



香港中樂團
HONG KONG CHINESE ORCHESTRA

藝術總監：閻惠昌
ARTISTIC DIRECTOR: YAN HUICHANG



香港鼓樂節 2026
Hong Kong Drum Festival
舉辦 Since 2013

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鼓王 群英會

Majestic Drums



30/10/2026 (五 Fri) 晚上8:00pm

香港文化中心音樂廳

Hong Kong Cultural Centre Concert Hall

冠名贊助 Title Sponsor



「亞藝無疆」藝術節2026的節目之一
A programme of the Asia+ Festival 2026



香港文化中心
Hong Kong Cultural Centre



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

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精彩連場！

Programme Highlights

大師神韻

The Spirit of the Masters



作曲家 Composers :

王立平 Wang Liping

趙季平 Zhao Jiping

閻惠昌 Yan Huichang

賈達群 Jia Daqun

指揮 Conductor :

閻惠昌 Yan Huichang

笛子 Dizi :

王俊侃 Wang Junkan

大提琴 Cello :

李垂誼 Trey Lee

鼓板懷、皮弦胡 / 演唱 :

Gubanhui, Pixianhu / Vocalist :

王坤 Wang Kun (6/11 廣州場次)

三弦 Sanxian :

趙太生 Zhao Taisheng

(21/11 香港場次)



6/11/2026 (五 Fri) 晚上 8:00pm

廣州星海音樂廳交響樂演奏大廳

Symphony Hall, Xinghai Concert Hall

(星海音樂廳小程序發售)

21/11/2026 (六 Sat) 晚上 8:00pm

香港文化中心音樂廳

Hong Kong Cultural Centre Concert Hall

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



指揮：周熙杰

籌委會主席：汪明荃

籌委會聯合主席：曾鈺成

特邀司儀：羅家英

Conductor:

Chew Hee Chiat

Chair of fundraising committee:

Liza Wang

Co-Chair of fundraising committee:

Jasper Tsang

Guest MC:

Law Ka-ying

演出嘉賓包括一眾社會賢達及粵劇名伶謝雪心與林穎施

5/12/2026 (六 Sat) 晚上 7:30pm

香港文化中心音樂廳

Hong Kong Cultural Centre Concert Hall



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香港中樂團 HKCO

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2026 香港鼓樂節：鼓王群英會

Hong Kong Drum Festival 2026: Majestic Drums

30/10/2026 (五 Fri)

指揮：周熙杰

Conductor: Chew Hee Chiat

歷往肆章 III 為三位打擊樂演奏家而作 馬昊曲

Four Movements For Memory III for three percussionists Ma Hao

敲擊：伍濬思、喬佳佳、馮敬堯

Percussion: Ng Chun-sze, Qiao Jiajia, Fung King-yiu

山響 趙思智曲 趙思智編曲（香港中樂團委編／首演）

Mountain Sounds Zhao Sizhi Arr. by Zhao Sizhi (Arrangement commissioned by the HKCO / Premiere)

敲擊：伍濬思、喬佳佳、馮敬堯及香港中樂團敲擊小組

Percussion: Ng Chun-sze, Qiao Jiajia, Fung King-yiu, HKCO Percussion Group

焚 Boyz Chew、Zyee Leow 曲

有個忙碌的人（選段） Syamil、Hui Min、Zyee Leow 詞 Boyz Chew、Zyee Leow 編曲

我是那個誰 改編婆羅州民謠 Boyz Chew、Zyee Leow 編曲

Bakar Boyz Chew and Zyee Leow

Ado Sorang Sibuk Sangat (Excerpts) Lyrics by Syamil, Hui Min, Zyee Leow

Arr. by Boyz Chew and Zyee Leow

Tuyang Sit In The Corner Adapted from Sarawak Folk Song Arr. by Boyz Chew and Zyee Leow

演出及演唱：人人人鼓劇場（演唱：Rosemary Joel、Zyee Leow）

Performance & Vocals: Orang Orang Drum Theatre (Vocals: Rosemary Joel, Zyee Leow)

中場休息 Intermission



如演出曲目有兩個樂章／段落或以上，請於全首樂曲完畢後才鼓掌。

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

打擊樂協奏曲 **衝** 呂天佑曲 黃正彥編曲 (香港中樂團委編／首演)

Percussion Concerto **Impulse** Mark Lui Arr. by Wong Ching Yin
(Arrangement commissioned by the HKCO / Premiere)

敲擊：馮敬堯

Percussion: Fung King-yiu

飛向 (選自《打擊樂協奏曲》(根據黃晴三首新詩而作) 第三樂章) 鍾耀光曲

Heading for (The third movement of *Concerto for Percussion and Chinese Orchestra*
after 3 Poems by Sonja Huang) Chung Yiu-kwong

敲擊：伍濬思

Percussion: Ng Chun-sze

敲擊協奏曲 **龍騰虎躍** 李民雄曲

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

敲擊：喬佳佳

Percussion: Qiao Jiajia

哎喲媽媽 印尼民謠 江賜良編曲

Ayo Mama Indonesian Folk Music Arr. by Simon Kong

演出及演唱：人人鼓劇場 (演唱：Rosemary Joel、Zyee Leow)

Performance & Vocals: Orang Orang Drum Theatre (Vocals: Rosemary Joel, Zyee Leow)

敲擊與樂隊 **鼓樂澎湃 VII.2023** 周熙杰曲

Percussion and Orchestra **Let the Thunder of Drums Roll VII.2023** Chew Hee Chiat

觀眾、演奏家與樂團互動演出

Audience perform with the Artists and HKCO

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，包括 2026 年國際笙簧節刷新「最大規模的簧鳴樂器合奏」紀錄。樂團 2003 年首創的香港鼓樂節已連續舉辦 23 年，成為一年一度萬眾期待的文化盛事，2020 年起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，至今共舉行五屆，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，包括「第十九屆藝術發展獎—藝術推廣及教育獎」及「第六屆香港公共關係獎 2025」持份者傳訊銀獎等。樂團研製的環保胡琴系列除榮獲國家「第四屆文化部創新獎」(2012) 外，更獲多個機構頒發環保及創意獎項，成就屢創新高。2025 年，樂團與觀眾攜手刷新了「累計最多人體驗環保胡琴系列」可持續發展 (SDG) 世界紀錄。



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, including the World Record for “Largest reed instruments ensemble” in 2026 International Sheng Festival. The Hong Kong Drum Festival, which the Orchestra launched in 2003, is now into its 23rd 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 5 times to date. Besides, HKCO organised “The International Symposium for Chinese Music Conducting” in 2011 and 2022, experts, scholars and orchestra conductors from various countries and regions attended.

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

Other accolades and acclaims the Orchestra has won are its achievements in the arts, governance and administration, arts education, marketing and promotion which includes “The 19th Hong Kong Arts Development Awards - Award for Arts Promotion and Education” and the Silver Prize in the Stakeholder Engagement category at the “6th Hong Kong Public Relations Awards 2025” etc. The Eco-Huqin series which the Orchestra developed has won not only the 4th Ministry of Culture Innovation Award in 2012, but also many other awards presented by various institutions for its green and innovative concepts. They add to the remarkable and highly commendable list of achievements in the history of the Hong Kong Chinese Orchestra. In 2025, HKCO and the audience together set a new world record for the Sustainable Development Goal (SDG) of “the most people experiencing the Eco-Huqin Series”.

