



香港中樂團

HONGKONG CHINESE ORCHESTRA

藝術總監：閻惠昌
ARTISTIC DIRECTOR: YAN HUICHANG

香港鼓樂節 2020
Hong Kong Drum Festival

鼓

王

Majestic
Drums

群英會

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31/10/2020 (六 Sat) 晚上 8:00pm

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

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Staying Safe and Protecting Others at Concert Venues

香港中樂團一直把觀眾、客席演奏家、樂團藝術與行政人員的健康與安全放在首位，致力為觀眾營造安心、舒適的觀演環境。為應對新冠肺炎，請務必遵守以下防疫措施，保障自己，保護他人：

Welcome! We at the Hong Kong Chinese Orchestra always put the health and well-being of our audiences, guest artists, our musicians and administrative staff as our top priority. We are therefore striving to keep our performing environments safe and comfortable for all. In view of the Covid-19 situation, we request all those attending our concerts to observe the following safety guidelines to protect yourselves and others:



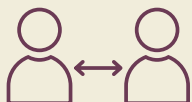
- 於演出場地必須全程佩戴口罩
Please wear your mask properly all the time while you are at the performing venue.



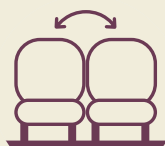
- 入場前必須接受體溫檢測
You need to take a temperature check before you are admitted to the concert hall.



- 使用酒精搓手液消毒雙手
Please use hand sanitizer to disinfect your hands.



- 保持安全的社交距離
You are strongly advised to maintain social distancing at all times.



- 閣下之座位或需配合防疫而作出調動
To meet the requirements of preventive measures, audience seating may have to be adjusted. We appreciate your cooperation.



- 若閣下出現呼吸道感染病徵，或曾於過去 14 天內與新冠肺炎確診者接觸，請勿出席音樂會並盡快就醫
If you develop respiratory symptoms, or if you have been in contact with persons confirmed to have contracted the Covid-19 virus, please refrain from attending the concert and seek medical advice as soon as possible.



樂韻繞樑 分享當下一瞬 Share the echoing moments

歡迎觀眾於謝幕期間拍照，演奏中之相片可於香港中樂團Facebook專頁及官方網頁下載

Audience is welcomed to take photos during the curtain call, 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。

如不欲保留場刊，請於完場後放回場地入口以便回收。

If you don't wish to take this printed programme home, please return it at the admission point for recycling.

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.



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.

鼓王群英會

Majestic Drums

指揮：周熙杰

31.10.2020 (六 Sat)

Conductor: Chew Hee Chiat

赤煉組曲 (第一章) 梁正傑曲

The Refiner Drums (Chapter One) Leung Ching-kit

黃河船夫 張列執筆 山西絳州鼓樂藝術團集體創作

The Yellow River Boatmen A Collective Work by the Shanxi Jiangzhou Drum Troupe, with notation by Zhang Lie

敲擊：赤煉鼓樂團 Percussion: Refiner Drums

響天動地 古立ケンジ 曲 梁楚弼編曲

Kyotendochi Kenji Furutate Arr. by Hubert Leung

新屋台 傳統樂曲 梁楚弼編曲

Shin-Yatai Traditional Music Arr. by Hubert Leung

隨意 梁楚弼曲

Zuii Hubert Leung

太鼓：激鼓 Taiko: GEKKO

合響 赤煉鼓樂團、激鼓編作 (世界首演)

Resonation Compiled and Arranged by Refiner Drums and GEKKO (World Premiere)

敲擊：赤煉鼓樂團 Percussion: Refiner Drums

太鼓：激鼓 Taiko: GEKKO

中場休息 Intermission

雲鑼獨奏 **鋼水奔流** 徐景新、李作明、黃啟權曲 錢國偉編曲

Yunluo Solo **As the Molten Steel Runs** Xu Jingxin, Li Zuoming and Huang Qiquan

Arr. by Chin Kwok Wai

雲鑼：黃宣寧 Yunluo: Huang Hsuan-ning

敲擊與樂隊 **萬壑圖** 黃學揚曲 (香港中樂團委作／世界首演)

Percussion and Orchestra **Mountainscapes** Alfred Wong

(Commissioned by the HKCO / World Premiere)

第一樂章：千巖萬壑 The first movement: Thousands of Rocks and Myriads of Valleys

第二樂章：萬古長春 The second movement: Eternal Spring

敲擊：周展彤 Percussion: Chau Chin-tung

敲擊與樂隊 **鼓樂澎湃 VII.1020** 周熙杰曲

Percussion and Orchestra **Let the Thunder of Drums Roll VII.1020** Chew Hee Chiat

敲擊：赤煉鼓樂團、激鼓、黃宣寧、周展彤 Percussion: Refiner Drums, GEKKO, Huang Hsuan-ning, Chau Chin-tung



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藝術總監的話 *Words from the*

由香港中樂團於 2003 年創辦的「香港鼓樂節」，至今已踏入第十八屆，成為一年一度精英雲集的敲擊樂壇盛事；而一向備受觀眾歡迎的「鼓王群英會」，今屆將舉行第二十五個音樂會，至今參演的中外鼓樂名團或名家單位已累積接近 60 個。回想 2003 年落實「香港鼓樂節」這意念時，我期望在「後沙士」時期，以澎湃鼓樂凝聚力量，振奮人心，為香港人打氣。今年新型冠狀病毒疫情肆虐全球，為了激勵港人「疫」境自強，本樂季的「鼓王群英會」音樂會特意聚焦本地鼓樂演奏團隊與菁英，包括歷屆「香港活力鼓令 24 式擂台賽」公開組中屢獲佳績的赤煉鼓樂團、本地太鼓團隊激鼓、香港小交響樂團敲擊樂首席周展彤及樂團敲擊演奏家黃宣寧，為觀眾帶來源源不絕的澎湃鼓樂正能量！

此外，已舉辦十六屆的「香港活力鼓令 24 式擂台賽」多年來獲眾多青少年鼓樂愛好者支持。為進一步推廣中國鼓樂文化，樂團積極籌劃「中國鼓樂評級試」。評級試包含中國鼓樂的各種演繹方式，一方面為青少年提供中國鼓樂的專業認可，另一方面鼓勵他們有系統地提升鼓樂演奏技巧，從而提高本地鼓樂的演奏水平，促進香港鼓樂文化發展。

在此，我衷心感謝一直支持樂團的香港市民，樂團將以鼓樂擊出磅礴氣勢，與市民並肩向前，迎接挑戰。

祝願 各位有一個難忘及愉快的晚上！

香港中樂團藝術總監兼終身指揮



閻惠昌

Artistic Director

The Hong Kong Drum Festival, launched by the HKCO in 2003, and now into its 18th edition, has been an annual gala event that brings together top percussionists from all over the world. Also, the highly popular 'Majestic Drums' concert series will be presenting the 25th concert this year. The number of world-renowned drum groups and players who have participated reaches close to 60. I remember when I put the idea to practice back in 2003, I was hoping that in the "post-SARS" period, the thunderous drums would inspire the people of Hong Kong to rally round and gather together to create a better future. This year, the spread of Covid-19 has wreaked havoc all over the world; in order to encourage the Hong Kong people to fight the pandemic, our 'Majestic Drums' concert would focus on our local forces. Featured on the programme are Refiner Drums, the group that has won many prizes at the Hong Kong Synergy 24 Competition series; the local *taiko* ensemble GEKKO; Chau Chin-tung, Principal Percussion of Hong Kong Sinfonietta; and the HKCO's very own percussion virtuoso, Huang Hsuan-ning. Come feel the empowering roar of their drums!

The Hong Kong Synergy 24 Drum Competition, which has been held for 16 years, is a highly anticipated and supported activity for young percussionists. In a bid to further promote Chinese drum culture, we are in the process of launching a 'Drum Graded Exam'. The assessment will include various styles of interpretation of Chinese drum playing, so that on the one hand, it will offer professional benchmarks for young drummers in Chinese drum music, and on the other, encourage them to systematically upgrade their drum playing skills.

I would like to thank the people of Hong Kong for being always with us and supporting us. Together, we will drum on and brave the challenges ahead.

I wish you all a memorable and enjoyable evening!

Yan Huichang
Artistic Director and Principal Conductor for Life
Hong Kong Chinese Orchestra

香港中樂團

Hong Kong Chinese Orchestra

香港中樂團於 1977 年成立，擁有 91 位專業演奏家編制，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約 2,300 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 17 年，成為一年一度萬眾期待的文化盛事。

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 年舉辦全球首屆國際中樂指揮大賽，為中樂發展史上的一個里程碑。

此外，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。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。

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



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 has an establishment of 91 professional musicians playing 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, and is capable of performing both traditional Chinese music and contemporary, full-length works in a variety of musical formats and contents. The Orchestra also explores new frontiers in music through commissioning about 2,300 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 17th year with no interruption in between, and has become a keenly-anticipated annual cultural event.

Striving to ensure the transmission and development of Chinese music, the Orchestra has organized many symposia and competitions. Notable examples in recent years are ‘The International Composition Prize 2013’ co-organized 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. A milestone event is the world’s first ever ‘International Conducting Competition for Chinese Music’, which the Orchestra organized in 2011.

Other accolades and acclaims the Orchestra has won are its achievements in the arts, governance and administration, arts education, marketing and promotion. 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.



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Scan this QR Code to read the biography of the Hong Kong Chinese Orchestra

來自兩岸三地暨新加坡及馬來西亞，超過 350 人聯合中樂團演出香港中樂團 40 周年誌慶 — 「香港國際青年中樂節壓軸匯演」。
‘Hong Kong International Youth Chinese Music Festival - Grand Finale Gala’ – a musical gala for the 40th anniversary of the HKCO, conglomerating a joint orchestra of over 350 players from the mainland China, Taiwan, Hong Kong, Malaysia and Singapore.





