



香港中樂團

HONG KONG CHINESE ORCHESTRA

藝術總監：閔惠昌
ARTISTIC DIRECTOR: YAN HUICHANG

東西南北 民族共樂

CONGLOMERATING
ETHNIC SOUNDS OF CHINA

傳統 的 魅力

LEGACY
OF
EXOTIC LYRICISM

27/6/2025 (五 Fri) 晚上8:00pm 28/6/2025 (六 Sat) 下午5:00pm

香港文化中心劇場 Hong Kong Cultural Centre Studio Theatre

www.hkco.org



香港文化中心
Hong Kong
Cultural Centre



香港中樂團由香港特別行政區政府資助
Hong Kong Chinese Orchestra is financially supported by
the Government of the Hong Kong Special Administrative Region

精彩連場！

Programme Highlights

國際綜藝合家歡 2025
International Arts Carnival 2025

適合3歲
或以上觀眾

音樂尋寶記 — 敲擊萬花筒 A Musical Treasure Hunt – Percussion Kaleidoscope



指揮：郭勇德
Conductor: Quok Ling Kiong

5/7/2025 (六 Sat) 晚上 8:00pm

6/7/2025 (日 Sun) 下午 3:00pm

葵青劇院演藝廳

Kwai Tsing Theatre Auditorium

鄭國江親子作品展 A Showcase of Parent – child works of Cheng Kok Kong



指揮：周熙杰
作詞：鄭國江
Conductor: Chew Hee Chiat
Lyric: Cheng Kok Kong

童聲合唱：香港兒童合唱團

Children's voice: The Hong Kong Children's Choir

25-26/7/2025 (五、六 Fri, Sat) 晚上 8:00pm

26/7/2025 (六 Sat) 下午 3:00pm (加場)

香港文化中心音樂廳

Hong Kong Cultural Centre Concert Hall

界之境 Realms



指揮：孫鵬
嗩吶：劉雯雯
Conductor: Sun Peng
Suona: Liu Wenwen

11/7/2025 (五 Fri) 晚上 8:00pm

香港文化中心音樂廳

Hong Kong Cultural Centre Concert Hall

猶言彈指間 II — 阮專場音樂會 Plucked-String Notes II - Ruan



藝術指導：閻學敏
節目統籌：劉若琳
Artistic Advisor:
Yim Hok Man
Programme Coordinator:
Lau Yuek-lam

演出者 Performed by:

香港中樂團阮聲部

香港青少年中樂團阮聲部

Hong Kong Chinese Orchestra - Ruan Section

Hong Kong Young Chinese Orchestra - Ruan Section

19/7/2025 (六 Sat) 下午 5:00pm

香港文化中心劇場

Hong Kong Cultural Centre Studio Theatre

闔府統請
Cosplay
一齊玩



www.hkco.org

門票於城市售票網發售
Tickets are available at URBIX



如演出曲目有兩個樂章／段落或以上，請於全首樂曲完畢後才鼓掌。

If the music contains more than one movement/section, kindly reserve your applause until the end of the work.

傳統的魅力 — 東西南北 民族共樂

A Legacy of Exotic Lyricism- Conglomerating Ethnic Sounds of China

27-28.6.2025 (五、六 Fri, Sat)

節目統籌：閻學敏

Programme Coordinator: Yim Hok Man

指揮與司儀：盧偉良

Conductor and Master of Ceremonies: Lo Wai Leung

演出：香港中樂團民間音樂小組

Performer: HKCO Folk Music Ensemble

喜訊到邊寨 (苗族) 鄭路、馬洪業曲 符任之編曲

Good News Reaches the Border (Miao) Zheng Lu and Ma Hongye Arr. by Fu Yam-chi

彝族酒歌 (彝族) 盧亮輝曲

Drinking Song of the Yi's (Yi) Lo Leung-fai

環保革胡與樂隊 **草原上升起不落的太陽** (蒙族) 美麗其格曲 董金池編曲 譚逸昇配器
(香港中樂團委編／首演)

Eco-Gehu and Orchestra **The Sun Never Sets on the Grassland** (Mongols)

Meili Qige Arr. by Dong Jinchi Orch. by Tam Yat-sing (Arrangement Commissioned by HKCO / Premiere)

環保革胡：董曉露

Eco-Gehu: Tung Hiu Lo

瑤族舞曲 (瑤族) 劉鐵山、茅沅曲 彭修文編曲

Dance of the Yao Tribe (Yao) Liu Tieshan & Mao Yuan Arr. by Peng Xiuwen



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管子協奏曲 **龜茲舞** (選自《絲綢之路幻想組曲》第五樂章) (維族) 趙季平曲

Guanzi Concerto **The Dance of Qiuci**

(From The Silk Road Fantasia Suite, The fifth movement) (Uyghurs) Zhao Jiping

管子：馬瑋謙

Guanzi: Ma Wai Him

林中夜會 (黎族) 關聖佑曲

A Nocturnal Rendezvous in the Woods (Li) Kwan Sheng-yau

三弦彈唱 **在那遙遠的地方** (藏族) 王洛賓曲

Sanxian, Narrative Singing **Somewhere Far Away** (Tibetans) Wang Luobin

三弦彈唱：趙太生

Sanxian, Narrative Singing: Zhao Taisheng

廣東音樂五架頭 Five-piece Combo

旱天雷 古曲 嚴老烈編曲

Thunder in a Drought Ancient Tune Arr. by Yan Laolie

鳥投林 易劍泉曲

Birds Returning to the Woods Yik Kim-chuen

雙聲恨 傳統曲目

Lovers' Sorrow Traditional Music

環保高胡：黃心浩 Eco-Gaohu: Wong Sum Ho

揚琴：張家翔 Yangqin: Chang Chia-hsiang

笛子：陳子旭 Dizi: Chan Chi Yuk

椰胡：麥嘉然 Yehu: Mak Ka Yin

秦琴：馮彥霖 Qinqin: Fung Yin Lam

高音板胡與樂隊 **河北花梆子** 河北戲曲音樂 閻紹一編曲 李恆配器

Soprano Banhu and Orchestra **Hebei Hua-Bang-Zi** Folk Music of Hebei Arr. by Yan Shaoyi

Orch. by Li Heng

高音板胡：徐慧

Soprano Banhu: Xu Hui

敲擊協奏曲 **龍騰虎躍** 李民雄曲

Percussion Concerto **Flying Dragon and Leaping Tiger** Li Minxiang

敲擊：陸健斌

Percussion: Luk Kin Bun

香港中樂團

Hong Kong Chinese Orchestra

香港中樂團於 1977 年成立，素有「民樂翹楚」及「香港文化大使」之美譽。樂團經常獲邀於國際著名音樂廳及藝術節演出，足跡遍及歐洲、美洲、亞洲、澳洲、北極圈等多個國家及地方，被譽為當今國際舞台上具領導地位的大型中樂團。樂團編制分拉弦、彈撥、吹管及敲擊四個樂器組別，其中包括傳統和新改革的多種樂器。樂團的拉弦聲部於 2009 年全面使用由樂團研發的環保胡琴系列。演出的形式和內容包括傳統民族音樂和近代大型作品。樂團更廣泛委約各種風格及類型的新作，迄今委約或委編的作品逾 2,400 首。

樂團除了舉辦定期音樂會和藝術教育活動之外，亦秉持著與民同樂的精神，創辦「香港國際青年中樂節」及多個器樂節，與香港市民攜手締造了多個最多人同時演奏的健力士世界紀錄。樂團於 2003 年首創的香港鼓樂節已連續舉辦 20 年，成為一年一度萬眾期待的文化盛事，2020 年與考試及評核局合辦「國際中國鼓樂評級試」。

樂團一直為中樂傳承及發展努力耕耘，舉辦相關論壇及比賽，與盧森堡現代音樂協會合辦的「2013 國際作曲大賽」及 2017 年的「中樂無疆界—國際作曲大賽」等，為作曲家提供發表創作和交流的平台。樂團於 2011 年創辦全球首屆國際中樂指揮大賽，被譽為中樂發展史上的一個里程碑，至今共舉行四屆，樂團亦先後於 2011 年及 2022 年舉辦「國際中樂指揮高峰論壇」，多地專家、學者及樂團指揮應邀出席。

樂團積極透過數位方式和樂迷雲端連情，打破地域界限及場地限制，與市民以樂連心，2020 年舉辦首屆「網上中樂節」，更於 2021 年推出全球首個中樂「網上音樂廳」，此外亦製作逾千萬瀏覽率的 MV 系列，並率先於樂季小冊子融入 AR 技術，充分體現藝術、生活與科技互動的潮流。

香港中樂團在藝術、管治管理、藝術教育、市場推廣上皆獲各界高度評價及屢獲殊榮，包括《亞洲週刊》「2024 亞洲卓越品牌大獎」及「第十七屆藝術發展獎—藝術推廣及教育獎」等。樂團研製的環保胡琴系列除榮獲國家「第四屆文化部創新獎」（2012）外，更獲多個機構頒發環保及創意獎項，成就屢創新高。2025 年，樂團與觀眾攜手刷新了「累計最多人體驗環保胡琴系列」可持續發展目標（SDG）世界紀錄。同年，樂團於香港藝術發展局第十九屆香港藝術發展獎獲得藝術推廣及教育獎項。



香港中樂團於香港文化中心音樂廳
The HKCO at Hong Kong Cultural Centre Concert Hall

[詳細資料 Details](#)



Founded in 1977, the Hong Kong Chinese Orchestra has won the accolades as “a leader in Chinese ethnic music” and “a cultural ambassador of Hong Kong”. It is often invited to perform at famous venues and festivals all over the world, having covered Europe, North America, Asia, Australia and the Arctic Circle to date. It is therefore acclaimed as a leader among full-sized Chinese music ensembles in the international arena today. The Orchestra is set up in four sections: bowed-strings, plucked-strings, wind and percussion. The instruments include both the traditional and the improved, new versions: the bowed-string section has been using the Eco-Huqin series developed by the Orchestra since 2009. The HKCO performs both traditional Chinese music and contemporary, full-length works in a variety of musical formats and contents. It also explores new frontiers in music through commissioning over 2,400 new works of various types and styles, whether as original compositions or arrangements.