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





閻惠昌 藝術總監兼終身指揮

Yan Huichang

Artistic Director and Principal Conductor for Life

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、國際演藝協會「2022年卓越藝術家獎」、香港藝術發展局「第十七屆香港藝術發展獎－傑出藝術貢獻獎」及「台灣2018傳藝金曲獎最佳指揮獎」等。

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

閻氏帶領香港中樂團創下多個中樂發展的里程碑，

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

閻氏師從著名指揮家夏飛雲、作曲家胡登跳、何占豪等教授，

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



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

Yan Huichang was conferred the title of National Class One Conductor at the First Professional Accreditation of China in 1987. He has received many accolades from the governments of different lands in honour of his contribution to the development of culture, such as the 'Cultural Medallion (Music)' by the National Arts Council of Singapore in 2001, a Silver Bauhinia Star (SBS) by the Hong Kong SAR Government, '2022 Distinguished Artist Award' by the International Society for the Performing Arts, '17th Hong Kong Arts Development Awards – Award for Outstanding Contribution in Arts' by the Hong Kong Arts Development Council and 'Best Conductor Award at the Golden Melody Awards for Traditional Arts and Music 2018 in 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 and Supervisor on the Master's and Doctoral degree programmes of Conservatory, Honorary Fellow of The Hong Kong Academy for Performing Arts, Guest and Distinguished Professor at many music schools, Honorary Music Director of the Shaanxi Broadcasting Chinese Orchestra and Permanent Honorary Conductor of the China National Traditional Orchestra. Maestro Yan was appointed Music Director of the National Chinese Orchestra Taiwan in 2013 with a tenure up to 2017 and started the 'Youth Conductor Training Program'. His contribution to nurturing conducting talents in Chinese music is widely recognised.

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

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



使命宣言 Mission Statement

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

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



樂韻繞樑 分享當下一瞬 Share the echoing moments

觀眾可於每首樂曲謝幕時拍照

演奏中之相片可於香港中樂團Facebook專頁及官方網頁下載

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

場地規則

各位觀眾：

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

在節目進行前，請關掉手提電話、其他響鬧及發光的裝置。

多謝各位合作。

House Rules

Dear Patrons,

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

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

Thank you for your kind co-operation.



觀眾問卷調查

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

Audience Survey

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



周熙杰 指揮

Chew Hee Chiat Conductor

香港中樂團助理藝術總監兼常任指揮，曾任澳門中樂團首席客席指揮兼藝術顧問 (2023-24 樂季)。周氏 2002 年加入香港中樂團為助理指揮，並於 2022 年 9 月起出任現職位。周氏積極協助樂團策劃樂季、籌備不同類型演奏會，近年致力於中樂與其他不同界別、媒體的跨界合作，包括 2020 年指揮「張敬軒 X 香港中樂團盛樂演唱會」及 2018 年指揮「風雷雨雪、陽光雨林—來自大自然的聲音」音樂會，將馬來西亞雨林音樂融入中樂。2024 年，周氏帶領香港中樂團首次到馬來西亞巡演，大獲業界及傳媒肯定。周氏於 2023 年指揮臺北市立國樂團「涿鹿·夢蝶」音樂會及 2004 年指揮新加坡華樂團「南洋音樂之旅 II」音樂會等，亦大獲好評。

為推動本地創作繼續發展，周氏重新啟動樂團為本地新晉作曲家設立的新作品演出平台「心樂集」，自 2015 年以來發掘出眾多優秀本土作曲家。自 2007 年起，連續指揮香港鼓樂節音樂會逾十年，其作品《鼓樂澎湃 VII》亦是多年來的音樂會曲目之一。周氏作曲富東南亞獨特風格，其作品《周溯》入選香港中樂團「中樂百首精選」，其他作品亦曾獲 2000 年香港「21 世紀國際作曲大賽」季軍大獎及台灣「文建會 2002 年民族音樂創作獎」合奏組佳作獎。周氏為美國東南密蘇里州立大學雙學位學士（電腦和音樂）、南卡大學音樂碩士（管弦樂團指揮），曾擔任馬來西亞專藝民族樂團音樂總監。

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



Assistant Artistic Director and Resident Conductor of the Hong Kong Chinese Orchestra, Chew was the Principal Guest Conductor and Artistic Advisor of the Macao Chinese Orchestra (2023-24 season). Chew joined the HKCO in 2002 as Assistant Conductor and took his current position in September 2022. Chew plays an active and diverse role that covers assisting in orchestral season planning and preparation for numerous concerts. In recent years, Chew is committed to the cross-disciplinary cooperation between Chinese music and other different sectors and media, including 'Hins Cheung X HKCO' in 2020, and in 2018, Chew conducted the 'Listening to Nature' concert, which had brought the music of Malaysia rainforest into Chinese music. Chew was widely acclaimed by the music circle and media when he led the Hong Kong Chinese Orchestra on the debut tour to Malaysia in 2024. Chew guest-conducted the Taipei Chinese Orchestra in the concert 'Zhuolu & Dreaming of Butterflies' in 2023, and the Singapore Chinese Orchestra in the concert 'A Nanyang Musical Voyage II' in 2004 and has received rave reviews.

To promote the development of local creations, Chew re-launched HKCO's 'Music from the Heart', a stage for original composition, inspiring many outstanding local composers since 2015. Since 2007, Chew has conducted The Hong Kong Drum Festival concert for over 10 consecutive years. His work *Let the Thunder of Drums Roll VII* becomes the Festival standard repertoire.

Conducting aside, Chew's works have characteristic features that demonstrate his Southeast Asian cultural heritage. His work *Harken Back to Zhou* is selected as one of the '100 Chinese Music Classics Select' by HKCO. He was second runner-up in the International Competition for Chinese Orchestral Compositions 2000 (HK) and winner of the Outstanding Composition Award in the Chinese Music Competition 2002 organised by the Council for Cultural Affairs in Taiwan. Graduated from the Southeast Missouri State University with a double bachelor's degree in cello performance and computer science, and the University of South Carolina with a Master of Music degree in orchestral conducting, Chew was formerly the Music Director of the Professional Cultural Center Orchestra of Malaysia.

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



人人人鼓劇場

Orang Orang Drum Theatre

人人人鼓劇場由周順興和廖世儀於 2013 年成立，以【人、人、人】成众（眾的簡體字）為核心理念：讓表演藝術貼近觀眾。「鼓劇場」作品遊走於音樂、舞蹈與劇場之間，演出足跡遍及全球，曾參與 2024 年香港的【鼓動心絃，連接世界】鼓樂嘉年華、2023 年馬來西亞世界雨林音樂節、2022 年德國爵士音樂節（Moers Festival）、2020 年澳洲 WOMADELAIDE Festival、2019 年匈牙利 Sziget Festival，也曾參與威尼斯劇場藝術節（Venice Open Stage），比利時與德國 Danse en ville 舞蹈節。以及法國、匈牙利、塞爾維亞民俗舞蹈音樂節。同時生根在地走入霹靂州十八丁、萬饒林且新村、砂拉越文化村、古晉婆羅洲美學實驗室、山打根社團校園與吉大亞羅士打《純粹藝術節》等社區推廣藝術。

人人人鼓劇場已累計入圍金馬倫藝術大獎（BOH Cameronian Arts Award）16 項提名並多次獲得大獎：2015 年憑《Hidup Ini Senget》榮獲最佳音樂與音效設計、最佳表演組合；2020 年憑《眾鼓歌 2.0》榮獲最佳表演組合、最佳音樂指導、最具製作價值；2023 年憑《Gossip @ 掘失 JUÉ SHĪ The Hidden Tune》榮獲最佳原創音樂；2026 年憑《ㄅㄅ晃晃》榮獲最佳原創音樂、最佳編舞、最佳多媒體設計、最佳服裝設計。

