



香港中樂團

HONG KONG CHINESE ORCHESTRA

藝術總監：閻惠昌
ARTISTIC DIRECTOR: YAN HUICHANG

邁向半世紀的足跡
香港中樂團45周年誌慶活動
Towards the Half-century Milestone
The HKCO's 45th Anniversary Celebration

香港董氏慈善基金會及中國銀行(香港)全力支持
香港中樂團45周年樂季開幕音樂會
The Tung Foundation & Bank of China (Hong Kong) Proudly Support
HKCO 45th ANNIVERSARY SEASON OPENING CONCERT

日月·律呂
時之輪

Temperament and the Wheel of Time:
The Cosmic Relevance of Chinese Traditional Music

中華人民共和國香港特別行政區
Hong Kong Special Administrative Region
of the People's Republic of China
25週年紀念
ANNIVERSARY

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宣傳夥伴
Promotion Partner

MEMORIGIN
萬希泉

23-24/9/2022

(五、六 Fri & Sat) 晚上 8:00 pm

香港文化中心音樂廳

Hong Kong Cultural Centre Concert Hall

www.hkco.org

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

Partner
場地
伙伴
香港文化中心
Hong Kong
Cultural Centre

精彩連場！

Programme Highlights

聲聲不息

Timeless Melodies



新知舊雨 名家名曲 同慶 45 周年誌慶
Memorable melodies played by old friends and
new to celebrate the HKCO's 45th birthday

7-8/10/2022 (五、六 Fri, Sat)

晚上 8:00pm

香港文化中心音樂廳

Hong Kong Cultural Centre Concert Hall

指揮 Conductor :

閻惠昌 Yan Huichang

7/10

客席指揮：余昭科

Guest Conductor: Yu Chiu-for

笛子：陳鴻燕、鄭濟民

Dizi: Chan Hung-yin, Cheng Chia-man

揚琴、吟唱：余美麗

Yangqin, Self-accompanied Singing : Yu Mei-la

琵琶：王梓靜、張瑩

Pipa: Wong Chi-ching, Zhang Ying

書畫：譚寶碩

Painting: Tam Po-shek

敲擊：閻學敏

Percussion: Yim Hok Man

秦琴：阮仕春

Qinqin: Yuen Shi Chun

箏：蔡雅絲、付子妃

Zheng: Choi Ngai Si, Fu Zifei

環保二胡：張重雪、徐慧

Eco-Erhu: Zhang Chongxue, Xu Hui

傳統笙：陳奕濶

Traditional Sheng: Chen Yi-wei

揚琴：李孟學

Yangqin: Lee Meng-hsueh

環保中胡：李曉丁

Eco-Zhonghu: Li Xiaoding

8/10

艾捷克：熊仕昌、韓婧娜

Ajik: Hung Shi-cheung, Han Jingna

古琴：余美麗

Guqin: Yu Mei-la

笛子：鄭濟民

Dizi: Cheng Chia-man

環保二胡：張重雪

Eco-Erhu: Zhang Chongxue

環保革胡：董曉露

Eco-Gehu: Tung Hiu Lo

琵琶：張瑩

Pipa: Zhang Ying

中阮：馮彥霖

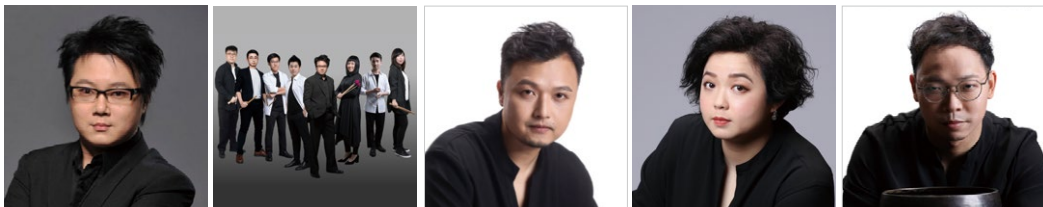
Zhongruan: Fung Yin Lam

笙：陸儀

Sheng: Lu Yi

香港鼓樂節 2022 — 鼓王群英會

2022 Hong Kong Drum Festival - Majestic Drums



一場中西敲擊薈萃的鼓樂音樂會

The best of drum music, East and West, on one stage

28/10/2022 (五 Fri)

晚上 8:00pm

香港文化中心音樂廳

Hong Kong Cultural Centre Concert Hall

指揮 Conductor :

周熙杰 Chew Hee Chiat

敲擊：四擊頭敲擊樂團、香港中樂團敲擊小組

符一中、陸健斌、陳律廷、李芷欣

Percussion: Four Gig Heads Percussion Group

HKCO Percussion Group

Angus Fu, Luk Kin Bun

Chan Lut Ting, Lee Tsz Yan



www.hkco.org

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

獻辭 Message



衷心祝賀香港中樂團（樂團）成立四十五周年及第四十六樂季隆重揭幕。踏入新樂季，樂團續獻動人樂章，精彩可期。

樂團於一九七七年成立，多年來樂蹤處處，經常應邀到世界各地的音樂廳及音樂節演出，蜚聲國際，彰顯其作為香港文化大使的地位。本樂季亦不例外，樂團已計劃兩度前赴日本演出，弘揚中樂文化。

新樂季的開幕音樂會「日月·律呂·時之輪」以多媒體方式，帶領觀眾穿梭於全年二十四節氣，體驗中國傳統天文曆法奧妙之處。作曲家伍敬彬巧妙糅合音符與「立春」、「驚蟄」、「芒種」、「秋分」、「大寒」等節氣，配合導演張傑邦精心設計的舞台、燈光效果和現場攝錄工作，極富視聽之娛。

開幕音樂會的製作，傳承樂團在上一樂季，通過網上音樂廳播放的中樂系列影片，可說是後者的延續。我亦樂見全球首個中樂網上音樂廳今季續獻美樂，以饗知音。

新樂季的精彩節目還有「蒼龍引」音樂會，以粵港澳大灣區的浩瀚地理環境及多元文化意蘊為依歸，創作一系列醉人曲目。「香港活力鼓令 24 式擂台賽」今年亦載譽歸來，擂台賽自二零零三年首辦至今，已吸引近 15,000 名鼓樂愛好者參與，年齡由兩歲多至九十七歲不等，反應熱烈。

樂團繼續舉辦各式各樣的外展項目，通過學校音樂會、講座及多項計劃，接觸香港的青少年。當中，「樂在其中顯關懷」計劃邀請來自弱勢社羣的學生出席音樂會，讓他們親身感受現場音樂表演帶來的視聽震撼。樂團亦與香港演藝學院合作，訓練具有天分的樂手和指揮家，培育明日之星。

本屆政府增設文化體育及旅遊局，致力促進創意文化產業發展，音樂自然是不可或缺的一環。同時，政府亦銳意把香港發展成為國家「十四五」規劃所支持的中外文化藝術交流中心。

謹祝香港中樂團在新樂季再創佳績，成果豐碩。我深信樂團會一如既往，為香港以至全球呈獻傳統中樂藝術盛宴，以徽音妙韻啟迪人心。

香港特別行政區
行政長官李家超



I am pleased to congratulate the Hong Kong Chinese Orchestra on its 45th anniversary and the opening of its 46th superlative season.

Since its establishment in 1977, the Hong Kong Chinese Orchestra has won widespread international acclaim. It is frequently invited to perform at concert halls and music festivals around the world, reinforcing the orchestra's role as one of Hong Kong's major cultural ambassadors. This season is no exception, and the orchestra has plans for two separate tours of Japan.

'Temperament and the Wheel of Time: the Cosmic Relevance of Chinese Traditional Music' is this season's gala opening concert. The brilliant multimedia performance carries the audience through an entire year of the '24 Solar Terms', the traditional Chinese system dividing the sun's annual motion. Composer Ng King-pan has infused his magic to the solar elements, which range from 'Beginning of Spring' and 'Insects Waken, to 'Corn on Ear', 'Autumnal Equinox' and 'Greater Cold'. Director Cheung Kit-bong designed the stage, lighting effects and on-site videography.

The production has its roots in the online music videos performed through the orchestra's Net Concert Hall last season. The world's first online concert series for Chinese music, Net Concert Hall continues this season, I am pleased to say.

Other highlights of the new season include 'Trail of the Blue Dragon', a bright range of musical works capturing the stunning geographical and cultural diversity of the Guangdong - Hong Kong - Macao Greater Bay Area. And the 'Hong Kong Synergy 24 Drum Competition' is back this year, nearly 15,000 drumming enthusiasts, from less than three years old to 97, have participated since the Competition's introduction in 2003.

The orchestra's wide-ranging outreach offerings continue, reaching Hong Kong youth through school concerts, talks and such programmes as 'Music for Love', which invites underprivileged students to attend concerts and appreciate the beauty and impact of live music. The orchestra also works with the Hong Kong Academy for Performing Arts, training gifted student musicians and tomorrow's conductors.

My Government has established the Culture, Sports and Tourism Bureau, with responsibility for promoting the creative and cultural sectors, of which music is an essential aspect. We are equally committed to enabling Hong Kong's rise as a hub for arts and cultural exchanges between China and the rest of the world as laid down in the National 14th Five-Year Plan.

I wish the Hong Kong Chinese Orchestra every success in the new season. I am confident it will continue to engage and enlighten Hong Kong and the world with the resplendent art of traditional Chinese music.



