	Chan Yuk Yi	熊思敏	Angela Hung	蘇達強	So Tat Keung
朱國龍	Chu Kwok Lung			徐尚譽	Tsui Sheung Yue	彭婉婷	Pang Yuen Ting
熊思昊	Hung Sze Ho						
陳金偉	Chen Kam Wai						
笙	Sheng	琵琶	Pipa	二胡	Erhu	低音大提琴	Double Bass
孫敏之	Sun Man Chi	孫允朝	Sun Wan Chiu	梁德高	Leung Tak Ko	施俊丞	Si Chun Shing
裴俊軒	Ernest Pui	高國健	Ko Kwok Kin	文灼峰	Man Cheuk Fung	張凱瑩	Cheung Hoi Ying
陳科羽	Maggie Chan	黎少貞	Lai Siu Ching	彭全	Pang Chuen	陳志聰	Chan Chi Chung
彭軍皓	Shane Pang	林玉芬	Lam Yuk Fun	楊振國	Yeung Chun Kwok		
		彭婉琪	Pang Yuen Ki	王麗珍	Wong Lai Chun		
		陳舒程	Chan Shu Ching	黃學年	Wong Hok Nin		
		方珮珠	Fong Pui Chu	潘志聰	Poon Chi Chung		
		丘華瑛	Yau Wa Ying	彭婉玲	Pang Yuen Ling		
				白得雲	Pak Tak Wan		
				江偉基	Kong Wai Kei		
				黎國基	Lai Kwok Kay		
				徐尚暘	Tsui Sheung Yeung		
				吳佩和	Ng Piu Woo		
				聶家玉	Nip Ka Yuk		
				陳子匡	Chan Tsz Hong		
				莫哲揚	Mok Chit Yeung		
管/噴呐	Guan/Suona	柳琴	Liuqin	中胡	Zhonghu	敲擊	Percussion
關永強	Kwan Wing Keung	鄭穗冰	Cheng Shui Bing	陳啟遠	Chan Kai Yuen	孫允文	Suen Wan Man
洪俊銘	Hung Chun Ming	林美芬	Lam Mi Fun	劉日如	Lau Yat Yu	徐鳳珍	Tsui Fung Chun
黃大明	Wong Tai Ming	張凱瑩 (兼)	Cheung Hoi Ying	陳志輝	Chan Chi Fai	徐佩珍	Chui Pui Chun
劉樹敏	Lau Shu Man			吳汝洲	Ng Yue Chow	孫允豪	Suen Wan Ho
						鄧智華	Tang Chi Wah
						謝愛雪	Tse Oi Suet
單簧管	Clarinet	中阮	Zhongruan			鍵盤	Keyboard
何國棟	Gordon Ho	謝愛蘭	Tse Oi Lan			黃樂怡	Cynthia Wong
		萬少芬	Man Siu Fan				
		鄭穗冰 (兼)	Cheng Shui Bing				
		大阮	Daruan				
		高國健 (兼)	Ko Kwok Kin				
		三弦	Sanxian				
		蘇達強 (兼)	So Tat Keung				
		古箏	Guzheng				
		徐佩珍 (兼)	Chui Pui Chun				
		熊思昊 (兼)	Hung Sze Ho				

Programme

“Golden Harvest”

Arranged by Peng Siu Wen and Cai Hui Quan

Orchestra
Conductor: Tsui Ying Fai

“Shui Diao Ge Tou”

Soprano solo: Sandra Ng
Small group accompaniment

Words by Susi
Music by Lau Chun Wah
Arranged by Chan Kwok Fai

“Dawn in Spring” “Farewell Grief”

Soprano and Chorus
Soprano: Sandra Ng
Sintonia Choir and Hong Kong Cadenza Children's Choir
Conductor: Tsui Ying Fai

Words by Meng Hou Ran
Words by Li Shang Yin
Music by He Zhang Hao

“Yellow River Cantata”

Orchestra and Chorus
Hong Kong Senior Education Workers Choir
Conductor: Tung Chor

Words by Kuang Wei-jan
Music by Hsien Hsing hai
Arranged by Tung Chor

Intermission 15 minutes

“The Tiny Shan Pui River”

Joshua Chan

Orchestra
Conductor: Gordon Siu

“Butterfly Lovers”

Music by Chen Kan He Zhang Hao
Arranged by He Zhan Hao

Erhu Concerto
Erhu: Shao Lin
Conductor: Gordon Siu

“Dance of The Dun Huang Mural Fairies”

