

香港中樂團
春江·十面
指挥：阎惠昌



香港中樂團
HONG KONG CHINESE ORCHESTRA

藝術總監：閻惠昌
ARTISTIC DIRECTOR: YAN HUICHANG



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香港中樂團

献辞 Message



欢迎大家参与「香港周 2021@广州」。这项盛大活动为广州及大湾区民众带来丰富精彩的艺术文化节目，展示香港艺术文化的魅力。

「香港周 2021@广州」由 4 月 17 日起至 5 月 30 日，一连六个星期在广州举行。节目包罗万有，包括艺术表演及文化展览，涵盖音乐、舞蹈、戏剧、电影、摄影等多个范畴，分别在星海音乐厅、大型商场、艺术区及电影院等广州多个场地举行。「香港周」活动亦得到腾讯艺术及广州大剧院的大力支持，让观众可于线上欣赏各项精彩的艺术文化节目。

「香港周」由香港芭蕾舞团的演出掀开序幕，不同规模的知名艺团随后陆续登场，计有中英剧团、城市当代舞蹈团、香港中乐团、香港管弦乐团、香港话剧团、美声汇等。「香港周」其中一项以艺术及设计为主题的展览，稍后将在大湾区城市巡回展出。「一脉·双城」电影放映活动在「香港周」结束一个多星期前举行，为观众呈献多部优秀香港电影作品。

「香港周 2021@广州」是过去 18 个月以来，香港在中国内地举行的第二个大型艺术文化推广活动。2019 年 11 月，香港在上海举办为期三周的「香港节 2019 — 艺汇上海」。两项活动旨在让内地观众认识香港不同的艺术文化团体，以及所拥有的世界级创意人才。同时，本届政府亦锐意加强香港与内地城市的联系，促进人民及艺术文化界的交流，为大家带来娱乐性丰富的精彩活动之余，并一起发掘创新意念。

衷心感谢广州及香港两地的合作伙伴所付出的努力，让「香港周 2021@广州」在疫情的严峻挑战下，依然办得有声有色。相信大家定会沉醉于「香港周」各项节目所绽放的魅力。我亦期待香港与广州及大湾区的民众未来在艺术、文化以至更多其他领域，进一步扩大合作空间。

I am delighted to welcome you to Hong Kong Week 2021@Guangzhou, a grand festival bringing the best of Hong Kong's arts and culture to the people of Guangzhou and the Greater Bay Area.

For six dazzling weeks, beginning 17 April and running through 30 May, Hong Kong Week 2021@Guangzhou showcases a splendid array of programmes covering performing arts presentations and cultural exhibitions. Music, dance, theatre, film, photography and more are on offer at venues across Guangzhou, including Xinghai Concert Hall, upscale shopping centres, art spaces and cinemas. Hong Kong Week is also an online celebration of arts and culture, thanks to Tencent Art and the Guangzhou Opera House.

Hong Kong Ballet opens Hong Kong Week@Guangzhou, followed by performances from the Chung Ying Theatre Company, City Contemporary Dance Company, Hong Kong Chinese Orchestra, Hong Kong Philharmonic Orchestra, Hong Kong Repertory Theatre, the Bel Canto Singers and other celebrated arts groups, large and small. The Festival includes an art-and-design exhibition that will later tour cities in the Greater Bay Area. And the "One Culture Two Cities" film programme, which concludes the Festival, features more than a week of films spotlighting the singular brilliance of cinema in Hong Kong.

The Guangzhou festival is the second major arts and culture showcase Hong Kong has rolled out for Mainland China in the past 18 months. Festival Hong Kong – a Cultural Extravaganza@Shanghai ran for three weeks in November 2019. Their intent is to introduce Hong Kong's wide-ranging arts and cultural organizations, and the world-class creative talent behind them, to mainland audiences. No less important, my Government is committed to expanding Hong Kong's ties to mainland cities, building bonds between our people and the arts and cultural communities that entertain and inspire us.

I am grateful to our partners in Guangzhou and Hong Kong, and the dedication they have demonstrated in bringing Hong Kong Week 2021@Guangzhou to bright life, despite the daunting challenge of the pandemic. I know you will enjoy the Festival, and I look forward to more co-operation, in arts and culture and much else, between Hong Kong and Guangzhou and among the people of the Greater Bay Area.

林郑月娥

香港特别行政区
行政长官林郑月娥

Carrie Lam

Mrs Carrie Lam
Chief Executive
Hong Kong Special Administrative Region

献辞 Message



欢迎大家参与「香港周 2021@广州」。

香港是中外传统与文化融和之地，也是国际文化大都会。文化艺术能跨越时空的限制，连系各地人民。民政事务局近年积极推广「香港周」品牌至内地主要城市，不但促进文化交流，也希望达致人心互通。民政事务局过去一直大力支持香港的艺术家和艺团到大湾区内地城市及内地其他地方演出，今次在文化名城广州举办「香港周」，期望延续穗港两地的深厚文化联系和紧密合作关系，并借助省会的强大网路，把香港的文化艺术向广东省的人民呈现。

在过去一年多的疫情期间，全球各地社会均面对重重挑战，幸得广州主要文化场地和商圈排除万难，以及香港的艺术家和艺团的努力和创意，令「香港周」得以于广州举行。今年「香港周」的各项活动会以实地和网上双管齐下的方式呈献，节目种类繁多，无论各位坐席场内或安在家中，都能选择到吸引您的节目，在怡情遣兴之余，感受穗港两地紧扣的文化脉搏。

我在此衷心感谢各个让「香港周」得以成事的穗港机构、艺术家和艺团全力参与，以及所有观众的热情支持。最后，预祝「香港周 2021@广州」办得有声有色，功成圆满。

香港特别行政区政府
民政事务局局长 徐英伟

I am delighted to welcome you to Hong Kong Week 2021@Guangzhou.

Hong Kong is a multi-cultural cosmopolitan city boasting a fine blend of the oriental culture and tradition with those of the occident. Arts and culture have the power to transcend places and times, bringing people together. With that in mind, the Home Affairs Bureau (HAB) has in recent years advanced our efforts with active promotion of the Hong Kong Week brand in major Mainland cities in order to enhance cultural exchange and connect minds and hearts. HAB has given staunch support to Hong Kong's artists and arts groups holding performances in the Mainland cities of the Greater Bay Area and other Mainland destinations. For this edition of the Hong Kong Week, we are honoured to be able to come to the admirable cultural stronghold of Guangzhou to hopefully take the deep cultural connection and close partnership between Guangzhou and Hong Kong to a whole new level. Taking this opportunity, we also hope to leverage on the available strong provincial network to showcase Hong Kong's arts and culture to our audience in Guangdong.

The pandemic has been running rampant around the world and confronting us with many challenges for over a year. It is therefore all the more gratifying to have the generous help of major cultural venues and commercial partners in Guangzhou, and the efforts and creativity of our artists and arts groups, to make it possible to hold this year's event in Guangzhou. A dual approach is adopted to present the Hong Kong Week activities in-venue and online without compromising the vast range of programmes. A sumptuous feast to the mind and soul with a myriad of programmes is waiting for all to enjoy, no matter whether you will be seated at a venue or at home. The audience will surely be amazed by the excellent programmes for not only the entertaining experience, but also the powerful draw of the intertwined cultures of the two cities to be unfolded before them.

Before closing, allow me to express my sincere gratitude to the participating organizations, artists, arts groups and audience from both Guangzhou and Hong Kong for giving positive support to this highly anticipated event. May I wish Hong Kong Week 2021@Guangzhou a tremendous success.

Caspar Ying-wai Tsui
Secretary for Home Affairs
The Government of the Hong Kong
Special Administrative Region

献辞 Message



穗港两地地缘相近、人缘相亲、语言相通，文化交流日益活跃，艺术合作密切深入。两地通过联办「香港周 2021@广州」，着重在文化艺术、历史传承、旅游推广等方面加强交流合作，共同传承中华文化，携手打造国际旅游目的地。

近年来，广州文化事业以其鲜明的文化特色和敢为人先的创新姿态，在区域性文化共享共建发展中发挥了应有的作用。广州各专业艺术团、广州大剧院与香港有关机构保持长期密切合作，共同创演精品剧目，推动《最后晚餐》、《倩女幽魂》、《长恨歌》等优秀剧目互访巡演。我市举办的「穗港澳青少年文化交流季」、「粤港澳中小学生故事大会」、「粤港澳青少年六一艺术汇」、「人文湾区少年行」等系列活动，线上线下吸引了大批湾区青少年积极参与，进一步增强湾区青少年对广府文化的认知与认同。2019年成立的粤港澳大湾区公共图书馆联盟，共同促进了湾区历史文献与文化的交流合作，推动湾区图书馆事业的协同发展。

「香港周 2021@广州」的举办，将进一步深化穗港两地文化旅游交流合作，给广大市民呈现更多香港地区的精彩舞台作品及展览。在这里，我也诚邀香港各界人士和市民朋友，关注和支持「香港周」，让我们一起共享穗港文化互惠成果。

最后，预祝「香港周 2021@广州」取得圆满成功！

广州市文化广电旅游局
党组书记、局长 刘瑜梅

With the geographical proximity between Guangzhou and Hong Kong, as well as the close ties and shared dialect between the peoples, there have been blooming cultural exchanges and artistic collaborations between the two regions. Through the joint organization of Hong Kong Week 2021@Guangzhou, which sets out to strengthen exchange and co-operation in arts and culture, preservation of history, and tourism, Guangzhou and Hong Kong join forces in propagating Chinese culture, while putting the spotlight on the cosmopolitan regions as vibrant tourist destinations.