近年來，劇團持續思考擊鼓與生活的連接，並開啟了一半城市，一半果園的生活並在靠近大自然的地方打造藝術基地，在新的環境繼續創作新的作品。



Founded in 2013 by Boyz Chew and Zye Leow, Orang Orang Drum Theatre (OODT) takes its core philosophy from the Chinese character 众 (community/crowd), to bring performing arts closer to the public. With their works navigating the intersections of music, dance, and physical theatre, the troupe has performed on major international stages including the 2024 Hong Kong Drum Festival “One Beat, One World”; 2023 Malaysia’s Rainforest World Music Festival; 2022 German Jazz Festival (MOERS); 2020 Australia WOMADelaide; 2019 Budapest Sziget Festival; the Venice Open Stage theatre festival; and the Danse en Ville Festival across Belgium and Germany, alongside various folk and dance festivals across France, Hungary, and Serbia. Locally, OODT remains deeply rooted in grassroots communities, actively sharing performing arts across Malaysia in places such as Kuala Sepetang in Perak, Kampung Bahru Rawang, Sarawak Cultural Village, schools and community groups, and the “Ximply Arts Fest” in Alor Setar, Kedah.

OODT has garnered 16 nominations at the BOH Cameronian Arts Awards, taking home numerous prestigious honors: Best Music and Sound Design, Best Group Performance (2015) for *Hidup Ini Senget*; Best Group Performance – Instrumental, Best Musical Direction, Best Production Values, Best Music & Sound Design (2020) for *LaguKu 2.0*; Best Original Composition (2023) for *Jue2 Shi! The Hidden Tune*; Best Music and Sound Design, Best Choreography, Best Multimedia Design, and Best Costume Design for *Kaka-LaLa* (2026).

In recent years, the troupe has continuously explored the connection between drumming and daily life. They have adopted a lifestyle that bridges the urban and the orchard—establishing an artistic base close to nature—where they continue to create new works within this fresh environment.

成員名單 List of member:

周順興	Boyz Chew
廖世儀	Zye Leow
吳彩萱	Chai Chai
林見如	Jian Ru
劉卉淇	Wai Kei
黃嘉和	Jia Her
鄭慧璘	Tee Vlin
Rosemary Joel	



伍濬思 敲擊

Ng Chun-size Percussion

香港活躍敲擊樂手，專注於西洋敲擊樂演奏，並致力探索現代室內樂、新音樂及跨界創作的多元可能。她熱衷於與作曲家及不同背景的藝術家合作，透過聲音、空間、肢體和物件之間的關係，發掘敲擊樂在傳統演奏框架以外的表達方式。

伍氏現正修讀香港演藝學院音樂碩士課程，主修西洋敲擊樂，師從香港管弦樂團敲擊樂首席白亞斯先生。她獲梁思豪獎學金資助，持續精進獨奏、管弦樂及當代室內樂曲目的演繹能力，並積極參與校內外演出與藝術交流，同時關注新作首演、跨媒介合作和實驗性演出。

在專業發展方面，伍氏於 2024 年香港鼓樂節「未來鼓王爭霸戰」中奪得冠軍。同年，她獲選為世界打擊樂團的藝術家之一，並隨團進行歐洲巡迴演出，與不同文化背景的音樂家交流，累積豐富的國際舞台經驗。她近期亦在由著名作曲家譚盾成立的香港女子打擊樂團中首次亮相，進一步拓展其於專業敲擊樂舞台上的演出足跡。

伍氏曾與多位國際知名藝術家及團體合作，包括美國格林美獎得主第三海岸打擊樂團（Third Coast Percussion）、沙盒打擊樂團（Sandbox Percussion）、法國史特拉斯堡打擊樂團（Les Percussions de Strasbourg），以及美國作曲家及敲擊樂家伊萬·特雷維諾（Ivan Trevino）。她亦曾參與多個海外藝術節及培訓計劃，包括意大利 Soundscape Festival 2022、美國 Sō Percussion Summer Institute 2025，以及 Bang on a Can Summer Fellows 2026。

Ng Chun-size is an active Hong Kong percussionist specialising in Western percussion. Her artistic interests include contemporary chamber music, new music and interdisciplinary performance. Ng is passionate about collaborating with composers and artists from diverse backgrounds, discovering new modes of expression beyond conventional performance settings through her exploration across sound, space, movement, and objects.

Ng is currently pursuing a Master of Music (MMus) degree in Western Music Performance – Timpani and Orchestral Percussion at the Hong Kong Academy for Performing Arts, studying under Mr Yasuaki Igarashi, Principal Percussionist of the Hong Kong Philharmonic Orchestra. Supported by the Cecil Leong Scholarship, she continues to develop her artistry across solo, orchestral and contemporary chamber repertoire. She actively participates in performances and artistic exchanges, with a particular interest in premieres of new works, cross-disciplinary collaborations, and experimental performance.

In 2024, Ng won the “Future King of Drums Tournament” at the Hong Kong Drum Festival. That same year, she was selected to perform with the World Percussion Group (WPG) on its European tour, gaining valuable international performance experience with musicians from diverse cultural backgrounds. She also recently made her debut with the Hong Kong Women’s Percussion Ensemble, founded by renowned composer Tan Dun.

Ng has collaborated with internationally acclaimed artists and ensembles, including Grammy Award-winning Third Coast Percussion, Sandbox Percussion, Les Percussions de Strasbourg and American composer and percussionist Ivan Trevino. Her appearances at festivals and training programmes include soundSCAPE festival (Italy, 2022), Sō Percussion Summer Institute (USA, 2025), and the Bang on a Can Summer Fellows programme in 2026.



喬佳佳 敲擊

Qiao Jiajia Percussion

中央音樂學院中國打擊樂專業副教授，為該專業首位碩士與博士研究生。她深耕打擊樂演奏、教學與中外文化交流，是享譽歐洲的代表性亞洲當代打擊樂演奏家。

她自幼隨父喬長喜習樂，畢業於中央音樂學院附中後留校任教，先後師從李真貴、王建華教授；後獲資助赴歐深造，取得比利時安特衛普皇家音樂學院馬林巴及丹麥皇家音樂學院打擊樂最高文憑，導師為 Gert Mortensen 教授。此外，亦受劉光泗、小川雅弘、小川佳津子、閻學敏、陳佐輝、Albert Ludwig、Wieland Welzel 等中外業界名師悉心指導，兼具扎實專業功底與多元藝術視野。

作為中歐音樂文化交流的推動者，她是首位受邀在丹麥皇宮為歐洲皇室演奏中國音樂的藝術家，並曾促成校際交換計畫與籌建全球首所音樂孔子學院。她曾獲文化部首屆中國樂器獨奏大賽金獎及 2023 年香港鼓樂節「未來鼓王爭霸戰」冠軍，發行個人專輯《The Alchemist》，合作唱片亦兩度獲歐洲古典唱片最高星級評價。她多次於丹麥黑鑽石音樂廳及皇家歌劇院舉辦獨奏會，並致力教學培養優秀人才。

她立足傳統、擁抱當代，以精湛演奏與獨特魅力，成為連結中西方打擊樂藝術的重要橋樑。

Qiao Jiajia is an associate professor of Chinese Percussion at the Central Conservatory of Music, where she was the first student to pursue master's and doctoral studies in the Chinese Percussion programme. Dedicated to performance, teaching and international cultural exchange, she is also an acclaimed Asian contemporary percussionist with an established reputation across Europe.