Xu Jingxin Chen Dawei

Orchestra
Conductor: Gordon Siu

Good night

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彭修文 蔡惠泉 編曲

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蘇軾 詞 劉振華 曲 陳國輝 配器

女高音：吳玉芯

小樂隊伴奏

女高音與合唱團

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孟浩然 詞 何占豪 曲

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李商隱 詞 何占豪 曲

女高音：吳玉芯

知音合唱團 樂苗歌詠大使團

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樂隊與合唱團「黃河大合唱」

光未然 詞 冼星海 曲 東初 編曲

高齡教工合唱團

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指揮：蕭炯柱

晚 安

曲 目 Music Items

豐收鑼鼓

彭修文 蔡惠泉編曲

這是一首採用浙東「十面鑼」的形式，吸收了「十番鑼鼓」、「潮州鑼鼓」樂的特點，以鑼鼓為主的吹打樂曲。

全曲共分三大部份：

引子秤排鼓由慢到快的滾奏，先聲奪人，繼而吹管的全奏，發出勝利的呼聲。

第一部份：熱烈的快板，節奏跳躍的主題，寫出勞動競賽的場面。

第二部份：弦樂，笛子舒暢的旋律，抒發出內心對生活的嚮往。彈撥、敲擊的節奏，描繪農民載歌載舞、愉快的心情。

第三部份：明朗的竹笛聲，吹出民族風格的音調，展示萬里江山的明媚景色。緊接潮州樂器奏出戰鬥性的音調。

尾聲：火熱的急板，展示農民再接再勵，準備再奪更大的豐收！

Golden Harvest

Arranged by Peng Siu Wen and Cai Hui Quan

This is an ensemble of traditional instruments with gongs and drums playing the main part. It is formatted on the "ten gongs" of eastern Zhejiang Province but incorporates characteristics of other percussion music in other parts of China.

The song starts with an accelerando drum roll, followed by a full blow of the wind instruments as a cheer of victory.

1st Part: Vivace; a bouncing rhythmic theme portrays a scene of a race.

2nd Part: A smooth lyric led by dizi and string instruments pours out the heartfelt yearning for the living. The rhythm of the plucking and percussion instruments pictures the festively singing and dancing and joyfulness of the peasants.

3rd Part: A bright and cheerful melody distinctively of national style emanated from the bamboo flute reveals the beautiful scenery of the country. It is immediately followed with a tune of fighting spirit from Chiuchow instruments.

Finale: Presto; depicting the peasants continue to exert themselves and prepare for a golden harvest.

水調歌頭

蘇軾詞 劉振華曲 陳國輝配器

蘇軾與王安石政見不合，調任山東密州太守，一去兩年。自序云丙辰（宋神宗熙寧九年（1076））中秋節，飲酒至天明，作此詞，並懷念其弟蘇轍。這詞由景入情，感情與理性融合一起，幻想與現實相互交替，感染力極深。末後「千里共嬋娟」兩句最為人傳誦。

《水調歌頭》

明月幾時有？把酒問青天。不知天上宮闕，今夕是何年。我欲乘風歸去，又恐瓊樓玉宇，高處不勝寒。起舞弄清影，何似在人間。轉朱閣，低綺戶，照無眠。不應有恨，何事長向別時圓。人有悲歡離合，月有陰晴圓缺，此事古難全。但願人長久，千里共嬋娟。

Shui diao ge tou

Words by Susi Music by Lau Chun Wah Arranged by Chan Kwok Fai

Mid-Autumn Festival is a day of reunion and joy. Su Shi was alone and away from the imperial court when he wrote this poem. It vividly expressed his melancholy emotions and his love for his country and his younger brother.

春曉

孟浩然詞 何占豪曲

作者以唐代詩人孟浩然的詩為題材，用歌聲唱出春天清晨大自然的意境。

《春曉》

春眠不覺曉 處處聞啼鳥 夜來風雨聲 花落知多少……
夜來風雨聲 花落知多少

Dawn in Spring

Words by Meng Hou Ran Music by He Zhang Hao

This is a poem written by Meng Hou-ran in Tang Dynasty. The chorus was composed to sing out the natural ambience at dawn in spring.

別亦難

李商隱詞 何占豪曲

唐代詩人李商隱曾寫有愛情詩[無題]多篇，一九八九年何占豪選取其中一首譜寫成歌曲，并取該詩首句“相見時難別亦難”作為此曲[別亦難]的命題。此曲為本會30周年音樂會委約何占豪改編的版本

《別亦難》

相見時難別亦難 春風無力百花殘 春蠶到死絲方盡 蠟炬成灰淚始乾
啊……相見難 啊……別亦難 蠟炬成灰淚始乾
相見時難別亦難 春風無力百花殘 春蠶到死絲方盡 蠟炬成灰淚始乾
啊……相見難 啊……別亦難 蠟炬成灰淚始乾

Farewell Grief

Words by Li Shang Yin Music by He Zhang Hao

Li Shang-yin, a poet of the Tang Dynasty, wrote several untitled love poems. In 1898, He Zhang-hao selected one of them and supplied the melody for it, giving it the title Farewell Grief taken from the first verse.

The current edition was re-arranged by He Zhang-hao on our request in our 30th Anniversary Concert.