In recent years, Guangzhou's cultural industry has distinguished itself with its unique cultural characteristics and innovative spirit, while it plays an important role in cultural exchange and development at the regional level. A number of professional arts companies in Guangzhou and the Guangzhou Opera House have maintained long-term creative partnerships with relevant organizations in Hong Kong. It has culminated in Guangzhou-Hong Kong tours of outstanding stage productions such as *The Last Supper*, *L'Amour Immortel* and *Everlasting Regret*. Our city has organized a series of events including the Guangzhou Hong Kong Macao Youth Cultural Exchange Festival, Guangdong Hong Kong Macao Secondary and Primary School Student Storytelling Showcase, Guangdong Hong Kong Macao Youth 1st June Arts Festival, and The Greater Bay Area Youth Tour. These events drew enthusiastic participation both online and offline from young people across the region, as they fostered greater understanding and recognition of the Lingnan culture among the youth of the region. In 2019, the Guangdong Hong Kong Macao Public Library Alliance was established. It has facilitated further exchange and co-operation in the documentation of the history of the Greater Bay Area and in its cultural development, while it also promotes the development of its library industry.

The organization of Hong Kong Week 2021@Guangzhou will further consolidate exchange and co-operation in cultural tourism between Guangzhou and Hong Kong, while it presents an array of brilliant stage works and exhibitions from Hong Kong to the public. I hope different members of Hong Kong society will join us in supporting Hong Kong Week, as we share the fruits of the cultural ties between Guangzhou and Hong Kong.

Lastly, I wish Hong Kong Week 2021@Guangzhou a great success!

Liu Yumei
Secretary of the Leading Party Members Group and Director
Guangzhou Municipal Culture, Radio, Television
and Tourism Bureau

献辞 Message



为促进穗港两地文化艺术交流，香港特别行政区政府康乐及文化事务署（康文署）特别举办「香港周 2021@广州」，向花城市民展现香港艺坛丰富多彩的面貌。

过去一年，新冠肺炎疫情虽然对文化艺术界带来冲击，却也缔造了新的机遇。艺团纷纷另辟蹊径，探索崭新表演模式，「香港周 2021@广州」开幕节目《爱丽丝梦游仙境》即为一例。香港芭蕾舞团的演出先作预录，广州交响乐团现场为视频伴奏，以超越时空的方式完美合璧。其他节目亦会按线上线下模式推展，最大程度地保留两地的互动元素。

疫情之下，康文署推出一站式网上平台「寓乐频道」，让市民寓教育于娱乐，安坐家中欣赏演艺节目，参加博物馆导赏，接收有关阅读和运动的资讯。「香港周 2021@广州」的部分节目稍后也会上传「寓乐频道」，与各地的网民分享。

全赖穗港两地合作单位、艺团和公众热情参与、鼎力支持，这场绚丽缤纷的文化盛宴方能如期上演。但愿疫情阴霾早日消散，旧雨新知能在花城聚首，继续为穗港的文艺交流和发展作出贡献。

香港特别行政区政府
康乐及文化事务署署长刘明光

Presented by the Leisure and Cultural Services Department (LCSD) of the Government of the Hong Kong Special Administrative Region, Hong Kong Week 2021@Guangzhou aspires to promote exchange of arts and culture between the two cities, and showcases the dynamic arts scene of Hong Kong to people in Guangzhou.

Over the past year, amid the impact of the COVID-19 pandemic on the arts and cultural industry, arts groups found a silver lining when they explored new ways to present their work. The opening programme of Hong Kong Week 2021@Guangzhou, *ALICE (in wonderland)* by the Hong Kong Ballet for instance, will be screened as a pre-recorded performance and live-accompanied by the Guangzhou Symphony Orchestra, overcoming the physical barriers in a most charming way. A variety of online and offline programmes will follow and retain the interactive elements in their contents as much as possible.

In response to the pandemic, the LCSD has launched the Edutainment Channel, a one-stop online platform featuring performance videos, virtual museum tours, and materials on reading and sports for viewers to enjoy from the comfort of their own homes. Selected programmes of Hong Kong Week 2021@Guangzhou will also be uploaded to the Channel for viewing across the globe.

My appreciation goes to our partners in Guangzhou and Hong Kong as well as the participating arts groups and the public, whose enthusiasm and support are the reason that this glamorous cultural event could run as scheduled. I sincerely hope that the pandemic will be over soon, and the arts and cultural communities all gather in Guangzhou – to inspire and be inspired.

Vincent Liu
Director of Leisure and Cultural Services
The Government of the Hong Kong
Special Administrative Region

献辞 Message



香港艺术发展局一向致力支持本地艺术团体到各地进行文化交流，近年积极与多个内地文艺机构合作，将香港的优秀作品推介到北京、上海及粤港澳大湾区等。自 2018 年起，已有超过十数个香港作品获本局推荐及支持于内地不同地方亮相。

本局很高兴再度获香港特别行政区政府康乐及文化事务署的邀请参与「香港周 2021@广州」，并与广州大剧院及星海音乐厅合作，将两台独特的香港作品以线上及线下播放形式带给各地观众。精彩节目包括由美声汇一众歌唱家呈献《当莫札特遇上达·庞蒂》，以轻松幽默手法演绎改编自莫札特古典名曲及达·庞蒂谱词的作品；及大细路剧团的《BB 大过天之点、线、面》以最基本元素剖析艺术带来的快乐，为大小朋友提供欢乐的共聚。我们衷心希望观众喜欢这些作品。

本局期待未来继续与内地建立合作伙伴平台，凝聚力量共同推动艺术发展，亦令香港艺术家的作品继续发扬光大。

香港艺术发展局
主席

王英伟博士 GBS 太平绅士

Hong Kong Arts Development Council strives to support professional local artists and arts groups to establish network by coordinating a variety of cultural exchange programmes. In recent years, we actively explore collaboration opportunities with Mainland arts organizations and festivals to introduce outstanding Hong Kong artworks to different cultural hubs and cities in the Mainland, including Beijing, Shanghai and Guangdong-Hong Kong-Macao Greater Bay Area. More than a dozen of local artworks have been showcased in different parts of the Mainland with our recommendation and support.

We are happy to be invited again by the Leisure and Cultural Services Department of the Government of the Hong Kong Special Administrative Region to participate in Hong Kong Week 2021@Guangzhou. It is our pleasure to work with Guangzhou Opera House and Xinghai Concert Hall to bring two unique Hong Kong performances to audiences from different regions through online and offline screenings.

Exciting programmes include two distinctive works. First, Bel Canto Singers' distinguished artists will bring legendary composer Mozart and librettist Da Ponte to life in *When Mozart Meets Da Ponte*, with their witty and humorous performance of rearranged opera songs in contemporary style, while Jumbo Kids Theatre will present *Dot/line/plane@SuperBaby*, which is suitable for children as young as toddlers. Performers will bring out the simplest beauty of arts using basic elements. We genuinely hope that audiences will enjoy these special programmes!

We believe through establishing a continuous collaboration platform with the Mainland and joining our hands together to promote arts development in the region, more local artworks will shine on stage regionally and internationally.