She began studying music with her father Qiao Changxi at an early age and, after graduating from the Affiliated Middle School of the Central Conservatory of Music, she remained at the institution to teach. She studied with Professors Li Zhengui and Wang Jianhua before receiving a scholarship to pursue further studies in Europe. She completed advanced postgraduate studies in marimba at the Royal Conservatoire Antwerp and percussion at the Royal Danish Academy of Music, studied under Prof Gert Mortensen. She has also received careful guidance from leading Chinese and international masters including Liu Guangsi, Masahiro Ogawa, Kazuko Ogawa, Yim Hok Man, Chen Zuohui, Albert Ludwig and Wieland Welzel etc., combining a solid technical foundation with a rich artistic perspective.

A passionate advocate for musical and cultural exchange between China and Europe, Qiao was the first artist invited to perform Chinese music for European royalty at a Danish royal palace. She has also helped establish university exchange programmes and develop the world's first Music Confucius Institute. Her accolades include the Gold Award at the First Chinese National Instrument Solo Competition and the championship title at the "Future King of Drums Tournament" at the Hong Kong Drum Festival in 2023. Her solo album *The Alchemist*, along with collaborative recordings featuring her performances, has twice received the highest star rating from European classical recording publications. She has given numerous recitals at Copenhagen's Black Diamond and the Copenhagen Opera House, while remaining committed to nurturing the next generation of musicians through teaching.

Rooted in tradition yet embracing contemporary expression, Qiao bridges Chinese and Western percussion through her virtuosity and distinctive artistic presence.



馮敬堯 敲擊

Fung King-yiu Percussion

畢業於香港演藝學院，主修中國敲擊樂，啟蒙於敲擊樂教育家周展彤老師並隨其深造，並隨蔡立德老師副修西洋敲擊樂，致力於探索中西敲擊樂的多元聲響。在學期間曾獲頒「李子文創意獎學金」，演奏潛質深受肯定。

馮氏活躍於各大樂團及演出舞台，曾參與澳門中樂團、大灣區青年管弦樂團等演出，足跡遍及澳門、深圳、廣州及南寧等地。他亦獲邀參與香港敲擊樂節 2026 演出，積極投入本地敲擊樂的交流與推廣；並曾受香港電台第三台《Music Next Door》邀請，分享多元敲擊樂風貌。

馮氏於多項打擊樂賽事中屢獲殊榮，包括 2025 年香港活力鼓令 24 式擂台賽「未來鼓王爭霸戰」冠軍、IPEA 打擊樂菁英賽香港賽區中國民族打擊樂青年組金獎（冠軍），以及 2024 年 IPEA 打擊樂菁英賽香港賽區馬林巴琴 / 木琴青年演奏家組金獎。

Fung King-yiu graduated from the Hong Kong Academy for Performing Arts, specialising in Chinese percussion. He began his percussion studies with renowned educator Chau Chin-tung and continued his training under his guidance, while also studying Western percussion with Mr Choy Lap-tak. He is dedicated to exploring the diverse sonic possibilities of both Chinese and Western percussion. During his studies, he received the Thomas Lee Creativity Prize in recognition of his musical potential.

Fung has performed with various ensembles across the region, including the Macao Chinese Orchestra and The Greater Bay Area Youth Orchestra. His performances have taken him to Macao, Shenzhen, Guangzhou and Nanning. He was also invited to perform at the Hong Kong Percussion Fest 2026, contributing to the promotion and development of the local percussion scene. He has also appeared on RTHK Radio 3's *Music Next Door*, sharing insights into the diverse world of percussion.

Fung has received multiple accolades in percussion competitions. His achievements include winning the "Future King of Drums Tournament" at the 2025 Hong Kong Synergy 24 Drum Competition, receiving the Gold Award (Champion) in the Chinese Folk Percussion Youth Group at the IPEA Percussion Elite Competition (Hong Kong Area), and winning the Gold Award in the Marimba/Xylophone Youth Virtuoso Group at the 2024 IPEA Percussion Elite Competition (Hong Kong Area).

歷往肆章 III 為三位打擊樂演奏家而作 馬昊曲

套曲作品《歷往四章》，靈感源於作曲家馬昊青年時期的聽覺記憶。作品中，數字代表連續八分音符的數量，各音組通過十六分音符與休止符加以劃分。數字組合之間的關係隨音樂推進不斷演變。整套打擊樂組曲包含四部作品：一首為組合打擊樂而作的獨奏、一部鑼的二重奏、一部鼓的三重奏及一部鈸的四重奏。四首作品從不同角度展示了打擊樂器的不同性格特徵。第三首作品集中表現鼓類樂器多重力度層次的「節奏對位」聲音特徵，力量之中飽含精巧。

山響 趙思智曲 趙思智編曲（香港中樂團委編／首演）

《山響》，取意「山間迴響」。訴說億萬年滄海更迭、桑田沉浮，群山在時間的雕刻下，各自擁有獨屬於自己的語言與故事。山林之間，有村夫的足跡與歌謠，有鳥獸的蹤跡與啼鳴，也有流傳於民間的神靈與精怪傳說；山，既承載著歷史遺留的深沉與厚重，也保有看破繁華後的靜默與淡然。穿行於山野，被林間山風拂過衣襟，被深邃溝壑攔阻腳步，又被密林深處的神秘所牽引、所吸引。山給予每個人的感受從來不盡相同——或穩健，或激昂，或歡樂，抑或敬畏與恐懼。這正是《山響》試圖以鼓聲捕捉與描摹的萬千情緒。

作品以八面 G 調調音的排鼓作為核心主奏樂器，充分發掘排鼓作為旋律性打擊樂器的獨特潛能——排鼓音區分明、擊奏靈便，時而如溪水潺潺般婉轉低迴，時而如山風驟起般奔湧激盪，將旋律的歌唱性與節奏的爆發力融於一體。伴奏聲部則融合多樣中國打擊樂與部分西洋打擊樂器，令金屬響器的清亮鏗鏘與皮膜鼓類的渾厚溫潤相互交織，剛柔並濟，構築出豐富而富有層次的音響圖景。

在創作上，作品深深植根於中國傳統打擊樂的演奏技法與美學精神，同時大膽融入現代西方音樂的節奏語彙與演奏技術——以東方鼓韻為骨，以世界性音樂語言為翼，讓傳統打擊樂在現代語境中獲得新的生命力。這不僅是一次技法的融合，更是對中國音樂國際化、民族音樂世界化的一次誠摯而富有勇氣的探索。

* 樂曲初稿創作於 2019 年 8 月，於 2026 年 9 月受香港中樂團委約，改編為七人打擊樂重奏版本。

焚 Boyz Chew、Zyee Leow 曲

想要驅趕心中的獸，只能繼續等候，
如燃燒，如擊鼓，
如果想要煉成……
就繼續等候。

有個忙碌的人（選段） Syamil、Hui Min、Zyee Leow 詞 Boyz Chew、Zyee Leow 編曲

歌詞：

有個忙碌的人
走走找吃
轉右轉左
轉到肚子餓
轉到肚子餓

喔吼 喔吼 喔吼 喔吼 喔吼 喔吼 喔

【小松鼠】

你看這隻小松鼠，難道不可憐嗎？
孤身一隻、食不果腹
牠每一天
到處穿梭奔走
尋找的時間越長，就越感到精疲力竭
爬過樹木、籬笆、路燈柱與電線，
肚子咕嚕咕嚕叫著，代表已經餓了
但絕不停止、絕不認輸
直到找到果實前，絕不罷休