Apart from regular concerts and activities promoting arts education, the Orchestra has initiated several instrumental festivals, including the Hong Kong International Youth Chinese Music Festival, to honour its mission statement that “Music is to be shared”. Together with the citizens of Hong Kong, the Orchestra has achieved many *Guinness World Records* for having the largest number of people playing musical instruments at the same time. The Hong Kong Drum Festival, which the Orchestra launched in 2003, is now into its 20th year with no interruption in between, and has become a keenly-anticipated annual cultural event, in 2020, HKCO launched the International Drum Graded Exam with the Hong Kong Examinations and Assessment Authority.

Striving to ensure the transmission and development of Chinese music, the Orchestra has organised many symposia and competitions. Notable examples in recent years are ‘The International Composition Prize 2013’ co-organised with the Luxembourg Society for Contemporary Music, and the ‘Chinese Music Without Bounds - International Composition Competition’ in 2017. They have been acclaimed as platforms for composers to publish their new works and for musical exchange. The ‘International Conducting Competition for Chinese Music’, an initiative launched by the HKCO in 2011 and the first ever in the world, has been acclaimed as a milestone in the historical development of Chinese music, the competition has been held for 4 times to date. Besides, HKCO organised ‘The International Symposium for Chinese Music Conducting’ in 2011 and 2022, experts, scholars and orchestra conductors from various countries and regions attended.

HKCO is actively striving to connect with music lovers digitally via Cloud and linking hearts with activities online, the Orchestra held the first ‘HKCO Net Festival’ in 2020 and launched the ‘Net Concert Hall’, the first ever online Chinese Music Gallery in the world, in 2021. The Orchestra also produced music videos series and became the first to incorporate AR technology into its season brochure, embodying the trend of merging art, life and technology.

Other accolades and acclaims the Orchestra has won are its achievements in the arts, governance and administration, arts education, marketing and promotion, which includes ‘2024 Asia Excellence Brand Award’ from *Yazhou Zhoukan* and ‘The 17th Hong Kong Arts Development Awards - Award for Arts Promotion and Education’ etc. The Eco-Huqin series which the Orchestra developed has won not only the 4th Ministry of Culture Innovation Award in 2012, but also many other awards presented by various institutions for its green and innovative concepts. They add to the remarkable and highly commendable list of achievements in the history of the Hong Kong Chinese Orchestra. In 2025, HKCO and the audience together set a new world record for the Sustainable Development Goal (SDG) of ‘the most people experiencing the Eco-Huqin Series’. In addition, HKCO received the Award for Arts Education in school at The 19th Hong Kong Arts Development Awards, organized by the Hong Kong Arts Development Council.

樂團獲邀於歐洲巡演，其中匈牙利布達佩斯藝術皇宮音樂會更獲世界古典音樂最大在線平台 Medici.tv 全球同步直播。
The HKCO was invited to tour in Europe, in which, the concert held at Hungary’s Műpa Budapest was live streamed globally by Medici.tv,
the world’s leading online platform for streaming classical music.





閻惠昌 藝術總監兼終身指揮

Yan Huichang

Artistic Director and Principal Conductor for Life

自1997年6月起履任香港中樂團。

1987年獲頒授中國首屆專業評級國家一級指揮。

對文化發展的貢獻獲各地政府予以表揚，包括新加坡政府「2001年文化獎」、香港特別行政區銀紫荊星章、台灣2018傳藝金曲獎最佳指揮獎、國際演藝協會2022年卓越藝術家獎及第十七屆香港藝術發展獎－傑出藝術貢獻獎等。

閻氏現應聘為上海音樂學院中國民族管弦樂研究中心主任及指揮系教授、香港演藝學院榮譽院士，並擔任多間音樂院校客席及特聘教授、陝西省廣播電視民族樂團榮譽音樂總監、中央民族樂團終身榮譽指揮。於2013–2017年應邀出任臺灣國樂團音樂總監，創立「青年指揮培訓計畫」，為台灣國樂界培養指揮人才備受肯定。

閻氏帶領香港中樂團創下多個中樂發展的里程碑，

其藝術成就更獲各界肯定。他全方位拓展香港中樂團，推動委約作品；積極與不同界別互動，探索交融；領導發展樂器改革；倡議創立全球首個中樂樂隊學院；於香港演藝學院開設中樂指揮碩士課程；倡議舉辦及主持多次中樂國際研討會及高峰論壇；創辦全球首個國際中樂指揮大賽，被中國音協主席趙季平譽為「中國音樂發展史上的里程碑」。

閻氏師從著名指揮家夏飛雲、作曲家胡登跳、何占豪等教授，

於1983年以優異成績畢業於上海音樂學院，隨即受聘為中國中央民族樂團首席指揮。除中樂指揮外，他亦曾獲邀客席指揮中國交響樂團、北京交響樂團、上海交響樂團、深圳交響樂團、廣州交響樂團等。閻氏亦為活躍作曲家，創作樂曲屢次獲得國家大獎。



詳細資料 Details

Yan Huichang has been with the Hong Kong Chinese Orchestra since June 1997.

Yan Huichang was conferred the title of National Class One Conductor at the First Professional Accreditation of China in 1987. He has received many accolades from the governments of different lands in honour of his contribution to the development of culture, such as the ‘Cultural Medallion (Music)’ by the National Arts Council of Singapore in 2001, a Silver Bauhinia Star (SBS) by the Hong Kong SAR Government, Best Conductor Award at the Golden Melody Awards for Traditional Arts and Music 2018 in Taiwan, 2022 Distinguished Artist Award by the International Society for the Performing Arts and the 17th Hong Kong Arts Development Awards – Award for Outstanding Contribution in Arts etc.

He is currently Director of Chinese National Orchestra Research Center of the He Luting Advanced Research Institute for Chinese Music of the Shanghai Conservatory of Music and Professor of its Conducting Department, Honorary Fellow of The Hong Kong Academy for Performing Arts, Guest and Distinguished Professor at many music schools, Honorary Music Director of the Shaanxi Broadcasting Chinese Orchestra and Permanent Honorary Conductor of the China National Traditional Orchestra. Maestro Yan was appointed Music Director of the National Chinese Orchestra Taiwan in 2013 with a tenure up to 2017 and started the ‘Youth Conductor Training Program’. His contribution to nurturing conducting talents in Chinese music in Taiwan is widely recognised.

Yan has led the Hong Kong Chinese Orchestra to set many milestones in Chinese music. He launched the Orchestra into omni-directional growth, started the system of commissioning new works, actively entered into mutually beneficial partnerships with crossover disciplines, spearheaded instrumental reform and the establishment of the world’s first Chinese orchestral academy, The HKCO Orchestral Academy. Yan created the Master of Music in Conducting for Chinese Orchestras programme at the HKAPA. Also, he took the lead to organise international symposia and forums on Chinese music, and hosted the first ever ‘International Conducting Competition for Chinese Music’ in the world which was commended by Zhao Jiping, Chairman of the Chinese Musicians’ Association, as ‘a milestone in the history of development of Chinese music’.

After graduating from the Shanghai Conservatory of Music in 1983 under the tutorship of renowned conductor Xia Feiyun, and famous composers Hu Dengtiao and He Zhanhao, Yan was appointed Principal Conductor of the China National Orchestra. In addition to Chinese music conducting, Yan has also conducted Western symphony orchestras such as the China National Symphony Orchestra, Beijing Symphony Orchestra, Shanghai Symphony Orchestra, Shenzhen Symphony Orchestra, Guangzhou Symphony Orchestra etc. Yan is also actively engaged in composition, and many national awards with his works.



閻學敏 節目統籌

Yim Hok Man Programme Coordinator

著 名敲擊樂演奏家，敲擊生涯已達 70 餘年。香港中樂團樂隊學院常務副院長。曾任中國中央樂團敲擊樂師 22 年之久。於 1984 年加入香港中樂團。閻氏亦是中國打擊樂學會副會長、北京中央音樂學院、中國音樂學院、瀋陽音樂學院及天津音樂學院客座教授，並於香港中文大學、香港浸會大學及香港演藝學院任教，其弟子遍佈世界各地。半個多世紀以來，閻氏為內地和香港的敲擊樂事業發展作出卓越貢獻。

他匯集中、西敲擊樂演奏、教學、創作、研究為一身，尤其是在演奏經驗、曲目積累、繼承傳統、中西兼顧、發展創新等方面，有著獨到的藝術造詣和文化底蘊。曾在世界四大洲數十個城市演出，受到各地觀眾、樂評、傳媒等一致讚賞。1999 年榮獲「香港藝術家聯盟」頒發「香港藝術家年獎」。2005 年獲香港民政事務局頒發嘉許狀予以表彰。在 2009 年慶祝建國 60 周年之際，被《廣州日報》譽為「向建國以來中國頂級藝術家」致敬者之一。

閻氏所錄製的發燒天碟《炎黃第一鼓》，是其敲擊藝術的代表之作，暢銷世界各地，成為發燒友和音響廠家測試器材功效的參考標準和試金石，更被美國著名音響雜誌評為世界五大鼓手的演奏佳作之一。

Yim Hok Man is a renowned percussionist with more than seventy years of performing experience. He is Associate Director of The HKCO Orchestral Academy. He was a percussionist with the Central Philharmonic Orchestra for twenty-two years before he joined the Hong Kong Chinese Orchestra in 1984. He is also Vice President of the Percussion Society under the auspices of the Chinese Musicians' Association, a visiting professor at the Central Conservatory of Music in Beijing, the China Conservatory of Music and the Shenyang Conservatory of Music. He also teaches at the Chinese University of Hong Kong, Hong Kong Baptist University, and The Hong Kong Academy for Performing Arts. Musicians trained by him can be found in various parts of the world. For more than half a century, Yim has made substantial contribution to percussion music in both Mainland China and Hong Kong.

