

HKCO4U ECHOES THROUGH TIME CHAMBER CONCERT

# 時空拾音小品樂韻



13/12/2025 (六 Sat) 下午5:00pm

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



www.hkco.org

香港中樂團由香港特別行政區政府資助 Hong Konge Orichestra is financially supported by



## 精彩連場! Programme Highlights

## Liza & Friends 摯友樂聚 VII 香港中樂團籌款晚會 HKCO Fundraising Gala







指揮: 周熙杰 籌委會主席: 汪明荃 籌委會聯合主席: 曾鈺成 Conductor: Chew Hee Chiat Chair of fundraising committee: Liza Wang Co-Chair of fundraising committee: Jasper Tsang

**10/1/2026** (六 Sat ) 晚上 7:15pm 香港文化中心音樂廳 Hong Kong Cultural Centre Concert Hall

演出嘉賓包括一眾社會賢達及粵劇名伶尹飛燕與林穎施

## 華懋集團呈獻 Chinachem Group Presents 星燦 - HKCO 首席之夜 An Evening With HKCO Principals



**24/1/2026** (六 Sat ) 晚上 8:00pm 荃灣大會堂演奏廳 Tsuen Wan Town Hall Auditorium



指揮:周熙杰 環保高胡:黃心浩 柳琴:草桿

柳琴:葛楊 笙:陳奕濰 敲擊:陸健斌



Conductor: Chew Hee Chiat Eco-Gaohu: Wong Sum Ho Liuqin: Ge Yang

Sheng: Chen Yi-wei Percussion: Luk Kin Bun



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網·上·音·樂·廳 NETCONCERT HALL



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



### 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

#### **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.

## HKCO4U - 時空拾音 小品樂韻 HKCO4U - Echoes Through Time Chamber Concert

13/12/2025 (六 Sat)

藝術指導:周熙杰

**Artistic Advisor: Chew Hee Chiat** 

節目統籌:吳棨熙、黃正彥

Programme Coordinator: Ng Kai Hei, Wong Ching Yin

絲弦五重奏 暢想 胡登跳曲

String Quintet Caprice Hu Dengtiao

小阮:吳棨熙 琵琶:王楷涵 揚琴:李孟學 筝:李宜蒨 環保二胡:黃正彥 Xiaoruan: Ng Kai Hei Pipa: Wang Kai-han Yangqin: Lee Meng-hsueh Zheng: Lee Yi-chien

Eco-Erhu: Wong Ching Yin

中阮獨奏 酒狂 劉星曲

Zhongruan Solo Mad Intoxication Liu Xing

中阮:吳棨熙 Zhongruan: Ng Kai Hei

二胡與揚琴 月夜 劉天華曲

Erhu and Yangqin A Moonlit Night Liu Tianhua

環保二胡:黃正彥 揚琴:李孟學

Eco-Erhu: Wong Ching Yin Yangqin: Lee Meng-hsueh

二胡、大阮二重奏 **Café 1930** 阿斯托爾·皮亞佐拉曲 吳棨熙編曲 (香港中樂團委編/首演)

Erhu and Daruan Duet Café 1930 Astor Piazzolla Arr. by Ng Kai Hei

(Arrangement Commissioned by HKCO and Premiere)

環保二胡:黃正彥 大阮:吳棨熙

Eco-Erhu: Wong Ching Yin Daruan: Ng Kai Hei

中阮、二胡與電子音樂 滌 黃正彥、吳棨熙曲 (香港中樂團委作/世界首演)

Zhongruan, Erhu and Electronic Music Re-treat Wong Ching Yin and Ng Kai Hei (Commissioned by HKCO and World Premiere)

中阮:吳棨熙 環保二胡:黃正彥

Zhongruan: Ng Kai Hei Eco-Erhu: Wong Ching Yin

二胡與樂隊 孤島 李敏中曲 李敏中編曲 (香港中樂團委編/首演)

Erhu and Orchestra **The Isolated** Li Alex Kelvin Arr. by Li Alex Kelvin (Arrangement Commissioned by HKCO and Premiere)

環保二胡:黃正彥 Eco-Erhu:Wong Ching Yin

中阮與樂隊 霓虹燈下(選自《阮協奏曲》第三樂章) 趙俊毅曲 (香港首演)

Zhongruan and Orchestra Under the Neon Light (From Ruan Concerto, the third movement)
Chow Junyi (Hong Kong Premiere)

中阮:吳棨熙

Zhongruan: Ng Kai Hei

中阮、二胡與樂隊 **Spain** 積·哥利亞曲 黃正彥編曲 (香港中樂團委編/首演)

Zhongruan, Erhu and Orchestra **Spain** Chick Corea Arr. by Wong Ching Yin (Arrangement Commissioned by HKCO and Premiere)

中阮:吳棨熙 環保二胡:黃正彥

Zhongruan: Ng Kai Hei Eco-Erhu: Wong Ching Yin

## 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(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。



詳細資料 Details

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



#### "The sound they produce is out of this world"

英國《衛報》 The Guardian

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 20<sup>th</sup> 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 Müpa 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 17<sup>th</sup> 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.