Dr Wilfred WONG Ying-wai, GBS, JP
Chairman
Hong Kong Arts Development Council

春江·十面 *Spring River and Ambush*

指挥：阎惠昌 **Conductor: Yan Huichang**

将军令 古曲 彭修文编曲
Song of the General Ancient Melody Arr. by Peng Xiuwen

春江花月夜 古曲 彭修文编曲
Moonlight on the Spring River Ancient Melody Arr. by Peng Xiuwen

昆虫世界 林乐培曲
The Insect World Doming Lam

- 一、勤蜂嗡嗡 **1. The Busy Bees**
- 二、蜻蜓点水 **2. The Dragonflies**
- 三、春蚕吐丝 **3. The Silk Worms**
- 四、穿花蝴蝶 **4. The Butterflies**
- 五、昆虫世界 **5. The Insect World**

朗诵：龙天允、龙天予、龙天恩
Recitation by: Ambrose Lung, Berenice Lung, Callum Lung

高胡协奏曲 **梁山伯与祝英台** 何占豪、陈钢曲 吴大江编曲
Gaohu Concerto **The Butterfly Lovers** He Zhanhao and Chen Gang Arr. by Ng Tai Kong
环保高胡：张重雪
Eco-Gaohu: Zhang Chongxue

革胡、琵琶、笙、中阮与乐队 **十面埋伏** 古曲 李沧桑、中国喜鹊改编 周熙杰中乐队编配
Gehu, Pipa, Sheng, Zhongruan and Orchestra **Ambush from All Sides** Ancient Melody
Arr. by Li Cangsang and China Magpie Arr. and Orch. for Chinese Orchestra by Chew Hee Chiat
环保革胡：董晓露 Eco-Gehu: Tung Hiu Lo 琵琶：张莹 Pipa: Zhang Ying
笙：陆仪 Sheng: Lu Yi 中阮：冯彦霖 Zhongruan: Fung Yin Lam

香港中乐团 Hong Kong Chinese Orchestra

香港中乐团于 1977 年成立，素有「民乐翘楚」及「香港文化大使」之美誉。乐团经常获邀于国际著名音乐厅及艺术节演出，足迹遍及欧洲、美洲、亚洲、澳洲、北极圈等多个国家及地方，被誉为当今国际舞台上具领导地位的大型中乐团。乐团编制分拉弦、弹拨、吹管及敲击四个乐器组别，其中包括传统和新改革的多种乐器。乐团的拉弦声部于 2009 年全面使用由乐团研发的环保胡琴系列。演出的形式和内容包括传统民族音乐和近代大型作品。乐团更广泛委约各种风格及类型的新作，迄今委约或委编的作品逾 2,400 首。

乐团除了举办定期音乐会和艺术教育活动之外，亦秉持着与民同乐的精神，创办「香港国际青年中乐节」及多个器乐节，与香港市民携手缔造了多个最多人同时演奏的健力士世界纪录。乐团于 2003 年首创的香港鼓乐节已连续举办 17 年，成为一年一度万众期待的文化盛事。

乐团一直为中乐传承及发展努力耕耘，举办相关论坛及比赛，与卢森堡现代音乐协会合办的「2013 国际作曲大赛」及 2017 年的「中乐无疆界 — 国际作曲大赛」等，为作曲家提供发表创作和交流的平台。乐团于 2011 年创办全球首届国际中乐指挥大赛，被誉为中乐发展史上的一个里程碑。

此外，香港中乐团在艺术、管治管理、艺术教育、市场推广上皆获各界高度评价及屡获殊荣。乐团研制的环保胡琴系列除荣获国家「第四届文化部创新奖」（2012）外，更获多个机构颁发环保及创意奖项，成就屡创新高。

香港中乐团于香港文化中心音乐厅
The HKCO at Hong Kong Cultural Centre Concert Hall



「人间那得几回闻」

“The sound they produce is out of this world”

英国《卫报》 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 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. 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.

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.



详细资料 Details

乐团获邀于欧洲巡演，其中匈牙利布达佩斯艺术皇宫音乐会更获世界古典音乐最大在线平台 Medici.tv 全球同步直播。The HKCO was invited to tour in Europe, in which, the concert held at Hungary's Műpa Budapest was live streamed globally by Medici.tv, the world's leading online platform for streaming classical music.



阎惠昌 艺术总监兼终身指挥

Yan Huichang

Artistic Director and Principal Conductor for Life

享誉国内外乐坛的知名中乐指挥家，
自 1997 年 6 月起履任香港中乐团。

1987 年获颁授中国首届专业评级国家一级指挥。

对文化发展的贡献获各地政府予以表扬，包括新加坡政府「2001 年文化奖」、香港特别行政区银紫荆星章、台湾第五十一届中国文艺奖章（海外文艺奖（音乐））及台湾 2018 传艺金曲奖最佳指挥奖等。此外，指挥不同乐团的影音产品获颁指挥奖项，包括香港中乐团、中国交响乐团及中央歌剧院合唱团、西安音乐学院民族乐队及合唱团及台湾国乐团。阎氏现应聘为上海音乐学院贺绿汀中国音乐高等研究院中国民族管弦乐研究中心主任及指挥系教授、香港演艺学院荣誉院士及访问学人、西安外事学院老子学院国乐系特聘教授、硕士、博士研究生导师，并担任多间音乐学院校客席及特聘教授、中国音乐家协会及中国文联全国委员会理事、陕西省广播电视民族乐团荣誉音乐总监。于 2013-2017 年应邀出任台湾国乐团首席客席指挥及音乐总监，为台湾国乐界培养指挥人才备受肯定。

阎氏带领香港中乐团创下多个中乐发展的里程碑，

不但经常获邀到世界各地知名艺术节及音乐节献演，其艺术成就更获各界肯定。他全方位拓展香港中乐团，推动委约作品；积极与不同界别互动，探索交融；领导发展乐器改革，倡议香港演艺学院与香港中乐团合作并实施「专业乐团实习计划」；倡议创立全球首个中乐乐队学院；创办数个主题器乐节，与香港市民共创多个健力士世界纪录；于香港演艺学院开设中乐指挥硕士课程；倡议举办及主持多次中乐国际研讨会及高峰论坛；创办全球首个国际中乐指挥大赛，被中国音协主席赵季平誉为「中国音乐发展史上的里程碑」。

阎氏师从著名指挥家夏飞云、作曲家胡登跳、何占豪等教授，

于 1983 年以优异成绩毕业于上海音乐学院，随即受聘为中国中央民族乐团首席指挥兼乐队艺术指导。除中乐指挥外，他亦曾获邀担任西洋交响乐团指挥，曾合作的包括中国交响乐团、北京交响乐团、上海交响乐团、深圳交响乐团、俄罗斯爱乐管弦乐团及浙江交响乐团等。阎氏亦为活跃作曲家，创作乐曲屡次获得国家大奖。

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 Orchestra 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, a Distinguished Professor, Supervisor on the Master's and Doctoral degree programmes at the Department of Chinese Music, the Laozi Academy of the Xi'an International University 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.



龙天允 (右)、龙天予 (左)、龙天恩 (中)

Ambrose Lung (right), Berenice Lung (left), Callum Lung (middle)

* 特邀林乐培大师的外孙子女龙天允、龙天予、龙天恩参与是次演出。

On this occasion, we have invited the grandchildren of Maestro Doming Lam, the Lung siblings – Ambrose, Berenice and Callum – to share the stage with us.

现年九岁的龙天允，自五年前跟香港中乐团合作朗诵过外公林乐培的《昆虫世界》后，今次已是第四次跟中乐团合作。他读圣保罗男女中学附属小学三年级，喜爱唱歌和游泳，去年获香港学校朗诵节小学一、二年级男子组英语朗诵冠军，今年得小学三年级男子组英语朗诵季军。

八岁的龙天予是圣保禄学校（小学部）的二年级学生。她热爱绘画，作品曾多次获奖，包括：两届星岛杂志集团「全港儿童绘画分龄比赛」、国家地理杂志协办的「全港儿童绘画比赛 2018-19」和「第八届世界儿童绘画大奖赛」等比赛的奖牌得主。今年获得香港学校朗诵节小一、二女子组英语朗诵冠军。

四岁的龙天恩是香港灵粮堂幼稚园的幼儿班学生，今次是第二次与兄姊同台朗诵外公的作品。

Ambrose had his debut with the HKCO five years ago, narrating in his grandfather Doming Lam's piece *The Insect World*. Now a 9-year-old student studying Primary 3 at St. Paul's Co-educational College Primary School, Ambrose enjoys singing and swimming. Last year, he was awarded First Prize in Solo Verse Speaking for Boys in Primary 1 and 2 at the Hong Kong Schools Speech Festival. This year, he is a Third Prize winner in the Primary 3 category of the same competition.

Berenice is 8 years old and now studying Primary 2 at St. Paul's Convent School (Primary Section). She is passionate about drawing and has won many prizes at drawing competitions organized by the Sing Tao Magazine Group, National Geographic and many more. This year, she receives First Prize in Solo Verse Speaking for Girls in Primary 1 and 2 at the Hong Kong Schools Speech Festival.