Yim has consummate knowledge in a comprehensive range of Chinese and Western percussion music, from performance to teaching, music composition, and research. His performing experience and repertoire, his efforts in carrying on traditions, assimilating cultures of the East and the West, as well as attention to development and innovation in percussive art demonstrate his artistic virtuosity and solid cultural insights. He has gone on touring performances to dozens of cities on four continents of the world, and has received unanimous acclaim from audiences, music critics, and the media alike. Yim was awarded 'Artist of the Year' by the Hong Kong Artists' Guild in 1999. In recognition of his distinguished contribution, he was presented with a Commendation Certificate by the Home Affairs Bureau of the Hong Kong SAR in 2005. On the celebration of the 60th National Day of the People's Republic of China in 2009, he was honoured by the *Guangzhou Daily* as one of the "Top Artists from China since 1949".

Yim's solo album *Master of Chinese Percussion – Yim Hok Man (I)* is regarded as a quintessential representation of the art of percussion, and is released worldwide. It has become the benchmark for the testing of amplifiers and the functioning of sound equipment as adopted by audiophiles and audio manufacturers. It also won the recommendation of a U.S. audio magazine as an outstanding masterpiece by one of the world's five greatest percussionists.



盧偉良 指揮與司儀

Lo Wai Leung Conductor and Master of Ceremonies

香港中樂團管首席，1985年加入樂團，自1990年起擔任管首席。香港土生土長吹管演奏家，除管外，亦擅長演奏嗩吶、笛子等多種中國樂器。曾師從廣東省歌舞團喉管演奏家陳添壽老師學習喉管及嗩吶。

加入香港中樂團以來，多次於樂團音樂會中擔任節目統籌、指揮和吹管獨奏。近年演出包括：2018年6月，在「愛回家 — 粵樂越樂」音樂會擔任節目統籌及指揮，並以喉管獨奏《絲絲淚》，及以笛子、管及嗩吶演奏即興五架頭與樂隊《紅色雙星恨》，動人心弦；同年5月，在「流水歡唱 — 湯良德胡琴作品音樂會」擔任排練指導。2017年，在「南音雅趣」音樂會擔任指揮，並以喉管演奏五架頭（硬弓）《雙飛蝴蝶》。此外，盧氏於2016年「親親樂場」音樂會擔任香港少年中樂團指揮；於2015年，在「維港夜·聽樂·養心 II」音樂會擔任節目策劃、指揮及吹管演奏。

盧氏對作曲亦有濃厚興趣，作品有嗩吶協奏曲《廣東牌子曲》、《風雨故人來》、合奏曲《新年快樂序曲》、喉管獨奏曲《悲歌》以及編曲作品即興五架頭與樂隊《紅色雙星恨》等。

Principal *Guan* of the Hong Kong Chinese Orchestra. Lo joined the HKCO in 1985 and took his current position in 1990. Lo is a wind instrument virtuoso born and raised in Hong Kong. Besides the *guan*, he is also adept in playing other Chinese instruments like the *suona* and the *dizi*. He trained in the *houguan* and *suona* under *houguan* master Mr Chen Tianshou of the Guangdong Province Song and Dance Troupe.

Since joining the HKCO, Lo has been serving multiple functions in its concerts, from programme coordinator to conductor and soloist for wind instruments. He was programme coordinator, conductor and *houguan* soloist in the concert 'Heart for Home – Favourite Tunes in Cantonese Music' in June 2018, on which occasion his riveting improvisatory performance of *dizi*, *guan* and *suona* in *The Red Shuang-Xing-Hen* for Five-piece combo and Orchestra won acclaim. In May the same year, he was the Rehearsal Master of the concert 'Happily the Water Flows – A Concert of Tong Leung-tak's Huqin Music'. In 2017, Lo was the conductor of the concert 'Quaint Tunes of South China', and also performed *houguan* in *Butterflies Flying in Pairs* for Five-piece combo ('taut bow'). In 2016, he conducted the Hong Kong Junior Chinese Orchestra concert, 'Musicmaking is Fun with JHKCO'. In 2015, he was programme coordinator, conductor and player of Chinese wind instruments in the concert 'Music with City Lights by the Victoria Harbour II'.

Apart from performing, Lo is keenly interested in composing. His works include *suona* concertos *An Adapted Guangdong Melody* and *Visit of an Old Friend on a Rainy Day*, *Happy New Year Overture* for ensemble, *Song of Sorrow* for *houguan* solo, and the arrangement of *The Red Shuang-Xing-Hen* for Five-piece combo and Orchestra etc.



董曉露 環保革胡

Tung Hiu Lo Eco-Gehu

香港中樂團革胡首席，2001年加入樂團。董氏一直致力於中樂演奏及推廣工作，除擔任日常演出外，亦積極參與樂團多項發展項目，包括參與「環保胡琴」系列的研發與推廣、協助籌辦革胡及大提琴大師班與工作坊，以及擔任低音弦樂重奏音樂會系列「融」的策劃與統籌工作，盼以多角度推動中樂傳承與創新。

作為樂團的獨奏者，董氏曾多次隨團巡演，獨奏曲目涵蓋經典與當代表現作品，包括《十面埋伏》、《莊周夢》等，力求在舞台上呈現革胡的多樣音色與表現力，與觀眾分享音樂之美。

加入香港中樂團前，董氏曾任職於上海民族樂團，並擔任聲部首席。她畢業於上海音樂學院，先後師承夏敬祿教授、陳九鶴教授及林應榮教授，深受啟蒙。除演奏外，亦積極參與音樂教育，曾任教於香港大學音樂系及音樂事務處，現為香港演藝學院及香港浸會大學之導師，冀以所學培育後進。

董氏曾連續兩屆獲邀擔任中國「愛琴杯」全國大提琴比賽評委，並獲頒「優秀教師」獎項，以對其在教學工作上的貢獻予以鼓勵和肯定。

Principal Gehu of the Hong Kong Chinese Orchestra, Tung joined the HKCO in 2001 and has consistently dedicated herself to the performance and promotion of Chinese music. Beyond her regular performances, she actively engages in various orchestra development projects, including the research and promotion of the 'Eco-Huqin' series, assisting in organising gehu and cello master classes and workshops, and serving as the planner and coordinator for the bass string ensemble concert series, *Fusion*. Tung strives to advance the inheritance and innovation of Chinese music in multiple ways.

As a soloist with the orchestra, Tung has toured extensively, performing a repertoire that spans classic and contemporary works, including *Ambush from All Sides* and *Zhuang Zhou's Dream*. Her performances aim to showcase the diverse timbres and expressive capabilities of the gehu, sharing the beauty of music with audiences.

Prior to joining the Hong Kong Chinese Orchestra, Tung served as a section leader with the Shanghai Chinese Orchestra. As a graduate of the Shanghai Conservatory of Music, she studied under Professors Xia Jinglu, Chen Jiuhe, and Lin Yingrong, whose teachings profoundly shaped her artistry. Apart from the performing, Tung is deeply committed to music education, having taught at the Department of Music of the University of Hong Kong and Music Office. She currently serves as a tutor at The Hong Kong Academy for Performing Arts and Hong Kong Baptist University, nurturing the next generation with her expertise.

Tung has been invited to serve as an adjudicator for two consecutive years at the 'Aiqin Cup' National Cello Competition in China, where she was honored with the 'Outstanding Teacher' award in recognition of her contributions to music education.



馬偉謙 管子

Ma Wai Him Guanzi

香港中樂團嗩吶首席、管演奏家，2014年加入樂團，自2016年起出任現職位。馬氏將南北演奏風格融為一身。自幼隨父親馬榮城學習中國管樂器，於香港演藝學院獲音樂碩士學位（嗩吶及管），師隨胡志厚、劉英、郭雅志、羅行良、劉海、夏博研及盧偉良。

現為國家藝術基金資助演奏家、康樂文化事務署演藝專責委員會（社區）委員，曾榮獲香港藝術發展局「香港藝術發展獎—藝術新秀獎（音樂）」、大阪國際音樂比賽民族樂器組銀獎。於香港中樂團「物換星移—仍在耳邊的喉管聲音」、康樂及文化事務署「大會堂樂萃」系列：「戲」—馬偉謙嗩吶音樂會，擔任節目統籌、獨奏、主持，佳評如潮。

多次與陳蕾、李駿傑、陳凱詠、李幸倪、黃家強、周國賢、陳粒、羅尚正等流行音樂人合作。獲香港經濟貿易辦事處、康樂及文化事務署、香港國際機場、西九文化區、大館等邀請舉行跨界音樂會。2024年更受風車草劇團邀請參與舞台劇《Didar》，跨界擔任演員及音樂演奏。2025年受城市當代舞蹈團邀請，擔任國際綜藝合家歡2025：《我的運動會》的作曲和現場演奏。

Principal Suona and also *guan* player of the Hong Kong Chinese Orchestra, Ma joined the HKCO in 2014 and took his current position in 2016. He can adeptly blend the styles of the northern and the southern schools seamlessly in his performances. Ma learned Chinese wind instruments from his father, Ma Wing-shing, at a young age. He completed his Master's degree programme with double major in *suona* and *guan* at The Hong Kong Academy for Performing Arts. His teachers included Hu Zhihou, Liu Ying, Guo Yazhi, Law Hang Leung, Liu Hai, Xia Boyan and Lo Wai Leung.