## 周熙杰 藝術指導

### Chew Hee Chiat Artistic Advisor

查 港中樂團助理藝術總監兼常任指揮,曾任澳門中樂團首席客席指揮兼藝術顧問(2023-24 樂季)。周氏 2002 年加入香港中樂團為助理指揮,並於 2022 年 9 月起出任現職位。周氏積極協助樂團策劃樂季、籌備不同類型演奏會,近年致力於中樂與其他不同界別、媒體的跨界合作,包括 2020 年指揮「張敬軒 X 香港中樂團盛樂演唱會」及 2018 年指揮「風雷雨雪、陽光雨林─來自大自然的聲音」音樂會,將馬來西亞雨林音樂融入中樂。2004 年指揮新加坡華樂團「南洋音樂之旅 Ⅱ」音樂會及 2023 年指揮臺北市立國樂團「涿鹿・夢蝶」音樂會等,大獲好評。

為推動本地創作繼續發展,周氏重新啟動樂團為本地新晉作曲家設立的新作品演出平台「心樂集」,自2015年以來發掘出眾多優秀本土作曲家。自2007年起,連續指揮香港鼓樂節音樂會逾十年,其作品《鼓樂澎湃VII》亦是多年來的音樂會曲目之一。周氏作曲富東南亞獨特風格,其作品《周溯》入選香港中樂團「中樂百首精選」,亦曾獲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」合奏組佳作獎。周氏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),曾擔任馬來西亞專藝民族樂團音樂總監。

周氏亦致力於中樂教育及傳承,由 2011 年至今獲邀為香港演藝學院講授中樂指揮課,以及於 2003 至 2010 年,兼任香港少年中樂團指揮一職,參與樂團的教育系統發展。

Assistant Artistic Director and Resident Conductor of the Hong Kong Chinese Orchestra, Chew was the Principal Guest Conductor and Artistic Advisor of the Macao Chinese Orchestra (2023-24 season). Chew joined the HKCO in 2002 as Assistant Conductor and took his current position in September 2022. Chew plays an active and diverse role that covers assisting in orchestral season planning and preparation for numerous concerts. In recent years, Chew is committed to the cross-disciplinary cooperation between Chinese music and other different sectors and media, including 'Hins Cheung X HKCO' in 2021, and in 2018, Chew conducted the 'Listening to Nature' concert, which had brought the music of Malaysia rainforest into Chinese music. Chew was widely acclaimed when he guest-conducted the Singapore Chinese Orchestra in the concert 'A Nanyang Musical Voyage II' in 2004, and the Taipei Chinese Orchestra in the concert 'Zhuolu & Dreaming of Butterflies' in 2023.

To promote the development of local creations, Chew re-launched HKCO's 'Music from the Heart', a stage for original composition, inspiring many outstanding local composers since 2015. Since 2007, Chew has conducted The Hong Kong Drum Festival concert for over 10 consecutive years. His work Let the Thunder of Drums Roll VII becomes the Festival standard repertoire. Conducting aside, Chew's works have characteristic features that demonstrate his Southeast Asian cultural heritage. His work Harken Back to Zhou is selected as one of the '100 Chinese Music Classics Select' by HKCO. 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 organised by the Council for Cultural Affairs in Taiwan. Graduated from the Southeast Missouri State University with a double bachelor's degree in cello performance and computer science, and the University of South Carolina with a Master of Music degree in orchestral conducting, Chew was formerly the Music Director of the Professional Cultural Center Orchestra of Malaysia.

Chew is also committed to the education and perpetuation of Chinse music. Since 2011, Chew has been giving lectures for The Hong Kong Academy for Performing Arts on Chinese orchestral conducting. In 2003 to 2010, he held a concurrent post of the conductor of the Hong Kong Junior Chinese Orchestra.



## 吳棨熙 🕅

## Ng Kai Hei Ruan

香港中樂團中阮首席,2021年加入樂團,自2024年起出任現職位。九歲起隨杜兆明老師學習中阮和柳琴,及後師從著名月琴、中阮演奏家雷群安教授。吳氏以優異的成績先後獲得香港演藝學院學士學位和碩士學位,主修中阮、副修月琴,並為2018年梁思豪獎學金、2019年領賢慈善基金獎學金及2022年香港賽馬會音樂及舞蹈信託基金獎學金得主。

吳氏演出經驗豐富,主要演出包括:2019年獲竹韻小集邀請參與「天外曲與月邊音—阮樂藝術在香江」音樂會,擔任中阮獨奏嘉賓;2022年與香港演藝學院中樂團合作,於「月樓響宴」音樂會中演奏阮協奏曲《日月歌》;2022年和2024年先後兩度於香港中樂團「精選協奏曲之夜」與「茶馬古道行」音樂會中演奏中阮協奏曲《雲南回憶》。吳氏亦多次受邀參與跨界演出:2023年於AIA「MRDT with HIM」狂熱音樂祭中以阮樂手身分參與流行音樂演出,更在《紅色跑車》一曲破格地使用「電阮」對決太極樂隊電結他手鄧建明,佳評如潮。

除了演奏外,吳氏近年亦醉心於阮樂普及與推廣。曾改編、移植多首不同風格樂曲,並以 阮重新演繹。2023 年獲香港中樂團委編阮與揚琴的《The Four Seasons - Winter》,並於 「HKCO4U - Ruan Trio」音樂會中首演。2024 年於社交平台演奏柴可夫斯基小提琴協奏曲(片 段),更獲得超過 820,000 觀看次數。

Zhongruan principal of the Hong Kong Chinese Orchestra, Ng joined HKCO in 2021 and took his current position in 2024. Ng received training of Zhongruan and Liuqin under To Siu Ming at the age of 9. He then graduated with a Bachelor of Music degree, as well as a Master of Music, both at The Hong Kong Academy for Performing Arts, majored in Zhongruan and minored in Yueqin under the tutelage of acclaimed Yueqin and Zhongruan performer Prof. Lui Kwan On. During his study, he received the 2017-2018 S C Leong Scholarship, the 2018-2019 First Initiative Foundation Scholarship, and the 2021-2022 Hong Kong Jockey Club Music and Dance Fund Scholarship.