【家犬】

何必這麼辛苦兜兜轉轉到肚子餓
拍拍手、拍拍手、拍拍手，
你看這隻家犬正搖著尾巴
跑來跑去、四處奔跳，多麼開心
何必這麼辛苦兜兜轉轉到肚子餓，你看這隻家犬多麼快活
坐下、奔跑、跳躍尋找，只要站起身，主人就會賞賜
只要你不停下來，他就絕不會給
只要你不乖乖站好，他就絕不會給

柴、米、油、鹽、醬、醋、茶

有個非常忙碌的人
忙得已經不像個人樣
四處奔波飛走
連鬼看了都自嘆不如

我是那個誰 改編婆羅州民謠 Boyz Chew、Zyee Leow 編曲

我想成為城市人
如果城市是一件過窄的衣服
我可以不要吃飽
如果城市喜歡我的沉默
我可以忘記我的言語
如果城市只有一點天空
我可以放棄我的仰望
如果城市裡沒有人要聽我家鄉的歌
我也可以裝作毫無感覺
這樣努力下去
我就可以成為城市人了吧？

打擊樂協奏曲 **衝** 呂天佑曲 黃正彥編曲（香港中樂團委編／首演）

衝動，是起點，亦是人生的醍醐味之一。

本曲由作曲家呂天佑先生於 2025 年創作的同名打擊樂獨奏作品擴展而成，專為打擊樂演奏家馮敬堯先生度身訂造。作品旨在彰顯他強勁的爆發力，同時將其耐力與速度推向極限。

全曲分為三個樂段：「率爾」、「追悔」與「宿命」，勾勒出由衝動而生、歷經悔悟，最終直面命運的心路歷程。

首段「率爾」，取輕率行事之意。急速凌厲的鼓點與交錯重音，勾勒出熱血青年憑一時衝動、不假思索便毅然向前的豪情意氣。

次段「追悔」，音樂氛圍急轉直下。弦樂深沉而綿延的長音，與管鐘空靈的餘響交織，彷彿每一下敲擊，都是一次深沉的自省、一聲未盡的長嘆。聲響在虛實與強弱之間游移，牽引出夜闌人靜時的落寞與遺憾。

終段「宿命」緊接而至，以一段極具渲染力的華彩樂段（Cadenza）揭開序幕。音符高速奔馳，音樂重返最初那股不加修飾的衝動與狂熱，引領聽眾昂然直面自身永劫回歸的命運。

飛向（選自《打擊樂協奏曲》（根據黃晴三首新詩而作）第三樂章） 鍾耀光曲

此首打擊樂協奏曲完成於 2009 年 3 月，於同年 9 月在 2009 臺北聽障奧運音樂會中世界首演。本協奏曲為作者特別為依芙琳·葛蘭妮量身打造，共分為三個樂章，分別根據台灣青年詩人黃晴的三首詩作譜寫：

第一樂章：月亮的哀求

此樂章的背景來自黃晴的得獎詩作《月亮的哀求》，詩人想像自己是身在靜寂無聲的世界中的月亮，作品籠罩於沉鬱的氣氛之中，獨奏部份由二只小軍鼓表現，利用小軍鼓響弦的音色刻劃出內心的吶喊。

第二樂章：我相信

此樂章來自於黃晴一首風格樂觀的詩作《我相信》，詩中洋溢著童真的色彩，獨奏部份由馬林巴琴表現，樂隊伴奏部份以彈撥樂器為主，樂曲開始於略帶獨自沉思的氣氛，之後接著一段輕快活潑、自然流暢的旋律。

第三樂章：飛向

此樂章是根據黃晴特別為聽奧選手所寫的新詩《飛向》而創作，詩句勵志激昂，獨奏部份由十一只不同大小的鼓表現，樂章分為三個段落，第一段帶有遠古的原始野性與豪邁，第二段為打擊獨奏的自由華彩段落，第三段的開頭出現了適合像奧運大型體育活動的主題，最後以一段信號曲為尾聲結束全曲。

* 本次音樂會只演奏第三樂章。

敲擊協奏曲 **龍騰虎躍** 李民雄曲

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

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

哎哟媽媽 印尼民謠 江賜良編曲

河裡青蛙從哪裡來

是從那水田

向河裡遊來

甜蜜愛情從哪裡來

是從那眼睛裡到心懷

Ayo mama, jangan mama marah beta

dia cuma, dia cuma pegang beta.

Ayo mama, jangan mama marah beta

lah orang muda punya biasa.

敲擊與樂隊 **鼓樂澎湃 VII.2023** 周熙杰曲

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

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



Four Movements For Memory III for three percussionists Ma Hao

This four-movement work is inspired by the composer's aural memories during his youth. In this work, numbers represent the quantity of consecutive eighth-notes whose groupings are further subdivided into sixteenth-notes and rests. The relation among numerical groupings constantly evolves as the music progresses. The entire work comprises four movements with specific percussion configurations—a solo, a duet for gongs, a trio for drums and a quartet for cymbals—each displaying contrasting perspectives and characters emblematic of different percussion instruments. The third movement focuses on layers of rhythmic counterpoint in relation to gradated volume that can also be quite delicate and nuanced.

Mountain Sounds Zhao Sizhi Arr. by Zhao Sizhi (Arrangement commissioned by the HKCO / Premiere)

Mountain Sounds originates from the phrase “mountain reverberations”, chronicling the many languages of and stories about mountain ranges spanning their long formation, weathering the tests of time and tide through millennia. Within mountains and forests are the footprints and ballads of villagers, vestiges and songs of birds and animals, and legends of spirits and deities disseminated among common folks. Mountains can bear a legacy of historical heft; they also witness prosperity and bustle, restoring quiet and calm thereafter. Walking through mountains, we feel the breeze against our clothing, we face uneven paths that challenge us, yet we are also attracted to the mystery inherent in the forest. Everyone responds to mountains differently—some with a sense of steadfastness, others with excitement, joy, respect or fear. These emotions are indeed what *Mountain Sounds* attempts to capture through drum beats.

Eight *paigus* tuned to the key of G form the core of this configuration, fully displaying their unique melodic potential. These drums are distinct in pitch, their attacks clear and crisp, thus capable of simulating gentle sounds of rippling water and bombastic stormy winds. In many ways, these instruments are amalgams of song-like melodies and explosive rhythmic power. Instruments that accompany the *paigus* stem from both China and the West, melding together the resonance of drumskins with clear, metallic rings, combining soft and hard to create a richly textured musical landscape.

On the creative front, *Mountain Sounds* is deeply rooted in traditional Chinese percussion technique and aesthetics while also incorporating Western rhythms and performance practice. Although clearly containing a skeleton structure of Eastern percussion, it is equipped with wings of the global musical language, thus instilling tradition with new vitality. More than merely a combination of techniques, this is an honest and courageous attempt to make Chinese music all the more international, and folk music all the more global.

* The first draft of this work was completed in August 2019. The Hong Kong Chinese Orchestra commissioned a seven-person chamber version in September 2026.

Bakar Boyz Chew and Zye Leow

To chase away the beast inside,
only if you give time;
As it takes TIME,
to burn, to drum, and yet to become...