《黃河大合唱》是我國人民音樂家冼星海的著名作品，作於抗日戰爭初期的1939年。它以黃河為象徵，表現了中華民族反抗侵略、堅強不屈和必定勝利的英雄氣概，歌頌了中國人民在偉大領袖毛主席和中國共產黨領導下所進行的偉大的抗日民族解放戰爭。

全曲包括七首歌曲，曲間有朗誦聯結。

合唱《黃河船夫曲》，描寫黃河船夫和驚濤駭浪搏鬥的情景，反映了中華民族不屈不撓的鬥爭精神。

男聲獨唱《黃河頌》，是一首對黃河的贊歌。黃河以它英雄的氣魄，出現在亞洲的原野；它波濤澎湃，表現出我們民族的精神：偉大而堅強！

合唱《黃水謠》，描寫在帝國主義鐵蹄蹂躪下，黃河東岸人民的痛苦。敵人一天不消滅，我們便一天不能安身！

男聲對唱《河邊對口曲》，是兩個流亡者在黃河邊上互訴自己的不幸遭遇。對敵人的仇恨，如同奔騰的河水。最後，他們決定一同拿起武器，投入反侵略的戰鬥。

女聲獨唱《黃河怨》，是一位婦女的悲慘控訴。敵人奪去了孩子的生命，她面對著呼嘯的狂風和嗚咽的流水，懷著無比的仇恨，傾訴著敵人的殘暴罪行。

輪唱《保衛黃河》，反映抗日的游擊戰爭正在如火如荼地展開，全中國人民抱定必勝的決心，保衛全中國。

合唱《怒吼吧，黃河！》以氣吞山河的氣勢，號召人民奮起，為打敗侵略者而團結戰鬥！

Yellow River Cantata

Words by Kuang Wei-jan Music by Hsien Hsing hai Arranged by Tung Chor

The Yellow River Cantata is a famous work of Hsien Hsing-hai, a people's musician of China. It was written in 1939 during the initial period of China's War of Resistance Against Japan. With the Yellow River as the symbol, the Cantata describes the indomitable spirit of Chinese nation and their confidence in certain victory against the aggressors. It is a eulogy to the great War of National Liberation. Against Japan waged by the Chinese people under the leadership of great chairman Mao and the Chinese Communist Party.

There are seven parts to the Cantata with recitations between them.

The Chorus "The Yellow River Boatmen's Song" gives a picture of how the boatmen fight their way towards the opposite bank, battling against rapids and shoals – symbolic of the indomitable fighting spirit of the Chinese nation.

The Male Solo "Ode to the Yellow River" signs the praises of this mighty river which appears on the vast Asian Continent with its breathtaking grandeur rising in tempestuous waves, it is symbol of spirit of the Chinese nation – great and strong.

The Chorus "Yellow River Ditty" tells about the sufferings of the people along the east bank of the Yellow River under the ravage of the imperialists. There can be no peace if the enemy is not eliminated.

The Male Duet "Dialogue on the Bank of the Yellow River" presents two peasants who have fled from their home villages meeting on the bank of the Yellow River and telling each other of their bitter experiences. Their hatred for the enemy is like the surging tide of the river. Finally they decide to take up arms and join the fight against aggression.

The Female Solo "Yellow River Complaint" is a woman's bitter indictment against the invaders who have killed her child. With deep hatred for the enemy, she pours out her grievances to the howling wind and the raging torrents of the Yellow River.

The Round "Defend the Yellow River" creates a vivid picture of the guerrilla war against Japan developing vigorously across the land. Full of confidence in victory, the Chinese people defend the Yellow River and the whole country.

The Chorus "Roar, Yellow River" with breath-taking force, calls on the people to rise and fight in unity to defeat the aggressors.

一、黃河船夫曲

朗誦：
朋友！你到過黃河嗎？你渡過黃河嗎？
你還記得河上的船夫拼著性命和驚濤駭浪搏戰的情景嗎？如果你已經忘掉的話，那麼你聽吧！

划哟！
划哟，衝上前！
划哟！
烏雲哪，遮滿天！
波濤哪，高如山！
冷風哪，撲上臉！
浪花哪，打進船！
划哟！
划哟！
伙伴哪，睜開眼！
舵手哪，把住腕！
當心哪，別偷懶！
拼命哪，莫膽寒！
划哟！
划哟！
不怕那千丈波濤高如山！
行船好比上火線，
團結一心衝上前！
划哟！
划哟！
划哟！
划哟！
划哟！
我們看見了河岸，
我們登上了河岸，
心哪安一安，
氣哪喘一喘。
回頭來，
再和那黃河怒濤決一死戰！

划哟！
划哟，
划！

五、黃河怨

朗誦：
朋友！我們要打回老家去！
朋友！我們已經太不成話了！誰沒人家子兒女，誰能忍受敵人的欺凌？親愛的同胞們！你聽聽一個婦人悲慘的歌聲。

風啊，你不要叫喊！
雲啊，你不要躲閃！
黃河啊，你不要鳴咽！
今晚，我在你面前哭訴我的愁和冤！
命啊，這樣苦！
生活啊，這樣難！
鬼子啊，你這樣沒心肝！
寶貝啊，你死得這樣慘！
我和你無仇又無冤，
偏讓我無顏偷生在人間！
狂風啊，你不要叫喊！
烏雲啊，你不要躲閃！
黃河的水啊，
你不要鳴咽！
今晚我要投在你的懷中，
洗清我的千重愁來萬重冤！
丈夫啊，在天邊！