Ng has a rich and diverse experience on the performing stage. In 2019, he was invited by the Windpipe Chinese Music Ensemble to participate in the 'The Unearthly Serenade – The Art of Ruan in Hong Kong' concert as a special guest performer; In 2022, he performed Ruan concerto Song of the Sun and the Moon at the Academy Chinese Orchestra Gala Concert – 'A Sonic Banquet at the Moon Pavilion'. He also gave highly-praised performances of the Zhongruan concerto In Remembrance of Yunnan at the HKCO 'A Night of Concerti' concert and the Chinese Culture Festival 2024: 'The Ancient Tea Horse Route' concert. Ng has also been invited to participate in cross-genre performances. In 2023, he participated in the AIA 'MRDT with HIM' Fanatical Music Festival as a Ruan player, performing Cantonese pop music. In the song Red Sports Car, he showcased a unique performance by using the 'Electric Ruan' to engage in a musical duel with Joey Tang, the electric guitarist of the Tai Chi Band. The performance received widespread acclaim.

Aside from performing, Ng engrosses and dedicates himself towards promoting Ruan. He Has arranged music from various genres and performed them on the Ruan with his own unique interpretation. In 2023, his commissioned arrangement of "The Four Seasons – Winter" for Yangqin and Ruan was premiered in 'HKCO4U - Ruan Trio' Concert. In 2024, a video of his performance of Tchaikovsky's violin concerto on the Ruan exploded on social media and has been recorded more than 820,000 views.



## 黄正彦 環保二胡 Wong Ching Yin Eco-Erhu

香港中樂團胡琴演奏家,2023年加入樂團。加入香港中樂團後曾隨團赴新加坡、澳洲、韓國及中國內地巡演。自幼師事張偉鋒老師學習二胡、板胡和高胡。樂團演奏經驗豐富,曾擔任香港青年中樂團樂團首席。

大學年間隨香港著名管風琴家林芍彬主修管風琴,於瑞典交流期間曾請益管風琴家 Hans Hellsten 和 Anders Johnsson,曾在加入香港中樂團後與樂團演出關迺忠大師作品《盛世華章》,亦曾擔任國際中樂指揮大師班的總譜鍵盤演奏和講座講者。

黃氏兼具演奏、作曲與指揮,並持有香港中文大學音樂碩士(作曲)學位。於研究生時期隨陳 啟揚教授專修作曲,作品具實驗性而且富有創新的聲音,曾在中、美、瑞典、西班牙等地演出,並曾參與知名音樂節如 June in Buffalo (美國,2022)和 VIPA(西班牙,2022)。曾為首屆 「心樂集一青蔥篇」擔任作曲評審工作。指揮方面尤其擅長現代曲目,曾請益於冼宏基先生 及李一葦先生。2022至23年度曾擔任香港創樂團助理指揮,並於大學時於崇基學生中樂團 及崇基學生管弦樂團擔任指揮。

Huqin virtuoso of the Hong Kong Chinese Orchestra, Wong joined the HKCO in 2023 and followed the orchestra to tours in Singapore, Australia, Korea and Chinese Mainland. He studied under Cheung Waifung since young age on erhu, banhu and gaohu. He has served as the concertmaster of Hong Kong Youth Chinese Orchestra.

Wong majored in organ in his undergraduate years under tutelage of Dr. Anne Lam and studied with Hans Hellsten and Anders Johnson in Sweden when he had his exchange studies. After joining the HKCO, he collaborated with the orchestra to premiere the *Opus in Celebration of Prosperous Times*, composed by master Kuan Nai-chung and also served as the full-score keyboard performer and speaker for the International Master Class on Chinese Music Conducting.

Wong is active as a performer, composer, and conductor. He holds a Master of Music (Composition) degree under supervision of Prof. Chan Kai-young at The Chinese University of Hong Kong. His works are experimental in nature and noted for their innovative sonic language; they have been performed in regions including China, United States, Sweden, and Spain, and featured at renowned festivals such as June in Buffalo (USA, 2022) and VIPA (Spain, 2022). He also served as a composition adjudicator for the first 'Music from the Heart – Budding Composers'. As a conductor, he specialises particularly in contemporary repertoire, having studied with Mr Vicky Shin and Mr Li Yi-wei Angus. He served as assistant conductor of Hong Kong New Music Ensemble during the 2022–23 season, and, during his university years, conducted both the Chung Chi Student Chinese Orchestra and the Chung Chi Student Orchestra.

### 絲弦五重奏 暢想 胡登跳曲

上世紀 80 年代以上海音樂學院胡登跳教授為首,創建了民族室內樂這種新型的演奏形式,由二胡、揚琴、阮(或柳琴)、琵琶、筝五件各具特色的民族絲弦樂器組成,稱「絲弦五重奏」。《暢想》即為當時度身創作的樂曲之一。

### 中阮獨奏 酒狂 劉星曲

古琴曲。相傳為魏晉時期「竹林七賢」之一的阮籍所作。樂曲通過蹉跎跌宕的節奏與飄忽不定的旋律,生動刻畫了醉者步履蹣跚、佯狂顛倒的形象。

這次演奏的版本是由作曲家劉星所改編。樂曲前半段保留了原曲的旋律,後半段則為新編寫的部分。作曲家在樂曲後段透過運用大量的「吟」、「揉」、「滑」、掃弦等中阮技巧,將樂曲推向高潮的同時,能創造出醉翁更加狂放與恍惚的姿態。而這種改編手法並非複製,反而將古韻和新聲結合,製造了一場跨越時空的對話。