Ado Sorang Sibuk Sangat (Excerpts) Lyrics by Syamil, Hui Min, Zye Leow Arr. by Boyz Chew and Zye Leow

Lyrics:

There is a busy person
Walking around looking for food
Turning right, turning left
Turning until hungry
Turning until hungry

Oh-oh oh-oh oh-oh oh-oh oh-oh oh-oh oh

[Squirrel]

Look at this little squirrel, isn't it a pity?
Always alone, without enough to eat
Every single day it goes
Here and there, here and there
The longer it searches, the more exhausted it becomes
Climbing trees, fences, lampposts, and wires; its belly
Is already rumbling, a sign that it is hungry
It will not stop, it will not give up
It will not stop until it finds fruit

[House Dog]

No need to struggle and wander around until hungry
Clap your hands, clap your hands, clap your hands;
look at this house dog wagging its tail
Here and there, here and there, so joyful
No need to struggle and wander around until hungry;
look at this house dog, so cheerful
Sit, run, jump, search; if you stand up, the master will give
He will not give as long as you do not stop
He will not give as long as you do not stand up

Firewood, rice, oil, salt, soy sauce, vinegar, tea



There is someone so busy
Doesn't even look like a human anymore
Flying here, flying there
Even ghosts would feel challenging

Tuyang Sit In The Corner Adapted from Sarawak Folk Song

Arr. by Boyz Chew and Zye Leow

I want to become a city folk.
If the city is a clothing too tight,
I can abstain from eating too much.
If the city likes my silence,
I can forget my words.
If the city has only a little bit of sky,
I can stop looking up.
If the city does not want to listen to my hometown songs,
I can pretend to not be affected.
If I work hard at this,
Will I become a city folk?

Percussion Concerto **Impulse** Mark Lui Arr. by Wong Ching Yin

(Arrangement commissioned by the HKCO / Premiere)

Impulse is a starting point, but it is also something quintessential in life.

Composer Mark Lui wrote this work in 2025, expanding an original solo percussion piece that was tailor-made for virtuoso Fung King-yiu. The work aims to highlight Fung's explosive power as an artist, at the same time testing his perseverance and tempo control to the utmost.

The entire work is divided into three sections: "Recklessness", "Regret" and "Destiny", following an emotional journey starting with an impulse, then gaining wisdom from hardship, eventually facing destiny head-on.

"Recklessness" depicts that initial, impulsive moment. Fast-paced drum beats create a cross-rhythm that captures that sense of recklessness typical of passionate youth and the courage to forge ahead without hesitation.

"Regrets" presents a total reverse in musical mood. Sustained, low pitches in the strings interact with ethereal reverberations of the chimes, reminding us that every strike can be a moment of deep reflection, or a lingering lament. While the music traverses between soft and loud, illusory and real, it engenders a sense of desolation and regret when everything becomes quiet in the darkness of night.

“Destiny” follows immediately, heralded by an elaborate cadenza. As the musical notes gallop in break-neck speed, impulses and passion from the previous section reappears. This time, the audience bravely faces a homecoming, of destiny having survived calamity.

Heading for (The third movement of *Concerto for Percussion and Chinese Orchestra* after 3 Poems by Sonja Huang) Chung Yiu-kwong

This Percussion Concerto, was completed in March 2009 and received its premiere at the 2009 Deaflympics Concert in Taipei. The work was specifically written for Evelyn Glennie, a percussionist and composer, and consists of three movements, each inspired by a poem by Sonja Huang, a young Taiwanese poet.

The first movement: The Moon's Lament

The background of this movement stems from Qing Huang's award-winning poem *The Moon's Lament*. The poet imagines being the moon residing in a silent, soundless world, with the piece enveloped in a somber atmosphere. The solo passage is performed by two snare drums, utilizing the timbre of the snare wires to portray an inner outcry.

The second movement: I Believe

This movement is based on *I Believe*, an optimistic poem by Qing Huang that is brimming with innocent charm. The solo part is featured on the marimba, while the orchestral accompaniment consists predominantly of plucked string instruments. The piece opens in a slightly reflective, contemplative mood before transitioning into a brisk, lively, and effortlessly fluid melody.

The third movement: Heading for

This movement is based on *Heading for*, a modern poem written by Qing Huang specifically for Deaflympics athletes, featuring inspiring and passionate verses. The solo part is performed on eleven drums of varying sizes. The movement is divided into three sections: the first conveys an ancient, primal wildness and heroic grandeur; the second is a free cadenza for solo percussion; and the third opens with a grand theme well-suited for a major event like the Olympics, ultimately concluding with a fanfare as its coda.

* Only the third movement is performed in this concert.

Percussion Concerto *Flying Dragon and Leaping Tiger* Li Minxiong

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

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



Ayo Mama Indonesian Folk Music Arr. by Simon Kong

Where do the frogs in the river come from?
They swim into the river from the paddy fields.
Where does sweet love come from?
It travels from the eyes straight into the heart.
Ayo mama, jangan mama marah beta
dia cuma, dia cuma pegang beta.
Ayo mama, jangan mama marah beta
lah orang muda punya biasa.

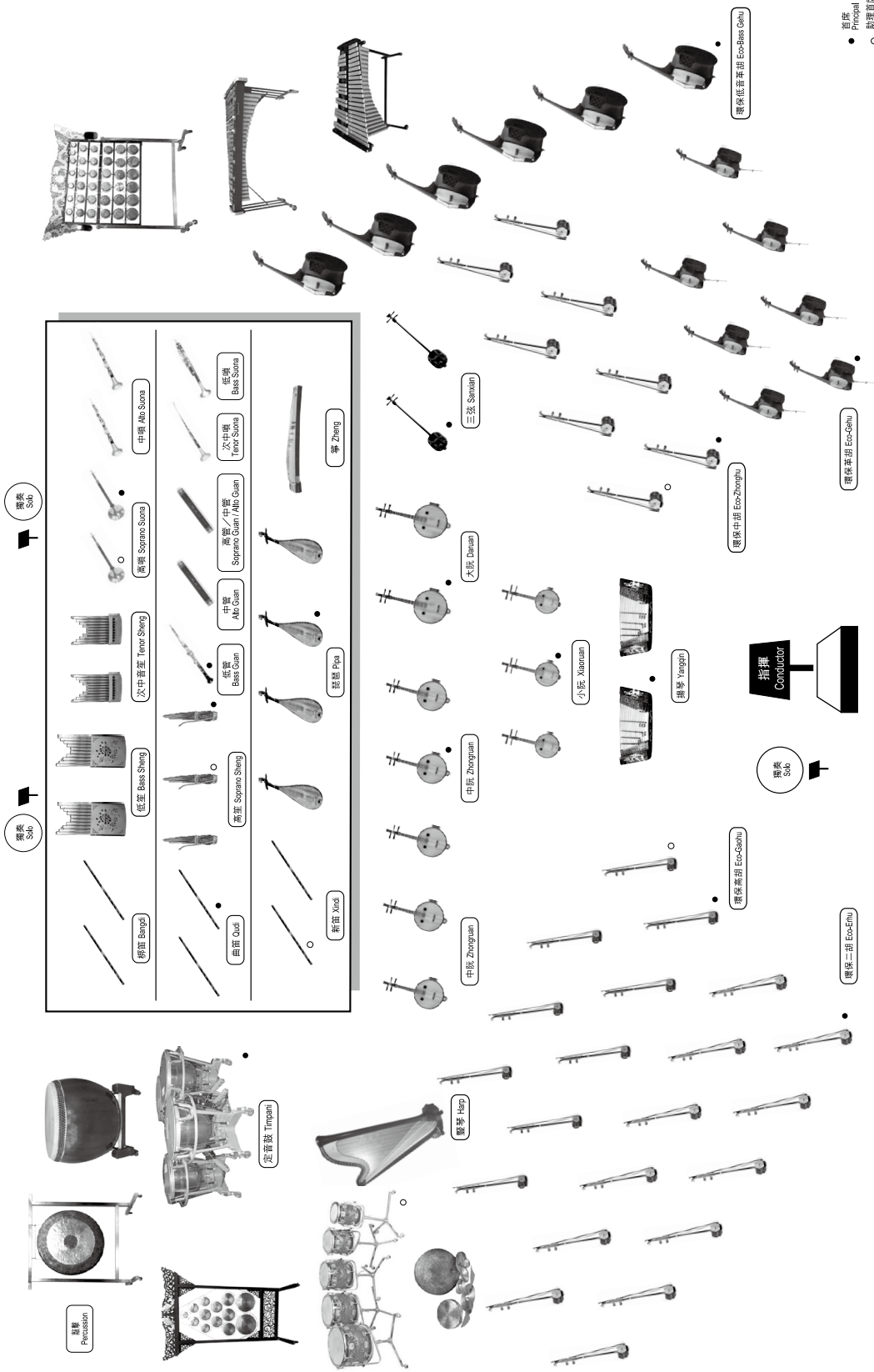
Percussion and Orchestra **Let the Thunder of Drums Roll VII.2023** Chew Hee Chiat