(John KC Lee)
Chief Executive

Hong Kong Special Administrative Region

賀辭



政務司司長陳國基



嘉音盈耳
弦韻繞梁

香港中樂團第四十五周年樂季
開幕音樂會「日月·律呂·時之輪」

賀辭



文化體育及旅遊局局長

楊潤雄



日月交泰
律呂克諧

香港中樂團第四十五周年樂季
開幕音樂會「日月·律呂·時之輪」

賀辭



香港中樂團理事會主席
陳偉佳博士



意韻雋永
惠澤香江

香港中樂團第四十五周年樂季
開幕音樂會「日月・律呂・時之輪」

藝術總監的話

Words from the Artistic Director

邁向四十五周年，樂團用音樂與市民攜手走過無數精彩歲月，經歷高低跌宕，一同成長，即使面對種種艱難，遭遇世紀疫情，仍堅守專業精神，迎難而上，始終如一地奉獻卓越的中樂藝術。

春花秋月，夏陽冬雪，朝露暮靄，流水行雲，當人融入其中，天地萬物變得份外別緻有趣，進而幻化成妙不可言的意境。樂團新樂季以「意」為主題，準備了風格各異的演出及活動，帶領大家穿梭古今，跨越中西，感受這個天人相應的意境。

開幕音樂會於晝夜平分，寒暑平衡的「秋分」舉行，寄意萬物平等和諧、循時而動；音樂會以傳統節氣為主幹，由與樂團合作多年的資深音樂人伍敬彬作曲、資深音樂錄像導演張傑邦執導，承繼過去兩個樂季出品共八集的「中國節慶」及「廿四節氣」系列中樂MV，呈現傳統文化中對時間及天文的藝術概念，加上特別藝術裝置，配合不同媒體科技，與觀眾一同體驗在時間巨輪下，樂團與觀眾走過的四十五載茁壯成長之路。

四十五年來，樂團曾與無數國際知名演奏家合作，十月舉行的「聲聲不息」音樂會，將邀請多年來的新知舊雨回歸，再顯所長，不同曲目延續兩個精彩晚上，讓音樂聲聲不息。同樣在十月，品牌節目「香港鼓樂節」將繼續多年來，集演出、教育、社區參與於一身的使命，以鼓樂振奮人心，尤其是如今面對疫情的困境，發揮香港人自強不息的精神。其他精彩節目包括國家藝術基金資助項目「蒼龍引」、香港藝術節節目「火星上的虎度門」、「中樂百首精選」，以及闔家歡音樂會「聲音的味道之庖廚樂哈哈」等，期待與樂迷一同享受中樂之美。

樂團走過四十五年的歲月，按時有序，創新發展，踏足世界舞台，在樂團管理、樂隊規模、演奏技術及樂器改革等多方面，獲得各界肯定，絕非易事，一切有賴香港特別行政區政府、歷任藝術團隊與行政人員通力合作，加上廣大樂迷的支持，使樂團取得今天的成就。在未來，香港中樂團會繼續呈獻藝術水平卓越的演出和活動，亦會和不同界別合作，一同跨越困難挑戰，弘揚中國傳統文化。

祝大家有一個愉快的晚上。



香港中樂團藝術總監兼終身指揮
閻惠昌

The past 45 years have been an incredible journey for the Hong Kong Chinese orchestra. Despite the many difficulties we have faced over the decades, including a once-in-century pandemic, we continue to demonstrate an unwavering commitment to musical excellence and the art of Chinese music.

From the warmth of spring to the heat of summer, dazzling autumn colours and crisp winter snow, every season has its unique appeal. When human becomes a part of the nature, it then fashions an inexpressible 'Aura' – 'Aura' is the theme of our new season, we have prepared a diverse range of performances and events which will take you on a mesmerising journey from past to present and East to West.

The opening concert for the season will be held around the Autumn Equinox – a period of balance evenly split between night and day and warm and cold. Based on the theme of the solar terms and four seasons, the programme is directed by the renowned music video director Cheung Kit-bong and features a selection of works by the acclaimed composer Ng King-pan, who has worked with the HKCO for several years. The concert is a continuation of the past two seasons, when we released a series of 8 musical videos under the themes Chinese Festivals and 24 Solar Terms. The programme depicts traditional notions of time and cosmic phenomena through special artistic installations and multimedia, taking the audience on a musical journey through time to mark the 45th anniversary since our founding.

Over the past 45 years, the HKCO has worked with countless internationally acclaimed performers, our two-part 'Timeless Melodies' concert this October will feature performances by old friends and former colleagues. The 'Hong Kong Drum Festival' will also be held this October – as in previous years, our signature programme will offer a combination of performances, educational events, and community participation schemes to inspire people through drum music and showcase Hong Kong's endeavouring spirit in the midst of the ongoing pandemic. Other highlights of this season's programme include 'Trail of the Blue Dragon' (sponsored by the China National Arts Fund), 'The Stage Door on Mars' (part of the Hong Kong Arts Festival), 'One Hundred Chinese Music Classics Select', and 'Sounds that Taste Delicious – Cook Up Fun'.

Since our founding 45 years ago, the HKCO has demonstrated an unwavering commitment to innovation – in addition to taking our place on the world stage, we have also received widespread acclaim from across the musical world for our effective management, large number of members, performance techniques and instrumental innovation. None of this would have been possible without the assistance we have received from the Hong Kong SAR government, our artistic teams and administrative staff, not to mention our many supporters. As we look to the future, the HKCO will continue to stage performances and events that meet the highest artistic standards, and will work with partners from different sectors to overcome the challenges that we face and showcase traditional Chinese culture.

I hope you have an enjoyable evening.

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



香港中樂團 45 周年樂季開幕音樂會 日月·律呂·時之輪

23-24.9.2022 (五、六)

指揮：閻惠昌

作曲：伍敬彬

導演：張傑邦

演出曲目（香港中樂團委作／世界首演）

定音鼓、編鐘與樂隊 **序曲 — 古始·司辰·渾天說**

第一章：古始·起始奇點

第二章：司辰·四時

第三章：渾天說

定音鼓：陸建斌

琵琶、三弦、雙葦齊鼓與彈撥樂 **第二組曲 — 立秋見影**

葦齊鼓：陳律廷

塤、古琴、琵琶、箏與樂隊 **第三組曲 — 秋·月色**

第一章：塤、古琴與胡琴 月朔·無射

第二章：琵琶與樂隊 上弦·下弦·黃鐘

第三章：琵琶、彈撥樂與樂隊 望月·追月·蕤賓

第四章：箏、古琴與胡琴 月晦·仲呂

塤：巫致廷 古琴：邱爽*

琵琶：張瑩 箏：付子妃

革胡、二胡、高胡、編鐘與樂隊 **第四組曲 — 冬象**

第一章：【立冬】革胡與樂隊 冬之藏引

第二章：【小雪】二胡與樂隊 小雪

第三章：【冬至】編鐘、高胡與胡琴重奏 冬日

環保革胡：董曉露 環保二胡：張重雪

環保高胡：黃心浩 編鐘：廖倚苹

簫、大笛、梆笛與樂隊 **第五組曲 — 春·祭日**

第一章：【立春】合奏 春頌

第二章：【雨水】大笛與樂隊 鄒衍吹律

第三章：【驚蟄】簫、梆笛與樂隊 春韶轉

第四章：【春分】合奏 赤輪

簫：孫永志 大笛與梆笛：林育仙

嗩吶、箏、揚琴、中音笙、胡琴與樂隊 **第六組曲 — 夏之海相**

第一章：【立夏】箏、揚琴、嗩吶與樂隊 夏之颯沓

第二章：【芒種】中音笙、揚琴與樂隊 大芒草原

第三章：【夏至】合奏 龍船

第四章：【大暑】箏與胡琴重奏 氵氵轉

嗩吶：馬瑋謙 箏：付子妃

揚琴：李孟學 中音笙：陸儀

獅鼓：李芷欣

合奏 **結尾曲 — 秋頌·大豐年**

承蒙香港演藝學院允准參與是次演出



45th Anniversary Season Opening Concert Temperament and the Wheel of Time: The Cosmic Relevance of Chinese Traditional Music

23-24.9.2022 (Fri, Sat)

Conductor: Yan Huichang

Composer: Ng King-pan

Director: Cheung Kit-bong

Programme (Commissioned by HKCO / World Premiere)

Timpani, Bianzhong and Orchestra **Overture - Primordial Beginnings ·**

In Charge of the Seasons · Theory of Sphere-Heavens

The first movement: Primordial Beginnings

The second movement: In Charge of the Seasons

The third movement: Theory of Sphere-Heavens

Timpani: Luk Kin Bun

Pipa, Sanxian, Biqigu and Plucked-string **Suite No. 2 - Autumn Silhouette**

Biqigu: Chan Lut Ting

Xun, Guqin, Pipa, Zheng and Orchestra **Suite No. 3 - The Phases of Autumn Moon**

The first movement: Xun, Guqin and Huqin The Waxing Crescent, Wu She

The second movement: Pipa and Orchestra The First and Last Quarter, Huang Zhong

The third movement: Pipa, Plucked-string and Orchestra The Full and Chasing Moon, Rui Bin

The fourth movement: Zheng, Guqin and Huqin The Waning Crescent, Zhong Lu

Xun: Wu Chih-ting Guqin: Qiu Shuang[#]

Pipa: Zhang Ying Zheng: Fu Zifei

Gehu, Erhu, Gaohu, Bianzhong and Orchestra **Suite No. 4 - Winter Mien**

The first movement: [Winter Commences] Gehu and Orchestra Winter Sanctuary

The second movement: [Light Snow] Erhu and Orchestra Light Snow

The third movement: [Winter Solstice] Bianzhong, Gaohu and Huqin Ensemble Winter Days

Eco-Gehu: Tung Hiu Lo Eco-Erhu: Zhang Chongxue

Eco-Gaohu: Wong Sum Ho Bianzhong: Liao Yi-ping

Xiao, Dadi, Bangdi and Orchestra **Suite No. 5 - Spring Rite**

The first movement: [Spring Commences] Ensemble The Chorale of Spring

The second movement: [Spring Showers] Dadi and Orchestra The Lü to Warm the Earth

The third movement: [Insects Waken] Xiao, Bangdi and Orchestra Aura of Spring

The fourth movement: [Vernal Equinox] Ensemble The Mother of Suns

Xiao: Sun Yongzhi Dadi and Bangdi: Lin Yu-hsien

Suona, Zheng, Yangqin, Alto Sheng, Huqin and Orchestra **Suite No. 6 - Summer Seas**

The first movement: [Summer Commences] Zheng, Yangqin, Suona and Orchestra Summer Kaleidoscope

The second movement: [Corn on Ear] Alto Sheng, Yangqin and Orchestra Silvergrass Fields

The third movement: [Summer Solstice] Ensemble Dragon Boat

The fourth movement: [Great Heat] Zheng and Huqin Ensemble Round-and-round We Go

Suona: Ma Wai Him Zheng: Fu Zifei

Yangqin: Lee Meng-hsueh Alto Sheng: Lu Yi

Lion Dance Drum: Lee Tsz Yan

Ensemble **Closing theme - Sacrificial Odes of Autumn – Bumper Harvest**

By kind permission of the Hong Kong Academy for Performing Arts.

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 19 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，至今共舉行三屆，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，充分體現藝術與生活互動的潮流。

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。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。



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



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 19th 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 3 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 and life.

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.