閻惠昌 藝術總監兼終身指揮

Yan Huichang

Artistic Director and Principal Conductor for Life

享譽國內外樂壇的知名中樂指揮家，
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、台灣第五十一屆中國文藝獎章（海外文藝獎（音樂））及台灣 2018 傳藝金曲獎最佳指揮獎等。此外，指揮不同樂團的影音產品獲頒指揮獎項，包括香港中樂團、國交及中央歌劇院合唱團、西安音樂學院民族樂隊及合唱團及臺灣國樂團。閻氏現應聘為上海音樂學院賀綠汀中國音樂高等研究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及訪問學人，並擔任多間音樂院校客席及特聘教授、中國音樂家協會及中國文聯全國委員會理事、陝西省廣播電視民族樂團榮譽音樂總監。於 2013-2017 年應邀出任臺灣國樂團首席客席指揮及音樂總監，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，

不但經常獲邀到世界各地知名藝術節及音樂節獻演，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，倡議香港演藝學院與香港中樂團合作並實施「專業樂團實習計劃」；倡議創立全球首個中樂樂隊學院；創辦數個主題器樂節，與香港市民共創多個健力士世界紀錄；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，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兼樂隊藝術指導。除中樂指揮外，他亦曾獲邀擔任西洋交響樂團指揮，曾合作的包括中國國家交響樂團、北京交響樂團、上海交響樂團、深圳交響樂團、俄羅斯愛樂管弦樂團及浙江交響樂團等。閻氏亦為活躍作曲家，創作樂曲屢次獲得國家大獎。

Yan Huichang is a Chinese music conductor of world renown. He 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, the Overseas Award for Music at the 51st Literary and Art Works Awards in Taiwan, and Best Conductor Award at the Golden Melody Awards for Traditional Arts and Music 2018 in Taiwan. He has also won conducting awards as conductor in the audio-video recordings of the Hong Kong Chinese Orchestra, the China National Symphony of China and the Chorus of China National Opera House, the Chinese Orchestra and Chorus of the Xi'an Conservatory of Music, and the National Chinese Orchestra Taiwan. 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 and Visiting Scholar in its School of Music, and Visiting Professor or Adjunct Professor in many conservatories, Council Member of Chinese Musicians' Association and National Commission of China Federation of Literary and Arts Circles, Honorary Music Director of the Shaanxi Broadcasting Chinese Orchestra. Maestro Yan was appointed Music Director and Principal Guest Conductor of the National Chinese Orchestra Taiwan in 2013 with a tenure up to 2017. His contribution to nurturing conducting talents in Chinese music in Taiwan is widely recognized.

Yan has led the Hong Kong Chinese Orchestra to set many milestones in Chinese music. He and the Orchestra have been frequently invited to perform in arts and music festivals in various parts of the world, with artistic accomplishments widely endorsed. He launched the Orchestra into omni-directional growth, started the system of commissioning new works, actively entered into mutually beneficial partnerships with crossover disciplines, and spearheaded instrumental reform. His visionary achievements are reflected in such innovative initiatives as the Professional Orchestra Internship Scheme jointly implemented by the HKCO and The Hong Kong Academy for Performing Arts (HKAPA); establishment of the world's first Chinese orchestral academy, The HKCO Orchestral Academy; and organizing instrumental festivals which have achieved several *Guinness World Records* thanks to the keen participation of the people of Hong Kong. Yan created the Master of Music in Conducting for Chinese Orchestras programme at the HKAPA. Also, he took the lead to organize 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 and Artistic Director of the China National Orchestra before he joined the Hong Kong Chinese Orchestra in 1997. 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, Russian Philharmonic Orchestra of Moscow and the Zhejiang Symphony Orchestra. Yan is also actively engaged in composition, and many national awards with his works.



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周熙杰 指揮

Chew Hee Chiat Conductor

香港中樂團常任指揮。2011 至 2018 年獲邀為香港演藝學院講授中樂指揮課。2010 年 5 月，於大型戶外音樂會「香江華采」中，指揮四首由香港作曲家以香港十八區為主題的華采樂章作世界首演。2009 年，樂團應邀作為 YouTube 交響樂團的合作夥伴，周氏為譚盾的網路交響曲《英雄》編成中樂合奏版，效果令人擊節讚賞。2008 年，與樂團年青演奏家演出「HKCO 菁英」，帶來中樂新氣象。2005 年，於「香港笛簫節」開幕式中，指揮五百多名樂手演出其作品《笛簫飛揚》，創下最多人同時演奏笛子的健力士世界紀錄。2004 年，指揮新加坡華樂團「南洋音樂之旅 II」音樂會，大獲好評。

周氏亦為著名作曲家，其音樂作品富東南亞獨特風格，曾獲 2000 年香港「21 世紀國際作曲大賽」季軍大獎及台灣「文建會 2002 年民族音樂創作獎」競賽佳作獎。他早年跟從蘇照雄及錢兆熹學習作曲，為美國東南密蘇里州立大學雙學位學士（電腦和音樂）、南卡大學音樂碩士（管弦樂團指揮）。畢業後回馬來西亞即投入民族樂團的指揮及發展工作，曾擔任馬來西亞專藝民族樂團音樂總監。

周氏於 2002 年加入樂團，積極協助不同類型的演奏會並擔任指揮及編曲配器等工作。2003 至 2010 年，擔任香港少年中樂團指揮一職，參與樂團的教育系統發展；亦經常在本地及海外主持工作坊，以雙語介紹中國樂器及樂曲欣賞。

Resident Conductor of the Hong Kong Chinese Orchestra. In 2011-2018, Chew gave lectures for the HKAPA on Chinese orchestral conducting. In May 2010, he conducted the world premiere of four works by Hong Kong composers at the outdoor mass concert, 'Cadenzas of Hong Kong'. In May 2008, Chew led the Orchestra's young artists in a concert 'Rising Stars of HKCO' which highlighted the young and energetic side of the Orchestra and put it in a refreshingly new light. In 2009, when the HKCO became a partner of the YouTube Symphony, Chew won rave response for his arrangement of Tan Dun's *Internet Symphony - Eroica* for Chinese orchestra. Other notable occasions include the Opening Rally of the Hong Kong Dizi and Xiao Festival in 2005, in which more than 500 players performed his work, *A Celebration of Dizi*, under his baton, and the event achieved a new *Guinness Book of Records* as having the largest number of people playing the *dizi* at the same time. He was widely acclaimed when he guest conducted the Singapore Chinese Orchestra in the concert, 'A Nanyang Musical Voyage II', in March 2004.

Conducting aside, Chew is a renowned and award-winning composer as well. His works have characteristic features that demonstrate his Southeast Asian cultural heritage. He was second runner-up in the International Competition for Chinese Orchestral Compositions 2000 (HK) and winner of the Outstanding Composition Award in the Chinese Music Competition 2002 organized by the Council for Cultural Affairs in Taiwan. Chew received lessons in composition from Saw Boon Kiat of Malaysia and renowned composer Qian Zhaoxi of China before he went to the United States where he graduated from the Southeast Missouri State University with a double bachelor's degree in cello performance and computer science in 1994. He went on to read a postgraduate course at the University of South Carolina, and was awarded a Master of Music degree in orchestral conducting in 1996. On returning home to Malaysia, he began his career in Chinese music conducting, and was the Music Director of the Professional Cultural Center Orchestra (PCCO) of Malaysia.

Chew plays an active and diverse role that covers conducting, arrangement and instrumentation for its numerous concerts since he joined the Orchestra in June 2002. His involvement in the education and development work of the HKCO began when he became the conductor of the Hong Kong Junior Chinese Orchestra in 2003. Since then, he has also hosted many bilingual workshops to introduce Chinese music and Chinese instruments to audiences in Hong Kong and other parts of the world.



赤煉鼓樂團 敲擊

Refiner Drums Percussion

赤煉鼓樂團成立於 2007 年，由青年敲擊樂演奏家梁正傑先生創立，團員由 20 多名青少年組成。成立至今，曾參與數屆香港活力鼓令 24 式擂台賽，並獲得 60 多個獎項；亦曾參與 2014 國際音樂舞蹈交流促進會—「維多利亞杯」，奪得民族器樂大賽打擊樂合奏金獎。

赤煉曾擔任多項表演嘉賓，包括：2019 年受絳州鼓樂團和新絳縣政府邀請，作為香港代表到山西「新絳縣第二屆農民豐收節暨鼓樂藝術展演」擔任表演嘉賓，同年於戲曲中心舉行了五場「悠揚音韻樂中庭」鼓樂專場；2017 年「赤煉鼓樂團十週年音樂會」；2015 年香港中樂團與中英劇團之「少林—合家歡音樂劇場」鼓樂演出；2014 年知名女高音龔琳娜及作曲家老鑼的專場音樂會「忐忑之後」演出《武魂》一曲；2012 年香港七人欖球賽客席表演；2011 年香港電台《頭條新聞》錄影，同年，與殿堂級樂隊 DSC 合作，將《龍騰虎躍》一曲用搖滾樂全新演繹，創出樂界先河；2009 年世界女排大獎賽、港鐵藝術廊迷你音樂會。赤煉亦曾多次應康樂及文化事務署之邀作演出。

赤煉一直以發揚傳統中國鼓樂文化為目標，憑著一顆「赤」子之心專注演奏，以熱情和投入「煉」出精彩曲目送給觀眾。

Founded in 2007 by the young percussionist, Leung Ching-kit, Refiner Drums is made up of over 20 young members. Since its founding, it has participated in several editions of the Hong Kong Synergy 24 Drum Competition and won over 60 awards. It also participated in the Victoria Trophy Asia Music and Dance Arts Festival organized by the International Society to Promote Cultural Exchange of Music and Dance in 2014, and won the Gold Award for Percussion Ensemble in the Chinese Instrumental Music Competition.