### 二胡與揚琴 月夜 劉天華曲

劉天華創作於 1918 年,並於 1924 年定稿的二胡獨奏曲。本曲分三段,採用展衍技法,一唱三嘆。每段均用相同的結束句來統一全曲結構,亦稱「合尾」。曲意是作曲家在月下納涼時觸景生情。樂曲富有詩情畫意,且表露作曲家熱愛自然景物、抒發了作曲家美好的理想。是次演出版本有揚琴襯托,加入豐富的和聲,起伏更有致。

## 二胡、大阮二重奏 **Café 1930** 阿斯托爾·皮亞佐拉曲 吳棨熙編曲 (香港中樂團委編/首演)

《Café 1930》是阿根廷「探戈之父」阿斯托爾·皮亞佐拉組曲《探戈的歷史》中的第二樂章,描繪了探戈從其喧鬧的起源,演變為 1930 年代更精緻、浪漫的藝術形式。這個樂章比起其他樂章速度更為緩慢、憂鬱,情感上更為深沉、內在,反映了當時人們在城市咖啡館中不再跳舞,而是坐下來靜靜欣賞探戈的情境。

此曲原版為長笛和結他二重奏,這次將會改編為環保二胡和大阮二重奏。

#### 中阮、二胡與電子音樂 滌 黃正彥、吳棨熙曲 (香港中樂團委作/世界首演)

條——曲題取其「洗滌」之意,是一趟都市煩囂中靜心下來的旅程。樂曲以古琴曲《流水》的旋律音高為主題動機,發展並貫串全曲。另外各種滑奏的效果和點狀聲音散落於旅途中, 分別模仿古琴手指滑動於弦線上之聲和水滴聲。

結構大致分為三段。第一段《流水》動機主要以長線條出現。後來音樂素材愈趨激烈,而且 帶有對城市重複節奏的想像。第二段是快的樂段,在崩壞之中開始。樂曲有如受到訊號干擾, 干擾聲音化作了新一段的節奏律動。第三段是靜心下來唱的歌,《流水》動機再次完整出現, 之後加入變化音,成為都市中的搖曳動感。最後剩下樂器奏出古琴的影子,回歸最自然的音 色,洗滌心靈。

### 二胡與樂隊 孤島 李敏中曲 李敏中編曲 (香港中樂團委編/首演)

「孤島,海寂靜;孤島,陽光映」

作品《孤島》靈感來自於散步在臺灣建築師黃聲遠融入地景的詩意建築作品——櫻花陵園,居高從「渭水之丘」遠遠眺望著龜山島在海上飄蕩,想像自己是座孤島,在暗潮中湧動掙扎,在人生的洪流裡沈浮。

作品的結構看似疏落,但藉由每段的稍自由段落連接使音樂表情跌宕起伏。而作品中許多旋律及樂句設法模擬詩句式、念白式的語氣、斷句,並以印象主義的聲響描繪出孤寂卻又溫柔的文學色彩,從而省思生死、省思自己。

### 中阮與樂隊 霓虹燈下 (選自《阮協奏曲》第三樂章) 趙俊毅曲 (香港首演)

原作是為高音阮與鋼琴而作,此版本由新加坡華樂團委約配器,並改為由中阮領奏。

作品借鑒了日本搖滾風以及爵士的風格寫作。第一段是活躍的快板,充分表現了表演者各種演奏技法,當中技法也借鑒了藍調音樂的旋律寫法。第二段則是夢幻的柔板,通過多次轉調,音樂不停地有新的色彩出現而逐漸推向高潮,接着進入獨奏華彩片段。作品最後在強烈的急板再現主題後結束。

最後,我把這部作品獻給關夢桐與 Larry Eagle,沒有他們的幫助這部作品不會如此完整。

— 趙俊毅

## 中阮、二胡與樂隊 **Spain** 積·哥利亞曲 黃正彥編曲 (香港中樂團委編/首演)

爵士鍵盤演奏家、作曲家積·哥利亞被譽為將搖滾、放克和拉丁音樂放進融合爵士樂裡的重要人物。他一手組建的融合爵士樂隊「回到永恆」(Return To Forever)於 1972 年成立,當時他們積極為樂隊增添曲目,以準備發行第二張專輯《Light as a Feather》。哥利亞著迷於吉爾·埃文斯的神乎奇技,重新編排西班牙作曲家霍亞金·羅德利果作品《Concierto de Aranjuez》的第二樂章。於是,他圍繞著這首樂曲的和弦發展,即興彈奏並組成新的旋律成為《Spain》的主要架構。他在腦海裡不斷找尋變化,他沒有把所有彈過的東西記在紙上,直到他終於找出足夠長的律動和完整的旋律組合。也因為如此,他經常把羅德利果的第二樂章作為演奏《Spain》時的序奏。音樂在悠長的序曲後就會進入歡快的舞蹈節奏。在每次旋律回來中間,各個樂器會依次獨奏,帶有即興的意味。

《Spain》在往後的日子裡不斷流行,而且出現不同的變異版本,成為爵士樂的經典之作。作曲家認為,挑戰各種變化不僅是創意過程,同時也向公眾提出新的想法、新的挑戰。當他彈奏演繹《Spain》時,將它解構重新組合是最有趣的部分。

這次的版本繼承了這個想法,但也保留了當中一些經典的獨奏片段和與觀眾互動唱歌拍手的 部分,希望中西文化能在琅琅上口的旋律中創出新意象。

### String Quintet Caprice Hu Dengtiao

The new performing format of 'Chinese chamber orchestra', which includes the *erhu*, *yangqin*, *ruan* (or *liuqin*), *pipa* and *zheng*, was created by Professor Hu Dengtiao et al of the Shanghai Conservatory of Music in the 1980's. The instrumentation gave rise to what was called the 'string quintet'. *Caprice* was one of the original compositions written specially for the quintet format.