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

**享譽國內外樂壇的知名中樂指揮家，
自 1997 年 6 月起履任香港中樂團。**

1987 年獲頒授中國首屆專業評級國家一級指揮。

對文化發展的貢獻獲各地政府予以表揚，包括新加坡政府「2001 年文化獎」、香港特別行政區銀紫荊星章、台灣第五十一屆中國文藝獎章（海外文藝獎（音樂））及台灣 2018 傳藝金曲獎最佳指揮獎、國際演藝協會 2022 年卓越藝術家獎等。此外，指揮不同樂團的影音產品獲頒指揮獎項，包括香港中樂團、中國交響樂團及中央歌劇院合唱團、西安音樂學院民族樂隊及合唱團及臺灣國樂團。閻氏現應聘為上海音樂學院賀綠汀中國音樂高等研究院中國民族管弦樂研究中心主任及指揮系教授、香港演藝學院榮譽院士及訪問學人、西安外事學院老子學院及韓國世翰大學特聘教授、碩士、博士研究生導師，並擔任多間音樂院校客席及特聘教授、中國音樂家協會及中國文聯全國委員會理事、陝西省廣播電視民族樂團榮譽音樂總監。於 2013–2017 年應邀出任臺灣國樂團音樂總監，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，

不但經常獲邀到世界各地知名藝術節及音樂節獻演，其藝術成就更獲各界肯定。他全方位拓展香港中樂團，推動委約作品；積極與不同界別互動，探索交融；領導發展樂器改革，倡議香港演藝學院與香港中樂團合作並實施「專業樂團實習計劃」；倡議創立全球首個中樂樂隊學院；創辦數個主題器樂節，與香港市民共創多個健力士世界紀錄；於香港演藝學院開設中樂指揮碩士課程；倡議舉辦及主持多次中樂國際研討會及高峰論壇；創辦全球首個國際中樂指揮大賽，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兼樂隊藝術指導。除中樂指揮外，他亦曾獲邀擔任西洋交響樂團指揮，曾合作的包括中國交響樂團、北京交響樂團、上海交響樂團、深圳交響樂團、廣州交響樂團、浙江交響樂團及俄羅斯愛樂管弦樂團等。閻氏亦為活躍作曲家，創作樂曲屢次獲得國家大獎。

Yan Huichang is a Chinese music conductor of world renown. He has been with the Hong Kong Chinese Orchestra since June 1997.

Yan Huichang was conferred the title of National Class One Conductor at the First Professional Accreditation of China in 1987. He has received many accolades from the governments of different lands in honour of his contribution to the development of culture, such as the 'Cultural Medallion (Music)' by the National Arts Council of Singapore in 2001, a Silver Bauhinia Star (SBS) by the Hong Kong SAR Government, the Overseas Award for Music at the 51st Literary and Art Works Awards in Taiwan, and Best Conductor Award at the Golden Melody Awards for Traditional Arts and Music 2018 in Taiwan, 2022 Distinguished Artist Award by the Internationals Society for the Performing Arts etc. 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, Distinguished Professor and 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 Sehan University of South Korea, 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 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 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 organising 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 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 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, Guangzhou Symphony Orchestra, Zhejiang Symphony Orchestra and Russian Philharmonic Orchestra of Moscow etc. Yan is also actively engaged in composition, and many national awards with his works.

音樂構思

Music Conceptualisation

二十四節氣是中國人通過觀察太陽周年運動，認知一年中時令、氣候、物候等方面變化規律所形成的知識體系和社會實踐。承繼香港中樂團 2020 至 2022 年兩個樂季出品的「中國節慶」及「廿四節氣」系列的音樂短片，本實體音樂會為體驗音樂會。本音樂會以節氣為主幹，從干支曆法出發，環繞太陽，地球及月亮的天體運行活動，多面地表現秋收冬藏、四時有序等傳統文化中，「時間」的哲學藝術。

從狹義的四時觀念，到太陽星辰之循環運轉，日月合璧；此音樂會從傳統節氣出發，用大型中樂合奏作品，開啟對傳統文化中對時間及天文的藝術概念，讓觀眾穿梭傳統天文曆法及現代太空意念，把文化中心音樂廳變為如置身太空館的高端藝術旅程。

*在音樂會開始前及歌曲之間，皆會播放低頻電子聲效

伍敬彬

名字出處：

律呂，是古代樂律的統稱，可分為陽律和陰律。是有一定音高標準和相應名稱的中國音律體系。陽律、陰律各六，合為十二律。陽六曰律，陰六曰呂；合稱律呂或呂律。律呂紀月法是用古代音樂方面的律調名稱來紀月的方法。在漢朝時期，律呂紀月法被廣泛套用。《史記·律書》把律呂紀月的理由逐月作了解釋。

《禮記·禮運》：故聖人作則，必以天地為本，以陰陽為端，以四時為柄，以日星為紀，月以為量，鬼神以為徒，五行以為質，禮義以為器，人情以為田，四靈以為畜。

《禮記·樂記·樂情》：樂也者，情之不可變者也。禮也者，理之不可易者也。樂統同，禮辨異，禮樂之說，管乎人情矣。窮本知變，樂之情也。著誠去偽，禮之經也。禮樂偵天地之情，達神明之德，降興上下之神，而凝是精粗之體，領父子君臣之節。

《第二章》是故大人舉禮樂，則天地將為昭焉。天地訢合，陰陽相得，煦嫗覆育萬物，然後草木茂，區萌達，羽翼奮，角觝生，蟄蟲昭蘇，羽者嫗伏，毛者孕鬻，胎生者不殞，而卵生者不殞，則樂之道歸焉耳。

《第三章》樂者，非謂黃鐘、大呂、弦歌、幹揚也，樂之末節也，故童者舞之。鋪筵席，陳尊俎，列籩豆，以升降為禮者，禮之末節也，故有司掌之。樂師辨乎聲詩，故北面而弦；宗祝辨乎宗廟之禮，故後屍；商祝辨乎喪禮，故後主人。是故德成而上，藝成而下；行成而先，事成而後。是故先王有上有下，有先有後，然後可以制於天下也。

The 24 Solar Terms is a system of knowledge and social practice through which Chinese people observe the movements of the sun throughout the year and conceptualise annual patterns of changes in the seasons, climate, and phenology. Continuing in the spirit of the Music Video Series Chinese Festivals and 24 Solar Terms released by the Hong Kong Chinese Orchestra from 2020 to 2022, this physical concert takes an experiential approach. Inspired by the 24 solar terms, the concert uses the traditional Sexagenary Cycle of stems and branches to embark on a journey to explore the celestial movements of the sun, moon, and Earth, creating a multi-faceted expression of traditional cultural understandings of the seasons - The philosophy of 'Time'.

From a narrow definition of the four seasons to the revolutions of the sun and the stars and the harmony of the sun and the moon, this concert begins with large-scale Chinese Ensemble Pieces inspired by traditional solar terms, encouraging listeners to ponder the traditional artistic concepts of time and the heavens as they are carried back and forth on a thrilling artistic odyssey between ancient and modern understandings of the universe, and the Hong Kong Cultural Centre is transformed into a musical observatory.

* Low frequency electronic sound will be played before the concert starts and between songs.

Ng King-pan

導演的話

Words from the Director

這次音樂會對我來說，是與香港中樂團合製八部音樂錄像影片後的一個總結 — 由 2020 年，以「中國節慶」為主題的四部，到 2021 年，以「廿四節氣」為主題的另外四部，最後到這個音樂會為總結。

音樂會主要以「節氣」來劃分不同章節，作曲家伍敬彬寫了很多很好的曲目，利用這個中國曆法來呈現時間的流動；演出上，我們希望將過去八部影片的一些元素加以善用，故此於音樂會燈光、舞台設計及一些藝術裝置等都作了特別安排。

於舞台設計上，我們以「日晷」 — 一個於中國曆法中舉足輕重的發明為概念，並加入了很多天文元素，包括「四時」及「二十八星宿」等。演出期間，我們將使用不同的光影效果、投影及影片，而在影片中，除了會介紹音樂會中的四季樂曲外，亦希望呈現「一年」的時間 — 整個音樂會由開始到結束，正是代表一年的時間，在一年四季中，星宿會有甚麼演變，時間如何流動，同時透過一些裝置藝術，把星體、星宿的形態呈現於舞台上，盼望這些視覺效果，能讓大家在聆聽樂曲時，感受到「日」與「月」的關係，以及時間的流動，即是「時之輪」的感覺。

至於拍攝方面，是次音樂會亦有一個不同的取向。我們用上更多拍攝機器、更多鏡頭，去捕捉樂手、樂器的動態和餘韻，尤其在獨奏或領奏時，更深入細緻地攝錄。這些畫面亦會於日晷的投影幕上同步播放，希望大家在聆聽的同時，可以憑藉不同的畫面配合，有更多不同的感受。

張傑邦

Over the past two years, I have produced 8 music videos with the HKCO - four in 2020 under the theme of Chinese Festivals, and four in 2021 under the theme of 24 Solar Terms. This concert marks the culmination of our partnership.

Inspired by the Chinese solar terms, the concert features a series of orchestral suites composed by Ng King-pan, which depict the changing seasons and symbolise the passing of time. In order to incorporate some of the elements from the 8 videos into the concert programme, we decided to use a range of special lighting effects, stage designs and artistic installations.

The stage is designed to represent a sundial – one of the most important inventions in the development of the traditional Chinese calendar, as well as various cosmic phenomena such as the four seasons and the Twenty-Eight Chinese Lunar Mansions. During the performance, special lighting effects, projection and video clips will be used.

In addition to introducing the seasonal themes of each orchestral suite, the video clips aim to capture the passage of time and the changes in the constellations over the four seasons, which we have condensed into a single concert programme. In the meantime, pieces of art installation will be used to project the forms of stars and constellations on the stage. By incorporating these visual effects, we hope to complement the orchestral performances and help the audience to visualise the relationship between the sun and the moon in traditional Chinese cosmology, and also the passage of time – the sensation of the 'Wheel of Time'.

We have also adopted a novel approach to filming, using an extensive range of video equipment and lenses to film the nuances of different performers and project live scenes onto the sundial, which we hope will give the audience different perspectives on each performance.

Cheung Kit-bong



伍敬彬 作曲

Ng King-pan Composer

伍氏活躍於古典及流行樂界，參與作曲編曲、演奏及音樂總監等工作。近年積極為香港及台灣的中西樂團寫作。

自幼習二胡，鋼琴及小提琴，受惠於音樂事務統籌處、不同民辦曲藝團及中西樂團的培養，少年時開始編曲。及後受學於墨爾本大學和香港大學，師承王志聰、陳敏莊、Brenton Broadstock、于京君、Jan Ferm 與陳慶恩。所創作的作品多次獲獎，包括 2002 年 3MBS 澳洲國家作曲家首獎。2005 年起為流行樂專輯及演唱會擔任編曲及演奏，曾參與國內外數百場演唱會。2014 年，伍氏完成其博士論文，專題研究中樂作曲法。

近年主要作品包括：2020 至 2022 年為香港中樂團八輯中樂 MV 擔任作曲監製，包括《大龍鳳》、《追月》、《龍船》、《立秋見影》，網上累計過千萬點擊率；2019 年受邀到台北為羅大佑新曲編曲及擔任錄音指揮；2018 年 4 月為張信哲與莫斯科管弦樂團於北京音樂廳的「歌時代 II」擔任整場音樂會編曲與指揮等；2017 年為大提琴家歐陽娜娜與保加利亞索菲亞廣播樂團的協奏專輯《夢幻練習曲》擔任全碟編曲與指揮；2011 至 2020 年為國慶文藝晚會（香港）的大會音樂總監；2012 年首次為香港中樂團製作多媒體音樂會《冬至·夏歸乎》。

Ng King-pan is active in the classical and pop music industry, playing the multiple roles as composer, arranger, performer, conductor, music director and band leader. In recent years, he plays an active role in composing for the Hong Kong Chinese Orchestra and other orchestras in Hong Kong and Taiwan.