Over the years, the group has performed on many different occasions; in 2019, it was invited by the Shanxi Jiangzhou Drum Troupe and the Xinjiang County Government of Shanxi to appear as guest performer from Hong Kong at 'Xinjiang County's 2nd Bumper Harvest Festival and Drum Music Showcase'; also in 2019, it gave five performances at the Xiqu Centre in Hong Kong as part of the West Kowloon Cultural District's 'Music in the Atrium' series. Other performances include: the group's 10th anniversary concert in 2017; 'Shaolin – A Music Theatre for Families', a joint production between the Hong Kong Chinese Orchestra and the Chung Ying Theatre Company in 2015; *Wu Hun* as part of the programme of the concert featuring soprano Gong Linna and composer Lao Luo (Robert Zollitsch), 'Tante • Uneasy and Beyond', in 2014; and a guest appearance in one of the matches of the Hong Kong Rugby Sevens in 2012. In 2011, the group was invited to make a video recording for the RTHK television programme, *Headliner*; it was followed by a collaboration with the famous local rock band DSC in an unprecedented rock version of the traditional Chinese music piece, *Flying Dragon and Leaping Tiger*. In 2009, it performed in the Hong Kong leg match of the FIVB Volleyball World Grand Prix, and gave a mini concert at the MTR Hong Kong Station. Apart from all these, the group has also performed on many occasions at the invitation of the Leisure and Cultural Services Department of Hong Kong.

Refiner Drums has been steadfast in its goal, which is to spread and develop Chinese drum music culture, through dedicated efforts to perform and continue to 'refine' the drum repertoire to share with the audience.

鼓
王
Majestic
Drums

群英會

參演成員

Performing Members

梁正傑 (赤煉鼓樂團總監)

Leung Ching-kit (Director of Refiner Drums)

(排名按筆劃序 In Chinese stroke order)

王衍婷 Wong Hin-ting

何澄鏗 Ho Ching-hang

吳卓霖 Woo Cheuk-lam

施進傑 Sze Chun-kit

施楚盈 Sze Cho-ying, Becky

梁晉滔 Leung Chun-tao

陳柏倫 Chan Pak-lun

陳域 Chan Vic

陳靜汶 Chan Ching-man

陳藝 Chan Ngai Melody Ava

陳灝銘 Chan Ho-ming

黃曉暉 Wong Hiu-fai

雷樂祺 Loi Larry

雷樂韻 Loi Melody

鄭焯曦 Cheng Wai-hei

盧學臻 Lo Hok-chun

禰蔚螢 Huen Wai-ying

戴愉恩 Tai Yue-yan

謝朗賢 Tse Long-yin, Ronny

譚皓謙 Tam Ho-him

譚詩蔚 Tam Sylvia

關漢森 Kwan Hon-sum



激鼓 太鼓

GEKKO Taiko

激鼓於 2006 年成立，在香港成立超過 10 年，擁有豐富演出經驗。2019 年，參加了於日本舉辦的桶太鼓比賽「第一回かつぎ桶バトル」，激鼓成為唯一一隊能晉級四強的外國鼓隊；2018 年，激鼓榮獲第十六屆「香港活力鼓令 24 式擂台賽」的冠軍。過去十多年，有幸被不同機構及主辦單位獲邀參與各種國際大型節日及慶祝活動，與不同名人合作，同台演出。例如：國泰／匯豐香港國際七人欖球賽、2008 年北京奧運會倒數、香港國際賽馬日、香港及澳門新春花車巡遊等等。

激鼓著重香港本土創作文化，同時亦希望保留傳統太鼓的精神，因此結合兩者，沿用傳統的剛勁的打法，配上原創多樣的動作及節奏，成為激鼓獨特的風格。以激昂的「激」代替敲擊的「擊」，意指透過鼓樂演繹出震撼和激昂的感覺，亦表達激鼓成員對太鼓的激情和熱血。

激鼓十分著重表演質素，希望把不同文化及元素融入表演當中，跳出傳統鼓樂的框架。為觀眾帶來精彩生動、嘆為觀止的演奏，希望觀眾能以全新角度認識及欣賞鼓樂，擺脫舊有對鼓樂刻板的感覺。

Established in Hong Kong in 2006, the taiko drum ensemble GEKKO has had richly diverse experiences performing for different occasions and events. It was the only foreign team to make it to the semifinals of the 1st Katsugi Oke Battle in Japan in 2019, and was the champion of the 16th Hong Kong Synergy 24 Drum Competition in 2018. Over the past decade, GEKKO has been invited to share the stage and perform with many famous personalities and groups in international events, such as the Cathay Pacific / HSBC Hong Kong Sevens, the Beijing Olympics 2008 Countdown, Hong Kong Jockey Club International Races, Hong Kong and Macao Chinese New Year Parade etc.

GeKKo places equal emphasis on displaying the creative culture of Hong Kong and upholding the spirit of traditional taiko drumming. By combining the two, the group applies the traditional vigorous drumming method but infuses new choreography and rhythms to create its own unique style. As the Chinese name of the group suggests, “gek”, which is derived from “robustness” and “passion”, is more than the percussive action of the homophone which means “hit”. Through their drum music, the members hope to demonstrate their passion, vigour and love for taiko.

GEKKO also attaches a lot of importance to producing quality shows. In fusing the different cultural elements in their performance, they hope to be able to drum out of the taiko box and bring to the audience something that impresses, with verve, awesomeness, and brand new angles for understanding and appreciating the genre of drum music.

鼓
王
Majestic
Drums



群英會

參演成員

Performing Members

梁楚弼 (激鼓創作總監)

Leung Chor-pat, Hubert (Artistic Director of GEKKO)

(排名按筆劃序 In Chinese stroke order)

石嘉銘 Shek Ka-ming

李其恩 Li Ki-yan

梁嘉汶 Leung Ka-man, Karmen

梁鎮南 Leung Chun-nam, Kenney

許浚輝 Hui Tsun-fai

許惠瑜 Hui Wai-yu

湯的兒 Tong Tik-yi, Tiki

湯霽兒 Tong Pui-yi, Toto

程晞昕 Ching Hei-yan

黃紀嫻 Wong Kei-iu

黃瑋橋 Wong Wai-kiu, Cyrus

鄒沛璇 Chow Pui-shuen

蔡俊傑 Tsai Chun-kit

鄧卓然 Tang Cheuk-yin

黎穎妍 Lai Wing-yin

黎穎桐 Lai Wing-tung

謝行健 Tse Hang-kin



黃宣寧 雲鑼

Huang Hsuan-ning Yunluo

香港中樂團敲擊演奏家。台灣高雄市人。先後畢業於台灣臺南藝術大學一貫制中國音樂學系、北京中央音樂學院民樂系本科及碩士班，曾至丹麥皇家音樂學院做為期一年的交換生。先後師從施德華、蘇皇任及王建華教授。

在音樂比賽方面，具有優異的表現：在台灣就學期間曾榮獲高雄市「文化盃音樂大賽」擊樂高中組第二名；在北京深造期間，更於中國第三屆「國際打擊樂大賽暨箭麗打擊樂藝術節」榮獲民族鼓專業青年組三等獎、第九屆「香港活力鼓令 24 式擂台賽」榮獲「未來鼓王爭霸戰」冠軍、龍騰虎躍組亞軍及自由式組優異獎，並參與香港中樂團之合作演出。

求學期間積極參與各項演出，包含樂團及個人演出，曾參與高雄敲擊樂團「太一鼓樂」、臺南藝術大學中國音樂學系民族管弦樂團、鼓往金來鼓樂藝術團，以及中國青年民族樂團的演出。黃氏也曾參與音樂劇之演出，可說是具有既豐富又多元的演出經驗。

Huang Hsuan-ning is a percussion virtuoso of the Hong Kong Chinese Orchestra. A native of Kaohsiung, Taiwan, she completed the 7-year consecutive education course at the Chinese Music Department of the Tainan National University of the Arts before she took the Bachelor and Master's degree programmes in Chinese Music at the Central Conservatory of Music in Beijing. She has also been on a one-year student exchange programme at the Royal Danish Academy of Music. She was trained under Shih Teh-Wa, Su Huang-Ren and Wang Jianhua.

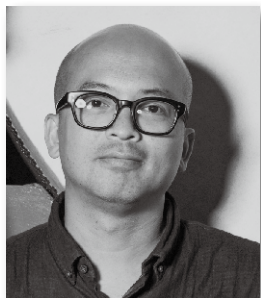
As for competitions, she has achieved outstanding results, including second place in the Percussion Section – Senior High at the Cultural Cup Music Competition of Kaohsiung in Taiwan. During her postgraduate studies in Beijing, she won a Class Three Award in the Traditional Drums Section – Youth Specialism at the 3rd International Percussion Competition and Jianli Percussion Festival. At the 9th Hong Kong Synergy 24 Drum Competition, she was the champion at the Future King of Drums Tournament, first runner-up in the Flying Dragon and Leaping Tiger section, and Outstanding Award in the Creative Presentation section. She had also performed with the Hong Kong Chinese Orchestra.

Huang is an active figure on the concert stage throughout her student years, having performed as soloist and with orchestras. The ensembles she has collaborated with include the Kaohsiung percussion group Taiyi Drum Art, the Chinese Orchestra of the Chinese Music Department of Tainan National University of the Arts, G² Drum Arts, and the Youth Orchestra under the China National Traditional Orchestra. Instrumental music aside, she has also performed in musicals. Her performing experiences are therefore rich and diverse.