Ma is currently supported by the China National Arts Fund and a member of the Art Form Sub-committee under the Leisure and Cultural Services Department. He was the recipient of the Award for Young Artist (Music) at the Hong Kong Arts Development Awards, winner of the Silver Award – Folk Instruments section at the 16th Osaka International Music Competition in Japan, and was invited to be a Visiting Artist at the School of Music, The Hong Kong Academy for Performing Arts. His recent performances include the HKCO's 'As Stars Go By – The Ethereal Sounds of the Houguan' and 'City Hall Virtuosi Series: Suona Concert by Ma Wai-him', where he not only acted as soloist, but also the programme coordinator, receiving critical acclaim.

Ma has performed many crossover concerts with singer-songwriters of pop music, such as Panther Chan, Jeremy Lee, Jace Chan, Gin Lee, Steve Wong Ka-keung, Endy Chow, Chen Li, Hong Kong jazz legend Ted Lo and many more. He has been invited to perform in crossover concerts of Hong Kong Economic and Trade Office, Leisure and Cultural Services Department, Hong Kong International Airport, West Kowloon Cultural District and Tai Kwun etc. In 2024, he was invited to perform as an actor and musician in the Windmill Grass Theatre's drama *Didar*. In 2025, he was invited by City Contemporary Dance Company to compose and perform live for International Arts Carnival 2025: *My Arena: Dance of Triumph*.



趙太生 三弦彈唱

Zhao Taisheng Sanxian, Narrative Singing

香港中樂團三弦首席，2005年加入樂團。中國音樂家協會會員，香港理工大學德藝書院榮譽院士，以及香港藝術發展局藝術家年獎（音樂）獲得者。趙氏畢業於北京中央音樂學院民樂系三弦專業，屢獲殊榮，包括首屆江南絲竹創作比賽敦煌一等獎、第三屆全國民樂展播比賽優秀演奏獎、北京市十佳演奏員等。

藝術足跡遍布海內外，曾於俄羅斯、新加坡、愛沙尼亞、澳門、上海、大連、武漢等地唱響《黑土歌》。2025年於廣州星海音樂廳香港中樂團新年音樂會擔任三弦獨奏。2024年慶回歸「國風」音樂會擔任三弦獨奏，2024年4月受北京民族樂團邀請在國家大劇院演出「儼」及「颯大風」，全場轟動。2023年2月與香港中樂團舉辦「颯大風」個人獨奏音樂會，獲多間媒體採訪報道；同年3月隨樂團赴日本四地巡演，安可獨奏環節三分鐘，贏得滿堂喝彩。

2018年起，先後受邀在星海音樂學院圖書館、上海音樂學院、天津音樂學院、山西大學音樂學院、首都師範大學音樂學院及香港理工大學等舉辦了「樂器表現無極限——從三弦說起」系列講座，受到師生熱烈歡迎。2020年至今，獲世界多地11位作曲家為其創作三弦小品，鼓勵全社會用音樂的力量抗擊疫情。

Principal Sanxian of the Hong Kong Chinese Orchestra, Zhao joined the HKCO in 2005. Zhao is a member of the Chinese Musicians' Association, The Honorary Fellow of The STARS Residential College of The Hong Kong Polytechnic University, and the awardee of Artist of the Year (Music) of the 18th Hong Kong Arts Development Awards. Zhao graduated in the Department of Traditional Chinese Musical Instruments of Central Conservatory of Music in Beijing major in Sanxian Professional. He received numerous awards, including the Dunhuang Class One Award at the First International Jiangnan Wind and String Competition, Outstanding Performance Award at the 3rd All China Folk Music Instrumental Music Showcase, and was named one of the 'Ten Best Performers of Beijing'.

Zhao has performed *Song of the Black Earth* in Russia, Singapore, Estonia, Macau, Shanghai, Dalian and Wuhan over the years. In 2025, he performed as a sanxian soloist at the Hong Kong Chinese Orchestra's New Year Concert at Xinghai Concert Hall in Guangzhou. In 2024, he also served as a sanxian soloist at HKSAR Anniversary Day Celebration Concert 'Guo Feng'. In April 2024, he was invited by the Beijing Chinese Orchestra to perform 'Nuo' and 'As the Strong Winds Blow' at the National Centre for the Performing Arts in Beijing and received critical acclaim. In Feb 2023, Zhao held a solo concert 'As the Strong Winds Blow' with the Hong Kong Chinese Orchestra and received wide media coverage; in March the same year, he went on the tour to four cities of Japan with the Orchestra, where he enjoyed huge applause from the audience after his solo encore session.

Since 2018, Zhao has been invited to give talks on sanxian by the Xinghai Conservatory of Music, Shanghai Conservatory of Music, Tianjin Conservatory of Music, Music School of Shanxi University and Hong Kong Polytechnic University receiving great applause. Since 2020, Zhao has received compositions from 11 composers around the world to encourage the society to fight against the pandemic with the power of music.



徐慧 高音板胡

Xu Hui Soprano Banhu

香港中樂團署理二胡首席，2006年加入樂團。另擔任中國民族管弦樂協會理事、美中華人音樂家協會理事、香港青年會理事、香港江蘇總會和無錫同鄉會理事以及港澳文化交流使者。

中央音樂學院二胡板胡雙主科研究生畢業，師從趙寒陽教授和李恒教授。曾於南京、北京、香港、美國舉辦多場胡琴個人獨奏音樂會，並發行《慧聲慧色》、《花·月夜》等個人專輯。曾與上海民族樂團、山東民族樂團、杭州交響樂團、香港中樂團等合作，並與湯沐海、閻惠昌、王甫建、彭家鵬、劉文金、何占豪、李英等著名指揮家作曲家合作演出，世界首演了有民樂元素的馬勒交響曲《大地之歌》、二胡協奏曲《長恨歌》、板胡協奏曲《貴妃情》、並首演了《雲·風》、《萬泉河水》、《幻想》等重奏曲；並與香港中樂團一同出訪中國內地、亞洲及歐美多國。

Acting Principal *Erhu* of the Hong Kong Chinese Orchestra, Xu joined the HKCO in 2006. She is also a director of the China Nationalities Orchestra Society, Sino-US Chinese Musicians Association, YMCA Hong Kong, Federation of HK Jiangsu Community Organisations. Xu is Hong Kong and Macau Cultural Exchange Ambassador and the director of the Wusih Residents (HK) Association.

She holds a double postgraduate degree in *erhu* and *banhu* from the Central Conservatory of Music, where she trained under Professors Zhao Hanyang and Li Heng. Xu has given solo recitals in Nanjing, Beijing, Hong Kong and the United States. Her discography includes the solo albums *Hui Sheng Hui Se* and *Moonlight Flower*. Orchestras she has performed with include the Shanghai Chinese Orchestra, Shandong Chinese Orchestra, Hangzhou Philharmonic Orchestra and the HKCO. She has also performed with renowned conductors and composers such as Tang Muhai, Yan Huichang, Wang Fujian, Pang Ka Pang, Liu Wenjin, He Zhanhao and Li Ying in world premieres of a Chinese rendition of Mahler's *The Song of the Earth*, the *erhu* concerto *The Everlasting Regret*, and the *banhu* concerto *Royal Love*. Other premiere performances include *Cloud-Wind*, *Wanquan River*, and *Fantasy* for ensemble. She has gone on tour to mainland China, Asia, Europe and America with the HKCO.