二、黃河頌

朗誦：
啊，朋友！
黃河以它英雄的氣魄，出現在亞洲的原野；
它表現出我們民族的精神：偉大而又堅強！這裏，我們向著黃河，唱著我們的贊歌。

我站在高山之巔，
望黃河滾滾，
奔向東南。
金濤澎湃，
掀起萬丈狂瀾；
濁流宛轉，
結成九曲連環；
從崑崙山下奔向黃海之邊；
把中原大地劈成南北兩面。
啊！黃河！
你是中華民族的搖籃！
你是五千年的古國文化，
從你這兒發源；
多少英雄的故事，
在你的身邊扮演！
啊，黃河！
你是偉大堅強，
像一個巨人出現在亞洲平原之上，
用你那英雄的體魄築成我們民族的屏障。
啊，黃河！
你一瀉萬丈，
浩浩蕩蕩，
向南北兩岸伸出千萬條鐵的臂膀。
我們民族的偉大精神，
將要在你的哺育下發揚滋長！
我們祖國的英雄兒女，
將要學習你的榜樣，
像你一樣地偉大堅強！

划哟，
划！

六、保衛黃河

朗誦：
但是，中華民族的兒女呀，
誰願像豬羊一般任人宰割？
我們要抱定必勝的決心，
保衛黃河！保衛華北！保衛全中國！

風在吼，馬在叫，黃河在咆哮，
河西山岡萬丈高，河東河北高粱熟了。
萬山叢中，抗日英雄真不少！
青紗帳裏，游擊英雄逞英豪！
端起了土槍洋槍，揮動著大刀長矛。
保衛家鄉！保衛黃河！保衛華北！保衛全中國！

三、黃水謠

朗誦：
我們是黃河的兒女！我們艱苦奮鬥，一天天的接近勝利。但是，敵人一天不消滅，我們一天便不能安身；不信，你聽聽河東民眾痛苦的呻吟。

黃河奔流向東方，
河流萬里長。
水又急，
浪又高，
奔騰叫嘯如虎狼。
奔騰開河渠，
築堤防，
河東千里成平壤。
麥苗兒肥啊，
豆花兒香，
男女老少喜洋洋。
男自鬼子來，
百姓遭了殃！
奸淫燒殺，
一片淒涼，
扶老攜幼，
四處逃亡，
丟掉了爹娘，
回不了家鄉！
黃水奔流日夜忙，
妻離子散天各一方！

划哟，
划！

七、怒吼吧，黃河！

朗誦：
聽啊！珠江在怒吼！揚子江在怒吼！
啊，黃河！掀起你的怒濤，發出你的狂叫，
向著全中國被壓迫的人民，發出你戰鬥的警號吧！

怒吼吧，黃河！
掀起你的怒濤，
發出你的狂叫！
向著全世界的人民，
發出戰鬥的警號！
啊！
五千年的民族，
苦難真不少！
鐵蹄下的民眾，
苦痛受不了！
但是，
新中國已經破曉；
四萬萬五千萬民眾已經團結起來，
誓死同把國土保！
你聽，
松花江在呼號；
黑龍江在呼號；
珠江發出了英勇的叫嘯；
揚子江上燃遍了抗日的烽火！
啊！
黃河！
怒吼吧！
向著全中國受難的人民，
發出戰鬥的警號！
向著全世界勞動的人民，
發出戰鬥的警號！

四、河邊對口曲

朗誦：
妻離子散，天各一方！
但是，我們難道永遠逃亡？
你聽聽吧，
這是黃河邊上兩個老鄉的對唱。

(甲) 張老三，我問你，你的家鄉在哪裏？
(乙) 我的家，在山西，過河還有三百里。
(甲) 我問你，在家裏，種田還是做生意？
(乙) 拿鋤頭，耕田地，種的高粱和小米。
(甲) 為什麼，到此地，河邊流浪受孤凄？
(乙) 痛心事，莫提起，家破人亡無消息。
(甲) 張老三，莫傷悲，我的命運不如你！
(乙) 為什麼，王老七，你的家鄉在何地？
(甲) 在東北，做生意，家鄉八年無消息。
(乙) 這麼說，我和你，都是有家不能回！
(合) 仇和恨，在心裏，奔騰如同黃河水！