### Zhongruan Solo Mad Intoxication Liu Xing

An ancient guqin piece traditionally attributed to Ruan Ji, one of the "Seven Sages of the Bamboo Grove" during the Wei-Jin dynasties. Through its teetering rhythms and tenuous melodies, the music vividly portrays the staggering gait and feigned madness of an intoxicated wanderer.

In this performance arranged by Liu Xing, the first half faithfully preserves the original *guqin* melody and the second half is newly composed. In the latter section, the composer extensively employs *zhongruan* techniques such as "yin" (vibrato), "rou" (portamento), "hua" (glissando) and sweeping strokes, pushing the music to a climax while conjuring an even wilder, more delirious state of inebriation. Far from mere replication, this adaptation weaves ancient charm with contemporary expression, creating a dialogue across time and space.

### Erhu and Yangqin A Moonlit Night Liu Tianhua

Composed by Liu Tianhua in 1918 and finalised in 1924, this is cast in three intricately related lyrical sections, each concluding with the same closing phrase (known as "hewei", literally "joint tail"). The piece was inspired when the composer, cooling himself under the moonlight, was inspired by its beauty. Rich in poetic sentiment, it reveals Liu's deep love for nature and his noble ideals. In this performance, the *yangqin* provides accompaniment, adding lush harmonies and greater dynamic contrast.

## Erhu and Daruan Duet **Café 1930** Astor Piazzolla Arr. by Ng Kai Hei (Arrangement Commissioned by HKCO and Premiere)

Café 1930 is the second movement of Astor Piazzolla's suite History of the Tango. It depicts the dance form's evolution from its boisterous origins to the more refined and romantic art form of the 1930s. Slower and more melancholic than the other movements, its deeper introspection evokes an era when people no longer danced the tango in cafés but sat quietly to listen and savour the music.

Originally scored for flute and guitar, this performance presents a newly arranged version for eco-erhu and daruan duet.

## Zhongruan, Erhu and Electronic Music **Re-treat** Wong Ching Yin and Ng Kai Hei (Commissioned by HKCO and World Premiere)

The title Re-treat implies "cleansing": this composition is a musical journey that quiets the mind amidst the city's clamour. It takes the melody of the ancient guqin classic Flowing Water as its principal motive as it develops and threads throughout the entire piece. Various glissandi and scattered pointillistic effects appear along the way, imitating fingers sliding along strings and the sound of falling water droplets.

The composition is broadly divided into three sections, the first presenting the main melody from *Flowing Water* in long, lyrical lines that gradually grow more intense, conjuring images of repetitive urban rhythms. The fast second section begins amidst a sense of collapse, the music seemingly disrupted by signal interference before transforming into a new rhythmic pulse. The third section is a song of inner stillness. The *Flowing Water* motive returns in full, later joined by chromatic inflections that lend a swaying groove until only the acoustic instruments remain, hinting at shades of the *guqin* and returning to the most natural timbre—a veritable cleansing of the soul.

## Erhu and Orchestra **The Isolated** Li Alex Kelvin Arr. by Li Alex Kelvin (Arrangement Commissioned by HKCO and Premiere)

"The Isolated, the sea lies silent; The Isolated, sunlight dances upon it."

The inspiration for *The Isolated* stems from strolling through the poetic architecture of Taiwanese architect Huang Sheng-yuan, specifically the Cherry Blossom Cemetery. Gazing from Wei Shui Hill toward Guishan Island floating on the horizon, the composer imagines himself as that solitary island—surging and struggling amid dark currents, rising and sinking in life's vast torrents.

Though the musical structure is seemingly sparse, quasi-rubato passages link each of the sections, lending the music moments of emotional ebb and flow. Many melodies and phrases imitate the cadence of poetry recitation and spoken dialogue, while impressionistic sonorities paint a palette at once desolate yet tender, inviting the listener to reflect on life, death and oneself.

## Zhongruan and Orchestra **Under the Neon Light** (From Ruan Concerto, the third movement) Chow Junyi (Hong Kong Premiere)

The original work is written for Gaoyinruan and piano. This orchestration version is commissioned by Singapore Chinese Orchestra, and the solo replaced with Zhongruan.

The work draws on Japanese rock style and jazz style writing. The first section is the lively Allegro, which fully demonstrates the performers' various performance techniques, among which the techniques also borrow the melody writing of blues music. The second section is the dreamy Andantino. Through multiple modulations, the music continually shows new colors and gradually pushes to the climax, and then enters the Cadenza section. The main theme reprises and ends with a dramatic Vivace.

Finally, I tribute this piece to Mengtong Guan and Larry Eagle, without their input this music would not sound as complete.