傳統的
魅力

東西南北

民族共
樂

A Legacy of Exotic Lyricism
Conglomerating Ethnic Sounds of China



陸健斌 敲擊

Luk Kin Bun Percussion

香港中樂團敲擊首席，2011年加入樂團，2015年擔任敲擊副首席，自2019年起出任現職位。畢業於香港演藝學院，師隨閻學敏主修中國敲擊樂及隨龍向榮副修西洋敲擊樂，曾獲香港滙豐銀行及 Bloomberg 等多項獎學金；2011年獲香港中文大學音樂文學碩士。1998年四擊頭創立後，參與不同文化類型的藝術表演及專業樂團演出，並獲邀於海外巡演。擔任導師及指揮的多間中小學敲擊樂隊，每年於香港鼓樂節及學校音樂節中均獲佳績。

近期主要的敲擊獨奏演出，包括：2023年5月舉辦「四象和合」敲擊個人專場音樂會；2022年香港鼓樂節「鼓王群英會」系列音樂會獨奏敲擊樂協奏曲《倉才》；2019年香港鼓樂節「鼓王群英會」系列音樂會中獨奏敲擊協奏曲《龍年新世紀》；於2016年首屆香港國際鼓手節中創作了鼓樂作品《四象和合》並擔任鼓樂獨奏；同年於「向大師致敬——彭修文逝世二十周年紀念音樂會」中以編鐘獨奏《梅花三弄》；2015年香港鼓樂節「鼓王群英會 XX」音樂會中獨奏《打擊與樂隊協奏曲》（香港首演）等。

編曲及作曲方面的作品包括2020年6月為「5G同Sync鼓·樂澎湃」活動而創作鼓樂開場樂曲《鼓舞同行》、2013年9月台灣紘采樂集委約創作的鼓樂合奏《薪》及2012年10月香港中樂團委編的鼓樂合奏《鼓舞·童心》。

Principal Percussion of the Hong Kong Chinese Orchestra, Luk joined the HKCO in 2011, served as Associate Principal Percussion in 2015, and took his current position in 2019. He graduated from The Hong Kong Academy for Performing Arts where he majored in Chinese Percussion under Yim Hok Man and minored in Western Percussion under Lung Heung-wing. He was the recipient of the Hong Kong Bank Foundation Scholarship, the Bloomberg Scholarship etc. In 2011, he was awarded a Master's degree in Music by The Chinese University of Hong Kong. As one of the founders of Four Gig Heads in 1998, Luk has been an active figure in various performing art genres. He has guest performed with many professional orchestras in Hong Kong and is often invited on their overseas tours. He is the instructor and conductor of many percussion ensembles in primary and secondary schools, and has led them to win in the annual Hong Kong Drum Festival and the Schools Music Festival of Hong Kong.

Some of his recent notable performances include: solo concert 'When The Four Forms Become One' in May 2023, solo performance in percussion concerto *Cang Cai* and *The Age of the Dragon* at the 'Majestic Drums' concerts of The Hong Kong Drum Festival in 2022 and 2019 respectively. He wrote the drum piece, *When The Four Forms Become One*, in which he was also the drum solo player, for the first Hong Kong International Drummer Festival in 2016; it was followed by a *bianzhong* solo in *Three Variations on a Plum Blossom Melody*, at the 'In Tribute - The Legacy of Peng Xiuwen 20th Anniversary Memorial Concert' in December the same year. In October 2015, he performed the solo in the Hong Kong premiere of *Concerto for Percussion and Orchestra* at the 'Majestic Drums XX' concert as part of the Hong Kong Drum Festival.

As a composer and arranger, Luk has written many pieces, the most recent being *Drum Up, Gear Up!* for the '5G Sync X Let the Thunder of Drums Roll!' Online Concert held in June, 2020. Other works include the drum ensemble *Legacy*, an original composition commissioned by the Hon-Tsai Chinese Ensemble of Taiwan in September 2013, and another drum ensemble *Forever Young at Heart – A Drumming Tribute*, an arrangement commissioned by the HKCO premiered in October 2012.



使命宣言 Mission Statement

香港中樂團齊心致力於奉獻卓越的中樂藝術，
緊貼時代脈搏，發揮專業精神，追求音樂至高境界，
成為香港人引以為榮的世界級樂團。

Hong Kong Chinese Orchestra is united in its commitment to offering excellence in Chinese music. With a contemporary momentum and a professional spirit, we aim to strive for the peak in music and attain the status of a world-class orchestra that is the pride of Hong Kong people.



樂韻繞樑 分享當下一瞬 Share the echoing moments

觀眾可於每首樂曲謝幕時拍照

演奏中之相片可於香港中樂團Facebook專頁及官方網頁下載

Audience can take photos at the end of each piece of music, while concert photos can be downloaded from HKCO's Facebook and website.

場地規則

各位觀眾：

為了令大家對今次演出留下美好印象，我們希望各位切勿在場內攝影、錄音或錄影，亦請勿吸煙或飲食。

在節目進行前，請關掉手提電話、其他響鬧及發光的裝置。

多謝各位合作。

House Rules

Dear Patrons,

In order to make this performance a pleasant experience for the artists and other members of the audience, please refrain from recording, filming, taking photographs, and also from smoking, eating or drinking in the auditorium.

Please ensure that your mobile phones and any other sound and light emitting devices are switched off before the performance.

Thank you for your kind co-operation.



觀眾問卷調查

謝謝您蒞臨觀賞香港中樂團的演出。希望閣下能花少許時間填寫這份問卷，為我們提供寶貴的資料及意見，以便樂團日後為您提供更精彩的節目。謝謝！

Audience Survey

Thank you for coming to the HKCO concert. Please tell us your opinion and suggestions by completing this survey, so that we can further improve our performance in the future. Your feedback is highly appreciated. Thank you.



喜訊到邊寨 (苗族) 鄭路、馬洪業曲 符任之編曲

這是一首七十年代中期的作品，原為西洋管弦樂曲，現改編為中國器樂曲。樂曲以雲南地區民間音樂為素材，曲調富有濃厚的地方色彩，風格純樸，節奏清爽而熱烈。樂曲以嘹亮的號角為引子，然後轉入矯健有力、熱情奔放的舞蹈節奏，展現出一幅歡欣熱烈的群舞場面。中段是輕鬆活潑的曲調，引入幾種樂器的領奏，再在急促歡騰的氣氛中結束全曲。

彝族酒歌 (彝族) 盧亮輝曲

彝族是中國西南邊疆的少數民族之一，富有好歌善舞、熱情開朗的民族氣質。樂曲描繪出人們在皎月下暢懷飲酒，高歌縱情的場面。酒激情懷，情縱樂歌，在略帶神秘的意境中，更顯質樸開朗的情志。最後在一派豪情中結束。

環保革胡與樂隊 草原上升起不落的太陽 (蒙族) 美麗其格曲 董金池編曲 譚逸昇配器 (香港中樂團委編／首演)

蒙古族作曲家美麗其格於 1951 年在中央音樂學院學習結業時的作品。這首詞曲優美、熱情歌頌草原新生活的抒情歌曲，很受群眾歡迎。全曲共四段歌詞，每段都由四句組成，作者描繪出一幅藍天白雲的草原美景，又用充滿感情色彩的語言，表達蒙古族人民對家鄉的熱愛。此曲是董金池先生專門為革胡演奏而改編的，旨在保留蒙古馬頭琴的獨特風韻。

— 閻學敏

瑤族舞曲 (瑤族) 劉鐵山、茅沅曲 彭修文編曲

本曲原是一首管弦樂曲，後經彭修文配器為民樂合奏曲，內容描寫瑤族人民歡慶節日時的歌舞場面。

第一部分描寫夜幕降臨，人們穿著盛裝打著長鼓，聚集在月光下，由高胡奏出的悠閒委婉的主題，猶如一位窈窕少女翩翩起舞，婀娜多姿的情景。隨後的樂曲中好似姑娘們紛紛起舞，突然間中音笙奏出根據主題演變而粗獷熱烈的旋律，恰似一群小伙子情不自禁闖入姑娘們的舞列歡跳起來。

第二部分由第一部分的 D 羽轉為 D 宮，改用 3/4 拍子。旋律時而富有歌唱性，時而出現跳躍的節奏音型，好像一對戀人載歌載舞，互表愛慕之情。

第三部分是再現部。音樂響亮而更趨激昂，直至吹管部與樂隊的對答越來越密，彷彿領舞的姑娘與人群越跳越熱烈，推至高潮而結束。

管子協奏曲 **龜茲舞**（選自《絲綢之路幻想組曲》第五樂章）（維族） 趙季平曲

- 第一樂章：長安別
- 第二樂章：古道吟
- 第三樂章：涼州樂
- 第四樂章：樓蘭夢
- 第五樂章：龜茲舞

我對古絲綢之路的印象是從繪畫中得來的，記得少年時代我在父親的畫案旁看他從絲綢古道寫生回來創作的一幅幅國畫山水，畫面中的構圖和筆墨千變萬化，讓我留下了神奇和幻想，我總覺得這些圖畫中充滿了音樂的空間，任我的樂思在這廣袤的天地間自由翱翔。經過時間的孕育，我用音樂建構了〈長安別〉、〈古道吟〉、〈涼州樂〉、〈樓蘭夢〉、〈龜茲舞〉。這是在古絲綢之路上的音樂之旅。

為言地盡天還盡
行到安西更向西
—唐朝 岑參

—趙季平

* 本次音樂會只演奏第五樂章：龜茲舞。

林中夜會（黎族） 關聖佑曲

由《夜會》及《嘿呢囉》兩首黎族民謠編成，作品於 1979 年完成。由於是黎族的歌曲，風格上與海南島其他漢族調子又完全不同。本曲表現了黎族人民的營火夜會，音樂徐緩展開，情緒逐漸明快，描寫人流開始擁向夜會的地點。後段是熱烈的舞蹈，表現了夜會歡樂的氣氛。

* 此曲由香港中樂團委約創作，並於 1979 年 6 月的「六月份音樂會」作首演，指揮吳大江。



三弦彈唱 **在那遙遠的地方**（藏族） 王洛賓曲

《在那遙遠的地方》是一首膾炙人口的中國民謠，由著名音樂家王洛賓創作於 20 世紀 40 年代。歌曲以優美的旋律和深情的歌詞，表達了對草原生活的嚮往和對藏族姑娘的思念。王洛賓將哈薩克族民歌的優美旋律與青海藏族民歌的獨特風格巧妙融合，創造出這首跨越地域、語言和種族的經典之作。歌曲不僅在中國廣為流傳，還傳唱至東南亞乃至世界各地，成為華人聲樂藝術的瑰寶，並為王洛賓贏得了「西部歌王」的美譽。