黃河邊，定主意，咱們一同打回去！
為國家，當兵去，太行山上打游擊！
從今後，我和你一同打回老家去！

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The Tiny Shan Pui River

Joshua Chan

“In Hong Kong, we may have the most beautiful harbour and beaches, but we do not have a river cutting across the city, like the Thames or the Rhine. When I was young, my father and I would walk from Waterloo Road to Broadcast Drive to catch a glimpse of the TV personalities. That was how I saw, for the first time, the long gulley - the middle lane on Waterloo Road was closed to traffic at that time. ‘Tai Ho Road’ (meaning ‘Big River Road’ in Chinese) in Tsuen Wan must have been a waterway rather than a road for traffic with elevated walkways. The first time I saw Shan Pui River in Yuen Long was when I took a public light bus from Castle Peak to Yuen Long. Who could have imagined that many years later, it was to become a local landmark for a shop selling fresh fruit dessert! And further still, no one could have known that it was going to make international news headlines with the antics of a little crocodile in 2003. I have an affinity for water, and I hope that with this work, I can describe my yearning to be near rivers or be a part of Nature. The music is only six minutes long, and I hope it captures the gist of my subject matter - the tiny river, the nearby surroundings, and perhaps the agile form of the smart little croc, Pui Pui.”

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陳鋼 何占豪曲 何占豪編曲

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Butterfly Lovers

Music by Chen Kan He Zhang Hao Arranged by He Zhan Hao

The concerto is based on a Chinese legend. In the 4th century an intelligent and brave young country girl Zhu Yin-tai from Zhejiang dressed herself as a man to go out for education against the feudalistic tradition. She studied with Liang Shan-bo, a pure and kind-hearted young man. During the three years, the two formed a great friendship.

Upon parting with each other, Miss Zhu Yin-tai tried to express her deep love for the Liang Shan-bo by various metaphors, but the latter failed to understand what she meant. After one year Liang learned that Zhu was a girl and hurried to her home to meet her. Unfortunately, Zhu had already been promised a marriage to a wealthy man by her father. Liang and Zhu saw each other in deep regret and pledged that they would never part again for ever. Before long, Liang died in distress, while Zhu, after venting out her indignation with feudalistic doctrines, jumped into the tomb of Liang and died. The lovers became two beautiful butterflies and live together forever.

The music is originally a violin concerto composed in 1959. It was arranged into the erhu concerto in 1993 in form of a sonata.

飛天

徐景新 陳大偉曲

樂曲以敦煌壁畫中著名的「飛天」形象為題材創作而成。悠揚的笛音,把人們帶入虛無縹緲的仙境,只見眾仙凌空飛舞,舞姿優美輕柔。隨著樂曲的展開,笙管齊鳴、絲弦高奏,猶如眾神歡歌狂舞。

樂曲結尾的音樂漸趨安靜,彷彿縱情歌舞的眾神和仙女又回到平靜如初的畫面之中。本曲風格和曲調特殊,曾獲中國第三屆音樂作品(民族器樂)評選二等獎。

Dance of The Dun Huang Mural Fairies

Xu Jingxin Chen Dawei

This composition is based on the story depicting the famous wall-painting at the historical city of Dun Huang. The music starts softly, mysteriously, building up to one plateau after another, and then rising to a final climax, whereby all the gods and fairies seem to float out of the wall-painting, dancing gracefully, majestically, before finally setting back down to their original positions in the painting. The composition uses the full range of instruments in the Chinese orchestra and is a popular choice of conductors.

香港高齡教工合唱團

Hong Kong Senior Education Workers Choir

女高音 (Soprano)

廖桂芳 LIU KWAI FONG
李智源 LEE CHE YUNE
吳小麗 NG SIU LAI
趙婉芬 CHIU YUEN FAN
袁群英 YUEN KWAN YING
劉巫慧 LAU MO WAI
李錦蘭 LEE KAM LAN
羅幗英 LAW KWOK YING
胡品懿 HO PUN I
林潔靈 LAM KIT LING
楊玉兒 YEUN YUK YEE
黎瑞堯 LAI SHUI YIU
崔遠波 TSUI YUEN BO
李素馨 LI SO HING
施若男 SEE YORK NAM
陳麗妍 CHAN LAI YIN
許幗眉 HUI KWOK MEE
韓雪萍 HON XUET PING
林珍 LAM CHUN
顧錦華 KOO KAM WAH
張依梅 CHEUNG YEE MUI
楊碧端 YEUNG BIK TUEN
黃佩貞 WONG PUI CHING

女低音 (Alto)

郭鳳華 KWOK FUNG WAH
翁曉君 YUNG YUEN KWAN
陳穗蓮 CHAN SUI LIN
談維聯 TAM WAI LUEN
曾憲儀 TSANG HIN YEE
王敏賢 WONG MAN YIN
阮揚 YUEN YOUNG
周燕錦 CHOW YIN KAM
黃健安 WONG KIN ON
呂啟賢 LUI KAI YIN
陳宜筠 CHAN YEE KWAN
羅秀雲 LAW SAU WAN
葉雅雯 YIP AH MAN
湛慧玲 CHAM WAI LING
李玉梅 LEE YUK MUI
韋少冰 WAI SHIU BING
夏慧中 HA WAI CHUNG
譚德貞 TAM TAK CHING
陳適慧 CHAN SIK WAI
鄭麗雲 CHENG LAI WAN