- Chow Junyi

## Zhongruan, Erhu and Orchestra **Spain** Chick Corea Arr. by Wong Ching Yin (Arrangement Commissioned by HKCO and Premiere)

Jazz keyboardist and composer Chick Corea was celebrated for injecting rock, funk and Latin elements into fusion jazz. In 1972, while preparing Light as a Feather, the second album with his band Return to Forever, Corea was captivated by Gil Evans's orchestral arrangements and decided to re-work the second movement of Joaquín Rodrigo's Concierto de Aranjuez. Building on its harmonic progression, he improvised and shaped a new melody that became the core of Spain. Instead of writing anything down, he kept refining ideas in his head until he had a sufficiently long, cohesive structure. Precisely because of this, Corea often used Rodrigo's slow movement as an introductory prelude when performing Spain live. After the extended prelude, the music bursts into a joyful dance rhythm, with inspired solo improvisations interspersed between statements of the original theme.

Over the decades, Spain has become a jazz standard, spawning countless variations. Corea believed that constantly altering the variations was not only part of the creative process but also a way of offering the audiences new challenges and fresh ideas. For him, the most thrilling aspect of performing Spain was deconstructing and reassembling it anew each and every time.

This arrangement follows this tradition, preserving some of the classic solo passages and audience participation while allowing Eastern and Western cultures to ignite brilliant sparks within this irresistibly catchy tune.

## 「HKCO4U — 時空拾音 小品樂韻」演出人員 Performing Members for HKCO4U - Echoes Through Time Chamber Concert

<b>環保二胡</b> 石佩玉 匡樂君	<b>Eco-Erhu</b> Shih Pei-yu Kuang Lejun	<b>箏</b> 李宜蒨 □	<b>Zheng</b> Lee Yi-chien□
宋慧	Song Hui	曲笛	Qudi
巫采蓉	Wu Tsai-jung	<b>巫丑</b> 巫致廷	Wu Chih-ting
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黃心浩○	Wong Sum Ho ○	陳子旭◆	Chan Chi Yuk ♦
麥嘉然◆	Mak Ka Yin ◆	杜峰廉	To Fung Lim
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環保中胡	Eco-Zhonghu	高音笙	Soprano Sheng
王家樂	Wong Ka Lok	魏慎甫◆	Wei Shen-fu ◆
黃正彥	Wong Ching Yin	3002113	
黃偉俊	Wong Wei Juin	次中音笙	Tenor Sheng
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環保革胡	Eco-Gehu	× 1 ,1,	
李小夏	Lee Hsiao-hsia	低音笙	Bass Sheng
柯雨萌	Ke Yumeng	林進穎	Lam Chon Weng
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環保低音革胡	Eco-Bass Gehu	高音嗩吶	Soprano Suona
鄭絜云	Cheng Chieh-yun	胡晉僖◆	Wu Chun Hei ♦
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揚琴	Yangqin	次中音嗩吶	Tenor Suona
李孟學○	Lee Meng-hsueh O	關樂天	Kwan Lok Tin
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詹祥琳	Chan Siang-lin	羅行良	Law Hang Leung
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琵琶	Pipa	敲擊	Percussion
王楷涵	Wang Kai-han	陳律廷	Chan Lut Ting
	· ·	繆世哲	Miao Shih-jhe
中阮	Zhongruan		•
吳棨熙○	Ng Kai Hei ○		D I
吳曼翎	Wu Man-lin	○ 首席 ◆ 助理首席	Principal Assistant Principal
		▼ 助理目席 □ 特約演奏家	Assistant Principal Freelance Musician
		- 1寸ぶ)/央天本	i i ccialice l'iusiciali

香港中樂團演奏家排名按筆劃序。

The HKCO members are listed in Chinese stroke order.

大阮

劉若琳○

Daruan

Lau Yuek-lam  $^{\circ}$ 

## 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





## 香港中樂團研發環保胡琴系列演出超越1700場創造歷史

榮獲國家「第四屆文化部創新獎」(2012) 推薦單位:香港特別行政區政府民政事務局

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(2024) 刷新「累計最多人體驗環保胡琴系列」的「可持續發展世界紀錄」(2025)

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

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

On the recommendation of the Home Affairs Bureau, HKSAR Government

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

The 'Eco-Huqin Series' has set a new Sustainable Development Goals World Record (SDGs World Record) for the highest cumulative number of participant experiences. (2025)

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

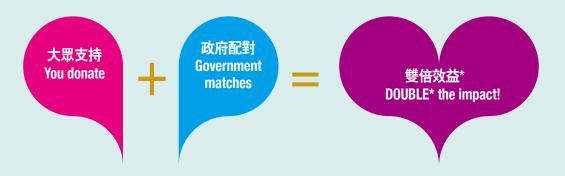
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Hong Kong Chinese Orchestra is participating in the Art Development Matching Grants Pilot Scheme (operated by the Hong Kong Government).

Every HK dollar you donate to us will be doubled\*!



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讓社會各階層人士均有機會親身體驗 現場音樂演奏的感染力

Allowing all members of the community the opportunity to share the beauty of Chinese music in a live setting.



## 仁澤雅樂銘

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請支持我們,讓更多人體會音樂的感染力。你的捐助會用於以下目的:

- 培養年輕一代對音樂文化的興趣及參與
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- 多方位研究及發展音樂藝術



捐款

#### Your donation impacts not just our music.

With your support, more people will be able to experience the transformative magic of music. Your contribution will further our work in these areas:

- Provide opportunities for youths to develop an interest in music and participate in music activities
- Act as cultural ambassador to foster art exchange through our tour programmes for Mainland China and overseas
- Conduct research on music and musical instruments, and develop music as an art form

鳴謝類別 Acknowledgement Categories		捐助金額 Donation Amount
大音捐助人 Accolade Donor	大音,老子曰:「大音希聲,大象無形」,莊子曰:「至樂無樂」, 大音和至樂,是宇宙、自然的音樂,也是音樂的至高無上的境界。 One who believes that the Orchestra deserves the highest honour.	HK\$1,000,000 或以上 or above
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
悦音捐助人 Encore Donor	悦音,愉悦,歡喜,以聆聽音樂為愉悦。 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

<sup>\*</sup> 捐款港幣 \$100 或以上可獲收據申請扣税。 Donations of HK\$100 or above are tax-deductible.