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

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

聲部位置圖

General Layout Plan of Instrument Sections



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

「香港鼓樂節」音樂會系列

歷屆演出嘉賓及團隊

Hong Kong Drum Festival Concert Series

List of Guest Artists and Groups



2026 香港活力鼓令 24 式擂台賽 參賽者名單及歷屆擂台賽得獎名單

List of Competitors of the 2026 Hong Kong Synergy 24
Drum Competition and Winners of Previous Competitions



環保鼎式高胡的新發明技術 獲國家知識產權局授予 實用新型專利權

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

(2/2/2024)

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



六角扁筒重奏高胡

橢圓兩用高胡

兩款環保鼎式高胡



香港中樂團研發環保胡琴系列演出超越1700場創造歷史

榮獲國家「第四屆文化部創新獎」(2012)

推薦單位：香港特別行政區政府民政事務局

環保鼎式高胡的新發明技術獲國家知識產權局授予專利權 (2024)

刷新「累計最多人體驗環保胡琴系列」的「可持續發展世界紀錄」(2025)

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

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

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

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

研究及發展部研究員、樂器研究改革主任

阮仕春 (8.3.2024)

The HKCO Eco-Huqin Series

With performances over the 1700 historical mark

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

On the recommendation of the Home Affairs Bureau, HKSAR Government

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

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

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

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

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

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

Yuen Shi Chun

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

8 March 2024



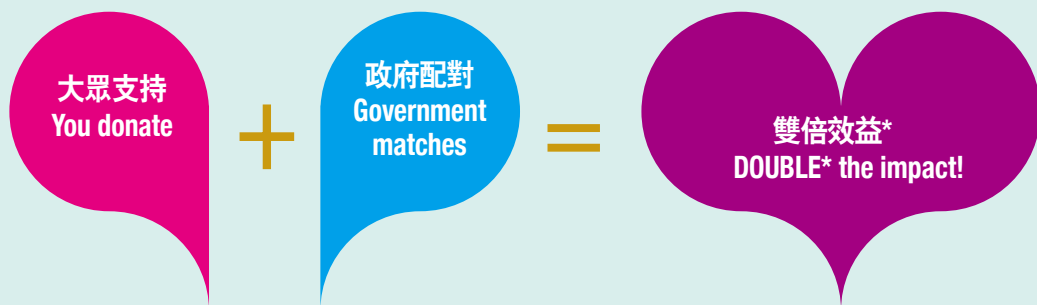
環保鼎式高胡、環保高胡、環保中胡、環保二胡、環保低音革胡、環保革胡
Ding-style Eco-Gaohu, Eco-Gaohu, Eco-Zhonghu, Eco-Erhu, Eco-Bass Gehu, Eco-Gehu

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Your donation impacts not just our music.

With your support, more people will be able to experience the transformative magic of music.

Your contribution will further our work in these areas:

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

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大音捐助人 Accolade Donor	大音，老子曰：「大音希聲，大象無形」，莊子曰：「至樂無樂」，大音和至樂，是宇宙、自然的音樂，也是音樂的至高無上的境界。 One who believes that the Orchestra deserves the highest honour.	HK\$1,000,000 或以上 or above
弘音捐助人 Brilliance Donor	弘音，《易坤》曰：「含弘光大」。《詞海》：「擴充；光大」。弘音者，弘揚、光大中國民族音樂之意。 One who ranks the Orchestra as brilliant in artistic excellence.	HK\$500,000 — \$999,999
知音捐助人 Connoisseur Donor	知音，出自伯牙彈琴，子期知音的故事。古人云：「知音難尋」，「人生有一知音足以」。知音是聆聽和領悟音樂的最高境界。 One who accords critical acclaim to the Orchestra.	HK\$300,000 — \$499,999
妙音捐助人 Delight Donor	妙音，感覺音樂美妙或奇妙。 One who finds pleasure and delight in the music of the Orchestra.	HK\$100,000 — \$299,999
悅音捐助人 Encore Donor	悅音，愉悅，歡喜，以聆聽音樂為愉悅。 One who enjoys the performance of the Orchestra and wants it to continue to develop and grow.	HK\$10,000 — \$99,999
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of the People's Republic of China



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Cultural Centre

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燃點真愛 Cheers
鍾慧敏女士 Ms Sylvia Chung
Ms Elsie Leung
Mr Yin Wo, Kenny Chow

(按筆劃序 Listed in Chinese stroke order)



揚琴課程：成人悠閒班、 小組班、二人班、親子班

對象：未曾學習揚琴但對揚琴有興趣的兒童及成年人士

時間：每堂1小時

導師：余美麗老師

語言：廣東話為主



余美麗 老師

- 香港中樂團前演奏家
- 中央音樂學院文學士
- 中國音樂家協會會員
- 中國民族管弦樂學會古琴/揚琴專業委員會會員/名譽理事
- 香港揚琴總會創會會長
- 香港雅風樂藝創辦人
- 余美麗藝術中心董事長



香港中樂團
HONG KONG CHINESE ORCHESTRA
藝術總監：關惠昌
ARTISTIC DIRECTOR: YAN HUI-CHANG

揚琴課程

上課地點：

上環皇后大道西2-12號

聯發商業中心9樓904室

揚琴小組班、
成人悠閒班

\$4,800 (每位學員)

揚琴二人班

\$5,400 (每位學員)

揚琴親子班

\$4,800 (每位學員)

每期
共12堂

立即報名



揚琴

鼓樂課程



鼓樂小精靈

對象：4-5歲兒童

時間：逢星期六 16:30-17:30

(1小時)

導師：李慧美老師

語言：廣東話為主

親子鼓樂班

對象：6-10歲兒童及家長

時間：逢星期六 17:30-18:30

(1小時)

導師：李慧美老師

語言：廣東話為主

鼓樂課程

上課地點：

香港皇后大道中345號

上環市政大廈7樓

香港中樂團

鼓樂小精靈

\$3,580 (每位學員)

親子鼓樂班

\$4,800 (每對親子)