男高音 (Tenor)

林景燊 LAM KING SUN
植柏燊 TSIK PAK SUN
楊顯達 YEUNG HIN TAT
洪進美 HUNG CHUN MAY
李炳倫 LEE BING LUN
徐振興 TSUI CHUN HING
馬英斌 MA YING BUN
翁益彰 YUNG YICK CHEUNG
曾憲森 TSANG HIN SUM
何華新 HO WAH SUN
李國權 LI KWOK KUEN
張國良 CHEUNG KWOK LEUNG
陳廣 CHAN KWONG
宋立偉 SUNG LUP WAI

男低音 (Bass)

陳兆堦 CHAN SHIU FAN
羅鏡林 LAW KEN LAM
鍾柏生 CHUNG PAK SANG
石濟民 SHIH TSI MIN
崔國泰 TSUI KWOK TAI
梁漢棋 LEUNG KON KEE
張日華 CHEUNG YAT WAH
吳柏富 NG PAK FOO

音樂總監兼指揮：東初

Music Director/Conductor: Tung Chor

團長：陳麗妍

Chorus Master: Chan Lai Yin

副團長：翁益彰 龍寶雲

Vice Chorus Master: Yung Yick Cheung Loong Paul W

聲樂指導：顧錦華 吳玉芯

Vocal Instructor: Koo Kam Wah Sandra Ng

鋼琴伴奏：趙碧霞 袁惠珍

Piano accompaniment: Chiu Bik Ha Yuen Wai Chun

領唱(船夫曲)：何華新

Leading Singer: Ho Wah Sun

獨唱(黃河頌)：馬英斌

Tenor Solo: Ma Ying Bun

(黃河怨)：顧錦華

Soprano Solo: Koo Kam Wah

(對口曲)：翁益彰 楊顯達

Antiphonal Singer: Yung Yick Cheung Yeung Hin Tat

知音合唱團團員

Sintonia Choir

林慧玲	Lam Wai-Ling
鄧昌賢	Joe Tang
林昭環	Florence Lam
楊美蓮	Yeung Mee-Lin
溫美蓮	May Wan
嚴蘊明	Ellen Yim
王昌年	Wong Cheong-Nin
梁玲新	Leung Ling-Sun
裘雪珍	Rita Kau
林昭襄	Lam Chiu-Wan
張迺豪	Cheung Nai-Ho
黃慕玲	Frances Wong

危曉彤	Ruby Ngai
龍獎洪	Lorraine Loong
陳穗蓮	Chan Sui-Lin
黎寶琴	Teresa Lai
劉敏兒	Mary Lau
何寶兒	Anita Ho
鄧潔文	Alice Tang
鄧寶蓮	Pauline Tang
黃玉貞	Helen Wong
吳少慧	Sheeta Ng
白明雪	Michelle Pak
黃艷妮	Wong Yim Ni
丘芳濠	Mary Chiu

樂苗歌詠大使團團員

Hong Kong Cadenza Children's Choir

鄭思勤	Cheng Sze Kan
黎進昇	Lai Chun Sing
黃裕發	Wong Yu Faat
吳偉聰	Ng Wai Chung
吳恩如	Ng Yan Yu
陳竣祺	Chan Chun Ki
鄧栢麟	Tang Pak Lun
潘詠雪	Poon Wing Suet
羅穎筠	Alison Law
莫芷君	Mok Tze Kwan
吳芷昕	Ng Tze Yan
范峻熙	Fan Chun Hei
梁懷谷	Leung Wei Kuk
凌皓冕	Ling Ho Min
鄭皓中	Justin cheng
李燕珊	Eunice Li
劉倩雯	Lau Sin Man
沈依青	Doris Shum
冼栩晴	Rachel Sin
梁安彤	Leung On Tung
秦天澄	Chun Tin Ching
葉巧嵐	Yip Hau Nam
魏正禧	Ngai Ching Hei
林卓琪	Lam Cheuk Ki
杜善恩	To Sin Yan
鍾美婷	Chung Mei Ting

陳潔心	Chan Kit Sum
謝來弟	Tse Loi Tai
林潔怡	Lam Kit Yi
嚴潔佩	Yim Kit Pui
伍秀芳	Ng Sau Fong
張凱欣	Cheung Hoi Yan
楊雪怡	Yeung Suet Yi
尤楹楹	Yau Ying Ying
陳青青	Chan Ching Ching
梁婉兒	Leung Yuen Yi
黃影華	Wong Ieng Wa
詹滄芳	Jim Yuk Fong
蕭詠蓉	Siu Wing Yung
關寶俐	Kwan Po Lee
陳芷慧	Chan Tsz Wai
姚若虹	Yiu Yeuk Hung
梁靜欣	Leung Ching Yan
蕭淑瀆	Siu Shuk Ching
楊燕芳	Yeung Yin Fong
歐婉瑜	Au Yuen Yu
張映婷	Cheung Ying Ting
潘靖宜	Poon Ching Yi
葉曉晴	Yip Hiu Ching
林卓琪	Lam Cheuk Ki
杜善恩	To Sin Yan
鍾美婷	Chung Mei Ting