三弦彈唱《在那遙遠的地方》是樂團三弦首席趙太生根據中國樂器三弦的演奏特點，加上自己的演唱風格而特意做的一種新嘗試。在短短一首歌，既能感受到藏民的粗獷豪爽，又有現代搖滾風格撲面而來。

— 趙太生、閻學敏

廣東音樂五架頭 **旱天雷** 古曲 嚴老烈編曲

原曲由廣東音樂揚琴家嚴老烈根據《三寶佛》中之《三汲浪》的旋律放慢加花變奏而成。其中汲取揚琴密竹打法和善於演奏大跳音程的特點，使樂曲旋律跌宕跳躍，富於節奏感和熱鬧的情趣。

此曲是廣東音樂中流傳甚廣的著名傳統樂曲，洋溢著活潑明快的氣氛，表現了人們在久旱逢甘霖時的歡欣情緒。改編成高胡齊奏後，音樂更顯得磅礴氣勢和震撼力度。

廣東音樂五架頭 **鳥投林** 易劍泉曲

中國音樂裡充滿了直接取自自然的音響，是以鳥叫、蟲鳴、水流、風動等，皆常成為音樂素材，而以鳥為主題並模仿鳥叫的名曲就有多首，《鳥投林》即為其中之一。與《百鳥朝鳳》、《蔭中鳥》、《百鳥引》等曲相比，《鳥投林》具有廣東小曲獨有的柔美怡然，群鳥競鳴的意味。身置田園，觸目皆為可親，所謂「好鳥枝頭亦朋友，落花流水皆文章」，如此體會得自然之趣才是本曲所要表達的。

廣東音樂五架頭 **雙聲恨** 傳統曲目

此曲估計為傳統樂曲，但有說為戲班中「上手」伍日生所作，「上手」為過去戲班的第一領奏，常主奏嗩吶（大笛）及月琴等樂器。《雙聲恨》有「聲聲恨」之意，上世紀五十年代後，內地改名為《雙聲恨》，以牛郎織女故事附會，遂有「標題音樂」的意趣。樂隊改編曲突出其深沉淒楚的情調，以調式對比表達出戀人的怨恨。

高音板胡與樂隊 **河北花梆子** 河北戲曲音樂 閻紹一曲 李恆配器

《河北花梆子》是根據河北梆子的曲調改編，全曲由〈引子〉、〈小行板〉、〈慢板〉、〈快板〉、〈緊板〉和〈尾聲〉等六個段落組成。音樂時而熱情奔放，時而優美如歌，最後於異常熱烈的氣氛中結束。

敲擊協奏曲 **龍騰虎躍** 李民雄曲

樂曲以浙東鑼鼓《龍頭龍尾》的音調變化發展而成，全曲氣勢磅礴，情緒高漲，一氣呵成。作者巧妙地利用不同鼓的相異音色和節奏的多樣組合，加上吹管、彈撥及拉弦聲部的協奏，渲染出氣勢壯闊的場面，表現了人們如龍騰虎躍、奮勇前進的面貌。

* 此曲於 2002 年香港中樂團所舉辦的全球性活動「世紀中樂名曲選」中，獲選為十首經典名曲之一。



Good News Reaches the Border (Miao) Zheng Lu and Ma Hongye

Arr. by Fu Yam-chi

This piece was originally a symphonic work for western orchestra written in the mid 1970's. It is now rearranged for Chinese orchestra. The music is inspired by folk tunes of Yunnan, and therefore rich in exotic colours. Characterised by a rustic simplicity, it has crisp and impassioned rhythms. It opens with a sonorous trumpet, followed by an energetic, robust mass dance. The lighthearted middle section introduces several instruments on solo passages, followed by a fast coda that ends the piece in high spirits.

Drinking Song of the Yi's (Yi) Lo Leung-fai

The Yi tribe is one of the ethnic minority groups living in the south-western tip of China. They are known for their talent in singing and dancing, and open-hearted, sanguine nature. The music describes a drinking scene under the moon, when the people drink and sing with abandon. The buoyant mood of revelry, set against the exotic background, highlights these people's earthy, generous nature. The music continues in this exuberance to the end.

Eco-Gehu and Orchestra **The Sun Never Sets on the Grassland**

(Mongols) Meili Qige Arr. by Dong Jinchi Orch. by Tam Yat-sing

(Arrangement Commissioned by HKCO / Premiere)

This was the graduation piece by the Mongolian composer, Meili Qige, when she completed her studies at the Central Conservatory of Music in 1951. A lilting, melodious work with beautiful lyrics and immensely popular in China, it is a passionate paean to the new life dawning on the grassland. The lyrics are in four sections, each comprising four lines. The lyricist has painted a beautiful picture of the grassland, with blue skies and white clouds. The language is rich in emotions, and highly expressive of the Mongolian people's love for their homeland. This piece was specially arranged by Dong Jinchi for *gehu* performance, aiming to preserve the unique charm of the Mongolian horsehead fiddle.

- Yim Hok Man

Dance of the Yao Tribe (Yao) Liu Tieshan & Mao Yuan Arr. by Peng Xiuwen

The music was originally for the western symphony orchestra. Later it was arranged into a folk ensemble for Chinese instruments by Peng Xiuwen. It describes the rousing festivity of the Yao tribe when they happily celebrate a festival.

The first section describes how, as the night falls, people gather under the moon, all decked out in their best dresses and start beating the long drums. The *gaohu* plays the quiet and serene theme, depicting a young girl gracefully dancing. Soon the other girls join in the dance. Suddenly the alto sheng plays a robust and wild variation on the theme, as a group of young men now join the girls in the dance and are giving full vent to their high spirits.

In the second section, it shifts to different key and to 3/4 time. The melody moves between cantabile and a sprightly rhythmic figuration, like two lovers telling each other of their love as they sing and dance.

In the third section, which is a recapitulation, the music phrases become more sonorous and agitated, and the dialogue between the wind section and the orchestra turns into a quick repartee as more and more people join the girl leading the dance. There is increasing excitement until the music comes to a climatic close.

Guanzi Concerto **The Dance of Qiuci** (From The Silk Road Fantasia Suite, The fifth movement) (Uyghurs) Zhao Jiping

The first movement: Farewell to Chang'an

The second movement: The Lilt of the Ancient Roads

The third movement: The Music of Liangzhou

The fourth movement: The Dream of Loulan

The fifth movement: The Dance of Qiuci

My impressions of the Silk Road were gleaned from the pictures I saw when, as a boy, I stood by my father's desk and watched him draw one Chinese landscape painting after another, based on the sketches he made from his Silk Road tour. The myriad changes in the pictorial composition, the wielding of the brush and the ink tones left such fantastic imaginings within me that I felt those were vast expanses of space filled with musical notes, allowing me to roam free with my musical thoughts. In the course of time, I built my own musical Silk Road, with *Farewell to Chang'an*, *The Lilt of the Ancient Roads*, *The Music of Liangzhou*, *The Dream of Loulan* and *The Dance of Qiuci*. They made up my musical journey down the ancient Silk Road.

*"Say not the Earth ends where the Horizon does,
or the sky stretches beyond,
As you reach Anxi in the far west,
there is still further west to go."*

- Cen Shen, Tang Dynasty

- Zhao Jiping

* Only the fifth movement: *The Dance of Qiuci* is performed in this concert.



A Nocturnal Rendezvous in the Woods (Li) Kwan Sheng-yau

Written in 1979, the music is based on two folk songs of the Li tribe called *The Rendezvous at Night* and *Hei-Nei-Luo*. It is therefore distinctly different from the music of the ethnic Han people on Hainan Island. The occasion is a campfire gathering of the Li people at night. It opens with a leisurely passage, then picks up in a brisk and lively second section as the people come thronging from different directions. Then the dance begins, culminating to a rousing scene of fun and joy.

*This music was commissioned and premiered by the HKCO in June 1979 at the 'June Concert', under the baton of Ng Tai-kong.

Sanxian, Narrative Singing **Somewhere Far Away** (Tibetans) Wang Luobin

Somewhere Far Away is a popular Chinese folk song composed by the renowned musician Wang Luobin in the 1940s. With its graceful melody and heartfelt lyrics, the song expresses a longing for grassland life and a deep affection for a Tibetan girl. Wang Luobin skillfully blended the elegant melodies of Kazakh folk songs with the distinctive style of Qinghai Tibetan music, creating a classic piece that transcends regions, languages and cultures. Widely spread in China, the song has also resonated across Southeast Asia and beyond, becoming a treasure of Chinese vocal artistry and earning Wang Luobin the title 'King of Western Songs'.

The *sanxian* and narrative singing of *Somewhere Far Away*, performed by the principal *sanxian* player, Zhao Taisheng, is a new attempt based on the instrument's uniqueness and his distinctive vocal style. In this brief piece, listeners can feel the rugged, spirited essence of Tibetan people and the modern rock style as well.

- Zhao Taisheng & Yim Hok Man

Five-piece Combo **Thunder in a Drought** Ancient Tune Arr. by Yan Laolie

This work is based on the piece *Three Tidal Waves* from the album *Buddha of the Three Treasures*. Yan Laolie, a renowned composer of Guangdong music and a *yangqin* virtuoso, reduces the tempo and adds embellishments. He incorporates some special features of *yangqin* performance into the work, notable the intensive use of the sticks and large, leaping intervals. The result is that the work now has an attractive, jaunty melody, full of rhythmic variations and vibrant colours.