Since childhood, Ng has been learning *erhu*, piano and violin, and was benefited from the cultivation of the Music Office (under the Hong Kong government) and various troupes and Chinese and Western orchestras. Ng began to arrange music in his adolescence.

Ng pursued his studies at the University of Melbourne and the University of Hong Kong, his mentors included Wong Chi-chung, Chan Man-chong, Brenton Broadstock, Julian Yu, Jan Ferm and Chan Hing-yan. His compositions had won him multiple international awards, including the 3MBS Reading Australian National Composer Award in 2002. He has been a keyboardist and arranger for major pop concerts and pop recordings since 2005, having appeared in hundreds of pop concerts in Mainland China and other parts of the world. In 2014, Ng completed his doctoral dissertation which focused on composing for Chinese instrumental ensemble.

Some of Ng's notable performances and compositions in recent years include: composing and producing an MV series on the theme of traditional festivals for the Hong Kong Chinese orchestra since 2020, titled *Dragon Phoenix*, *Moon Chaser*, *Dragon Boat* and *Autumn Silhouette*, the online views have passed the ten million mark. In April 2018, he was the sole arranger and conductor for Jeff Chang's live concert at the Beijing Concert Hall with the Moscow Symphony Orchestra. In 2017, he arranged and conducted the record production of the cello concerto album, *Cello Loves Disney* by young cellist, Nana Ou-Yang and the Bulgarian National Radio Symphony Orchestra. Between 2011 and 2020, he was music director of the National Day variety show in Hong Kong. In 2012, Ng collaborated with the Hong Kong Chinese Orchestra to produce a multi-media concert 'Winter Solstice · Farewell To The Sun'.



張傑邦 導演

Cheung Kit-bong Director

一位創作總監，記錄片、音樂錄像、廣告導演及作曲人。2020 年至今，為香港中樂團執導一系列以中國節慶和中國節氣為主題的中樂音樂錄像：《龍船》、《追月》、《冬日》、《大龍鳳》以及《立秋見影》、《冬之藏引》、《春韶轉》、《夏之颯沓》。在該系列作品中，張氏致力展現中樂樂器時而古雅，時而現代的多面形象。

張氏曾為之執導的藝術單位包括香港中樂團、王菲、陳奕迅、林憶蓮、鄭秀文、竇靖童、岑寧兒、陳蕾、盧凱彤、梁基爵等等。2018 年張氏擔任陳奕迅音樂紀錄片《L.O.V.E In F.R.A.M.E.S.》的導演及剪接師，該電影在 2019 年於香港各大戲院上映，每場均出現全院滿座的盛況。2018 為陳奕迅作曲《漸漸》，2019 年憑《漸漸》獲得第四十一屆「十大中文金曲」第二位。從 2011 年起，張氏為王菲、陳奕迅、林憶蓮、鄭秀文先後拍攝音樂特輯，張氏對音樂及影像的天賦及獨特性，令他能創造出不一樣的影像節奏。

Cheung Kit-bong, a creative director, a director of documentaries, music videos, and commercials, and a song writer. Since 2020, he has directed a series of Chinese music videos for the Hong Kong Chinese Orchestra on the themes of Chinese festivals and Chinese solar terms: *Dragon Boat*, *Moon Chaser*, *Winter Days*, *Dragon Phoenix* as well as *Autumn Silhouette*, *Winter Sanctuary*, *Aura of Spring*, and *Summer Kaleidoscope*. In the series, Cheung tries to highlight the multi-faceted feature of Chinese musical instruments, where the classical elegance and modernity intertwine.

As a director, Cheung has worked with the Hong Kong Chinese Orchestra, Faye Wong, Eason Chan, Sandy Lam, Sammi Cheng, Leah Dou, Yoyo Sham, Panther Chan, Ellen Joyce Loo, and Keith Leung among other arts organisations and artists. In 2018, Cheung took the role as the director and video editor of Eason Chan's music documentary *L.O.V.E In F.R.A.M.E.S.*, which later came out in the major cinemas in Hong Kong in 2019 and every showing was a full house. He wrote *Am I Me* in 2018 for Eason Chan and the song won the second place in the 41st 'Top Ten Chinese Gold Songs Award'. Since 2011, Cheung has filmed music videos for Faye Wong, Eason Chan, Sandy Lam, and Sammi Cheng. Cheung's talent and his unique grasp of music and images have enabled him to create a video pace that hardly has a parallel.

創作及製作團隊 Creative and Production Team

指揮 Conductor	閻惠昌 Yan Huichang
作曲 Composer	伍敬彬 Ng King-pan
導演 Director	張傑邦 Cheung Kit-bong
演出 Performance	香港中樂團 Hong Kong Chinese Orchestra
助理指揮 Assistant Conductors	周熙杰 Chew Hee Chiat 胡栢端 Rupert Woo Pak Tuen
監製 Producers	錢敏華 Chin Man Wah, Celina 孫麗娟 Sun Li-chuan, Patricia
執行監製 Deputy Producer	李沛盈 Li Pui Ying, Debby
助理監製 Assistant Producers	王靄榆 Wong Oi Yu, Fish 潘家希 Poon Ka Hei, Joshua
市場推廣 Marketing	黃卓思 Huang Chuk Sze, Tracy 王穎雲 Wong Wing Wan, Vivian 李婉濤 Li Yuen Tao, Annika 郭鎋思 Kwok Mei Sze, Toby
舞台美術創作總監 Art Director	鄭慧瑩 Carmen Cheng
助理舞台美術創作總監 Assistant Art Directors	蔡巧盈 Vienna Choi 鄧藹琳 Tang Oi-lam, Michelle
影片設計 Video Designer	Lawt Lo@3JBK
燈光設計 Lighting Designer	林振傑 Lam Chun-kit
音響設計 Sound Designer	夏恩蓓 Can.ha
錄影導演 Camera Director	Lun Hui@intelligent production

製作經理 Production Managers	曾浩然 Tsang Ho Yin, Ray 余思敏 Sheeta Yu
技術經理 Technical Manager	陳家彤 Doris Chen
樂團舞台監督 Orchestra Stage Manager	鄧穎雯 Tang Wing Man, Terri
執行舞台監督 Deputy Stage Manager	莫賦斌 Benny Mok
樂團助理舞台監督 Orchestra Assistant Stage Managers	麥柏光 Mak Pak Kwong 趙子瑩 Chiu Tsz Ying, Hedy 黃文頌 Wong Man Chung, Michael
作曲家助理 Composer's Assistant	謝倩雯 Sierra Tse
排練錄音工程師 Rehearsal Audio recording engineer	林棟 Lam Tung
現場音響控制 Sound Operator	林珮 Lam Pui
佈景製作 Set Constructor	高矮肥瘦工作室 Free Size Production
影片製作 Video Production	叁沾百各 3JBK Production Limited
燈光器材提供 Lighting Equipment	3200K Productions
音響器材提供 Audio Equipment	MAD MUSIC Limited
投影器材提供 Projector Equipment	恩像視聽製作有限公司 Blessed Vision Limited
錄影器材提供 Recording Equipment	天下一原班人影視製作有限公司 One Cool Jibbson Video Production Limited
舞台特別效果 Stage Special Effect	金舞台技術有限公司 Stage Tech Limited
宣傳平面設計 Promotional Graphic Designer	Mudland Limited
演出攝影 Performance Photo Shooting	King's Production International Limited
場刊設計 House Programme Design	Bingo Communication Company
場刊印刷 House Programme Printing	Suncolor Printing Company Limited

重溫「中國節慶」及「廿四節氣」中樂MV

Watch 'Chinese festivals' and '24 solar terms' MV



《龍船》
Dragon Boat



收看 Watch video



《追月》
Moon Chaser



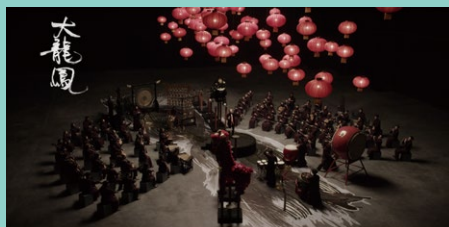
收看 Watch video



《冬日》
Winter Days



收看 Watch video



《大龍鳳》
Dragon Phoenix



收看 Watch video



《立秋見影》
Autumn Silhouette



收看 Watch video



《冬之藏引》
Winter Sanctuary



收看 Watch video



《春韶轉》
Aura of Spring



收看 Watch video



《夏之颯沓》
Summer
Kaleidoscope



收看 Watch video

定音鼓、編鐘與樂隊 序曲 — 古始·司辰·渾天說

第一章：古始 • 起始奇點

中國古代對開天闢地的宇宙觀有著深入研究，經過無數天文學家科學家哲學家發展出中國的宇宙觀及其哲學思想，如東漢天文學家張衡《靈憲》中「太素始萌，萌而未兆，并氣同色，渾沌不分。故道志之言云，有物渾成，先天地生。其氣體固未可得而形，其遲速固未可得而紀也。」其與現代宇宙物理學中的「起始奇點」（宇宙大爆炸的學說）有著有趣的默契。「古始」乃春秋大哲學家老子對時間觀念的基礎，其自然本體論要求人們返始復初，以虛靜之心體，守自然之常道；其相對時間觀要求人們挫銳解紛，應古今之時變。

第二章：司辰 • 四時

司辰，又名司天台監，官署名，始設於唐代；掌察天文氣象、日月星辰，制定及頒發曆法。「司辰」亦解作渾天儀內的報時機械人，準確擊鼓報時。在北宋蘇頌發明的水運儀象台，用水車將漏壺注滿水來推動。儀器分三層；上層是渾儀，中層是渾象，下層是司辰。

第三章：渾天說

渾天儀是反映渾天說的儀器，是渾儀和渾象的總稱。渾儀是測量天體球面座標的一種儀器，而渾象是古代用來演示天象的儀表。東漢張衡製的銅鑄渾天儀主體是幾層均可運轉的圓圈，各層分別刻着內、外規，南、北極、黃、赤道，二十四節氣，二十八列宿，還有星辰日月五緯等天象。