高雷中學中樂團

Ko Lui Secondary School Chinese Orchestra

笛子

劉威龍	LAU WAI LUNG
歐宝琪	AU PO KI
傅嘉敏	FU KA MAN
李德明	LEE TAK MING
孫玉樺	SUN YUK WAH
黃文君	WONG MAN KWAN
邱斯華	YAU SZE WA
*朱國龍	CHU KWOK LUNG

笙

陳科羽	CHEN KEYU
麥巧愉	MAK HAU YU

揚琴

關翎宇	KWAN LING YU
關淑芳	KWAN SHUK FONG

箏

戴芷程	TAI TSZ CHING
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琵琶

馮學蓉	FUNG HOK YUNG
杜凌瑜	TO LING YU
*方珮珠	FONG PUI CHU
簡寶琮	KAN PO KING
陳曉婷	CHAN HIU TING

小阮

陳美琮	CHAN MEI KING
-----	---------------

中阮

楊顯勝	YANG XIANSHENG
張彤彤	CHEUNG TUNG TUNG
張潔盈	CHEUNG KIT YING

大阮

區可兒	AU HO YI
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高胡

*彭婉玲	PANG YUEN LING
------	----------------

二胡

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杜可兒	TO HO YI
*葉翠清	YIP CHUI CHING
蔡志偉	CHOI CHI WAI

大提琴

朱曉瑜	CHU HIU YU
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陳志聰	CHAN CHI CHUNG

敲擊

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倫錫輝	LUN SIK FAI
梁詠宜	LEUNG WING YI
張嘉悅	CHEUNG KA YUET

*本會團員 Member of our society

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回顧里程剪影



1975年大埔區暑期康樂音樂營・指揮蕭炯柱先生與樂隊練習



1975年大埔區暑期康樂營是晚音樂會蕭炯柱先生及陳煥玲小姐擔任客席指揮



1979年樂團探訪石鼓洲戒毒所・關永強先生擔任指揮演出



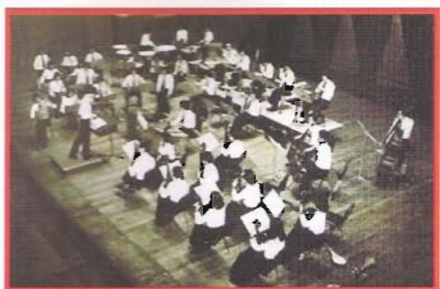
1979年學員觀摩會及小組練習



1979年團員於安泰堂聯歡



1982年團員於南丫島生活營



1980年協奏音樂會・草原小姊妹



1980年易有伍先生指揮・江南春



青協當年參與第二屆中樂匯演



1983年徐錦棠先生指揮・新婚別



1983年指揮陳能濟先生與黃健偉、青協演出於香港大會堂



交流圖片（一）



星加坡歐南中學訪港交流後遊濕地公園



星加坡歐南中學來港，在高雷中學交流演出



星加坡歐南中學訪港交流後BBQ之夜



中國湛江小學到培僑中學交流演出

交流圖片（二）



與星加坡華僑中學交換禮品



練習（星加坡）



星加坡演出1



星加坡演出2



星加坡演出3

交流圖片（三）



星加坡參觀合照



HONG KONG MUSIC EXCHANGE
PROGRAMME FOUNDATION



為成功演出歡聚1



徐英輝指揮



為成功演出歡聚2



蕭太演奏鍵琴

交流圖片 (四)



HONG KONG MUSIC EXCHANGE
PROGRAMME FOUNDATION



星加坡華僑中學演出1



香港青協表演



星加坡華僑中學演出2



星加坡華僑中學學生



星加坡歐南中學學生



香港青協表演1



香港青協演出2

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1976年，美國俄勒岡州立大學專家邁克·博思先生(Michael.W. Botts)經過10年的研究，成功發展出現代的「有機礦化液技術」(Organic Mineral Solutions Technology)。至90年代，博思先生在「有機礦化液技術」的基礎上，成功研發出對調整人體新陳代謝功能具有顯著效果的「細胞活化液」。



研發者

邁克·博思 (MICHAEL W. BOTTS)

其後美國檀香山大學管敬中博士參加博思先生的研究工作，並於2004年邀請香港中文大學醫學院的糖尿病專家，將「細胞活化液」應用於動物細胞組織上作進一步的研究。同年七月中，初步的研究結果令人振奮。