鼓
王
Majestic
Drums



群英會



周展彤* 敲擊

Chau Chin-tung* Percussion

香港小交響樂團敲擊樂首席，畢業於香港演藝學院。曾師隨何文川先生、閻學敏先生、龍向榮博士及泰貝桑先生等。

周展彤經常獲邀參與各類文化表演活動，當中有香港中樂團由譚盾指揮之「譚盾 美麗中國·環保 2010」音樂會中擔任《臥虎藏龍》敲擊獨奏；2012 及 2004 至 2007 年香港中樂團「鼓王群英會」之演出嘉賓；2002 年香港特別行政區成立五周年的「龍聲飛躍 — 萬人青年音樂會」擔任獨奏；1999 年獲香港藝術節委約創作於音樂舞蹈劇場「打樂十八層之身體福音」。他亦經常獲邀在世界各地演出，例如：2010 年及 2004 年與香港小交響樂團在法國聖里奇音樂節、漢斯夏季音樂節為伍卓賢的《白》作南美巡迴演出及歐洲首演；2001 年在法國康城影展擔任表演嘉賓。

除演出外，周展彤亦積極推動香港音樂教育，包括到多間學校舉行音樂會，亦曾於英國皇家音樂學院、香港大學、香港科技大學及香港城市大學舉行講座及工作坊，及獲邀於香港鼓樂節及澳門青年音樂比賽中擔任評判。

* 承蒙香港小交響樂團批准參與是次演出

Principal Percussion of the Hong Kong Sinfonietta, Chau Chin-tung graduated from the Hong Kong Academy for Performing Arts, where he studied Chinese Percussion under Mr Ho Man-chun and Mr Yim Hok Man; and Western Percussion under Dr Lung Heung-wing and Mr Shaun Tilburg.

Chau performs extensively in Hong Kong and recent invitations included his solo appearance for *Crouching Tiger, Hidden Dragon* with the Hong Kong Chinese Orchestra in 'Tan Dun: to the Beautiful and Green 2010' concert; the 'Majestic Drums' series in 2012 and from 2004 to 2007. In 2002, he performed in 'The Music of the Dragons' concert in celebration of the Fifth Anniversary of the Hong Kong SAR. In 1999, he was commissioned by the Hong Kong Arts Festival to contribute in the creation of *Boombastic Verses*. His overseas performances included the South America touring and European première performances of Ng Cheuk-yin's *White* with Hong Kong Sinfonietta (HKSL) in 2010 and 2004 respectively; the guest appearance at the 2001 Cannes Film Festival.

Apart from performing, Chau is also dedicated to music education and the promotion of music in Hong Kong. He has given educational concerts at many schools, and also conducted lectures and workshops at the Royal College of Music, London, the University of Hong Kong, the Hong Kong University of Science and Technology, and City University of Hong Kong. He was an adjudicator at the Hong Kong Drum Festival and Macao Young Musicians Competition.

* Special appearance by permission of the Hong Kong Sinfonietta

鼓藝包容 跨界融合

周凡夫

現在已成為香港中樂團一年一度「打進」香港社會盛事的「香港鼓樂節」，2003年沙士之年面世，創辦的初心是以澎湃的鼓樂為港人打氣，這亦突顯出今年在疫情下這場「鼓王群英會」的節目設計的獨特意義。

鼓樂文化世界性

鼓應是人類歷史最古老的樂器，據考古資料顯示，在公元前 6,000 多年的美索不達米亞平原上產生和發展的「兩河文明」時期已有鼓樂器；同時，不用考古亦可以知道的是，幾乎在各個民族，在世界各地都有各種各樣的鼓樂器，種類之多，相信亦難以統計。可以說，鼓樂是一種世界性文化，更是一種跨越地域國界和不同文化、不同藝術媒介，具有強大融合性和包容性的藝術。

鼓作為一種打擊樂器，在歷史發展過程中，曾是部落傳達信息的工具、軍隊用以發號施令，激勵士氣的作戰利器；在不少民族的傳統文化中，鼓是王權的象徵，也常用在宗教儀式中；現代於音樂治療中亦常用到鼓。鼓樂器這些多元功能性後面，呈現的正是其包容、跨界和融合的音樂特性，在這場音樂會中的九首新舊作品，都具有這些特性，但又各有不同的特色。

上半場由「赤煉鼓樂團」，及本港太鼓團隊「激鼓」演出的六首作品，其中便或多或少地將不同文化及元素融合其中，赤煉鼓樂團更多的是香港的中西文化和中國傳統色彩的融合，而激鼓的節目，則包容了日本的鼓樂文化。兩團演出的形態更是結合了戲劇性的肢體語言的跨界性表演，大大提升了鼓樂藝術激動人心，富有強大正能量的指數！兩團合作，世界首演的《合響》，相信就更突顯了現代鼓樂這種包容、跨界及融合的特性。

包容互動營高潮

作為一個大型中國民族樂團編制的香港中樂團，在歷年的鼓樂節中和來自海內外眾多不同的鼓樂組合的合作，就更突顯各類鼓樂都具有的融合性。這場音樂會下半場的三首樂曲，《鋼水奔流》的主角是擔任獨奏的雲鑼，大家亦可留意鼓樂在樂隊中發揮的作用；香港作曲家黃學揚在香港中樂團委約下創作世界首演的《萬壑圖》，以中國傳統水墨山水畫作題

材，但卻是以包括鼓樂器在內的中國敲擊樂器，與西洋敲擊樂器的特色和大型民族樂團作出融合，表達現代人感受的音樂，同樣見出包容和跨界的意義。

至於每年作為香港鼓樂節壓軸，由周熙杰作曲的敲擊與樂隊《鼓樂澎湃》（今年演出《鼓樂澎湃》VII.1020 版本），那就更是為發揮鼓樂藝術的跨越文化，不同鼓樂與大型樂團融合的特性來創作的作品。樂曲以中國南方音調作素材作為香港大都會的形象，每年來自不同地域的鼓樂嘉賓加入互動演奏，便將不同的音樂與文化融合起來，由此將每年的鼓樂節帶上爆發著強大澎湃能量的高潮，讓大家期待下一年的節日來臨。

這種強大的澎湃能量的產生，便往往是不同文化相互包容，跨界融合下才容易出現。今年香港和全球都面對著疫情帶來的逆境，這場「鼓王群英會」的節目設計背後帶出的相互包容、跨界融合精神，便具有特別意義。且望大家在欣賞富有激情強力節奏的樂音時，更多一點留意音樂中的「柔和樂段」，那其實是具有更大包容力量，和更感動人心的所在呢。

Drumming for Inclusion and Cross-over Assimilation

Chow Fan-fu

The Hong Kong Drum Festival, first launched in 2003 during the SARS epidemic to cheer up the Hong Kong public with the vibrant sounds of drums, has evolved into one of the highly anticipated annual gala events organized by the Hong Kong Chinese Orchestra. This year, the Festival's ancillary concert, 'Majestic Drums', is imbued with special meaning against the backdrop of the Covid-19 pandemic.

The universality of the drum

The drum is deemed the oldest musical instrument of mankind. According to archaeological data, the drum as a musical instrument already existed in the Fertile Crescent in Mesopotamia in as far back as 6,000 BCE. It is also common knowledge that the drum exists in nearly every ethnic group all over the world in inestimably myriad forms and kinds. It can also be said that the drum is a universal element, a medium that spans regions and borders, cultures and art forms. As an art, it is inclusive and assimilating.

As a percussion instrument, the drum used to be a means for tribal communication, a signal giver for troops, and a morale booster in battle. In many traditional cultures in the world, the drum symbolizes sovereign power and is often used in religious rituals. In modern times, it is also used in music therapy. These many functions of the drum aptly show its special musical quality of being inclusive, cross-over and assimilating. The nine pieces in this concert, whether old or new, possess all these qualities while maintaining their own characteristics.

The first half of the concert features six pieces by Refiners Drums and *taiko* drum ensemble GEKKO, all of which embody a certain degree of fusion of different cultural elements. Refiners Drum emphasizes more the East-West mix and traditional Chinese culture of Hong Kong, while GEKKO features Japanese drum culture. The performance of both troupes exhibits forms that combine cross-over dramatic physical movements that invigorate the audience with their verve and positive dynamism. *Resonation*, a world premiere and a collaboration between the two troupes, highlights even more the inclusive, cross-over and assimilative qualities of modern drum music.

Integrate and interact for a climactic performance

As a full-size Chinese ensemble, the Hong Kong Chinese Orchestra has all through the years worked with various drum troupes from around the world in the annual Drum Festival – an aspect that

highlights all the more the assimilative abilities of drums in their varied forms. In the second half of the concert, *As the Molten Steel Runs* features a *yunluo* solo where the attention of the audience may be directed to how the drums can exercise their take on an orchestra. *Mountainscapes*, a world premiere by Hong Kong composer Alfred Wong commissioned by the HKCO with Chinese ink landscape painting as its theme, shows how a fusion of Chinese percussion instruments including the drum and Western percussion instruments can merge with a full-scale Chinese orchestra in a cross-over to express the kind of music that appeals to the modern audience.

The finale of the annual Hong Kong Drum Festival over the years has been Chew Hee Chiat's *Let the Thunder of Drums Roll* series for drum and orchestra. Now into version VII. *1020*, it illustrates once again the all-embracing nature of drum music and the chemistry between different kinds of drums with a full-scale orchestra. The work uses musical elements of South China to sculpt the metropolitan image of Hong Kong. In an interactive performance, guest drummers from all over the world will join in, fusing different cultures and musical genres and bringing the annual drum festival to an intense, dynamic climax in anticipation of the next festival in 2021.

For such intense energy to be produced, it takes the inclusion of different cultures and the assimilation of different genres. This year as Hong Kong and the world in general are facing hardships brought on by Covid-19, the programme of 'Majestic Drums' hits a high note with the collaborative spirit. I hope while the audience enjoy the passionate and dynamic rhythms of the music, they would also appreciate the 'softer' musical sections which embody the spirit of tolerance and compassion.