A very popular piece of Guangdong music, it creates a brisk and vivacious mood that successfully depicts people's joy at the first sight of rain after a long drought. Since it adapted for a *gaohu* ensemble, the music becomes more majestic and powerful striking.

Five-piece Combo **Birds Returning to the Woods** Yik Kim-chuen

In Chinese music, much use is made of sounds heard in Nature, and sounds produced by birds, insects, the flowing water and the blowing wind are common elements in music. Bird songs have inspired a large number of masterpieces and *Birds Returning to the Woods* is one of them. Compared to pieces such as *Birds Pay Tribute to the Phoenix*, *Birds in the Shade* and *The Hundred Birds*, *Birds Returning to the Woods* is typical of the elegance and ease of the Cantonese interlude. Much less is made of the competition among the birds than the idyllic pleasure of country life, in which everything appears so lovely. As the poet says, 'Good birds perched on the tree are my friends, and flowing water and withering flowers make an essay of Nature.' This piece is an effort to demonstrate how the pleasures afforded by Nature may be appreciated.

Five-piece Combo **Lovers' Sorrow** Traditional Music

According to some authorities, this is the work of Wu Risheng, a famous Chinese opera ensemble leader. A person in this role in the olden days was called a 'shangshou', meaning 'principal' in the orchestra or ensemble, who plays the *suona*, the *yueqin*, etc.. *Lovers' Sorrow* is a title that suggests sounds of lamentation, and the work was given its title as 'Shuang-Xing-Hen' after the 1950's in mainland China, attributing to it the legend of the Weaver and the Cowherd being separated by the Milky Way and turning it into a piece of programme music. As the work is now set for the orchestra, its depth and profundity are highlighted, and the strong contrasts bring out the sorrow and regrets of the mythological lovers.

Soprano Banhu and Orchestra **Hebei Hua-Bang-Zi** Folk Music of Hebei

Arr. by Yan Shaoyi Orch. by Li Heng

Hebei Hua-Bang-Zi is based on a Hebei Bangzi (clapper opera) tune and is made up of six sections: *Introduction*, *Andantino*, *Adagio*, *Allegro*, *Presto* and *Coda*. The mood moves between robust and lyrical, culminating to a rousing end.

Percussion Concerto **Flying Dragon and Leaping Tiger** Li Minxiong

This percussion concerto was derived from *The Dragon's Head and the Dragon's Tail*, a gong-and-drum piece popular in the eastern part of Zhejiang. It has an awe-inspiring grandeur and high-flung emotions kept together by the fluidity of flow. The composer has used the different timbre of different drums with varying rhythms, and the Chinese wind instruments, plucked-string instruments and bowed-string instruments to paint a magnificent scene of vitality and aspirations.

* It was voted as one of 'The Top Ten – Golden Chinese Classics of the Century' (The worldwide poll was organised by the Hong Kong Chinese Orchestra in 2002).

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張宇慧
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Eco-Erhu

Xu Hui ◯
Wong Ka Lok
Zhang Yuhui
Han Jingna

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陳怡伶

Xiaoruan

Chen I-ling

三弦

趙太生 ◯

Sanxian

Zhao Taisheng ◯

環保高胡

黃心浩 ◯
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(Co-Principal Huqin and Principal Gaohu)
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Bangdi

Choo Boon Chong ◆

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Song Hui

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Suona

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Wu Chun Hei ◆
Law Hang Leung

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魏漢業

Eco-Gehu

Tung Hiu Lo ◯
Ngai Hon Yip

高音笙

魏慎甫 ◆

Soprano Sheng

Wei Shen-fu ◆

環保低音革胡

陳岳華
黎偉

Eco-Bass Gehu

Vonghemrat Pichan
Li Wei

次中音笙

阮建熹

Tenor Sheng

Yuen Kin Hei

琵琶

邵珮儀

Pipa

Shiu Pui Yee

低音笙

林進穎

Bass Sheng

Lam Chon Weng

揚琴

張家翔

Yangqin

Chang Chia-hsiang

敲擊

陸健斌 ◯
錢國偉 ◆
李芷欣
陳律廷
廖倚苹
繆世哲
關凱儀

Percussion

Luk Kin Bun ◯
Chin Kwok Wai ◆
Lee Tsz Yan
Chan Lut Ting
Liao Yi-ping
Miao Shih-jhe
Kwan Hoi Yee

◯ 首席 Principal

◉ 署理首席 Acting Principal

◆ 助理首席 Assistant Principal

香港中樂團演奏家排名按筆劃序。

弦樂組演奏家座位次序，均採用定期輪流方式（首席及助理首席除外）。

The HKCO members are listed in Chinese stroke order.

The string section utilizes revolving seating on a systematic basis. Musicians (except principals and assistant principals) change seats systematically.

環保鼎式高胡的新發明技術 獲國家知識產權局授予 實用新型專利權

Ding-style Eco-Gaohu Invention has granted the
utility model patent from the China National
Intellectual Property Administration

(2/2/2024)

改革的核心技術是
共鳴系統的改革和創新
標誌着環保胡琴系列的
改革進入第四代



兩款環保鼎式高胡



2012 年榮獲國家「第四屆文化部創新獎」

推薦單位：香港特別行政區政府民政事務局

Recipient of the '4th Ministry of Culture Innovation Award'
of the People's Republic of China in 2012

On the recommendation of the Home Affairs Bureau, HKSAR Government

香港中樂團研發環保胡琴系列 演出超越 1700 場創造歷史 環保鼎式高胡的新發明技術 獲國家知識產權局授予專利權 (2/2/2024)

環保胡琴系列是樂團為發展民族管弦樂新型的整體音響而創製的改革樂器。新研發的環保鼎式高胡之發明技術，已於 2024 年 2 月獲得國家知識產權局授予實用新型專利權。

高胡、二胡、中胡的改革重點，是在保留傳統樂器的音色和演奏法的基礎上，擴張其表現力。而革胡和低音革胡的改革，則從樂團的整體音響結構出發，創造適合現代民族管弦樂團使用的民族拉弦低音樂器。整套膜振弦樂器在橫跨 6 組 8 度的音域裡，音色融為一體，音量較傳統弦樂器大三分之一以上，實現了整體音響在層次、織體、質感、厚度、響亮度上前所未有的突破。這種具典型的中國胡琴韻味音色亦具交響功能的音響，更具有豐富的表現力和藝術感染力。新的整體音響為民族音樂的發展開拓新的空間。

第一代環保胡琴研發由 2005 年開始，2009 年整體完成。2014 年完成第二代，2019 年進入第三代。目前演出場次超越 1700 場。三代環保胡琴研發之目的，為配合藝術總監的整體發展佈局。通過樂器功能的改良，擴展樂曲表現力及提高演奏水準。通過三者的循環互動為樂團帶來質的改變，全方位提高樂團的層級。環保胡琴結構性改革的靈感與突破點，均源自對現場演出的觀察，經研究室的設計、實驗後推出的試驗品。通過多場演出驗證後，調整、定型。經過藝術小組審核，最後由藝術總監拍板進入樂隊使用。經此程序誕生的三代環保胡琴具備很高的科學性與實用性，也迎來樂團水準的不斷提升。

最近幾年艱難複雜的環境中，在兩位總監身體力行的帶領下，環保胡琴的研發推廣工作通過互聯網拓展更大的發展空間。與大灣區及世界環保大潮流接軌，以環保和藝術雙贏的標準，繼承發揚傳統的中國音樂文化藝術，是我們應有的擔當。「士不可以不弘毅，任重而道遠。」（《論語》）

研究及發展部研究員、樂器研究改革主任
阮仕春 (8.3.2024)

The HKCO Eco-Huqin Series

With performances over the 1700 historical mark

Ding-style Eco-Gaohu Invention has granted the utility model patent from the China National Intellectual Property Administration (2/2/2024)

The Eco-Huqin Series is a system of reformed (or remodelled) musical instruments developed by the Hong Kong Chinese Orchestra motivated by the need to create a new orchestral voice. The new invention of the Ding-style Eco-Gaohu has granted the utility model patent from the China National Intellectual Property Administration in Feb 2024.

In remodelling the *gaohu*, *erhu* and *zhonghu*, the main emphasis is on the expansion of their physical capabilities while preserving their traditional timbre and mode of performance. As for the *gehu* and the bass *gehu*, it is to re-create bowed ethnic instruments suitable for use in a modern Chinese orchestra in order to achieve an overall orchestral sound. The entire set of vibrating membrane string instruments has a range of six octaves that blend well with each other, while the volume is larger by one-third when compared with the traditional model. The result is an unprecedented breakthrough in the overall orchestral voice, in terms of nuances, texture, body, depth and volume. It has the typical tonal appeal of the Chinese *huqin* and at the same time serves the symphonic functions as expected of an orchestra, with enhanced expressiveness and compelling qualities that open up new dimensions for Chinese music on the whole.