Callum is 4 years old and a K1 student at the Hong Kong Ling Liang Church Kindergarten. He is excited and delighted to share the stage with his siblings for the second time. Enjoy!



张重雪 环保高胡

Zhang Chongxue Eco-Gaohu

香港中乐团乐团首席。中国音乐家协会会员、香港演艺学院、香港中文大学及香港教育大学二胡主修硕士导师、雪琴荟艺术指导及宏光国乐团艺术顾问。毕业于上海音乐学院，先后师从曹元龙老师、曹元德老师、王永德教授、卢建业教授、陈春园教授、余其伟教授。

2008年「上海之春」国际二胡比赛荣获第二名；2005年获「中国文化艺术政府奖—小型民族乐器组合（二胡）金奖」。张氏凭着优秀琴艺，曾多次荣获上海音乐学院颁发之「人民奖学金」、「二胡专业优秀单项奖学金」和上海市颁发之「上海艺术专业优秀奖学金」。

加入香港中乐团以来，张氏曾多次于乐团音乐会中担任胡琴独奏。2015年在「蓬瀛狂想曲」音乐会中，分别以环保高胡、二胡、中胡演奏《火祭》一曲。2010年成功举办「HKCO4U—张重雪」及「张重雪—胡琴世界」独奏音乐会。曾与夏飞云、瞿春泉、阎惠昌、张列、刘沙等著名指挥家合作。著名乐评人周光葵于《南华早报》评论：「独奏家在两根弦的胡琴上拉出幅度有如过山车的丰富情感」。张氏受邀俄罗斯「圣彼得堡音乐会」、「第十届索契冬季国际艺术节」、「韩国统营国际音乐节」、台湾「二弦风情音乐会」、「香港青年音乐营音乐会」等中，以胡琴独奏多首经典乐曲。

Concertmaster of the Hong Kong Chinese Orchestra. Zhang is a member of the Chinese Musicians' Association, and Major Study Teacher in Erhu on the Master degree programmes of The Hong Kong Academy for Performing Arts, The Chinese University of Hong Kong and The Education University of Hong Kong. She is also the Artistic Director of the ensemble, Xueqinhui, and Artistic Advisor of Wang Kwong Chinese Orchestra. Zhang graduated from the Shanghai Conservatory of Music where she was under the tutelage of Mr Cao Yuanlong, Mr Cao Yuande, Prof Wang Yongde, Prof Lu Jianye, Prof Chen Chunyuan and Prof Yu Qiwei.

Zhang was runner-up at the International Erhu Competition of the *Shanghai Spring* International Music Festival in 2008; and the winner of a Gold Award for Small Folk Ensemble (Erhu) at the China Government Culture and the Arts Awards in 2005. With her outstanding performance in *huqin*, she was awarded several times the People's Scholarship and the Outstanding Erhu Specialism Scholarship by the Shanghai Conservatory of Music, as well as the Shanghai Arts Award for Outstanding Specialism Studies from the Municipal Government of Shanghai.

Since joining the Hong Kong Chinese Orchestra, Zhang has performed *erhu* solo in many of its concerts. In the 'Formosa Fantasia' concert in 2015, she gave a stunning performance of *Fire Ritual* on the Eco-Huqin series of *gaohu*, *erhu* and *zhonghu*. She gave two solo recitals in 2010, one as part of the 'HKCO4U' series, and the other for the Wang Kwong Chinese Orchestra. She has performed under the batons of many renowned conductors, including Xia Feiyun, Qu Chunquan, Yan Huichang, Zhang Lie, Liu Sha and more. The renowned music critic, Oliver Chou, described her virtuosity in the *SCMP* as "navigating through its roller coaster-like emotions on the two-string fiddle with aplomb". She went on to win the hearts of the audiences with her solo interpretations of many classics on the *huqin* at many of HKCO's touring concerts, including the one in St. Petersburg, Russia, the X Winter International Arts Festival in Sochi, the Korea Tongyeong International Music Festival, the Erxian Concert with the Taipei Chinese Orchestra, and the Hong Kong Youth Music Camp.



董晓露 环保革胡

Tung Hiu Lo Eco-Gehu

香港中乐团革胡首席。毕业于上海音乐学院管弦系，先后师从夏敬禄教授、陈九鹤教授、林应荣教授。曾为上海民族乐团最年轻的声部首席。现任香港演艺学院和香港浸会大学的导师，亦曾任教于香港大学音乐系和香港音乐事务处。董氏活跃于演奏和教学之余，更连续两届获邀担任中国「爱琴杯」全国大提琴比赛评委并获评为「优秀教师」。

董氏于2019年乐团中国内地巡演—「刘邦·项羽·兵马俑」音乐会及2018年乐团于新加坡外访之同名音乐会之《十面埋伏》中担任革胡独奏。2014年起于乐团特别为低音弦乐举办的重奏音乐会系列—「融」中担任节目统筹，并参与乐团胡琴重奏小组，推广乐团研发之「环保胡琴」系列。2011年于成都香港中乐团「港韵耀金秋」音乐会中世界首演由乐团委约赵季平创作的《庄周梦》革胡版，并于2017年「庆祝香港特别行政区成立二十周年—香港中乐团中国内地巡演」中再次担任《庄周梦》革胡独奏，演出备受肯定。

除演奏外，董氏亦协助乐团举行各类型的大提琴及革胡的大师班和作坊。

Gehu Principal of the Hong Kong Chinese Orchestra. Tung graduated from the Shanghai Conservatory of Music where she trained at the Department of Orchestral Instruments under Prof Xia Jinglu, Prof Chen Jiuhe and Prof Lin Yingrong respectively. She was formerly the youngest section leader in the history of the Shanghai Chinese Orchestra. She taught at the Department of Music of the University of Hong Kong and the Music Office before she took up teaching positions at The Hong Kong Academy for Performing Arts and the Hong Kong Baptist University. Aside from actively teaching and performing, she served as an adjudicator for two consecutive years at the 'Aiqin Cup' National Cello Competition in China, on which occasion she was also honoured with an Outstanding Teacher Award.

Since Tung gave a *gehu* solo performances of *Ambush from All Sides* at the HKCO's concert 'Liu Bang, Xiang Yu and the Terra Cotta Warriors', she had reprised her acclaimed performance twice when the concert was taken on tour to Mainland China in 2019 and to Singapore in 2018. Tung has been the Programme Coordinator of the HKCO special programme for bass string ensembles, 'Fusion – Gehu and Bass Gehu Recital' since 2014, and has also been a member of the *huqin* chamber ensemble promoting the Eco-Huqin series developed by the HKCO. In 2011, Tung gave the world premiere of the *gehu* version of *Zhuang Zhou's Dream* by Zhao Jiping with the HKCO in Chengdu. She gave the solo performance of the piece again in HKCO's 2017 Mainland China tour in celebration of the 20th Anniversary of the Hong Kong SAR and won critical acclaim.

Apart from performing on the concert stage, Tung also helps organize various types of master classes and workshops for cello and *gehu* for the HKCO.



张莹 琵琶

Zhang Ying Pipa

香港中乐团琵琶首席。担任香港演艺学院硕士生导师，并任教于香港大学、香港演艺学院、香港浸会大学、香港中文大学、香港教育大学。获中国音乐学院硕士学位。先后师从赵艺因老师、李桂香老师、吴俊生教授、任宏老师、杨靖教授。

2015 年获「广东省第二届中国民族器乐大赛」优秀指导教师奖；2004 年获「龙音杯」国际民族器乐比赛琵琶青年专业组第一名；2002 年获文化部举办的「中国第一届民族器乐大赛」琵琶青年专业组银奖。

2020 年，张氏随香港中乐团于欧洲巡演，于瑞士、德国、比利时、奥地利与匈牙利，以琵琶独奏身份与乐队合作《霸王卸甲》。她亦曾多次举办独奏音乐会：2019 年于香港大会堂剧院举办「严翠珠与张莹『花月』—钢琴及琵琶演奏会」；2016 年受邀为香港电台第四台驻台演奏家并录制专访及现场直播演出；同年 5 月获广州星海音乐厅邀请举办「音乐养心—中国节气：小满」琵琶专场音乐会；2015 年获邀在中山市文化艺术中心的「音乐沙龙」举办个人专场独奏音乐会；2014 年在香港举办「琵琶行—张莹琵琶独奏音乐会之三」；2012 年在香港举办「拨动心弦—张莹琵琶独奏音乐会之二」；2011 年于台北中山堂举办「闪耀琵琶的风采」独奏音乐会。

曾发行琵琶专辑《莹风飞舞》及《张莹硕士毕业音乐会》DVD。亦曾先后赴美国、英国、新西兰、加拿大、俄罗斯、韩国、挪威、德国、捷克等多个国家地区演出。

Pipa Principal of the Hong Kong Chinese Orchestra. Zhang is a lecturer on the Master's degree programme of The Hong Kong Academy for Performing Arts, and is teaching at The University of Hong Kong, The Hong Kong Academy for Performing Arts, the Hong Kong Baptist University, The Chinese University of Hong Kong and The Education University of Hong Kong. She holds a Master's degree from the China Conservatory and was trained under Prof Zhao Yinan, Ms Li Guixiang, Prof Wu Junsheng, Ms Ren Hong and Prof Yang Jing.