赤煉組曲（第一章） 梁正傑曲

《赤煉組曲》是以樂團的經練來創作。第一章是 2010 年時，樂團首次到達鼓鄉——山西絳州，拜師山西絳州鼓樂藝術團後，因有感而發所創作。

樂曲除運用了傳統中國鼓點及擊技法為素材外，也加入了現代常用的複拍子節奏及多線條結構來編寫，希望藉著傳統和現代的融匯，創作出變化更豐富的中國鼓樂作品。

— 梁正傑

黃河船夫 張列執筆 山西絳州鼓樂藝術團集體創作

風起浪急，黃河船夫踏風破浪，過激流，越險灘，勇往直前，樂曲融人聲、歌聲、鼓聲為一體，通過肢體語言相輔，形象地表現了黃河兒女這種不怕艱險，同舟共濟，戰勝困難，一往無前。

響天動地 古立ケンジ 曲 梁楚弼編曲

「鼓響震天、聲動徹地」。鑼鼓齊鳴猶如風雨襲來、雷電交加的黑夜。隨著鼓音高低交錯，相互緊扣，一波波的窒息感迎面襲來，震撼人心。

新屋台 傳統樂曲 梁楚弼編曲

激鼓以源於日本秩父市之傳統曲目為靈感，創作出「新屋台」。演繹上保留了曲目中不可或缺的座奏打法，對表演者的平衡力、核心肌群力量要求極高；節奏上卻打破了傳統規限，加入鮮明急促的節奏，體現了新舊兼容的激鼓特色。

隨意 梁楚弼曲

有別於其他曲目，《隨意》著重與觀眾互動，氣氛輕鬆。表演者一改嚴肅風格，生動的演繹加上輕快的節奏，能讓觀眾不禁隨之搖擺。

合響 赤煉鼓樂團、激鼓編作（世界首演）

鼓 — 在悠久的人類歷史中，被用作為重要時刻的溝通工具。鼓聲一響，在不同人心中便有不同意義。

樂曲以日本太鼓曲目《大祭》作為基調，利用中國鼓和日本太鼓的演奏，並加入兩團獨特的演繹風格，重新編曲，象徵著「赤煉鼓樂團」和「激鼓」結盟的重要意義。

此曲初段表達兩團碰撞產生火花，相互切磋；到後來惺惺相惜，相互欣賞交流，匯聚中日文化，達至雙方融和的決心。透過不同風格的鼓聲，演繹出一致的震撼聲，稱之為「合響」！

鼓
王
Majestic
Drums



群
英
會

「赤煉鼓樂團」和「激鼓」於 2018 年共同獲得第十六屆「香港活力鼓令 24 式」擂台賽—自由式組的冠軍，此次音樂會，為兩團期待已久的合作演出，《合響》亦是世界首演。

— 赤煉鼓樂團、激鼓

雲鑼獨奏 **鋼水奔流** 徐景新、李作明、黃啟權曲 錢國偉編曲

此曲創作於 70 年代，描寫中國鋼鐵工人在煉鋼爐前緊張工作的情景。全曲以一組三十七面雲鑼領奏，具有鮮明的特色。樂曲開始，雲鑼用硬槌領奏，其光彩明亮的音色給人一種先聲奪人的效果；樂曲的中段，雲鑼在音色最美的中音區用軟槌奏出抒情的旋律，結尾部分是樂曲主題的動力性再現，雲鑼以快速的華彩樂句將音樂引向高潮。

敲擊與樂隊 **萬壑圖** 黃學揚曲 （香港中樂團委作／世界首演）

中國歷代文人，寄情山水。觀賞中國水墨山水畫，猶如身臨其境，和大自然合一。《萬壑圖》共分兩個樂章，第一樂章「千巖萬壑」，描寫高山深谷交疊成群，巍峨綿延，後段更聳入雲霄，讓人彷彿置身於仙境之中。第二樂章「萬古長春」，描寫山中的草木翠綠，生機勃勃。兩樂章的結尾均以磬的餘音作結，仿如一切回歸大自然。獨奏部分糅合了中國敲擊與西洋敲擊的特色，透過金屬、竹木及皮革三種敲擊物料的音色互相輝映。樂曲由香港中樂團委約，聯同敲擊樂獨奏家周展彤於 2020 年「鼓王群英會」音樂會中首演。

— 黃學揚



黃學揚 作曲

香港作曲家黃學揚，作品曾於瑞典舉行的國際現代音樂節、英國滑鐵盧維爾音樂節、美國科羅拉多州音樂節、北京現代音樂節、中國東盟音樂周、澳門國際音樂節、新加坡國際管樂節等場合發表。獲中華人民共和國文化部藝術司與中國民族管弦樂學會聯合主辦的「新繹杯」青年作曲家民族管弦樂作品評獎銅獎、「2014 CASH 金帆音樂獎」之最佳正統音樂作品等，部分作品由雨果製作有限公司、現代音像、美國

PARMA 等灌錄唱片。近年活躍於中樂創作，編寫逾百首樂曲，其中樂作品經常由華人地區多個樂團演奏。大型創作包括香港中樂團委約的劇樂《八仙過海》系列、香港話劇團製作的大型音樂劇《太平山之疫》以及與大提琴家李垂誼合作的《紅樓夢大提琴隨想曲》，由美國底特律交響樂團首演，並於蘇州、武漢、重慶、長沙及上海等地巡演。畢業於香港中文大學音樂系作曲碩士，師隨陳永華教授。現為香港教育大學兼任講師，也任教於香港大學專業進修學院等。

敲擊與樂隊 **鼓樂澎湃 VII.1020** 周熙杰曲

香港是中西文化交流的樞紐，擁有東、西方不同風格的建築物及地方風情。此曲運用了中國南方音調作為音樂素材，重新塑造出香港獨有的大都會形象，將不同的音樂與文化融合起來。每年的「香港鼓樂節」，觀眾都熱切期待與樂團以及各地演出嘉賓，一同以鼓樂互動交流，一同感受那份鼓樂澎湃的激情。而每場精彩的音樂會都會請來各地不同的鼓樂菁英，因此《鼓樂澎湃》也會因應他們的藝術才華、表演特色而有所變化。可以說，《鼓樂澎湃》是一首綿延不絕的鼓樂之歌。

* 此曲由香港中樂團委作，並於 2007 年 12 月於香港文化中心音樂廳舉行的「鼓王群英會 X」音樂會中作世界首演，指揮周熙杰。

鼓
王
Majestic
Drums



群英會



The Refiner Drums (Chapter One) Leung Ching-kit

The Refiner Drums is a composition based on the travail of the Refiner Drums ensemble. The first chapter tells of the group's experience on its first visit to Jiangzhou, Shanxi, which is known as the 'land of drums', in 2010, to seek coaching from the Shanxi Jiangzhou Drum Troupe.

In addition to traditional Chinese drumming and percussion techniques, the music also adopts two commonly used modern compositional techniques – the compound metre (or 'compound time') and a multilinear structure – to create a Chinese drum piece with rich variations in an integration of tradition and modernity.

- Leung Ching-kit

The Yellow River Boatmen A Collective Work by the Shanxi Jiangzhou Drum Troupe, with notation by Zhang Lie

As the wind rises, the Yellow River surges. The boatmen have to brave the stormy waves and the rapids as they go down the river. The music blends human voices, singing, and drum beats into one compelling soundscape. The performers add to the vivid immediacy with their body language that suggests courage, team spirit and the stoic will to overcome any danger.

Kyotendochi Kenji Furutate Arr. by Hubert Leung

"Drums sounding across the skies and rocking the earth" - as the different pitches of drums interlock against each other, the powerful feeling that's almost suffocating comes wave after wave.

Shin-Yatai Traditional Music Arr. by Hubert Leung

Shin-Yatai was composed through inspiration from a traditional piece originated from Chichibu, Japan. This performance retains the essential element where drummers lean backwards while seated on the floor, requiring good balance and core strength. Yet the rhythms are distinct and rapid, a breakthrough from tradition. This piece is a fusion of modern and traditional *taiko* drumming.

Zuii Hubert Leung

Zuii is a unique piece in which drummers interact with the audience in a relaxed way. A change from their usual solemn manner, they bring a lively performance with a brisk tempo, making the audience just want to dance along.

Resonation Compiled and Arranged by Refiner Drums and GEKKO (World Premiere)

Since ancient times, drums have always been regarded as a communication tool in critical times. As soon as the beating of the drums is heard, people would instinctively react according to their understanding and interpretation of the sound.

Resonation is a new arrangement of the Japanese *taiko* drum classic, *Taisai (Grand Festival)*. It integrates Chinese drums and Japanese *taiko* as well as the unique styles of the two drum groups, Refiner Drums and GEKKO, in a symbolic alliance.

The music opens with the electrifying sparks generated by the sense of competitiveness of the two groups as they first meet. Then through the exchange of drumming techniques, reciprocal learning and mutual appreciation, a convergence of Chinese and Japanese cultures takes place, resolving into reconciliation and harmony. The different styles of drumming lead to a conglomeration of thunderous sounds, and a resonating performance culminates to a harmonious end.

Refiner Drums and GEKKO were joint champions of the Creative Presentation Section of the 16th Hong Kong Synergy 24 Drum Competition in 2018. This concert offers them the long-awaited opportunity to join hands in a world premiere of *Resonation*.

- Refiner Drums and GEKKO

Yunluo Solo **As the Molten Steel Runs** Xu Jingxin, Li Zuoming and
Huang Qiquan Arr. by Chin Kwok Wai

Depicting a scene of steelworkers intensely at work in front of the steel-smelting furnaces, the music was written in the 1970s. With distinct characteristics, the *yunluo* of 37 gongs plays the leading role in the music. The *yunluo* is played with hammers at the beginning as a show of strength with bright and colourful timbres. In the middle section, a lyrical tune is played with flannelled hammers in the middle register of the *yunluo* where the tone colour of the instrument is at its sweetest. The coda is the dynamic reemergence of the subject in which a fast flourishing passage is played by the *yunluo* and the music is brought to a climax.

Percussion and Orchestra **Mountainscapes** Alfred Wong
(Commissioned by the HKCO / World Premiere)

Chinese literati of all ages were avid travelers who often spent time amidst China's bounteous landscape. That is why viewing Chinese ink landscape painting is like being on the scene, in harmony with nature. This composition, *Mountainscapes*, is in two movements: the first, *Thousands of Rocks and Myriads of Valleys*, describes the magnificent panorama of high, rolling mountains and deep, meandering valleys that billow and overlap into the far distance. The second section continues with peaks that reach up to the sky, to where the fairyland is. The second movement, *Eternal Spring*, describes the greenery in the mountains that is brimming with life. Both movements close with the reverberating sound of the Temple Bowl, signaling that everything settles back in nature. The solo is a fine mixture of Chinese and Western percussions, with the characteristic timbres of metal, wood and skin – materials used for percussion instruments – continuing to cross over and vibrate. The music is commissioned by the Hong Kong Chinese Orchestra and premiered with percussion soloist Chau Chin-tung at the 'Majestic Drums' concert in 2020.