作曲家藉以表達「過此而往者，未之或知也。未之或知者，宇宙之謂也。宇之表無極，宙之端無窮」等穹蒼之意境，及讚嘆宇宙之浩瀚及古人對天體宇宙的理解。此曲旋律之骨幹取材著名古曲《關山月》中的部分音調及樂句，隱藏於樂曲的第一及第三章中。《關山月》為漢樂府之曲，作者不詳，漢樂府為「漢」民族音樂的政府機構，其歷史能追溯到西漢時代。

為了令樂曲與古代的聲響劃上連結，此曲的敲擊聲部用上編鐘，希望帶領觀眾在聲響與觀能上的層面超越時間侷限，遊走於不同的時間奇點之中。



琵琶、三弦、雙葶藶鼓與彈撥樂 第二組曲 — 立秋見影

立秋乃陽氣轉陰氣之時分，及帶出太極八卦的宇宙秩序。

作曲配器上，此曲含蘊著不少傳統基因，樂曲的旋律部分引用了古曲《陽春白雪》及江南民歌的《紫竹調》當中的樂句，在編曲上刻意帶出江南絲竹的韻味，嘗試與蘇浙平彈作出些許的關聯。

本曲的彈撥領奏將從演奏古曲《陽春白雪》中傳統文人式的餘韻，發展到激動如低音結他拍線技巧的拍線段，作曲家嘗試隱喻琵琶乃遺傳最多傳統文人音樂文化基因的彈撥樂器，與最有民間特色的彈撥樂器三弦，兩者合起卻又帶出評彈的韻味。

敲擊領奏部分以葶藶鼓為主，葶藶鼓乃現代中樂團極罕見的敲擊樂器，小型的板鼓外圍包上漂亮的狗牙，外型甚有英倫搖滾感覺，此樂器比較常見於南方戲曲之中。

塤、古琴、琵琶、箏與樂隊 第三組曲 — 秋·月色

「月相」是由太陽、月球及地球互換星體的位置而令地球的觀測者能目察的月面影像。從遠古人類對月亮有著無限迷思，每月周期的變化卻又與地球上的一切息息相連。「律呂」乃古代樂律之統稱，源出於三分損益律的六律、六呂。以律候氣，古時的周禮樂祭是有制定每段節氣各有適合用之律呂，各依太極八卦中之序列。

此組曲以不同的月相為主題，以月球一個月內的形狀變化為藍本，由彈撥為主奏樂器，配以編鐘擊出不同律呂，讓觀眾能透過此影音作品幻想不同的月相，及藉以達到如白居易於《琵琶行》裡「轉軸撥絃三兩聲，未成曲調先有情。弦弦掩抑聲聲思…說盡心中無限事」之意境。

第一章：塤、古琴與胡琴 月朔・無射

月朔即一個月第一晚的月亮。《山海經·大荒西經》：「大荒之中，有山名曰日月山，天樞也。吳姮天門，日月所入。」塤乃我國現存最古老的民族樂器，其文獻記載可追溯到夏代。此曲由塤與古琴帶出月朔之孤寂。

第二章：琵琶與樂隊 上弦・下弦・黃鐘

《山海經·大荒西經》：「有女子方浴月。帝俊妻常羲，生月十有二，此始浴之。」

第三章：琵琶、彈撥樂與樂隊 望月・追月・蕤賓

《琵琶行》：「轉軸撥絃三兩聲，未成曲調先有情。」

第四章：箏、古琴與胡琴 月晦・仲呂

每月最後一晚的月亮。

革胡、二胡、高胡、編鐘與樂隊 第四組曲 — 冬象

在傳統農業社會中的冬季裡，節氣與農民有著密不可分的關係，這一組曲帶出中國人於冬季中的各種集體文化實踐及習俗。第一及第二樂章的主要旋律素材，取自著名古曲《梅花三弄》，其部分樂句，穿插重現於頭兩章的不同位置。第三樂章則隱隱用上著名南音曲《萬惡淫為首》中樂句為開首段。

此曲亦用上中國不同地方風格素材，從東北、蒙古走到廣東的風韻，立體地表現了現代環保胡琴於獨奏，重奏，合奏，伴奏等多面性的演奏能力，及其肺腑淒美的敘事能力。

第一章：【立冬】革胡與樂隊 冬之藏引

立冬，冬之伊始，萬物收藏也。傳統上中國人有秋收冬藏之概念，本曲革胡獨奏部分充滿蒙古大漠樂風，藉以描繪「冬始，蟄蟲伏藏，貯糧之儲藏」之音樂意象。

第二章：【小雪】二胡與樂隊 小雪

小雪，陰陽氣交而為虹。小雪而物咸成，大寒而物畢藏。樂曲二胡獨奏部分充滿東北味道，作曲家意圖描寫如徐鉉在《和蕭郎中小雪日作》中「寂寥小雪閒中過，斑駁輕霜鬢上加。算得流年無奈處，莫將詩句祝蒼」之意境。

第三章：【冬至】編鐘、高胡與胡琴重奏 冬日

此章段落分上下節，先由南音曲《萬惡淫為首》的樂句帶出冬至時極寒之象，為其後表達冬至萬家萬戶歸家過冬之「溫暖」作出強烈反差。



簫、大笛、梆笛與樂隊 第五組曲 — 春·祭日

第一章：【立春】合奏 春頌

此組曲由澎湃的《春頌》作首，以打響春節的鑼鼓。《春頌》旋律以粵音朗讀不同賀年句的音調而譜寫成，當中隱含著不少賀年名曲，儼如張貼著一幅幅有聲有畫的音樂揮春。「燈棚龍鳳起祥氤，喜慶新春巧匠勤，燈明戲美音聲亮，萬紫千紅一片春。」

第二章：【雨水】大笛與樂隊 鄒衍吹律

鄒衍，戰國末齊國人，是陰陽家學派的創始人，精通陰陽五行學說，文獻記載他有吹律生黍之能耐。《論衡》：「燕有寒谷，不生五穀，鄒衍吹律，寒谷復溫。」《藝文類聚》卷九引劉向《別錄》：「鄒衍在燕，燕有谷地美而寒，不生五穀。鄒子居之，吹律而溫氣至，而谷生，今名黍谷。」

第三章：【驚蟄】簫、梆笛與樂隊 春韶轉

驚蟄時節，春氣萌動，太陽到達黃經 345 度之時，春雷始鳴，驚醒越冬的蟄蟲，萬物生機盎然。

第四章：【春分】合奏 赤輪

此章讚頌太陽之偉大，聲音嘹亮。太陽到達黃經零度（春分點），春分這一天陽光直射赤道，晝夜幾乎相等，至於中春之月，陽在正東，陰在正西，謂之春分。春分者，陰陽相半也，故晝夜均而寒暑平。

《禮記》：「祭日於壇，謂春分也。」《山海經·大荒西經》：「東南海之外，甘水之間，有羲和之國。有女子名曰羲和，方日浴於甘淵，羲和者，帝俊之妻，生十日。」

噴吶、箏、揚琴、中音笙、胡琴與樂隊 第六組曲 — 夏之海相

「靠山吃山 靠海吃海」，香港曾經是一個充滿船與島的城市，船亦曾經是香港這小島的象徵，在高速發展過程中，捕魚業曾經是這小島乃以維生的重要業務。這第六組曲《夏之海相》表達著夏天節氣的活力及不同面相，作曲家嘗試把夏季節氣與南方沿海文化中對海洋的回憶聯繫上。

第一章：【立夏】箏、揚琴、噴吶與樂隊 夏之颯沓

立夏，斗指東南維，萬物至此皆長大。孟夏草長，花開五月，氣候交節，雷雨增多，萬物又茂密繁衍，夏天就是有著多變的基因。

《夏之颯沓》以多變的節奏轉換及不同樂器音色與張力的強烈對比展現了立夏的多樣性，時而生機處處，時而風吹雷打，亦不乏雨過天晴，微風送爽之境。此曲亦引用了不少與功夫有關聯的著名廣東小曲，如《青梅竹馬》、《龍飛鳳舞》、《武術》等的小部分樂句。

第二章：【芒種】中音笙、揚琴與樂隊 大芒草原

斗指丙，太陽到達黃經 75 度，此時稻子已結實成「種」，而結實的稻子穀粒上長出了細芒。作曲家意在描繪長滿長稻子的稻草草原上的景象。

第三章：【夏至】合奏 龍船


賽龍舟是流傳千百年的傳統習俗，更有著驅瘟避疫的深層意義。此曲主題取材自著名廣東音樂《賽龍奪錦》，全曲充滿活力及明快。

第四章：【大暑】箏與胡琴重奏 氽氽轉

大暑乃夏季最後一個節氣。斗指未，太陽黃經為 120 度。「大暑」指極炎熱的意思，是一年中陽光最猛烈、最炎熱的節氣，濕熱交蒸在此時到達頂點。作曲家在此章用上著名廣東民謠《氽氽轉》，描寫深夏中夏日炎炎正好眠的極悶熱之意象

合奏 結尾曲 — 秋頌·大豐年

根據中國最早的古詩《詩經》中的《周頌·豐年》描繪大豐收年，古人豐收秋嘗的熱鬧場面及盛大的祭典，藉此見證樂團與觀眾走過 45 年的光輝時刻。



Timpani, Bianzhong and Orchestra · Overture - Primordial Beginnings · In Charge of the Seasons · Theory of Sphere-Heavens

The first movement: Primordial Beginnings

People in ancient China were fascinated by cosmology. Countless astronomers, scientists and philosophers helped to develop Chinese perspectives and philosophies regarding the universe. One example is the famous astronomy text *Ling Xian* by astronomer Zhang Heng of the Eastern Han era, which describes the primordial universe as a place in which all things were mixed together before the heavens and earth split apart and the world as we know it today was formed. This description is strikingly similar to the modern theory of 'Initial Singularity' (the Big Bang Theory). *Primordial Beginnings* were foundational to Laozi's views of time. His natural ontological teachings encouraged people to embrace nature's order of the world with a calm mind. His understanding of time as relative suggested that people should dull themselves, refrain from struggle, and accept changes that come.

The second movement: In Charge of the Seasons

The official position 'In Charge of the Seasons', also known as 'In Charge of the Heavens' or the 'Astronomical Record Keeper', was established in the Tang dynasty; they were tasked with observing celestial events, charting the motion of the heavenly spheres, and formulating calendars. The term 'In Charge of the Heavens' can also be understood as a mechanical device which reports the time of the sphere heavens by striking a drum at the correct time. The water-powered astronomical clock invented by Su Song in the Northern Song dynasty was powered by a water wheel that activated once a pitcher filled with water. The clock had three layers which reported the movements of different celestial and heavenly bodies.