各捐款計劃之詳情,煩請聯絡市務及拓展主管黃卓思小姐。

For details of various donation schemes, please contact Miss Tracy Huang, Head of Marketing and Development 31851608/thuang@hkco.org

## 感謝您的支持

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文化體育及旅遊局

Culture, Sports and Tourism Bureau The Government of the Hong Kong Special Administrative Region of the People's Republic of China





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李麗潔女士 Ms Lee Lai Kit

Mr Simon Siu MH

Ms Wong Ying Hing Bernadette

湯良德音樂基金

Ms Elsie Leung

## 國際笙簧節 2026

「一簧一世界 千笙共宇和」笙是中華三千年禮樂文明的活化石,傳入歐洲後,對世界樂器的發展也起了積極的推動作用。笙與西方的口琴和風笛等同屬簧片樂器家族,卻因 文化背景不同而形成獨特的音樂風格。

「笙生不息一國際笙簧節」由閻惠昌(藝術總監兼終身指揮)為概念創建人,活動透過實體及線上形式,以香港為主場及不同地域作為呼應點跨地域舉行,是一項結合文化、體育及旅遊的活動。國際笙簧節由大型活動「笙生不息—千簧和鳴」笙簧馬拉松揭幕啟動,其他活動包括與各地音樂院校及樂團組成籌備委員會合作舉辦國際學術論壇及國際中國笙樂大賽等,以及由世界各地著名笙演奏家或團隊、笙簧馬拉松代表與樂團於2026年9月演出的第50樂季揭幕音樂會「千篙一宇」音樂會。

## 「千簧和鳴」笙簧馬拉松

2026年3月22日 香港啟德體育園

作為「笙生不息—國際笙簧節」的揭幕活動,「笙生不息—千簧和鳴」笙簧馬拉松將吸引國際音樂愛好者來到香港,感受中西音樂交融的魅力,這是一項結合文化、體育及旅遊的盛事。香港中樂團將廣邀近千名中、西方各類簧片樂器的愛好者參與,共創兩項世界紀錄,相關樂器包括有笙、蘆笙、胡蘆笙、葫蘆絲、口琴及風笛等。活動將於啟德體育園「龍之九子」雕塑展開序幕,並由不同樂器組成的隊伍,於園內特定景點快閃演出,最後全體匯聚於東營草地,與香港中樂團在黃昏戶外音樂會中同台演出。透過5.5G科技,活動將作全球直播,與世界觀眾共享盛況,見證創造世界紀錄的一刻。

#### 分組排練、綵排及總綵排:2026年3月20-22日(暫定)

截止報名日期: **12月20日** 

- 歡迎6歲或以上之專業或愛好者參加
- 可選擇笙、蘆笙、胡蘆笙、葫蘆絲、口琴或風笛其中一項
- 參加者演出時須背譜及自備樂器
- 樂團將於參加者報名後提供不同程度之演奏樂譜
- 此項活動可能入選健力士世界紀錄大全及聯合國可持續發展世界紀錄
- 參加者將按所選樂器分成不同隊伍,於啟德體育園內指定地點進行快閃演出, 最終全體匯聚於東營草地,與香港中樂團一同於黃昏戶外音樂會演出
- 參加者必須練習由樂團發佈的「國際笙簧節」主題曲《千簧和鳴》,以便於快閃環節演出。該曲目設有三個難度級別,參加者可根據自身程度選擇適合版本
- 無論個人或團體參加者,每個樂器隊伍均由該組別的藝術統籌根據參加者的程度安排該組別之快閃表演曲目,每隊演出時間約為15至20分鐘,詳細內容將於報名截止後公布
- 與香港中樂團在黃昏音樂會合演的曲目(由伍卓賢創作)將於報名截止後公布
- 如有興趣參加笙-樂器訓練班(\$2,500),請於表格表達意向。訓練班適合無經驗或初學者,費用包括含訓練課程(10堂)、報名費及一把笙,每班最少20人,額滿即開。參加者需於報名截止日年滿六歲。

#### 免費參加

\* 參加者可以HKD160(一位)加購健力士世界紀錄證書(電子證書)、可持續發展世界紀錄證書(實體證書)及紀念襟章



詳情及報名 Details and registration

## 中國樂器課程 現正招生!



#### 課程特色

- 課程均由擁有豐富演奏和教學經驗的 全職樂師或特約演奏家仟教
- 有潛質的青小年學員可獲優先考慮 加入「香港青少年中樂團」及「香港 青少年筝團」
- 導師會特別為學員編撰適合之演出及 訓練曲目,學員有機會學習不少源遠 流長的傳統中國作品。