- Alfred Wong

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Majestic
Drums



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Alfred Wong Composer (Photo on p.20)

Born in Hong Kong, Alfred Wong's music has been widely performed. His compositions have been appeared in many international music events, such as International Society for Contemporary Music Festival held in Sweden, Waterloo Music Festival in the UK, Colorado Music Festival in the U.S., Beijing Modern Music Festival, China ASEAN Music Festival, Macau International Music Festival and Singapore International Band Festival. His accolades include the '2014 CASH Golden Sail Music Awards' - Best Serious Composition; a Bronze award in the 'Xinyi Cup' assessment of works for Chinese orchestra by young composers, jointly presented by the Art Department of the Ministry of Culture of China and the China Nationalities Orchestra Society. Some of his works have been recorded by PARMA (U.S.) Recordings, Hugo Productions (HK) Limited and Modern Audio Limited, etc. With an oeuvre of over a hundred of Chinese instrumental works as well as other different genres of compositions, his notable works include *The Eight Immortals' Adventures* series for musical theatre, commissioned by the Hong Kong Chinese Orchestra, *1894 Hong Kong Plague – a Musical*, produced by Hong Kong Repertory Theatre as well as *Dream of the Red Chamber Capriccio*, collaborated with cellist Trey Lee together with Detroit Symphony Orchestra under the baton of Leonard Slatkin. Received his bachelor and master degrees from The Chinese University of Hong Kong, studied composition with Prof Chan Wing-wah, he is currently a guest lecturer at The Education University of Hong Kong, as well as teaching courses at the School of Professional and Continuing Education of the University of Hong Kong, etc.

Percussion and Orchestra **Let the Thunder of Drums Roll VII.1020**

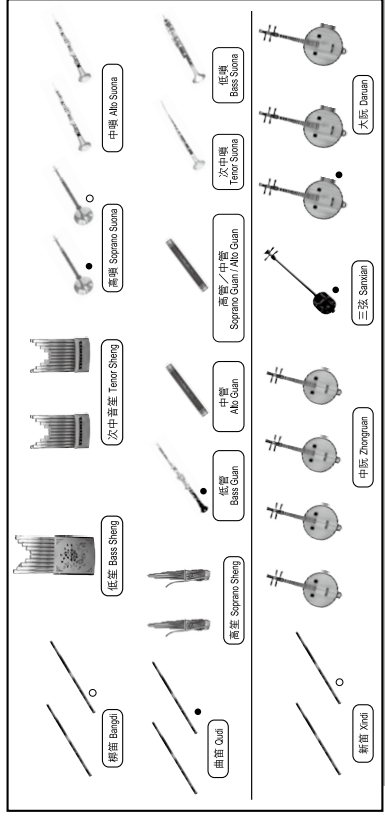
Chew Hee Chiat

As an East-West hub, Hong Kong has many cross-cultural features, reflected in its architectural styles and local sights and sound. *Let the Thunder of Drums Roll* was at first created to bring out this hybrid character of Hong Kong, and it served as a theme for the Hong Kong Drum Festival – an annual event much looked forward to by the local community because they enjoy the vibes created by the Hong Kong Chinese Orchestra and guest artists from different parts of the world. For this reason, at each of the 'Majestic Drums' concerts which form the highlight of the Festival, the theme music *Let the Thunder of Drums Roll* would be played. The composer has been revising the piece each year to incorporate the ethnic character and musical features of the guest artists of that year. It has therefore become a 'work-in-progress', a celebratory drum piece that continues to evolve over time.

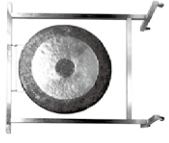
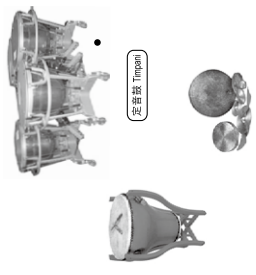
* The music was commissioned by the HKCO and world premiered in December 2007 at the concert 'Majestic Drums X' held at Hong Kong Cultural Centre Concert Hall, under the baton of Chew Hee Chiat.

聲部位置圖

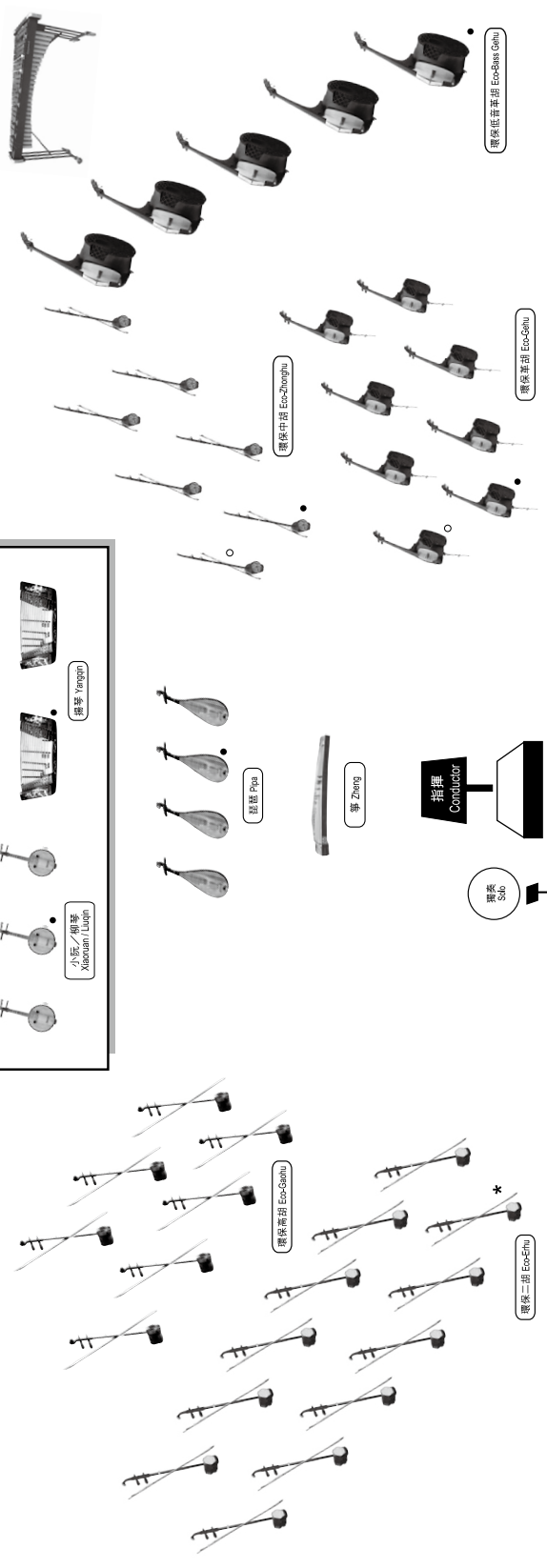
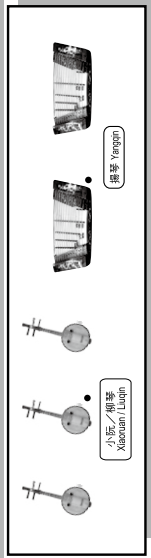
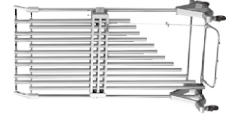
General Layout Plan of Instrument Sections



敲擊 Percussion



敲擊 Percussion



指揮 Conductor
 * 指揮 首席 Conductor
 ● 首席 Principal
 ○ 助理首席 Assistant Principal

* 演奏家編制將依照實際情況安排。Musicians at the live performance may vary and are subject to assignment.

香港中樂團研發出環保胡琴系列第三代 連續七年獲獎 演出邁向 1500 場

香港中樂團環保胡琴系列榮獲：

「環保品牌大獎 2018」 (2018)

U Green Awards 「傑出綠色貢獻大獎—文化與藝術」 (2015、2016)

「香港環保卓越計劃」頒發「2013 環保創意卓越獎」 (2014)



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

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。設計的概念貫穿環保、承傳和創新三方面，其核心的工程包括：篩選出多種可再生的 PET 聚脂纖維膜取代蟒蛇皮，以實踐環保之目標，以科學的計算法重新設計共鳴箱，大幅提昇樂器的物理功能。

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，音色溶成一體，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。目前演出場次邁向 1500 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。對民族音樂的熱愛令我們無悔付出更多，成果帶來的精彩讓我們自豪。在兩位總監身體力行的帶領下，我們在創造香港環保與藝術雙贏的歷史，我們將繼續完成這項偉大的工程。「天行健，君子以自強不息」。

研究及發展部研究員
樂器研究改革主任
阮仕春 (12.2.2019)

The HKCO Eco-Huqin Series Now into the 3rd Generation

- Seven-year consecutive awardee, with performances close to the 1500 mark

Excellence of HKCO's Eco-Huqin Series recognized:

'Eco-brand Awards 2018' (2018)

U Green Awards for 'Excellence of Environmental Contributions - Culture and Art' (2015, 2016)

'2013 Green Innovations Award' in the 'Hong Kong Awards for Environmental Excellence' (2014)

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

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 design encapsulates a three-pronged motive, which is to address environmental concerns, uphold a musical heritage and break new ground. The engineering process involved selecting, through shortlisting, a range of renewable PET membranes to replace the python skin that was used for the original, older model in order to meet the primary goal of environmental protection, and redesigning the sound box through a scientific method of calibration to greatly enhance the physical functions of the instruments.