The third movement: Theory of Sphere-Heavens

The celestial globe was a tool which corresponded to the Theory of Sphere-Heavens. It is a generic term to describe different types of globes used for astronomy. A celestial sphere is a sphere which calculates the coordinates of heavenly bodies, whereas an armillary sphere was an instrument used to demonstrate celestial phenomena. Astronomer Zhang Heng who lived during the Eastern Han dynasty invented a cast copper celestial globe consisting of several layers of revolving rings depicting a broad range of information, including the location of the north and south poles, the equator, 24 solar terms, 28 constellations, the sun, moon, stars, and the five planets.

The composer expresses ancient concepts of the universe as being "vast beyond our knowledge", and extols the infinite nature of the cosmos and how the ancients understood that cosmos. This piece's melody borrows from the motifs and phrases of the classical melody, *The Moon Over Guan Shan*, which are carefully woven into the first and third movements. The identity of the original composer of *The Moon Over Guan Shan* has been lost to time. The form of the piece, known as 'Han fu' originally referred to a musical department of the government of the Han people, and it dates back to the Western Han dynasty.

This composition connects with more ancient forms of music by utilising *Bianzhong* (a classical array of bells), we hope that their sound and appearance will carry audiences on a journey that transcends time.

Pipa, Sanxian, Biqigu and Plucked-string Suite No. 2 - Autumn Silhouette

When Autumn begins, 'Qi' shifts from masculine (Yang) to feminine (Yin), bringing about the order in the universe as expressed through the eight trigrams (Bagua).

The orchestral arrangement is full of traditional elements, including a melody which draws passages from the classical piece *Snow on a Sunny Spring Day* and phrases from the southern folk song, *Purple Bamboo Tune*, deliberately referencing the instrumental and musical storytelling traditions of the Jiangnan Sizhu style and the Suzhou region.

The rhythm of the plucking in the piece begins with the scholarly feel of the traditional piece *Snow on a Sunny Spring Day*, and then builds into an exciting section reminiscent of a bass guitar. The composer strives to convey that the *pipa* is the strummed instrument which carries the most elements of traditional musical culture of the literati, and that the *sanxian* is the most folksy among plucked instruments. Together, they create the feeling of Suzhou's musical traditions.

The lead percussion section most prominently features the double-sided *biqigu* (*biqi* drum), which rarely appears in modern Chinese orchestras. The exterior of the small *bangu* is decorated with gorgeous zigzags with a rich Britpop feel. This instrument is more commonly found in southern opera.

Xun, Guqin, Pipa, Zheng and Orchestra

Suite No. 3 - The Phases of Autumn Moon

The phases of the moon are visible changes on the surface of the moon that occur as the sun, moon, and Earth move. Since ancient times, humans have created countless myths surrounding the moon. Every change in the cycle of the moon is closely linked with what happens on the Earth. The 'Lülü' is an ancient form of musical temperament consisting of a scale of twelve notes. The Rites of Zhou used different Lülü for each solar term, which corresponded to different trigrams.

The theme of this piece focuses on the various phases of the moon, using the moon's monthly changes as a blueprint, with plucked instruments guiding the rhythm and bells sounding out in various musical scales which inspire listeners to get into this audiovisual presentation of the moon's transformations and experience the rapture which the poet Bai Juyi described in the famous lines of his poem *The Song of Pipa*: "Testing the strings with a burst of the fingers, emotions are ripe before a song even begins. Each note is full of sadness...expressing the player's deepest regrets."

The first movement: Xun, Guqin and Huqin The Waxing Crescent, Wu She

The moon begins the first night of its phases with a waxing crescent. A passage of *The Classic of Mountains and Seas* reads "in the vast wilderness there is a mountain called Sun Moon Mountain which is the axis of the heavens. It is where the sun and moon rest after they set." The *xun* is the most ancient Chinese folk instrument still in existence. Records of the *xun* can be traced back to as far as the Xia dynasty. Using the *xun* and the *guqin*, this piece explores the loneliness of the crescent moon.

日月·律呂
時之輪

Temperament and the Wheel of Time:
The Cosmic Relevance of Chinese Traditional Music



The second movement: Pipa and Orchestra
The First and Last Quarter, Huang Zhong

The Classic of the Mountains and Seas: “There is a woman who washes the moon. She is Changxi, the wife of Dijun, who is the mother of twelve moons.”

The third movement: Pipa, Plucked-string and Orchestra
The Full and Chasing Moon, Rui Bin

The Song of Pipa: “Testing the strings with a burst of the fingers, emotions are ripe before a song even begins.”

The fourth movement: Zheng, Guqin and Huqin
The Waning Crescent, Zhong Lu

The final evening of the moon’s phases.

Gehu, Erhu, Gaohu, Bianzhong and Orchestra

Suite No. 4 - Winter Mien

In traditional agricultural societies, the solar periods of winter played a major role in people’s lives. This piece expresses a variety of Chinese cultural practices and customs related to winter. The dominant melody of the first and second movements is excerpted from the famous classical piece, *Three Variations on a Plum Blossom Melody*, with several of its phrases appearing throughout both sections. The third movement begins with a craftily incorporated phrase from a well-known southern ballad titled *Lust Is the Worst Vice*.

This piece borrows stylistic elements from multiple Chinese regions, from Manchuria to Mongolia and Guangdong, vividly showcasing modern environment protection in a *huqin* solo, duet, ensemble, and with accompaniment, revealing the instrument’s powerful expressiveness.

The first movement: [Winter Commences]
Gehu and Orchestra Winter Sanctuary

‘Winter Commences’ in 24 solar terms means the beginning of winter, when life stores its supplies. Chinese tradition views autumn as the time for harvesting and winter as the time for storing. This piece features a *gehu* solo which carries listeners to the vast Mongolian desert as it captures the season in which “insects hide in their burrows and grains are stored.”

The second movement: [Light Snow]
Erhu and Orchestra Light Snow

The solar period referred to as ‘Light Snow’ is when masculine (Yang) and feminine (Yin) ‘Qi’ exchanges. Tasks are completed and people finish storing their goods. This piece features an *erhu* solo that is rich with Manchurian sentiment. The composer beautifully captures the feelings which Xu Xuan wrote in his poem *While Sitting With Xiao Langzhong on the During Small Snow*: “A lonely light snow idly spent, frost gathering on my whiskers. Time has passed swiftly, but why write poems for wasted time?”

The third movement: [Winter Solstice]

Bianzhong, Gaohe and Huqin Ensemble Winter Days

This movement consists of two parts, beginning with phrases from the southern ballad *Lust Is the Worst Vice* which capture a feeling of extreme cold before strongly contrasting this image with the warmth we experience when returning home for winter.

Xiao, Dadi, Bangdi and Orchestra **Suite No. 5 - Spring Rite**

The first movement: [Spring Commences]

Ensemble The Chorale of Spring

This suite begins with the surging *The Chorale of Spring*. *The Chorale of Spring* takes its melody from the Cantonese pronunciations of various New Years greetings, and includes references to famous seasonal songs, like a piece of music with images and sound. "Carefully crafted lanterns of dragons and phoenixes welcome a new spring, the whole world turns red with bright lights and beautiful song."

The second movement: [Spring Showers]

Dadi and Orchestra The Lü to Warm the Earth

Zou Yan, who lived in the kingdom of Qi during the Warring States period, was the founder of the School of Yin-Yang. He was well-versed in theories about the five elements, and also remembered as a talented musician. The text *Yan Heng* (Discourses in the Balance) wrote: "Swallows have winter valleys and do not grow grains. When Zou Yan plays his flute, the valleys grow warm." Volume nine of the *Yiwen Lieju* (Collection of Literature Arranged by Categories) quotes Liu Xiang's derivative work, which states "Zou Yan brought warmth to the valley where the swallows lived and life blossomed because of it. Today, that place is called the Valley of Miller."

The third movement: [Insects Waken]

Xiao, Bangdi and Orchestra Aura of Spring

During the solar term known as 'Insects Waken', spring begins to stir, the sun reaches 345 degrees of ecliptic longitude, thunder rumbles, and life starts to wake up from its wintry sleep.

The fourth movement: [Vernal Equinox]

Ensemble The Mother of Suns

This movement extols the sun's majesty and greatness. The sun reaches zero degrees of ecliptic longitude (the Vernal Equinox), and shines directly on the Equator, creating almost equal length between night and day. Until middle spring, yang is due east, and yin is due west. Their energy is equal and balanced.

Book of Rites writes: "Vernal Equinox is the day of worship." *The Classic of Mountains and Seas* writes: "Beyond the Southeastern Sea, where the waters are sweet, there is a kingdom called Xihe. There is a woman named Xihe who washes the suns. She is the wife of Dijun and the mother of the ten suns."



Suona, Zheng, Yangqin, Alto Sheng, Huqin and Orchestra

Suite No. 6 - Summer Seas

“If you live in the mountains, you eat what the mountains produce. If you live by the sea, you eat what the sea produces.” Hong Kong was once a city full of boats and islands, and boats were once a symbol of this small island. Fishing was a major industry when Hong Kong was developing into a thriving city. This sixth suite, *Summer Seas*, expresses different sides of summer’s vibrancy as the composer weaves a feeling of summertime into the southern seaside culture, stirring memories of the ocean.

The first movement: [Summer Commences]

Zheng, Yangqin, Suona and Orchestra Summer Kaleidoscope

When *Summer Commences*, life enters into full swing. The grass is tall, flowers are in bloom, weather changes and thunder increases. Summer is the cause of countless changes.

Summer Kaleidoscope expresses the diversity of summer through changes in rhythm and instrument timbres, creating powerful contrast. One moment there’s a burst of energy, and the next moment there is a gust of wind, a clap of thunder, and a burst of rain, or a refreshing breeze.

This piece references several famous melodies, such as *Young Love*, *Dance of the Dragon and the Phoenix in the Sky*, and *Martial Art*.

The second movement: [Corn on Ear]

Alto Sheng, Yangqin and Orchestra Silvergrass Fields

The Earth reaches 75 degrees on its journey around the sun. This is when the grain ripens and forms fine hairs. The composer depicts the image of a flourishing field of grain.

The third movement: [Summer Solstice]

Ensemble Dragon Boat

Dragon Boat racing is a tradition which dates back thousands of years, with deeper meanings connected to driving away sickness and preventing disease. This powerful and bright piece borrows melodies from the famous Cantonese song *Dragon Boat Racing*.

The fourth movement: [Great Heat]

Zheng and Huqin Ensemble Round-and-round We Go

‘Great Heat’ is the final solar term of summer when the Earth reaches 120 degrees on its journey around the sun. ‘Great Heat’ of course refers to the sweltering heat of summer when the sun’s rays are the fiercest and hot humidity reaches its peak. To express this sentiment, the composer referenced a Cantonese folk tune, *Whirling Around*, which describes the intense heat of a summer day.