研究結果顯示：

1. 「細胞活化液」似乎可以延緩細胞的衰老過程。
2. 「細胞活化液」對細胞蛋白組織功能的影響，可能與胰島素相似。

專家們認為「細胞活化液」具有重大的潛力，應該繼續研究開發，最終達至臨床應用。

2005年，「艾美生物科技有限公司」(OMSSI Biotech Ltd.)於香港成立。經過三年的努力，邁克先生及管敬中博士最後成功研究出一個完美的配方，對調整人體新陳代謝功能具有顯著的功效，命名為“OMSSI-Plus”，中文名字叫「艾美細胞精華素」，該新配方特別適合糖尿病、高血壓、高血脂及高尿酸的人士。

2006年，管敬中博士將「艾美細胞精華素」帶至越南，與河內市「中央內分泌醫院」(Central Hospital of Endocrinology)合作，應用於該醫院的糖尿病人身上，功效顯著。

於越南實驗研究期間，管敬中博士成功將「艾美活化液」結合優質破壁靈芝孢子，廣泛應用於多種末期癌症病人身上，進行長達兩年的實驗研究，結果顯示對於延長病人生命及減輕痛楚方面，效果顯著。

2008年，公司因應市場需求，一共研發推出8種健康產品，分別為：

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4. 艾美男仕配方(OMSSI-FORMULA® for Men)
5. 艾美酣睡配方(OMSSI-FORMULA® for Better Sleep)
6. 艾美健胃配方(OMSSI-FORMULA® for Digestion)
7. 艾美皮膚護理配方(OMSSI-FORMULA® for Better Skin)
8. 艾美美肌噴霧(OMSSI-FORMULA® Rejuvenating Spring)



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OMSSI-PLUS® is a proprietary formula for use by people with diabetes, high blood pressure, high cholesterol, high uric acid, arthritis and other complications due to metabolic disorder. It also helps to improve urination.



艾美男仕配方 OMSSI-FORMULA® for Men

艾美男仕配方特別適合因糖尿病，高血壓或新陳代謝疾病引致陽萎或其他生理問題的男仕。本產品亦適用於生活繁忙，工作壓力沉重的男仕，以及運動員，長者，及希望增加精力，活力的男仕。

OMSSI-FORMULA® for Men is a proprietary formula for use by men with diabetes, high blood pressure or other complications caused by metabolic disorder resulting in impotence or other sexual problems. It is also suitable for men with busy hectic life styles and stressful workload, athletes, elderly, and those desirous of increased stamina and vitality.



艾美女仕配方 OMSSI-FORMULA® for Women

艾美女仕配方能舒緩月經期間的不適或痛楚，特別適合經期不準，經痛，或經血過多或不停的女仕。本產品亦有效舒緩因月經引致的腹痛，頭痛，沮喪及乳房脹痛。

OMSSI-FORMULA® for Women helps to relieve discomfort or pain during menstruation. It helps to regulate menstrual cycle, to alleviate menstrual pain (dysmenorrhea), abdominal pain, headaches, depression and breast discomfort. It also helps to prevent sudden heavy flows and prolonged bleeding (hypermenorrhea and menorrhagia).



艾美皮膚護理配方 OMSSI-FORMULA® for Better Skin

艾美皮膚護理配方適用於各種皮膚病，如濕疹，牛皮癬，暗瘡，粉刺，黑斑，色素痣，足癬（香港腳），甲癬（灰甲），皮膚過敏，蚊蟲咬傷，表皮損傷等。

OMSSI-FORMULA® for Better Skin is good for skin diseases such as eczema, psoriasis, pimples (acne), moles, athlete's foot, onychomycosis, skin allergies, insect bites and cuts.



艾美美肌噴霧 OMSSI-FORMULA® Rejuvenating Spring

艾美美肌噴霧能舒緩皮膚，減少過量油脂分泌，暢通毛孔，治理及預防暗瘡，粉刺及黑頭，消除枯萎的表皮細胞，減少皺紋，去除黑斑，重現嬌嫩皮膚。化妝前使用，可令皮膚更易上粉，無須擔心油脂分泌破壞面部化妝。

OMSSI-FORMULA® Rejuvenating Spring helps to relieve the skin, suppresses excessive sebum and cleans up clogged pores which usually cause blackheads, blemishes and pimples. It removes dead skin cells, reduces fine lines and refines pores resulting in finer epidermis. It also enhances the application and lasting of facial cosmetics.



艾美健胃配方 OMSSI-FORMULA® for Better Digestion

艾美健胃配方能幫助舒緩因胃炎，胃氣脹，胃灼熱，胃酸過多，消化不良等所引起的胃痛。長期服用可達至健胃之目的。

OMSSI-FORMULA® for Better Digestion helps to relieve gastric pains caused by gastritis, flatulence, heartburn, hyperacidity, and dyspeptic disorders. Continued usage of OMSSI-FORMULA for Better Digestion may promote gastric health.



艾美酣睡配方 OMSSI-FORMULA® for Better Sleep

艾美酣睡配方適用於因疾病、生活緊張、工作壓力大而引致無法酣睡甚至失眠的人士。

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