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 1500 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 are 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 are gratified and proud to see our long-term efforts bearing fruit, as reflected in the continuous escalating of standards of the Orchestra. Led by the Artistic Director and the Executive Director, we are making history both in ecology and the arts in Hong Kong. As the *Book of Changes* famously states, 'Just as the heavens have their ways of self-rejuvenation, the superior man ought never to rest in his self-improvement.' We shall continue to work until our grand mission is complete.



環保高胡、環保中胡、環保二胡、環保低音革胡、環保革胡
Eco-Gaohu, Eco-Zhonghu, Eco-Erhu, Eco-Bass Gehu, Eco-Gehu

Yuen Shi Chun

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

12 February, 2019



「鼓王群英會」音樂會系列

9.2003	I	10.2009	XIII
閻惠昌 (指揮) 烏布里卡賽姆 (維吾爾族手鼓) 殘波大獅子太鼓 (日本太鼓) 非洲鼓樂團 (非洲鼓) 龍向榮 (南非洲鼓、西洋鼓) 小島陽光鼓樂團 (南美洲鼓) 李民雄 (中國鼓) 閻學敏 (中國鼓)		周熙杰 (指揮) 殘波大獅子太鼓 (日本太鼓)	
10.2003	II	10.2010	XIV
閻惠昌 (指揮) 蘭州永宏太平鼓藝術團 (敲擊) 山西絳州鼓樂藝術團 (敲擊) 瑞麗·勐卯果占壁德昂族水鼓表演隊 閻學敏 (敲擊)		周熙杰 (指揮) 香港中樂團敲擊聲部 (敲擊) 王貝貝 (敲擊) 喇沙小學中敲隊 (敲擊)	
10.2004	III	11.2011	XV
張列 (指揮) 裴德義 (新十番鑼鼓) 汕頭潮樂團 (潮州鑼鼓) 黃安源 (京胡) 錢國偉 (敲擊) 閻學敏 (鼓)		周熙杰 (指揮) 阿札鼓諾非洲樂鼓舞團 (非洲鼓舞) 陳偉康 (敲擊)	
11.2004	IV	10.2012	XVI
閻惠昌 (指揮) wHOOL (韓國鼓) 四擊頭 (敲擊) 賈汀德·辛·貝地 (印度鼓)		閻惠昌 (指揮) 李 麗 (敲擊) 柏林愛樂打擊樂重奏組 (敲擊)	
9.2005	V	10.2012	XVII
閻學敏的鼓樂世界 閻惠昌 (指揮) 閻學敏 (中國敲擊) 龍向榮 (西洋敲擊)		閻惠昌 (指揮) 閻學敏 (敲擊、潮州大鑼鼓) 黃宣寧 (敲擊) 四擊頭敲擊樂團 (敲擊) 赤煉鼓樂團 (絳州鼓) 香港中樂團敲擊聲部 (敲擊) 王 東、周展彤 (敲擊) 高 山、陸健斌 (敲擊)	
11.2005	VI	11.2013	XVIII
安志順·李麗 蛟龍騰飛 閻惠昌 (指揮) 安志順 (敲擊) 李 麗 (敲擊) 陝西打擊樂藝術團		周熙杰 (指揮) 九天民俗技藝團 (敲擊) 榮辰初 (敲擊) 高 山 (敲擊)	
9.2006	VII	10.2014	XIX
醉迷墨西哥 閻惠昌 (指揮) 龍向榮 (敲擊) 龍一脈 (敲擊) 陳國平 (結他) EM打擊樂四重奏 (敲擊) 四擊頭 (敲擊)		周熙杰 (指揮) 韓國國立國樂院 (敲擊) 徐秀福、梁在春、黃瑛南、金泰正 (敲擊) 游若好 (敲擊)	
11.2006	VIII	10.2015	XX
閻惠昌 (指揮) 朱宗慶打擊樂團 (敲擊)		周熙杰 (指揮) 阿波斯鼓樂團 (敲擊) 陸健斌 (打擊樂)	
9.2007	IX	10.2016	XXI
閻惠昌 (指揮) 山西絳州鼓樂藝術團 (敲擊) 阿波斯鼓樂團 (敲擊) 陳佐輝 (敲擊) 錢國偉 (敲擊) 王培瑜 (潮州嗩吶)		周熙杰 (指揮) 李麗 (敲擊) 李麗打擊樂團 (敲擊)	
12.2007	X	10.2017	XXII
周熙杰 (指揮) 奧地利新浪打擊樂四重奏 (敲擊) 龍向榮 (敲擊) 周展彤 (敲擊)		周熙杰 (指揮) 山西絳州鼓樂藝術團 (敲擊) 趙太生 (三弦) 尹飛 (敲擊) 赤煉鼓樂團 (敲擊) 山西絳州鼓樂夏令營 2017 學員 (敲擊)	
11.2008	XI	10.2018	XXIII
閻惠昌 (指揮) 李麗打擊樂團 (敲擊)		周熙杰 (指揮) 龍向榮、蔡立德、唐舜菁、蔡淑芬 (敲擊) 四擊頭敲擊樂團 (敲擊) 國際七星螳螂拳李錦榮國術總會 (獅鼓)	
9.2009	XII	10.2019	XXIV
中國龍·建國六十年音樂會 閻惠昌 (指揮) 八大錘 (敲擊) 紅樓束 (敲擊)		周熙杰 (指揮) 穆罕默德·利薩·莫他薩維 (敲擊) 任鑫悅 (敲擊) 陸健斌 (敲擊) 黃宣寧 (敲擊)	
		10.2020	XXV
		周熙杰 (指揮) 赤煉鼓樂團 (敲擊) 激鼓 (太鼓) 黃宣寧 (雲鑼) 周展彤 (敲擊)	

Majestic Drums' Concert Series

9.2003 **I**

Yan Huichang (Conductor)
Wubulikasam (Uighur Dab)
Zampa Ufujishi Daiko (Japanese Daiko)
Africa Djembe (African Drums)
Lung Heung-wing (South American Drums,
Western Drums)
Island Sun Drum (South American Drum)
Li Minxiong (Chinese Drums)
Yim Hok Man (Chinese Drums)

10.2003 **II**

Yan Huichang (Conductor)
Yonghong Peace Drum Troupe of Lanzhou
Shanxi Jiangzhou Drum Troupe (Percussion)
The De'ang Water Drum Performing
Troupe of Ruili (Percussion)
Yim Hok Man (Percussion)

10.2004 **III**

Zhang Lie (Conductor)
Pei Deyi (New Shifan Luogu)
Chaozhou Folk Music Troupe of Shantou
(Chaozhou Luogu)
Wong On-yuen (Jinghu)
Ronald Chin (Percussion)
Yim Hok Man (Drum)

11.2004 **IV**

Yan Huichang (Conductor)
wHOOL(Korean Drums)
Four Gig Heads (Percussion)
Jatinder Singh Bedi (Indian Drums)

9.2005 **V**

**The Dynamic World of
Yim Hok-man**
Yan Huichang (Conductor)
Yim Hok Man (Chinese Percussion)
Lung Heung-wing (Western Percussion)

11.2005 **VI**

**Dragons in the Sky –
a concert featuring An Zhishun and
Li Biao**

Yan Huichang (Conductor)
An Zhishun (Percussion)
Li Biao (Percussion)
Shaanxi Percussion Group

9.2006 **VII**

Mesmerizing Mexico
Yan Huichang (Conductor)
Lung Heung-wing (Percussion)
Mark Lung (Percussion)
John Chen (Guitar)
Ear Massage Percussion Quartet (Percussion)
Four Gig Heads (Percussion)

11.2006 **VIII**

Yan Huichang (Conductor)
Ju Percussion Group (Percussion)

9.2007 **IX**

Yan Huichang (Conductor)
Shanxi Jiangzhou Drum Troupe (Percussion)
Abbos Percussion Group (Percussion)
Chen Zuohui (Percussion)
Ronald Chin (Percussion)
Wang Peiyu (Chaozhou Suona)

12.2007 **X**

Chew Hee Chiat (Conductor)
VIA NOVA Percussion Group (Percussion)
Lung Heung-wing (Percussion)
Chau Chin-tung (Percussion)

11.2008 **XI**

Yan Huichang (Conductor)
Li Buao Percussion Group (Percussion)

9.2009 **XII**

**The Soaring Dragon
– Celebrating the 60th anniversary
of the People's Republic of China**

Yan Huichang (Conductor)
The Eight Mallets (Percussion)
Red Poppy (Percussion)

10.2009 **XIII**

Chew Hee Chiat (Conductor)
Zampa Ufujishi Daiko (Japanese Daiko)

10.2010 **XIV**

Chew Hee Chiat (Conductor)
The HKCO Percussion Section (Percussion)
Wang Beibei (Percussion)
La Salle Primary School Chinese
Drum Team (Percussion)

11.2011 **XV**

Chew Hee Chiat (Conductor)
Azaguno (African Drums & Dance)
Chan Wai-hong (Percussion)

10.2012 **XVI**

Yan Huichang (Conductor)
Li Biao (Percussion)
The Philharmonic Percussion Group of Berlin
(Percussion)

10.2012 **XVII**

Yan Huichang (Conductor)
Yim Hok Man (Percussion, Chaozhou Gong-and-
Drum)
Huang Hsuan-ning (Percussion)
Four Gig Heads Percussion Group (Percussion)
Refiner Drums (Jiangzhou Drum)
The HKCO Percussion Section (Percussion)
Wang Dong, Chau Chin-tung (Percussion)
Gao Shan, Luk Kin Bun (Percussion)

11.2013 **XVIII**

Chew Hee Chiat (Conductor)
Chio-Tian Folk Drums & Arts Troupe of Taiwan
(Percussion)
Rong Chenchu (Percussion)
Gao Shan (Percussion)

10.2014 **XIX**

Chew Hee Chiat (Conductor)
National Gugak Center of Korea (Percussion)
Seo Su-bok, Yang Jae-chun, Hwang Young-nam,
Kim Tae-joung (Percussion)
Yu Jo-yu (Percussion)