Ensemble **Closing theme - Sacrificial Odes of Autumn – Bumper Harvest**

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2012 年榮獲國家「第四屆文化部創新獎」

推薦單位：香港特別行政區政府民政事務局

香港中樂團研發出環保胡琴系列第三代 連續七年獲獎 演出邁向 1500 場創造歷史

環保胡琴系列是樂團為發展民族管弦樂新型的整體音響而創製的改革樂器。設計的概念貫穿環保、承傳和創新三方面，其核心的工程包括：篩選出多種可再生的 PET 聚脂纖維膜取代蟒蛇皮，以實踐環保之目標，以科學的計算法重新設計共鳴箱，大幅提昇樂器的物理功能。

高胡、二胡、中胡的改革重點，是在保留傳統樂器的音色和演奏法的基礎上，擴張其表現力。而革胡和低音革胡的改革，則從樂團的整體音響結構出發，創造適合現代民族管弦樂團使用的民族拉弦低音樂器。整套膜振弦樂器在橫跨 6 組 8 度的音域裡，音色溶成一體，音量較傳統弦樂器大三分之一以上，實現了整體音響在層次、織體、質感、厚度、響亮度上前所未有的突破。這種具典型的中國胡琴韻味音色亦具交響功能的音響，更具有豐富的表現力和藝術感染力。新的整體音響為民族音樂的發展開拓新的空間。

第一代環保胡琴研發由 2005 年開始，2009 年整體完成。2014 年完成第二代，2019 年進入第三代。目前演出場次邁向 1500 場。三代環保胡琴研發之目的，為配合藝術總監的整體發展佈局。通過樂器功能的改良，擴展樂曲表現力及提高演奏水準。通過三者的循環互動為樂團帶來質的改變，全方位提高樂團的層級。環保胡琴結構性改革的靈感與突破點，均源自對現場演出的觀察，經研究室的設計、實驗後推出的試驗品。通過多場演出驗證後，調整、定型。經過藝術小組審核，最後由藝術總監拍板進入樂隊使用。經此程序誕生的三代環保胡琴具備很高的科學性與實用性，也迎來樂團水準的不斷提升。

最近三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。新研發的產品如第三代「龍頭圓筒雙千斤高胡」(2020)及第三代「雙千斤兩用高胡」(2022)已在網上亮相。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 (09.09.2022)

Excellence of HKCO's Eco-Huqin Series Recognised:

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The HKCO Eco-Huqin Series Now into the 3rd Generation - Seven-year consecutive awardee, with performances close to the 1500 historical mark

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 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 three years, under the guidance of the two directors, the development and promotion of Eco-Huqins reached a higher ground through internet. New products such as the third-generation 'Eco-Gaohu with a round resonator and a dragon head' (2020) and the third-generation 'Dual-tone Gaohu' (2022) showcased online. 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)

9 September, 2022



環保高胡、環保中胡、環保二胡、環保低音革胡、環保革胡
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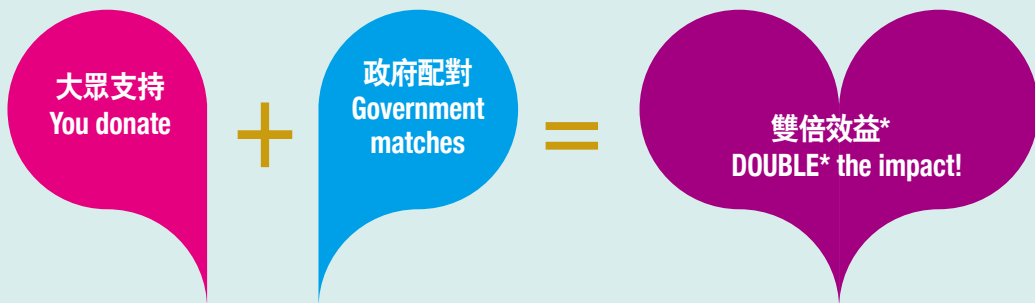
香港中樂團由香港特別行政區政府資助
Hong Kong Chinese Orchestra is financially supported by
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- ▶ 彈撥：箏、揚琴、柳琴、琵琶、阮、三弦
- ▶ 拉弦：二胡、大提琴、低音大提琴
- ▶ 敲擊：中國鼓

上課形式

- ▶ 個人班
- ▶ 二人班
- ▶ 小組班
- ▶ 悠閒樂器班*

*只設有成人班, 以興趣為主導, 沒有程度劃分

團體工作坊及特別課程 同步接受申請!

認識中樂齊齊揀

透過香港中樂團演奏家現身說法及示範, 參加者有機會認識中國樂器「吹、彈、拉、打」中多種樂器, 並可近距離聆聽精彩的中國音樂, 認識中樂音樂的基本概念, 發掘自身的興趣和特質, 啟發學習中樂的興趣。



兒童敲擊小組班

適合未有音樂基礎的兒童報讀, 讓兒童以活潑生動方式認識不同的中國鼓類樂器, 並透過合奏及重奏的訓練, 增強兒童的樂感及興趣, 為未來的音樂學習奠定基礎。

查詢及報名

☎ 3185 1640 / 3185 1624

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

📌 HKCO中樂加油站 📷 @hkco_education

課程網站



歡迎加入

香港中樂團大家庭

Welcome for joining HKCO family

(按姓氏筆劃排列 / In Chinese stroke order)

王楷涵 琵琶

Wang Kai-han *Pipa*

自幼學習琵琶及鋼琴。臺灣藝術大學中國音樂學系碩士，多次參與臺灣國樂團及臺北市立國樂團等職業樂團演出。

Wang started to learn *Pipa* and Piano since childhood, she gained her Master degree at the Chinese Music Department of the NTUA. She has joined various performance with professional orchestras such as the NCO and the Taipei Chinese Orchestra.



付子妃 箏

Fu Zifei *Zheng*

畢業於新加坡南洋藝術學院，主修箏，在學期間擔任學院華樂團箏首席兼打擊樂演奏，2019年獲 RAVE 睿·南洋藝術學院華樂協奏曲大賽金獎，多次隨學院華樂團參與新加坡華樂團之演出。

Fu graduated at the Nanyang Academy of Fine Arts, Singapore, majoring in *Zheng*. While at the Academy, Fu was the Principal *Zheng* and also percussion player at the Chinese Orchestra of the Academy, she was awarded the Golden Award of the Concerto Competition held by the Academy in 2019. As member of the Chinese Orchestra of the Academy, Fu has joined various performance with the Singapore Chinese Orchestra.



宋慧 環保胡琴

Song Hui Eco-Huqin

瀋陽音樂學院碩士，主修二胡，先後擔任學院北方民族樂團二胡聲部長及樂團首席，曾參演多場大型音樂會。

Song gained her Master Degree at the Shenyang Conservatory of Music, majoring in *Erhu*. She has joined various performance as the Principal *Erhu* and also the Concertmaster of the Northern National Orchestra of the Academy.

林聖堯 環保胡琴

Lin Sheng-yau Eco-Huqin

臺南藝術大學民族音樂學研究所碩士，主修二胡。2019 年隨蘇州民族管弦樂團到歐洲巡迴演出。

Lin gained his Master Degree at the Graduate Institute of Ethnomusicology of the TNNUA, majoring in *Erhu*. In 2019, Lin went with the Suzhou Chinese Orchestra on a European tour.



柯雨萌 環保革胡

Ke Yumeng Eco-Gehu

香港演藝學院音樂碩士，主修大提琴，在學期間擔任學院管弦樂團大提琴首席。並隨學院管弦樂團到日本及台灣的藝術節演出。

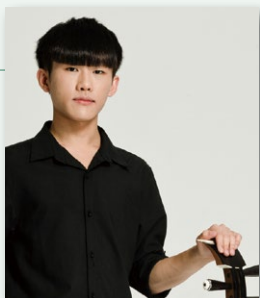
Ke gained her Master Degree at the Hong Kong Academy for Performing Arts, majoring in Cello. While at the Academy, she was the Principal Cello of the Academy Symphony Orchestra and performed in arts festivals in Japan and Taiwan.

陳曉鋒 三弦

Chan Hiu Fung Sanxian

畢業於香港演藝學院，主修三弦，副修琵琶，2012年獲選為香港電台「樂壇新秀」之一。2020年隨香港中樂團到歐洲巡迴演出。

Chan graduated at the Hong Kong Academy for Performing Arts, majoring in *Sanxian* while minoring in *Pipa*. Chan was awarded as one of the Young Music Makers by the Radio Television Hong Kong in 2012. In 2020, Chan went with the Hong Kong Chinese Orchestra on a European tour.



黃紫琦 環保胡琴

Wong Tsz Kei Eco-Huqin

畢業於香港中文大學音樂系，主修二胡，後獲香港演藝學院音樂碩士，2015年獲選為香港電台「樂壇新秀」之一。2017年隨中文大學音樂系中國音樂小組到英國及維也納演出。



Wong graduated at the music department of the Hong Kong Chinese University, majoring in *Erhu*, then she gained her Master Degree at the Hong Kong Academy for Performing Arts. Wong was awarded as one of the Young Music Makers by the Radio Television Hong Kong in 2015. In 2017, Wong went with the Chinese Music group of the music department of the Hong Kong Chinese University to perform in UK and Vienna.

黃卓賢 嗩吶

Wong Cheuk Yin Suona

自幼學習嗩吶及笛子等吹管樂器，畢業於香港科技大學，主修營運管理及資訊系統，後獲香港演藝學院音樂（榮譽）學士，主修嗩吶，副修管子。2020年隨香港中樂團到歐洲巡迴演出。

Wong started to learn *Suona* and *Dizi* since childhood, he graduated at the Hong Kong University of Science and Technology, majoring in operations management and information systems, then he gained his Bachelor of Music (Honours) at the Hong Kong Academy for Performing Arts, majoring in *Suona* while minoring in *Guan*. In 2020, Wong went with the Hong Kong Chinese Orchestra on a European tour.