Zhang was the winner of the Silver Award for Pipa Specialism, Youth Section, at the 1st Chinese Instrumental Music Competition organized by the Ministry of Culture in 2002; and the First Prize in the Youth Section at the 3rd 'Longyin Cup' International Ethnic Instrument of China (Pipa) in 2004. She was presented with the Outstanding Instructor and Teacher Award at the 2nd Chinese Instrumental Music Competition of Guangdong in 2015.

In 2020, Zhang went with the Hong Kong Chinese Orchestra on a European tour that covered Switzerland, Germany, Belgium, Austria and Hungary, performing *pipa* solo with the Orchestra in *King Chu Doffs His Armour*. In Hong Kong, she partnered with pianist Linda Yim in the 'Piano and Pipa Duo Recital by Linda Yim and Zhang Ying' as part of the *City Hall Virtuosi Series* in 2019. She was an Artist-in-Residence of RTHK Radio 4 in 2016, and appeared in pre-recorded exclusive interviews as well as performed live on air. In May the same year, she was invited by the Xinghai Concert Hall of Guangzhou to give a *pipa* solo recital entitled 'Music for Tranquility of Mind – Chinese Solar Term of Corn Forms'. Her other solo recitals included the one held at the Music Salon of the Zhongshan Culture and Art Centre (2015); 'Pipa Stories – Zhang Ying's Solo Recital III' in Hong Kong (2014); 'Zhang Ying's Solo Recital II – Plucking at Your Heart's Strings' in Hong Kong (2012); and 'Shining Lute – Zhang Ying in Concert' at the Zhongshan Hall of Taipei (2011).

Zhang has released a solo album for *pipa*, *Dancing in the Wind* and a DVD which records her graduation concert in Beijing. Over the years, Zhang has performed in the U.S.A., the UK, New Zealand, Canada, Russia, South Korea, Norway, Germany, and the Czech Republic, etc.



陆仪 笙

Lu Yi Sheng

香港中乐团署理笙首席。陆氏出生于教育世家，10 岁习笙，1997 年考入西安音乐学院附中；2004 年以优异成绩毕业于西安音乐学院民乐系，大学期间任西安音乐学院民族管弦乐团笙首席；2004 至 2006 年任教于湖南理工学院音乐系（现已更名为湖南理工学院音乐学院）。师从西安音乐学院岳华恩教授，期间亦得到国家一级演员王厚臣教授的悉心教导。

2006 年获得「西北五省民族器乐大赛金奖」，同年获国家文化部举行的「全国首届器乐、声乐大赛」笙专业金奖。1997 年两次获得双年度器乐比赛二等奖。

《音乐周报》评论：「陆氏不仅精于传统笙、三十六簧加键高音笙及中音笙的演奏，对中国最古老的吹管乐器一坝的演奏也颇有研究。其扎实的基本功及娴熟的技法，充分表现出各乐曲中浓郁的地域风情。他的演奏大气磅礴而又不失婉约动听，既热情饱满又粗犷豪放，气息既深刻细腻又运用自如，既有爆发力又有艺术感染力，在长期的演奏中形成了自己独特的艺术风格。」

Sheng Acting Principal of the Hong Kong Chinese Orchestra. Lu was born into a family of educators. He began learning the *sheng* at the age of ten, and was admitted to the middle school section of the Xi'an Conservatory of Music in 1997. He graduated *cum laude* from the Conservatory proper in 2004 where he studied Traditional Music. During his undergraduate years, he was a Sheng Principal with the Xi'an Conservatory Chinese Orchestra. He taught at the Music Department (now the School of Music) of the Hunan Institute of Science & Technology between 2004 and 2006. While at the Xi'an Conservatory, he was under the tutelage of Prof Yue Hua'en and at the same time, benefited from the coaching of Prof Wang Houchen, a National Class One Performer.

In 2006, he won a Gold Award at the Traditional Instrumental Music Competition for Five Provinces in Northwest China, and later in the same year, a Gold Award – Sheng Specialism at the first National Competition for Instrumental and Vocal Music organized by the Ministry of Culture. In 1997, he was a two-times winner of a Class Two Award at the biennial instrumental competition.

The Music Weekly has this to say about him: "Lu is not only a consummate artist of the traditional *sheng*, the 36-pipe soprano keyed *sheng* and the alto *sheng*, but also the *xun*, the oldest wind instrument in China. Lu's solid groundwork training and firm grasp of the performance techniques make it easy for him to capture the exotic or vernacular touch of the music of various regions of China with ease. His musicality, which comes from years of concert experience, demonstrates an excellent balance of magnificent augustness and lyricism, passion and dynamism, and explosive thrust and soul-stirring tunefulness. The remarkable breathing control lends an exquisite touch to his music."



冯彦霖 中阮

Fung Yin Lam Zhongruan

香港中乐团署理中阮首席。冯氏毕业于香港演艺学院，获音乐学士学位，师从雷群安教授主修中阮。就读期间，他凭着优异成绩获汇丰银行奖学金、成龙奖学金等。

冯氏曾于 2019 年香港中乐团中国内地巡演「刘邦·项羽·兵马俑」音乐会与 2018 年乐团于新加坡外访之同名音乐会之《十面埋伏》中担任中阮独奏，演出备受肯定。冯氏亦经常参与「香港中乐团弹拨小组」的演出，推广风格各异的传统与现代作品。2016 年获香港青年协会邀请，首演香港作曲家何旻轩先生之《雨城》，同年获「第一届马来西亚民族音乐节」邀请演出《云南回忆—第三乐章》。

Zhongruan Acting Principal of the Hong Kong Chinese Orchestra. Fung graduated from The Hong Kong Academy for Performing Arts with a Bachelor of Music degree, trained in zhongruan under Prof Lui Kwan-on. While at the Academy, he was awarded the HSBC HKAPA Mainland China Study Programme and the Jackie Chan Charitable Foundation Scholarship.

Fung performed zhongruan solo with the orchestra in the piece entitled *Ambush from All Sides* at 'Liu Bang, Xiang Yu and the Terra Cotta Warriors' the HKCO Concert during the 2019 HKCO Mainland Tour and 2018 Singapore Tour. It won the commendation of the music circles. Fung also frequently performed with the HKCO Plucked-string Ensemble to boast a repertoire that ranges from traditional to contemporary. In 2016, Fung was invited by the Hong Kong Federation of Youth Groups to premiere *The City in Rain* by Hong Kong composer, Ho Man-hin. In the same year, he was invited to perform *In Remembrance of Yunnan – Third Movement* in the first Malaysia Traditional Music Festival.

将军令 古曲 彭修文编曲

音乐素材原为戏曲中作开场音乐和为摆阵等场面伴奏的曲牌，是流行于江南传统的苏南吹打乐。乐曲中鼓号齐鸣，乐声振奋。粗犷宏亮的唢呐和豪放的锣鼓相鸣奏，气势宏伟，表现了千军万马簇拥着主帅得胜归来的热烈场面。

编曲者在配器上运用了「粗吹锣鼓」和「细吹锣鼓」的多种音色演奏层次的手法，使音乐波浪迭起，更富立体感。乐曲另一个重要对比手法是采用了中国民族音乐惯用的「借字」转换宫调，以清角为宫转入上四度宫调系统的手法，色彩明亮而有新鲜感。

春江花月夜 古曲 彭修文编曲

这是根据琵琶曲《夕阳箫鼓》改编的一首乐队合奏曲，在 20 年代首先由上海的大同乐会演奏。

《夕阳箫鼓》又名《浔阳琵琶》，曲名最初出现在清代姚变（1805—1864）晚期著作《今乐考证》中。乐谱初见李芳园 1885 年刊印的《南北十三套大曲琵琶新谱》中，曲名《浔阳琵琶》，以后的《养正轩谱》中曲名《夕阳箫鼓》，改编为合奏后又易名为《春江花月夜》。

乐曲通过对夕阳西下、江上归舟等景致的描绘，表现了作者对大自然景色的感受和热爱。乐曲旋律清新流畅，富于诗意。音乐发展采用了我国传统的变奏法，变头不变尾，连贯统一，调性变化自然而有特点。