10.2015 **XX**

Chew Hee Chiat (Conductor)
Abbos Percussion Group (Percussion)
Luk Kin Bun (Percussion)

10.2016 **XXI**

Chew Hee Chiat (Conductor)
Li Biao (Percussion)
Li Biao Percussion Group (Percussion)

10.2017 **XXII**

Chew Hee Chiat (Conductor)
Shanxi Jiangzhou Drum Troupe (Percussion)
Zhao Taisheng (Sanxian)
Yin Fei (Percussion)
Refiner Drums (Percussion)
Participants of the 2017 Jiangzhou Drum Music
Camp in Shanxi (Percussion)

10.2018 **XXIII**

Chew Hee Chiat (Conductor)
Lung Heung-wing, Choy Lap-tak, Margie Tong,
Choi Suk-fan (Percussion)
Four Gig Heads Percussion Group (Percussion)
International Seven Star Mantis Style Lee Kam Wing
Martial Art Association (Lion Dance Drum(s))

10.2019 **XXIV**

Chew Hee Chiat (Conductor)
Mohammad Reza Mortazavi (Percussion)
Ren Xinyue (Cazaxian)
Luk Kin Bun (Percussion)
Huang Hsuan-ning (Percussion)

10.2020 **XXV**

Chew Hee Chiat (Conductor)
Refiner Drums (Percussion)
GEKKO (Taiko)
Huang Hsuan-ning (Yunluo)
Chau Chin-tung (Percussion)



華夏風土 樂韻繽紛

周凡夫

這場以「樂遊華夏」為名的第二輯「中樂百首精選」音樂會，選奏的四首樂曲，突出樂曲中散發著華夏大地的不同風土樂韻，大家在這幾首樂曲中，便大有乘著音樂的翅膀遍遊中華大地，親炙不同地域民俗民風的感受。

中國文化源遠悠長，地域幅員廣大，加上有 50 多個民族，為此，也就孕育了無比豐富的民間音樂，這些民間音樂具有強大的生命力，而且明顯地和不同地域、民族的不同民俗文化風情、不同的生活習慣形成各種各樣的風格，成為中國傳統音樂中一個繽紛多姿的音樂寶藏，更是成為無數作曲家創作的重要泉源。本場音樂會的四首樂曲，其中不少素材便是來自中華大地不同地域的民間音樂。

七大文化圈的音樂

欣賞音樂往往很重視風格上的變化，西方古典音樂的風格基本上便是隨著音樂發展史而改變，但中國民間音樂的風格就明顯地和不同地域、民族的不同民俗文化風情形成的七大文化圈具有緊密關係。

這七大文化圈的音樂風格各有其特色。（1）東北文化圈：滿族和漢族的民俗交融，音樂風格多強烈厚重。（2）遊牧文化圈：民風粗獷強悍勇武，音樂風格同樣粗獷遼闊。（3）黃河文化圈：中國文化發源的腹地，音樂樸厚悠遠。（4）長江文化圈：雅緻精巧秀美為特色，音樂風格以柔美婉約見勝。（5）青海文化圈：以藏族風俗和藏傳佛教色彩為特色，音樂帶有佛教的神秘色彩。（6）雲貴文化圈：雲南及貴州眾多少數民族聚居之地域，文化與風俗亦隨民族之不同而變得豐富多姿，音樂風格富於色彩。（7）閩台文化圈：不少中原古代風俗文化現象仍得以保存，音樂風格以活潑明快為主。

中國民間音樂和老百姓的生活緊緊扣在一起發展，生活充滿活力，民間音樂亦充滿活力。中國自古以來便是以農立國的社會，老百姓的生活也就是以耕種為生的農村生活，這當然與今日現代都市人的生活狀態有很大差別，今日的作曲家，從這些承傳了中華民族悠長深厚，富有生命力的民間音樂中汲取養分，將之結合到現今生活的所見所感，由此創作出能將華夏不同地域文化的音樂風格，融入到現代大型民族樂團交響化的樂曲中。這場音樂會中的四首樂曲，游走於不同地域文化圈的音樂中，但仍保有各自獨特的地域風格和色彩，形成不同的畫圖，也就有讓大家遍遊中華大地之感。

不同畫圖遍遊華夏

馬聖龍、顧冠仁曲的《東海漁歌》的四個段落，雖然主要採用了浙江民間音樂為素材，不少樂段富有長江文化圈清淡柔美、精巧婉約的特色，但結合浙東鑼鼓的打擊樂，強烈熱情、生氣勃勃的色彩，便在相互對照下，繪畫出一幅接一幅，富有現代感和戲劇性的東海漁港的漁民生活畫圖。

何占豪作曲的《高原風情》，分為四個樂章，採用了雲貴文化圈內，於雲貴高原上的眾多少數民族特有的音樂語言來發展。彝族、瑤族、苗族、布依族的民歌音調，在現代編制的民族樂團中相互交織，便繪畫出四幅相互輝映的高原山區風情畫。

上半場從東海岸（《東海漁歌》）出發，登上西南的雲貴高原（《高原風情》），到下半場選奏羅偉倫、鄭濟民合作的笛子協奏曲《白蛇傳》，又再回到東海岸浙江的長江文化圈，樂曲中除了採用江南雅緻秀美的曲調，還自浙江的戲曲婺劇、徽戲中的音樂選取素材來發展，以四個樂章敘說了民間故事許仙和白素貞（白蛇）從結緣開始的四段充滿戲劇性的情節，既有感情的刻劃，又有戲劇性的衝突，那就和《東海漁歌》以四段音樂來描劃歌唱漁家生活的描景寫情很不一樣，呈現出鮮明對照。

作為音樂會壓軸的《慶節令》，作曲家王寧更直接從東、西、南、北不同地域的眾多不同民族的民間音樂中去汲取養分來加工提煉。可以說，王寧在《慶節令》中有意讓大家透過音樂去接觸中國各地繽紛多姿的歡慶節日。不過，中國幅員實在太廣大，《慶節令》中，甚至這場音樂會的全場音樂，仍祇能讓大家接觸到華夏大地繽紛樂韻中的部分而已。其實，「樂遊華夏」豈祇是一套節目便能遍遊華夏各個不同的文化圈，便可感受到整個中華大地的華美呢？期盼這成為一個系列的音樂會，亦當是合理的期望吧？但無論如何，要從這場音樂會的四首樂曲去「樂遊華夏」，要能從音樂中聽到不同地域的風土民俗的繽紛樂韻，除了聽覺，還要全神貫注用心去感受呀。那就像是去旅遊一樣，不僅是用眼睛，同樣要用心去感受一樣。

掃描此二維碼以了解「中樂百首精選 II — 樂遊華夏」音樂會
Scan this QR Code to know more about 'One Hundred Chinese Music Classics Select II
- A Musical Sojourn of Indigenous China' concert



* For the English version of 'Music: Views and Previews', please visit our website
www.hkco.org



香港中樂團
HONG KONG CHINESE ORCHESTRA

藝術總監：閻惠昌
ARTISTIC DIRECTOR : YAN HUICHANG

中國 鼓樂 評級試

香港中樂團

HONG KONG
CHINESE ORCHESTRA
DRUM
GRADED
EXAM

報名日期 Dates open for registration :
1/12/2020 - 28/2/2021

考試日期 Examination date :
4/2021

(確實日期及時間將以考試通知書形式通知考生
Candidates will be notified of the actual date and
time of the examination in due course)

評級試課程大綱及詳情
Syllabus and details of the graded
examination :



為進一步推廣中國鼓樂文化，
樂團現推出「中國鼓樂評級試」。
評級試沒有年齡限制，
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There is no age limit for participation, and the assessment covers
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「中國鼓樂評級試」說明會詳情
Briefing Session on the
'Drum Graded Exam'

日期及時間 Date and Time :
3/11/2020 (二 Tue) 10:00-12:00
地點 Venue :
香港中樂團會議室
HKCO Conference Room

如有興趣參加說明會，
請聯絡 3185 1612 /
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Those who are interested in attending
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#DrumChallenge





香港中樂團
香港網上中樂節

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To Fung Lim

高音笙
Soprano Sheng



魏慎甫
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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.

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Hong Kong Young Chinese Orchestra

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革胡

張穎韜

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陳嘉汶

Bass Gehu

Chan Ka Man

揚琴

李孟學

Yangqin

Lee Meng-hsueh

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陳怡伶

Liuqin / Ruan

Chen I-ling

琵琶／三弦

黃璿僑

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Wong Yui Kiu

箏

姚欣

Zheng

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笛子

陳子旭

Dizi

Chan Chi Yuk

笙

黃濛縵

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蕭秀蘭

韓婧娜

謝燦鴻

大提琴

吳帆

張天進

魏漢業

低音大提琴

陳岳華

揚琴

李孟學

柳琴

葛楊

梁惠文

陳怡伶

琵琶

張瑩

邵珮儀

黃璿僑

阮

劉若琳

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Zhou Yi

Mao Qinghua

Xu Hui

Mak Ka Yin

He Yang

Li Li

Li Xiaoding

Siu Sau Lan

Han Jingna

Tse Chan Hung

Cello

Wu Fan

Cheung Tin Chun

Ngai Hon Yip

Double Bass

Vonghemrat Pichan

Yungqin

Lee Meng-hsueh

Liuqin

Ge Yang

Liang Wai Man

Chen I-ling

Pipa

Zhang Ying

Shiu Pui Yee

Wong Yui Kiu

Ruan

Lau Yuek-lam

導師

三弦

趙太生

箏

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Chui Mei Ting

Choi Ngar Si

Dizi

Choo Boon Chong

Chan Chi Yuk

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Sheng

Lu Yi

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隨着【CBD2】陸續發展，振萬廣場周遭甲級商廈出現如雨后春筍，引進跨國企業，逐漸成為集商務、購物、餐飲於一體，充滿活力商業片區。目前這一帶約有上萬人流，可提供大量客源。

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