The research and development process of the first generation of Eco-Huqins began in 2005 and achieved preliminary success in 2009. It was followed by the completion of the second generation in 2014, then moving on to the third in 2019. By now, the Eco-Huqins have been heard in almost 1700 performances. The research and development processes of the three generations of Eco-Huqins have been geared around the Artistic Director's macro vision for the Orchestra. By reforming the functions of the instruments, musical expressiveness is expanded and performing standards enhanced. The three aspects generate cyclical, reciprocating effects which lead to fundamental changes in the Orchestra's timbral quality, and escalate it to a higher level in every way. The structural changes of the Eco-Huqins and breakthroughs start with inspirations gleaned from on-site observations of performances, designing and experimenting at the HKCO's R&D Department, repeated empirical testing on the concert stage, adjusting, formulating and assessments by the Artistic Team before the Artistic Director put his stamp of approval of incorporating these instruments into the configuration of the orchestra. This stringent process ensures that the three generations of Eco-Huqins are scientifically and pragmatically viable.

We see a very complex situation in the last few years, under the guidance of the two directors, the development and promotion of Eco-Huqins reached a higher ground through internet. It is our responsibility to keep in line with the trend of environmental protection in the Greater Bay Area and the world, to achieve a win-win situation of environmental protection and art, and also keep inheriting the culture and art of traditional Chinese music. As in the *Analects* says "A Gentleman must be strong and resolute, for his burden is heavy and the road is long."

Yuen Shi Chun

Research Fellow, Research and Development Department
Research & Development Officer (Musical Instrument)

8 March, 2024



仁澤雅樂銘

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- Conduct research on music and musical instruments, and develop music as an art form

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弘音捐助人 Brilliance Donor	弘音，《易坤》曰：「含弘光大」。《詞海》：「擴充；光大」。 弘音者，弘揚、光大中國民族音樂之意。 One who ranks the Orchestra as brilliant in artistic excellence.	HK\$500,000 — \$999,999
知音捐助人 Connoisseur Donor	知音，出自伯牙彈琴，子期知音的故事。古人云：「知音難尋」，「人生有一知音足以」。知音是聆聽和領悟音樂的最高境界。 One who accords critical acclaim to the Orchestra.	HK\$300,000 — \$499,999
妙音捐助人 Delight Donor	妙音，感覺音樂美妙或奇妙。 One who finds pleasure and delight in the music of the Orchestra.	HK\$100,000 — \$299,999
悅音捐助人 Encore Donor	悅音，愉悅，歡喜，以聆聽音樂為愉悅。 One who enjoys the performance of the Orchestra and wants it to continue to develop and grow.	HK\$10,000 — \$99,999
愛音捐助人 Favour Donor	愛音，當指熱愛音樂。 One who supports the Orchestra with a special favour.	HK\$1,000 - \$9,999

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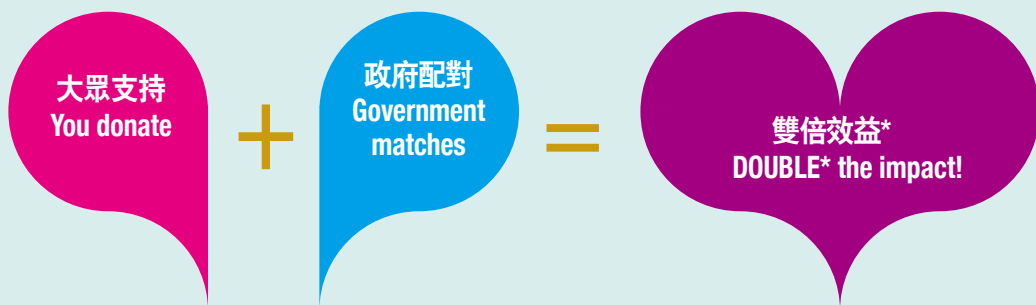
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Allowing all members of the community the opportunity to share
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香港青少年中樂團 香港青少年箏團 成員招募2025



面試日期
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9.6-7

✦ 報名所需文件



申請表格



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申請表格

香港青少年中樂團

周凡夫音樂獎學金

為延續周凡夫先生對培育下一代音樂發展的心願，周氏家人於 2022 年起，為香港青少年中樂團設立了「周凡夫音樂獎學金」，以獎勵在音樂學術、欣賞、創作或演奏方面有傑出表現的同學或團員，鼓勵他們進修音樂及培養他們對音樂的興趣。

得獎者

2022 年

吳潔穎（琵琶）
黃韻嘉（新笛）
陳蔚儀（揚琴）
陳瓊晉（二胡）

2023 年

甘博文（敲擊）
杜耀清（梆笛）
謝枋濬（高音嗩吶）

2024 年

陳瓊晉（二胡）
胡珈城（高胡）
李雙君（中胡）
周淩桢（嗩吶）

期望未來有更多優秀的團員在往後的日子繼續努力，
在中樂的道路上走得更遠！

今宵多珍重 Cherish Tonight

6-7/6/2025

指揮：周熙杰 Conductor: Chew Hee Chiat

口琴：何卓彥 Harmonica: CY Leo

革胡：董曉露 Eco-Gehu: Tung Hiu Lo

音樂會將科技融合音樂，加入陳百強原聲，讓聽眾在同一空間超越時空與陳百強相遇。最後，音樂會在全場合唱《偏偏喜歡你》及加入 CY Leo 即興演出的《深愛着你》下圓滿結束，為大家帶來美好的回憶。



指揮：周熙杰



口琴：何卓彥



革胡：董曉露

觀眾的話

「多謝香港中樂團很出色的專業演出，把我們心目中的 Danny 偶像帶回我們很多難忘的回憶。演出十分成功有愛，很感激，感動！」

“Denny's voice is just so perfect”

「香港中樂團 X 陳百強，非常感動的演繹，繼續大力推廣中樂，加場好勁呀！」

「眼淚在心裡流」

「Good show 謝謝你們精彩演出」

「一個令人感動、真摯的音樂會。多謝香港中樂團。」

「Good Show! 永遠懷念」

「繞樑中樂音韻牽牽香港人心，陳百強妙韻歌聲慰港情！」

「感動、懷念、美好回憶」

“The concert was fabulous & really enjoyed it especially using the screen and live music.”

感謝財政司司長陳茂波先生、發展局局長甯漢豪女士、文化體育及旅遊局副局長劉震先生、一眾政商界名人及傳媒朋友蒞臨音樂會！



感謝陳百強的胞兄陳百靈及胞姊陳小儀全力支持音樂會！

暑期工作坊

認識中樂齊齊揀

對象：
未曾學習中樂但對中樂有興趣的
5-13歲兒童

日期：2025年7月19日（星期六）

時間：13:30 - 15:30 (2小時)

導師：
黃心浩老師（負責拉弦樂介紹）
羅行良老師（負責吹打樂介紹）
黃瑋僑老師（負責彈撥樂介紹）

語言：廣東話為主

活動介紹：
香港中樂團演奏家們將在工作坊內現身說法，讓小朋友不但可以近距離欣賞曲目演奏，也可以親身接觸中樂「吹、彈、拉、打」四大家族的各種樂器，認識中國音樂的基本概念，發掘自身的興趣和特質，為日後接受專業訓練踏出第一步。

親子鼓樂工作坊

對象：6-10歲兒童及家長

日期：2025年8月16日（星期六）

時間：14:30 - 15:30 (1小時)

導師：李慧美老師

語言：廣東話為主

活動介紹：
訓練穩定的節奏感是學習音樂的重要基石。透過演奏家的親身指導，孩子可以與家長一同參與鼓樂節奏訓練，在培養專注力和手眼協調的同時，更可促進親子之間的交流，享受獨一無二的相處時光。

小星星

對象：6-12歲兒童
語言：廣東話為主

古箏

日期：2025年8月3日（星期日）
時間：14:30 - 16:00 (1.5小時)
導師：劉惠欣老師

二胡

日期：2025年7月26日（星期六）
時間：10:30 - 12:00 (1.5小時)
導師：黃心浩老師

琵琶

日期：2025年8月2日（星期六）
時間：16:00 - 17:30 (1.5小時)
導師：黃瑋僑老師

唢呐

日期：2025年8月2日（星期六）
時間：14:30 - 16:00 (1.5小時)
導師：羅行良老師

活動介紹：
香港中樂團演奏家會在短時間內教授樂器的基本演奏方法及一首耳熟能詳的樂曲，讓參加者親身體驗樂器演奏過程，培養對中國音樂的興趣。

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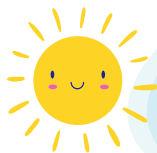
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鄧國江 親子作品展



A Showcase of Parent-child
works of Cheng Kok Kong

闔府統請
Cosplay
一齊玩



戲班子

隨想曲

合唱與樂隊 **經典兒歌** (香港中樂團委編/首演)
香蕉船、小時候、讓我閃耀、小太陽、在森林和原野

合唱與樂隊 **星光伴我飛翔** (香港中樂團委編/首演)
伴我啟航、星、喝采、一點燭光、阿信的故事

女黑俠水蘭花

合唱與樂隊
鄧國江卡通片主題曲串燒 (香港中樂團委編/首演)
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故鄉、香港、小精英、讀書郎

時間都去哪兒了

合唱與樂隊 **希望**

合唱與樂隊 **香港·香港**



鄧國江
Cheng Kok Kong



指揮：周熙杰
Conductor: Chew Hee Chiat



合唱：香港兒童合唱團
Chorus: The Hong Kong Children's Choir

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26/7/2025 (六 Sat) 下午3pm

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Hong Kong Chinese Orchestra reserves the right to change programme and artists.

詳細資料，請查閱樂團網頁。
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Programme Details

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Associate Director of
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Yim Hok Man

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指揮 Conductor
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李孟學	Lee Meng-hsueh
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箏	Zheng
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陳子旭	Chan Chi Yuk
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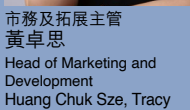
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