彭修文改编版本使用早期拉弦乐编制二胡 I / II（定弦 DA / AE）及中胡。

昆虫世界 林乐培曲

- 一、勤蜂嗡嗡
- 二、蜻蜓点水
- 三、春蚕吐丝
- 四、穿花蝴蝶
- 五、昆虫世界

这是一首尝试扩充中国音乐调性、和声与音色组合的实验作品。每段乐曲都以音响去素描昆虫的形象，再以旋律写出其中的意境，全曲共分五段：

一、勤蜂嗡嗡

小蜜蜂，嗡嗡嗡，飞到西，飞到东；
采花粉儿做蜜糖，一生一世勤做工。

二、蜻蜓点水

小蜻蜓，像飞机，飞来飞去真顽皮；
点着花儿花含笑，点着塘儿水花起。

三、春蚕吐丝

蚕吐丝，造新衣，一圈一圈结茧儿；
慢条斯理有分寸，不慌不忙到死时。

四、穿花蝴蝶

蝴蝶飞，多优美，百花丛中来游戏；
无忧无虑无牵挂，一双一对多欢喜。

五、昆虫世界

小昆虫，多品种，你你我我忙做工；
大自然里齐享受，互不侵犯乐融融，
乐融融。

— 林乐培

* 此曲由香港中乐团委作，并于 1979 年 8 月在香港大会堂音乐厅举行的「香港中乐团—国际儿童音乐会」中作首演，指挥林乐培。其后，乐团曾于世界各地演出逾 20 次。

** 本首乐曲使用之特色乐器：巴乌（巫致廷、杜峰廉）、鸟笛（卢伟良、任钊良、秦吉涛）

「《昆虫世界》是一首非常优秀的作品，在二十多年前，这首作品是非常前卫、非常富有探索性，尤其是以大型民族管弦乐团来表现，它发挥了很多民族乐队所特有的音色的特长。《昆虫世界》就像圣桑的《动物狂欢节》，只是用自然界的昆虫，然后用乐队的声音来表现。作曲家通过民族乐器将自然界一些熟悉的声音反映出来，然后进一步提高人们对中国民族乐器的认识。」

中国中央音乐学院指挥系主任俞峰

（节选自《中乐团您更动听—民族管弦乐导赏》，284 页；详列于 280 页）

高胡协奏曲 **梁山伯与祝英台** 何占豪、陈钢曲 吴大江编曲

乐曲以中国传统的民间故事「梁山伯与祝英台」为题材，并吸取浙江越剧中的曲调为素材创作而成。

作者运用了西洋协奏曲中的奏鸣曲式，选择了原剧中「草桥结拜」、「英台抗婚」和「坟前化蝶」三个主要情节，分别作为乐曲的呈示部、展开部和再现部。

一、引子及呈示部

乐曲首先由笛子吹出清丽流畅的引子，接着是高胡奏出纯朴优美的爱情主题。接着高胡与革胡的对答，比拟着梁祝草桥结拜的情景，随后活泼的快板，高胡与乐队的交替出现，描写梁祝三载同窗的欢乐时光。最后转入慢板，表现两人长亭惜别的情景，并在低音声部出现不祥征兆的主题。

二、展开部

高胡奏出祝英台痛苦不安的心情和极具反抗情绪的主题。其后乐曲转入慢板，高胡与革胡的对答，奏出梁祝楼台相会的情景，随即急转直下，乐曲以京剧的导板和越剧的嚣板形式表现了祝英台在梁山伯坟前向苍天的哭诉。

三、再现部

雨过天晴，梁山伯与祝英台终于化成蝴蝶，双双对对的在天上自由飞舞。爱情主题的再现，赞颂着这对忠于爱情的伴侣，并赋予极具浪漫色彩的美好祝福。

* 此曲由香港中乐团委编，并于 1978 年 10 月在香港大会堂音乐厅举行的「第三届亚洲艺术节—香港中乐团」音乐会上首演，指挥吴大江，高胡黄安源。

革胡、琵琶、笙、中阮与乐队 **十面埋伏** 古曲 李沧桑、中国喜鹊改编 周熙杰中乐队编配

琵琶古曲《十面埋伏》是一首描写楚汉相争的音乐史诗。最早见于华秋苹编《琵琶谱》卷上，标题《十面》。香港中乐团以李沧桑、中国喜鹊改编的版本为基础，重新为民族乐队编配，并于 2008 年 11 月香港文化中心音乐厅举行的「马友友与 HKCO — 2008 新视野艺术节」音乐会中首演，指挥阎惠昌，大提琴马友友，琵琶李晖，笙吴彤，结他刘麟。时历十载，2018 年 9 月乐团为此曲再添新衣，继续由阎惠昌指挥，于新加坡海滨艺术中心以革胡、琵琶、笙、大阮与乐队演奏。这场音乐会则以革胡、琵琶、笙及中阮演出。

* 本首乐曲使用之特色乐器：海螺（陈子旭、杜峰廉）、号筒（阮建熹、任钊良）

Song of the General Ancient Melody Arr. by Peng Xiuwen

The melodic material of this work is derived from the *qupai* (set tune) originally used in operatic tune as an introduction or to set the mood for grand battle arrays. It is a traditional wind and percussion piece of southern Jiangsu Province. With the soul-stirring, spirit-lifting sounds of drums and horns, and the robust blares of the *suonas*, gongs and drums, the music conjures up the victorious home-coming of a general surrounded by his army of soldiers and calvary.

The orchestration is a fine exemplification of the many levels of sounds performed by the two categories of gong and drum music, typically called 'the bold school' and 'the refined school'. As wave after wave of music ride on each other, they create a highly structured architecture. Another important aspect of the work is its contrapuntal use of interchanging tonalities, commonly used in Chinese folk music. The transposing gives this version brightness as well as a new touch.

Moonlight on the Spring River Ancient Melody Arr. by Peng Xiuwen

This is an arrangement for the orchestra of the *pipa* tune, *Flute and Drum at Sunset*. It was first performed by the Datong Music Society in Shanghai in the 1920's.

Flute and Drum at Sunset was also known as *Pipa at Xunyang*, and the title first appeared in the book *Researches on the Music of Today* written by the Qing Dynasty writer Yao Xie (1805-1864) in his old age. The notation first appeared in *A New Edition of Thirteen Grand Pieces for the Pipa from the North and the South* published by Li Fangyuan in 1885, where it bore that title of *Pipa at Xunyang*. In the later *Scores from the Chamber of Nurturing the Righteous*, the work was renamed *Flute and Drum at Sunset*. It was further renamed *Moonlight on the Spring River* when arranged for the orchestra.

This is a piece in which the composer, through a meticulous delineation of scenes such as the setting sun and boats returning home on the river, expresses his feeling and love of nature. The work has a refreshing, flowing and lyrical quality to it. The development adopts the traditional method of variation in Chinese music, where changes are made to the first but not the latter half of the melody to maintain continuity. Modulations in this work are natural yet full of character.

The adapted version of the score is by Peng Xiuwen using *erhu* #1 / II (tuned to DA / AE) and *zhonghu* in the early configuration of the bowed-string section of the Orchestra.

The Insect World Doming Lam

1. The Busy Bees
2. The Dragonflies
3. The Silk Worms
4. The Butterflies
5. The Insect World

This work is an experimental piece which stretches the combination of Chinese tonalities, modalities, harmony, timbres and textures. It is in five sections:

1. The Busy Bees

Little bees, buzzing by,
Fly to the east and fly to the west,
Making honey and never rest.

2. The Dragonflies

Little dragonflies, naughty and nifty,
Are like aeroplanes in flight.
They land on blossoms which smile,
And on pools which ripply whirl.

3. The Silk Worms

The silk worms spit out silky threads
To make their new clothes of cocoon;
Steadfastly, slowly, they work,
Never stopping until they die.

4. The Butterflies

How graceful are the butterflies,
Playfully dancing among the flowers and bushes.
Free from worry and free from care,
They make happy couples everywhere.

5. The Insect World

Little insects, there are so many species:
Hustling, bustling, you and I are so busy.
We share the nature we love
In such happy harmony.

- Doming Lam

* This music was commissioned by the HKCO and premiered in August 1979 at the 'Concert by the Hong Kong Chinese Orchestra in Celebration of the International Year of the Child' held at the Hong Kong City Hall Concert Hall, under the baton of Doming Lam. Thereafter, the Orchestra had given over 20 performing tours in various parts of the world.