香港中樂團 Hong Kong Chinese Orchestra



藝術總監兼終身指揮
香港中樂團樂隊學院院長
Artistic Director and Principal Conductor for Life
Director of The HKCO Orchestral Academy
閻惠昌 SBS
Yan Huichang SBS



助理藝術總監兼常任指揮
Assistant Artistic Director and
Resident Conductor
周熙杰
Chew Hee Chiat



客席常任指揮
Guest Resident Conductor
孫鵬
Sun Peng



助理指揮兼
香港青少年中樂團常任指揮
Assistant Conductor of the HKCO and
Resident Conductor of the Hong Kong
Young Chinese Orchestra
胡栢端
Rupert Woo Pak Tuen

環保二胡 Eco-Erhu

樂團首席
Concertmaster



張重雪
Zhang Chongxue

首席*
Principal*



徐慧
Xu Hui



李立
Li Li



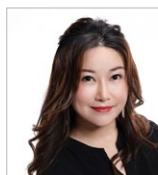
杜錫礎
To Shek Chor



林聖堯
Lin Sheng-yau



施盤臧
Sze Poon Chong



韓婧娜
Han Jingna



蕭秀嫻
Siu Sau Han



蘇純賢
So Shun Yin



萬芸安
Wan Yun-an



黃錦沛
Wong Kam Pui

環保高胡 Eco-Gaohu

首席*
Principal*



黃心浩
Wong Sum Ho

助理首席*
Assistant Principal*



麥嘉然
Mak Ka Yin



向旋
Xiang Xuan



李曉丁
Li Xiaoding

環保中胡
Eco-Zhonghu

胡琴聯合首席兼
中胡首席
Co-Principal Hugin
and Principal Zhonghu

助理首席
Assistant Principal



張宇慧
Zhang Yuhui



羅永年
Law Wing Nin



黃偉俊
Wong Wei Juin



毛清華
Mao Qinghua



許然
Hui Yin



蕭秀蘭
Siu Sau Lan



黃紫琦
Wong Tsz Kei



王家樂
Wong Ka Lok



謝燦鴻
Tse Chan Hung

環保革胡
Eco-Gehu

首席
Principal



董曉露
Tung Hiu Lo

助理首席
Assistant Principal



羅浚和
Lo Chun Wo



安悅
An Yue



何偉
He Wei



吳帆
Wu Fan

環保低音革胡
Eco-Bass Gehu

首席
Principal



柯雨萌
Ke Yumeng



魏漢業
Ngai Hon Yip



張穎韜
Cheung Wayn Tou



齊洪璋
Qi Hongwei



陳岳華
Vonghemrat Pichan

揚琴
Yangqin

首席
Principal



黎偉
Li Wei



譚舒翹
Tam Shu Kiu



李采文
Li Choi Man



李孟學
Lee Meng-hsueh



張家翔
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小阮 / 柳琴
Xiaonan / Liuqin

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Principal



葛 楊
Ge Yang

首席*
Principal*



吳 焯 熙
Ng Kai Hei



邱 黎 安
Chiu Chieh-an



陳 怡 伶
Chen I-ling

琵琶
Pipa

首席
Principal



張 瑩
Zhang Ying



邵 珮 儀
Shiu Pui Yee



黃 璿 僑
Wong Yui Kiu



梁 家 洛
Leung Ka Lok

中阮
Zhongnan

首席*
Principal*



馮 彥 霖
Fung Yin Lam



吳 曼 翎
Wu Man-lin



梁 惠 文
Liang Wai Man



陳 淑 霞
Chan Shuk Har

大阮
Datan

首席
Principal



劉 若 琳
Lau Yuek-lam



許 子 薇
Hsu Tzu-wei

箏
Zheng



付 子 妃
Fu Zifei

三弦
Sanxian

首席
Principal



趙 太 生
Zhao Taisheng



陳 曉 鋒
Chan Hiu Fung

曲笛
Qudi

笛子首席
Principal Dizi



孫 永 志
Sun Yongzhi



巫 致 廷
Wu Chih-ting

梆笛
Bangdi

笛子助理首席
Assistant Principal Dizi



朱 文 昌
Choo Boon Chong



林 育 仙
Lin Yu-hsien

新笛 / 大笛
Xindi / Dadi

笛子助理首席
Assistant Principal Dizi



陳 子 旭
Chan Chi Yuk






杜 峰 廉
To Fung Lim

高音笙 Soprano Sheng	笙首席 Principal Sheng	笙助理首席 Assistant Principal Sheng	次中音笙 Tenor Sheng			低音笙 / 高音笙 Bass Sheng / Soprano Sheng	
							
	陳奕濰 Chen Yi-wei	魏慎甫 Wei Shen-fu		阮建熹 Yuen Kin Hei	陸儀 Lu Yi		林進穎 Lam Chon Weng

高音嗩吶 Soprano Suona	嗩吶首席 Principal Suona	嗩吶助理首席 Assistant Principal Suona	中音嗩吶 Alto Suona			次中音嗩吶 Tenor Suona	
							
	馬瑋謙 Ma Wai Him	胡晉僊 Wu Chun Hei		黃卓賢 Wong Cheuk Yin	羅行良 Law Hang Leung		關樂天 Kwan Lok Tin

低 / 高音嗩吶 Bass / Soprano Suona		高 / 中 / 低音管 Soprano / Alto / Bass Clarinet	首席 Principal				
							
	劉海 Liu Hai		盧偉良 Lo Wai Leung	任釗良 Ren Zhaoliang	秦吉濤 Qin Jitao	蔡暉彥 Tsoi Wai Yin	

敲擊 Percussion	首席 Principal	助理首席 Assistant Principal					
							
	陸健斌 Luk Kin Bun	錢國偉 Chin Kwok Wai	李芷欣 Lee Tsz Yan	陳律廷 Chan Lut Ting	廖倚苹 Liao Yi-ping	關凱儀 Kwan Hoi Yee	

	
陳啟彥 Chan Kai Yin	翟悅敏 Chak Yuet Man

- * 署理職務 Acting
- 特約樂師 Freelance Musician
- ▼ 兼教育主任 and Education Executive
- 休假樂師 On Leave Musician

香港中樂團演奏家排名按筆劃序。
弦樂組演奏家座位次序，均採用定期輪流方式（首席及助理首席除外）。
The HKCO members are listed in Chinese stroke order.
The string section utilizes revolving seating on a systematic basis. Musicians (except principals and assistant principals) change seats systematically.

香港中樂團樂隊學院 The HKCO Orchestral Academy



香港中樂團樂隊學院
常務副院長
Associate Director of
The HKCO Orchestral Academy

閻學敏
Yim Hok Man

教育部 Education



教育主任
Education Executive

蔡雅絲
Choi Ngar Si

研究及發展部 Research and Development



研究及發展部研究員
樂器研究改革主任
Research Fellow, Research and
Development Department
Research & Development Officer (Musical Instrument)

阮仕春
Yuen Shi Chun

樂器改革小組 Instrument R&D Group

組長：閻惠昌
副組長：阮仕春
組員：周熙杰、閻學敏、任釗良、劉海
Leader: Yan Huichang
Assistant Leader: Yuen Shi Chun
Members: Chew Hee Chiat, Yim Hok Man, Ren Zhaoliang, Liu Hai

民間音樂小組 The Folk Music Ensemble

組長：閻學敏
副組長：盧偉良
Leader: Yim Hok Man
Assistant Leader: Lo Wai Leung

香港青少年中樂團

Hong Kong Young Chinese Orchestra

指揮

胡栢端

Conductor

Rupert Woo Pak Tuen

香港青少年中樂團分聲部導師

Section Instructors of the

Hong Kong Young Chinese Orchestra

二胡／高胡／中胡

麥嘉然

Erhu / Gaohu / Zhonghu

Mak Ka Yin

革胡

張穎韜

Gehu

Cheung Wayn Tou

低音革胡

李庭灝

Bass Gehu

Li Ting Ho

揚琴

李孟學

Yangqin

Lee Meng-hsueh

柳琴／阮

陳怡伶

Liuqin / Ruan

Chen I-ling

琵琶／三弦

黃璿僑

Pipa / Sanxian

Wong Yui Kiu

箏

姚欣

Zheng

Iu Yan

笛子

陳子旭

Dizi

Chan Chi Yuk

笙

魏慎甫

Sheng

Wei Shen-fu

嗩吶

劉海

Suona

Liu Hai

敲擊

李芷欣

Percussion

Lee Tsz Yan

樂器班

Instrumental Class

導師

二胡

張重雪

毛清華

徐慧

麥嘉然

李立

李曉丁

蕭秀蘭

韓婧娜

謝燦鴻

大提琴

吳帆

魏漢業

柯雨萌

低音大提琴

陳岳華

揚琴

李孟學

袁嘉怡

柳琴

葛楊

梁惠文

陳怡伶

琵琶

張瑩

邵珮儀

黃璿僑

阮

劉若琳

三弦

趙太生

Tutors

Erhu

Zhang Chongxue

Mao Qinghua

Xu Hui

Mak Ka Yin

Li Li

Li Xiaoding

Siu Sau Lan

Han Jingna

Tse Chan Hung

Cello

Wu Fan

Ngai Hon Yip

Ke Yumeng

Double Bass

Vonghemrat Pichan

Yangqin

Lee Meng-hsueh

Yuen Ka Yi

Liuqin

Ge Yang

Liang Wai Man

Chen I-ling

Pipa

Zhang Ying

Shiu Pui Yee

Wong Yui Kiu

Ruan

Lau Yuek-lam

Sanxian

Zhao Taisheng

導師

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蔡雅絲

劉惠欣

李婷婷

徐美婷

笛子

朱文昌

陳子旭

巫致廷

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馬瑋謙

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秦吉濤

敲擊

陸健斌

李芷欣

陳律廷

李慧美

梁正傑

關凱儀

Tutors

Zheng

Choi Ngar Si

Lau Wai Yan

Li Tingting

Chui Mei Ting

Dizi

Choo Boon Chong

Chan Chi Yuk

Wu Chih-ting

To Fung Lim

Ho Siu Cheong

Sheng

Wei Shen-fu

Lu Yi

Suona

Ma Wai Him

Wu Chun Hei

Liu Hai

Law Hang Leung

Guan

Ren Zhaoliang

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Chan Lut Ting

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首任主席及資深理事會顧問

徐尉玲博士 SBS MBE JP

理事會顧問

唐家成先生 GBS JP
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香港皇后大道中345號上環市政大廈7樓

7/F., Sheung Wan Municipal Services Building, 345 Queen's Road Central, Hong Kong.

電話 Tel: (852) 3185 1600 傳真 Fax: (852) 2815 5615

網址 Website: www.hkco.org 電郵 Email: inquiries@hkco.org

同心抗疫 音樂會禮儀

Staying Safe and Protecting Others at Concert Venues

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

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



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



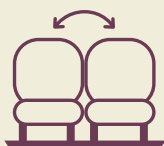
- 入場前必須接受體溫檢測
You need to take a temperature check before you are admitted to the concert hall.



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



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



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



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



樂韻繞樑 分享當下一瞬 Share the echoing moments

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

Audience is welcomed to take photos during the curtain call, while concert photos can be downloaded from HKCO's Facebook and website.

場地規則

各位觀眾：

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

在節目進行前，請關掉手提電話、其他響鬧及發光的裝置。多謝各位合作。

如不欲保留場刊，請於完場後放回場地入口以便回收。

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

House Rules

Dear Patrons,

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

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

Thank you for your kind co-operation.



觀眾問卷調查

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

Audience Survey

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

香港文化大使
香港中樂團

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