每期
共12堂

立即報名



*開課日期視收生情況而定。

*首次報名另須繳交報名費HK\$100

查詢

電話：3185 1640 / 3185 1624

電郵：edu@hkco.org

傳真：2815 5615

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

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

課程類別

- 吹管：笛子、管、笙、嗩吶
- 彈撥：箏、揚琴、柳琴、琵琶、阮、三弦
- 拉弦：二胡
- 敲擊：中國鼓

上課形式

- 個人班
- 二人班
- 小組班

成人悠閒樂器班

現設有以下課程：

■ 箏 ■ 二胡

專為希望接觸和學習中國樂器的成人而設，以興趣為主導，沒有程度劃分。

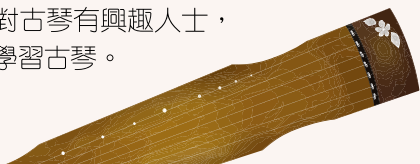
課程以小組形式進行，導師會由淺入深，循序漸進培養學員的演奏技巧和音樂知識。



古琴小組班

課程特色

不分程度，以興趣主導，適合任何對古琴有興趣人士，輕鬆學習古琴。



兒童/成人敲擊小組班

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



蔡雅絲古箏班

由香港中樂團教育主任、香港青少年箏團導師 蔡雅絲任教，設個人班，二人班及小組班。



課程
網站



查詢
及報
名



3185 1640 / 3185 1624



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HKCO中樂加油站



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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



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



桂冠藝術家
Artist Emeritus



閻學敏
Yim Hok Man



客席樂團首席
Guest Concertmaster



沈誠
Shen Cheng



嚴潔敏
Yan Jiemin



張重雪
Zhang Hongxue



環保二胡
Eco-Erhu

胡琴聯合首席兼
二胡首席
Co-Principal Huqin and
Principal Erhu



徐慧
Xu Hui



石佩玉
Shih Pei-yu



杜錫礎
To Shek Chor



施盤藏
Sze Poon Chong



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Siu Sau Han



韓婧娜
Han Jingna



蘇純賢
So Shun Yin



黃錦沛
Wong Kam Pui

環保中胡
Eco-Zhonghu

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

助理首席
Assistant Principal



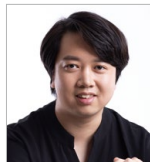
毛清華
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Wong Ching Yin



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Siu Sau Lan



羅永年
Law Wing Nin

環保高胡
Eco-Gaohu

胡琴聯合首席兼
高胡首席
Co-Principal Huqin
and Principal Gaohu

助理首席
Assistant Principal



胡珈城
Wu Ga Shing



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Tse Chan Hung



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Wong Sum Ho



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Principal



匡樂君
Kuang Lejun



宋 慧
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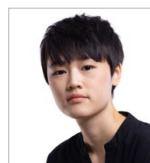
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Tung Hiu Lo



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An Yue



李小夏
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吳 帆
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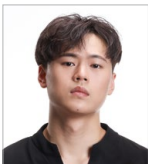
揚琴 Yangqin	首席 Principal		小阮／柳琴 Xiaoruan / Liujin	首席 Principal		
						
	李孟學 Lee Meng-hsueh	張家翔 Chang Chia-hsiang		葛 楊 Ge Yang	陳怡伶 Chen I-ling	詹祥琳 Chan Siang-lin

琵琶 Pipa	首席 Principal				中阮 Zhongruan	首席 Principal	
							
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				大阮 Daruan	首席 Principal	
						
陳淑霞 Chan Shuk Har	梁惠文 Liang Wai Man	許穎寶 Hui Wing Po	徐錦康 Tsui Kam Hong		劉若琳 Lau Yuek-lam	馮彥霖 Fung Yin Lam

三弦 Sanxian	首席 Principal		箏 Zheng		豎琴 Harp		曲笛 Qudi	笛子首席 Principal Dizi
								
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	巫致廷 Wu Chih-ting		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			
						
	陳奕維 Chen Yi-wei	魏慎甫 Wei Shen-fu		華奕杰 Hua Yijie	阮建熹 Yuen Kin Hei	陸儀 Lu Yi

低音笙／高音笙 Bass Sheng / Soprano Sheng			高音噴呐 Soprano Suona	噴呐首席 Principal Suona	噴呐助理首席 Assistant Principal Suona	中音噴呐 Alto Suona	
							
	王彥瑾 Wang Yen-chin	林進穎 Lam Chon Weng		馬瑋謙 Ma Wai Him	胡晉偉 Wu Chun Hei		羅行良 Law Hang Leung

次中音噴呐 Tenor Suona		低音噴呐 Bass Suona		高／中／低音管 Soprano / Alto / Bass Cuan	首席 Principal		
	蔡煒彥 Tsoi Wai Yin		關樂天 Kwan Lok Tin		劉海 Liu Hai	盧偉良 Lo Wai Leung	任釗良 Ren Zhaoliang

敲擊 Percussion		首席 Principal	助理首席 Assistant Principal					
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- 特約演奏家
Freelance Musician
- 休假演奏家
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.

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Education Executive

蔡雅絲
Choi Ngar Si

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研究及發展部研究員
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Research Fellow, Research and
Development Department
Research & Development Officer (Musical Instrument)

阮仕春
Yuen Shi Chun

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

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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

香港青少年中樂團
Hong Kong Young Chinese Orchestra

指揮 Conductor
胡栢端 Rupert Woo Pak Tuen

香港青少年箏團導師
Instructors of the
Hong Kong Youth Zheng Ensemble

蔡雅絲 Choi Ngar Si
劉惠欣 Lau Wai Yan

導師 Tutors

箏 Zheng
蔡雅絲 Choi Ngar Si
劉惠欣 Lau Wai Yan
徐美婷 Chui Mei Ting

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	Erhu / Gaohu / Zhonghu
黃心浩	Wong Sum Ho
革胡	Gehu
李小夏	Lee Hsiao-hsia
低音革胡	Bass Gehu
李庭灝	Li Ting Ho
揚琴	Yangqin
李孟學	Lee Meng-hsueh
阮	Ruan
陳怡伶	Chen I-ling
琵琶／三弦	Pipa / Sanxian
黃璿僑	Wong Yui Kiu
箏	Zheng
姚欣	lu Yan
笛子	Dizi
陳子旭	Chan Chi Yuk
笙	Sheng
魏慎甫	Wei Shen-fu
嗩吶	Suona
劉海	Liu Hai
敲擊	Percussion
李芷欣	Lee Tsz Yan

樂器班
Instrumental Class

導師	Tutors
二胡	Erhu
毛清華	Mao Qinghua
黃心浩	Wong Sum Ho
徐慧	Xu Hui
李曉丁	Li Xiaoding
蕭秀蘭	Siu Sau Lan
韓靖娜	Han Jingna
謝燦鴻	Tse Chan Hung
揚琴	Yangqin
李孟學	Lee Meng-hsueh
余美麗	Yu Mei Lai
柳琴	Liuqin
葛楊	Ge Yang
梁惠文	Liang Wai Man
陳怡伶	Chen I-ling
琵琶	Pipa
張瑩	Zhang Ying
邵珮儀	Shiu Pui Yee
黃璿僑	Wong Yui Kiu
阮	Ruan
劉若琳	Lau Yuek-lam
吳榮熙	Ng Kai Hei
三弦	Sanxian
趙太生	Zhao Taisheng

古琴	Guqin
余美麗	Yu Mei Lai
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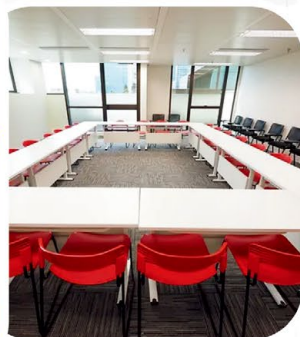
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