** The exotic instruments used in this piece: *Bawu* (Wu Chih-ting, To Fung Lim), Birdcall (Lo Wai Leung, Ren Zhaoliang, Qin Jitao)

"*The Insect World* is an outstanding work, considering its highly avant-garde, highly experimental approach at the time it was composed more than twenty years ago. On top of that, as it was written for a full-sized Chinese orchestra, it was able to create bravura moments for the Chinese instruments to display their tonal characteristics. *The Insect World* can be likened to Saint-Saëns' *The Carnival of the Animals* (*Le carnaval des animaux*), except that the sounds of the orchestra depict insects in nature and not animals. By vividly reproducing the familiar sounds of nature through the Chinese musical instruments, the composer is enhancing the listeners' understanding of these instruments.

Yu Feng, Chair of the Conducting Department, Central Conservatory of Music, China

(Extracted from *The Enjoyment of Chinese Orchestral Music*, p. 284. Full article starts from p. 280)

Gaohu Concerto *The Butterfly Lovers* He Zhanhao and Chen Gang Arr. by Ng Tai Kong

The *gaohu* concerto is inspired by the Chinese folklore *The Butterfly Lovers* and incorporates music of the Shaoxing Opera of Zhejiang Province.

The composers have used the sonata form as in a western concerto. The three main parts of the story, *A Brotherly Pledge at the Bridge*, *Ying Tai's Refusal to Accept an Arranged Marriage* and *The Metamorphosis by the Grave*, form the exposition, development and recapitulation in this composition.

1. Introduction and Exposition

The music opens with a lyrical introduction by the *dizi*, followed by the *gaohu* playing a simple and beautiful theme of love. Then the *gaohu* and the *gehu* engage in a dialogue that signifies the brotherly pledge between Liang Shanbo and Zhu Yingtai. A lively allegro brings in the *gaohu* and the orchestra in alternation, depicting the three happy years of Liang and Zhu when they study together. A largo emerges as they bid each other farewell at the pavilion. An ominous motif flickers in the lower register.

2. Development

The *gaohu* expresses the frustration and angry rebellion of Zhu Yingtai when she is forced into marriage. Then the music turns into a largo. The *gaohu* and *gehu* engage in a dialogue - the final meeting between Liang and Zhu when they discover that they cannot marry despite their love for each other. The mood changes abruptly from this point on, with the quickening *daoban* and throbbing *xiaoban* from Peking Opera representing Zhu's tearful invocation to heaven in front of Liang Shanbo's grave.

3. Recapitulation

The sun shines again after the storm. Liang and Zhu have transformed into a pair of butterflies, flying freely and happily in the air. The love theme reappears, reaffirming that faith in love brings endless blessings.

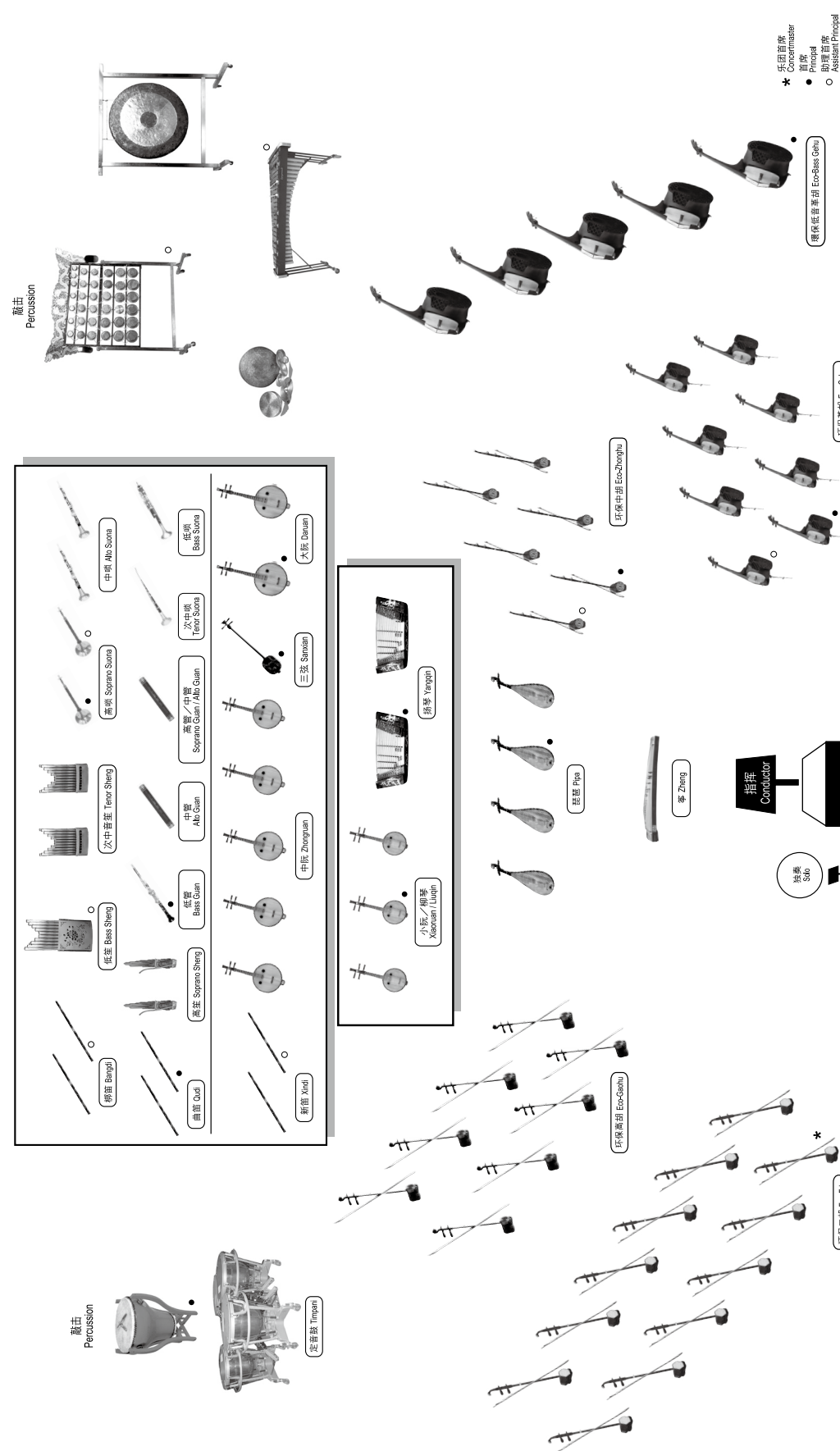
* The arrangement of this music was commissioned by the HKCO and premiered in October 1978 at the 3rd Festival of Asian Arts, held at the Hong Kong City Hall Concert Hall, under the baton of Ng Tai Kong, with *gaohu* by Wong On-yuen.

Gehu, Pipa, Sheng, Zhongruan and Orchestra *Ambush from All Sides* Ancient Melody Arr. by Li Cangsang and China Magpie Arr. and Orch. for Chinese Orchestra by Chew Hee Chiat

The Chinese traditional tune, *Ambush from All Sides*, gives an epic interpretation of the most famous battle in Chinese history between the states of Chu and Han. The earliest composition on this theme was collected in *Pipa Scores*, compiled by Hua Qiuping in 1818. Based on the adaptation by Li Cangsang and China Magpie, the HKCO created a new arrangement with orchestration for Chinese orchestra. It was premiered at the concert 'Yo-Yo Ma & HKCO – 2008 New Vision Arts Festival' at the Hong Kong Cultural Centre Concert Hall in November 2008. It featured Yo-Yo Ma on the cello, Li Hui on the *pipa*, Wu Tong on the *sheng* and Liu Lin on the guitar, with Yan Huichang conducting. Ten years later, in a concert tour at The Esplanade in Singapore in September 2018, the HKCO presented yet another arrangement that featured *gehu*, *pipa*, *sheng*, *daruan* and orchestra, with Yan Huichang conducting. For this concert, the work is performed on the *gehu*, *pipa*, *sheng* and *zhongruan*.

* The exotic instruments used in this piece: Conch (Chan Chi Yuk, To Fung Lim), *Haotong* (Yuen Kin Hei, Ren Zhaoliang)

声部位置图 General Layout Plan of Instrument Sections



演奏家编制将依照实际情况安排。
Musicians at the live performance may vary and are subject to assignment.