#### 課程類別

吹管:笛子、管、笙、嗩吶

• 彈 撥: 箏、揚琴、柳琴、琵琶、阮、三弦

拉弦: 一胡 ● 敲撃:中國鼓

### 上課形式

●個人班 ▼●二人班 ▼●小組班

## 成人悠閒樂器班

### 現設有以下課程:

筆 | 二胡

專為希望接觸和學習中國樂器 的成人而設,以興趣為主導, 沒有程度劃分。

課程以小組形式進行,導師會 中淺入深,循序漸進培養學員 的演奏技巧和音樂知識。

## 兒童/成人敲擊小組班

適合未有音樂基礎的人士報讀,導師以活潑生動 方式介紹不同的中國鼓類樂器,並透過合奏及重 奏的訓練,增強學員的樂感及興趣,為音樂學習 奠定基礎。



## 古琴小組班

### 課程特色

不分程度,以興趣主導,適合



## 蔡雅絲古箏班

由香港中樂團教育 主任、香港青少年 筝團導師 蒸雅絲任 教,設個人班,二 人班及小組班。



站



詢 及

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www.hkco.org/tc/Education/Music-Courses.html





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## 冠軍之夜 III Champions In Concert III

6/12/2025

指揮:廖元鈺、黃蔚傑

Conductor: Liao Yuan-Yu, Huang Wei-Chieh

第三屆國際中樂指揮大賽冠軍廖元鈺及第四屆國際中樂指揮大賽冠軍黃蔚傑同台亮相,與樂團為大家帶來多首精彩樂曲。廖元鈺為大家送上《七彩之和》中的《橙·太陽歌》、《春華秋實》及交響詩《穆桂英掛帥》,而黃蔚傑則為大家送上音畫《流水》及交響組曲《黔嶺素描》。



#### 觀眾留言

/ 揮灑自如 冠軍夜

兩位指揮家的演出真的很精彩!!! 真的獲益良多!!!

香港中樂團很棒!兩位指揮也很精彩!

感謝兩位帶來咁精彩的音樂會

新曲子好好聽! HKCO Love





### 第五屆國際中樂指揮大賽公佈進入複賽參賽者名單

# 國際青年指揮雲集薪火相傳推廣中樂發展

由香港中樂團、無錫民族樂團合作舉辦的「第五屆國際中樂指揮大賽」初賽已於 12 月 8 日至 9 日順利舉行。本屆大賽群英薈萃,吸引了眾多國際青年指揮才俊,為傳承與發展民族音樂注入新活力。

大賽評審委員會主席卞祖善表示:「第五屆 國際中樂指揮大賽初賽,近日在世界音樂之 都無錫舉行。此次大賽由香港中樂團藝術總 監兼終身指揮閻惠昌和無錫民族樂團藝術總 監鄧建棟擔任大賽聯合主席。

評審委員會委員瞿春泉、郭勇德、周熙杰、 劉沙、孫鵬、蔡金冬(線上)和我本人(擔 任評審主席)在無錫民族樂團排練廳,審看 選手各自上交的錄影。初賽現場全程有六名 觀察員列席,由香港中樂團行政總監錢敏華 女士擔任監場,以保證比賽公開、公正、公平。



報名參加本屆初賽的選手十分踴躍,高於歷屆(2011、2014、2017、2024)的報名人數。來自美國、澳大利亞、馬來西亞、委內瑞拉、新加坡和中國內地、中國香港地區和中國臺灣等地的選手共78名,其中女選手15名,男選手63名。

組委會考慮到當今國內外年輕指揮人才輩出,故本屆比賽首次不設年齡限制,報名參賽 最年幼的選手年僅13歲,最年長者61歲。

經評委各自獨立打分後,結果按分序排列,15名選手獲得複賽資格,平均年齡為28歲。

報名參加本屆比賽的選手呈現出多元化人才的現象,除了大多數從事民樂指揮專業的選手之外,還有不少指揮交響樂、歌劇作品的選手。選手們的整體水準比往屆選手有所提升,亦可見國際中樂指揮大賽的吸引力和影響力亦正在不斷上升。」

經初賽評委評審後,入圍第五屆國際中樂指揮大賽複賽名單如下(依筆劃順序):

方信淵(中國台灣)、王康同(中國內地)、朱哲民(中國台灣)

吳枳葵(中國台灣)、肖震霆(中國內地)、林天皓(中國內地)

馬太初(中國香港)、陳奕全(中國台灣)、陳宥嘉(中國台灣) 張揚(中國台灣)、張斯傾(中國內地)、黃豆(中國內地)

黃俊彥(中國香港)、黃德勵(新加坡)、羅非(中國台灣)

複賽 | 2026年6月21日至22日 | 無錫

準決審 | 2026年6月25日至26日 | 香港文化中心音樂廳

《誰與爭鋒—國際中樂指揮大賽決賽音樂會》 | 2026年6月28日 | 香港文化中心音樂廳



藝術 總監: 閻惠昌 ARTISTIC DIRECTOR : YAN HUICHANG



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## 中國民族管弦樂 樂隊演奏片段 (專業程度) 至

為了培養和提高更多專業笙演奏者的技術水平,以及更深入了解樂團合奏的 奧妙,樂團特別揀選了中國當代六位著名作曲家:郭文景、彭修文、趙季平、 劉文金、關廼忠、顧冠仁(按筆劃序)所創作的 30 餘首作品中有關笙的部份, 作為完整的練習教材。



在現代民族管弦樂作品蓬勃發展的背景下, 笙演奏性能從單音旋律、傳統五八度和聲、 複雜和弦乃至現代音樂的音堆演奏,

於不同樂曲中之和聲變化、和弦轉換, 結合節奏、音色、音量變化,及樂團片段中 常用之傳統笙技巧如呼舌、花舌、單雙吐、 鋸氣、氣顫音等融合多項技巧,充分展現出 現代民族管弦樂作品高度發揮之樂器性能 與色彩,同時在樂感上亦考驗笙演奏者於 樂譜解讀能力之深度與廣度。

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