《扑蝶》—中国艺术家协会主办
「德艺双馨绘画比赛（水彩及粉笔画）」冠军
(龙天予绘于五岁)
*Chasing Butterflies – Deyishuangxin Chinese Art
Exhibition Activity organized by the China Artist
Association – First Prize, Water Colour and
Pastel Category (Berenice Lung, age 5)*



《穿花蝴蝶》—香港当代
艺术学院主办「2019 彩绘
梦想菁英绘画大赛」亚军
(龙天予绘于六岁)
*Butterfly among Flowers –
2019 The Contemporary
Youth and Children's Arts
Festival Drawing Competition
organized by the Hong Kong
Academy of Contemporary Art
– First Runner-up
(Berenice Lung, age 6)*



《花》—星岛杂志集团主办
「第六届全港儿童绘画分龄
比赛 2019」一等奖
(龙天予绘于六岁)
*Flowers – The 6th Hong Kong
Student Move Up Drawing
Competition 2019 organized
by Sing Tao Magazine Group –
First Class Award
(Berenice Lung, age 6)*



《昆虫世界》(龙天予绘于五岁)
The Insect World (Berenice Lung, age 5)

香港中乐团研发出环保胡琴系列第三代 连续七年获奖 演出迈向 1500 场

香港中乐团环保胡琴系列荣获：

「环保品牌大奖 2018」 (2018)

U Green Awards 「杰出绿色贡献大奖—文化与艺术」 (2015、2016)

「香港环保卓越计划」颁发「2013 环保创意卓越奖」 (2014)



2012 年荣获国家「第四届文化部创新奖」

推荐单位：香港特别行政区政府民政事务局

环保胡琴系列是乐团为发展民族管弦乐新型的整体音响而创制的改革乐器。设计的概念贯穿环保、承传和创新三方面，其核心的工程包括：筛选出多种可再生的 PET 聚脂纤维膜取代蟒蛇皮，以实践环保之目标，以科学的计算法重新设计共鸣箱，大幅提升乐器的物理功能。

高胡、二胡、中胡的改革重点，是在保留传统乐器的音色和演奏法的基础上，扩张其表现力。而革胡和低音革胡的改革，则从乐团的整体音响结构出发，创造适合现代民族管弦乐团使用的民族拉弦低音乐器。整套膜振弦乐器在横跨 6 组 8 度的音域里，音色溶成一体，音量较传统弦乐器大三分之一以上，实现了整体音响在层次、织体、质感、厚度、响亮度上前所未有的突破。这种具典型的中国胡琴韵味音色亦具交响功能的音响，更具有丰富的表现力和艺术感染力。新的整体音响为民族音乐的发展开拓新的空间。

第一代环保胡琴研发由 2005 年开始，2009 年整体完成。2014 年完成第二代，2019 年进入第三代。目前演出场次迈向 1500 场。三代环保胡琴研发之目的，为配合艺术总监的整体发展布局。通过乐器功能的改良，扩展乐曲表现力及提高演奏水准。通过三者的循环互动为乐团带来质的改变，全方位提高乐团的层级。环保胡琴结构性改革的灵感与突破点，均源自对现场演出的观察，经研究室的设计、实验后推出的试验品。通过多场演出验证后，调整、定型。经过艺术小组审核，最后由艺术总监拍板进入乐队使用。经此程序诞生的三代环保胡琴具备很高的科学性与实用性，也迎来乐团水准的不断提升。对民族音乐的热爱令我们无悔付出更多，成果带来的精彩让我们自豪。在两位总监身体力行的带领下，我们在创造香港环保与艺术双赢的历史，我们将继续完成这项伟大的工程。「天行健，君子以自强不息」。

研究及发展部研究员
乐器研究改革主任
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.



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

Yuen Shi Chun
Research Fellow, Research and Development Department
Research & Development Officer (Musical Instrument)
12 February, 2019

「六角扁筒高胡」介绍

研发背景

2014年，环保胡琴系列第二代全面在乐团使用之际，乐团适时推出首创的新节目，包括民族低音拉弦乐器音乐会—「融」及弦乐四重奏音乐会—「胡琴弦说I」。所有乐曲皆为新创曲或新编曲。重奏节目有别于大乐团的群组音响，乐器配制基本上是每种一件，以此开拓新的音乐领域。这无疑对作曲、编曲、演奏技术和乐器性能都是艰难的挑战。获选的新作品结构复杂、声响变化大、演奏技能高、要求各声部音色、音量的衔接必须非常准确，才能达至重奏和谐平衡的效果。为拓展新的领域，长期维持优秀的竞技状态，拉弦五声部的同事们自由组织了八组重奏队伍，掀起练琴热潮。当我听过多组重奏乐队上百次的演练之后，我得出这样的结论：我们膜震系统的弦乐器皆有其自身的属性，不是万能的。在重奏项目高难度、高标准的要求下，重奏的弦乐器必须继续优化，才能促成演奏技术实现再突破成功。经三年的摸索，研制出「六角扁筒高胡」，编号为：HKCO 3型高胡。

新产品特点

「六角扁筒高胡」是为解决高胡和二胡音色衔接问题而设计的。琴筒正面蒙皮的部分呈扁六角形，后筒花窗是正六角形，琴腔容积如环保高胡。以此种结构设计获得介乎环保二胡及高胡两者之间的音色，让其音色更靠近于二胡，作为二胡的高音区音色向上延伸。因此，「六角扁筒高胡」与二胡在音色的衔接上，不论同度或八度的结合，均能达至自然、顺畅、融洽的效果。音域、定弦同环保高胡，而演奏的技法与手感则接近于环保二胡，便是「六角扁筒高胡」的基本特点。将其加入二胡、中胡、革胡四重奏乐器编制中，使整组音色衔接更加顺畅融和，以此达到音色优化的目的。「六角扁筒高胡」整组作为常规乐器使用，和环保二胡组的结合，在音色的厚度、丰满度、音量、积体、结实与宽宏度上都有很可观的增长。

研究及发展部研究员
乐器研究改革主任
阮仕春 (27.2.2018)

The Hexagonal 'Flattened-tube' Gaohu in the HKCO Eco-Huqin Series

Background

In 2014, when the second generation of the HKCO Eco-Huqin Series (Eco-Huqin 2) fully replaced the traditional *huqins* in the Hong Kong Chinese Orchestra, innovative programming with new compositions and arrangements was launched in tandem. Examples included a concert featuring bass string instruments, 'Fusion – A Gehu Ensemble Concert', and another, featuring a string quartet, 'String Stories I'. Unlike the acoustical configuration of a section in a full-size orchestra, the instrumentation for ensemble groups deployed one piece for one voice, and thus a new frontier in music was formed. It was a daunting challenge to the composers, arrangers, players as well as the instruments' deliverables *per se*. The new compositions for ensemble were chosen for their complexity in musical structure, distinct contrastive acoustic variations, great virtuosity in playing, and absolute precision in transition between instruments to maintain the same volume. All these were necessary to achieve balance and harmony for ensemble effect. In order to foray into new musical realms and maintain a highly competitive edge, the five groups in HKCO's string section formed, out of their own accord, eight ensembles of various combinations, and started practicing feverishly. After I heard their rehearsals for over a hundred times, I arrived at the following conclusion: our string instruments are in the membrano-chordophone* system, and have their own attributes and therefore, limitations. With the ensemble repertoire, there is an even more stringent demand for high quality production of sounds and consummate techniques. Therefore, string instruments for ensemble playing have to be continually improved, or continue to achieve breakthroughs in order to achieve higher levels. With this as goal, I spent three years experimenting until I finally developed the 'hexagonal flattened-tube *gaohu*', coded 'HKCO 3 Gaohu'.

Characteristics of the new product

The 'hexagonal flattened-tube *gaohu*' is designed as a resolution to timbral transitions. The front of the sound box, which is PET mounted, is in a flattened hexagonal shape, while the back with latticed openings is in the regular hexagonal shape. The volume inside is similar to that of the *Eco-Gaohu*. Such a structural design is able to achieve a tone colour that is somewhere between the *Eco-Eru* and the *Eco-Gaohu*, but still closer to the *erhu* except that it is an extension of the higher register of the latter. As a result, this new *gaohu* can 'bridge' with the *erhu* smoothly and naturally, without any jarring effect. In terms of range and tuning, it is similar to the *Eco-Gaohu*, but in terms of playing techniques and actual touch, it is closer to the *Eco-Eru*. When it is added to the *erhu*, *zhonghu* and *gehu* to form a quartet, there is better acoustic harmony. As a regular feature in an ensemble, this new member blends well with the *Eco-Huqin* family and enhances its depth, robustness, volume, integration, solidness and range in overall terms.

* Eco-Huqin series uses a skin as mount, hence the term 'membrano-chordophone'.

Yuen Shi Chun
Research Fellow, Research and Development Department
Research & Development Officer (Musical Instrument)
27 February, 2018



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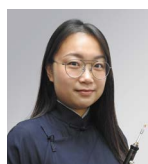


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