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藝術總監的話

Message from the Artistic Director

中樂的傳承繫於創作這一命脈，而作曲家則宛如強大的能量樞紐，源源不絕地為作品灌注養份，滋潤每一位觀眾的心靈。

作為享有「香港文化大使」美譽的香港中樂團，我們十分榮幸能為中樂藝術貢獻一份力量，迄今來自歐洲、北美洲、非洲及亞洲等地的作曲家的委約和委編作品已超過2,300首。隨着中華文化在國際上的影響力與日俱增，愈來愈多作曲家嘗試以大型中樂的形式來創作他們的作品，因此大型中樂創作的專業知識、經驗分享和深入研討便顯得尤其重要。在這樣一個大環境裡，我們決定以「音樂無疆界」的概念來舉辦2016年的「國際作曲家高峰會」及2017年的「國際作曲大賽」——前者邀請大型中樂創作中具代表性的華人和非華人作曲家，通過他們的成功作品作為實例，分享其創作心得和配器特色，以及如何透過記譜法、配器法和樂器法讓樂器的音樂和搭配獲得最佳效果，這不論對年輕作曲家或專業作曲家都是彌足珍貴的參考；而作曲大賽則致力培育新血，鼓勵創作，讓海內外的年輕作曲家都有發表作品的機會，體現我們對香港未來的中樂發展的一種承擔。

是次高峰會上獲選擔任講者的作曲家無不走過許多迂迴的心路歷程，經過反覆的嘗試和探索，才有成功作品得以傳世，其實戰經驗千金難買。誠如香港作曲家聯會創會主席曾葉發所說：「寫一個作品就像派十個探子去探路，其中九個摔死了，才有一位探子幸運地找到一條活路，安全而回。他找到的路是否可行沒人知道，但正因為開闢了這條路，後繼者才可沿路持續探索。中樂發展就是如此。」我們計劃將這些寶貴的發言和經驗分享

The lifeline for Chinese music is composition of new works, so composers play a pivotal role in this regard. Their input is an energy source that empowers the genre for its continuum and for the nourishment of the listener's soul.

Dubbed 'a cultural ambassador of Hong Kong', the Hong Kong Chinese Orchestra is honoured to contribute a part to Chinese music as an art. To date, we have commissioned over 2,300 compositions or arrangements from composers in Europe, North America, Africa and Asia. With the growing influence of Chinese culture on the international front today, many more composers are joining the legion to write Chinese orchestral music. The sharing of expertise, experience as well as research findings has become all the more important. With this macro perspective, we have chosen 'music without bounds' as the theme for our two upcoming events, the *2016 International Composers' Summit* and the *2017 International Composition Competition*. For the former, we will invite notable composers who have written for Chinese orchestra to share with music colleagues the various compositional and orchestration aspects that have made their works a success. They will discuss how to achieve optimal effects through orchestral configuration and acoustic considerations, or more specifically, through notation, orchestration and instrumentation. This would be beneficial not only for young composers but also for professional colleagues. As for the latter, the event aims to nurture young blood, encourage creativity and provide a platform for budding composers from China and other parts of the world to showcase their works. This is in keeping with our mission to ensure a sustainable development of Chinese music in Hong Kong.

The keynote speakers at the Summit have all experienced the arduous journeys of experimenting over and over again how to write music that connects. There is an empirical experience that no imagination can match. As Richard Tsang, Founding Chairman of the Hong Kong Composers' Guild, said, "Composing a piece is like sending out ten

結集成冊，並製成影音資料放上網絡平台，為未來的年輕作曲家提供方便，也讓海內外樂迷認識大型中樂的魅力。

香港中樂團深信中樂無分疆界，只求達到音樂最高境界。我們再度為海內外作曲家提供相互交流的機會指日可待，歡迎您的參與！

scouts to find the way. Nine meet their unfortunate end, and only one returns safe and with directions to go ahead; yet whether it is a through road or not, nobody knows. The important thing is that at least he has paved the path for others to follow. This is the way forward for Chinese music as I see it." All the keynote speeches and experience-sharing proceedings will be made into a digital archive available online, so that young composers can access them from anywhere, anytime, in the future, while music enthusiasts from all corners of the globe can get to know and enjoy the charm of Chinese orchestral music.

We at the HKCO believe that Chinese music has a universality that breaks boundaries, and our goal is to scale musical heights. We look forward to the upcoming opportunities to meet composers from all parts of the world and share our passion for music – we look forward to welcoming you!

香港中樂團藝術總監兼首席指揮

Artistic Director and Principal Conductor
Hong Kong Chinese Orchestra



閻惠昌

Yan Huichang

「中樂無疆界」活動概述

Chinese Music Without Bounds An Overview



由香港中樂團籌劃的「中樂無疆界」國際音樂活動，將邀請海內外作曲家於 2016 年舉行的「國際作曲家高峰會」分享創作心得和樂曲的配器特色。此外，更會與本地及國際作曲家協會合作，於 2017 年舉行「國際作曲大賽」，促進大型中樂作品創作。

樂團自 1977 年成立以來，一直積極推動新創作。經樂團委約創作及編寫的樂曲至今已逾 2,300 多首，建樹深受海內外的認同，於 2002 及 2007 年獲得有關獎項如下：

香港國際現代音樂節頒贈「最傑出弘揚現代中樂榮譽大獎」(2002)

亞洲作曲家同盟頒發「最傑出弘揚亞洲現代音樂榮譽大獎」(2007)

Chinese Music Without Bounds is an international music event to be organized by the Hong Kong Chinese Orchestra during the 2016 *International Composers' Summit*, with the purposes of offering a platform for sharing of compositional insights and presentation of music-specific instrumentation means. We will also partner with local and international composers' societies for the 2017 *International Composition Competition*, with a view to enhancing the Chinese orchestral repertoire.

Since our establishment in 1977, the HKCO has been actively promoting new works by commissioning original compositions as well as arrangements. The number comes to a total of over 2,300, and is recognized by music circles at home and abroad as a tremendous input to Chinese music as a genre. Our accolades include:

'The Most Outstanding Achievement in Advancing Contemporary Chinese Music', presented by the ISCM World Music Days Hong Kong - 2002

'The Most Outstanding Achievement in Advancing Asian Contemporary Music', presented by the Asian Composers League - 2007

除香港中樂團多年來持續推動大型中樂合奏的新創作外，各地中樂團近年來也積極委約與推動新創作。經過眾多音樂工作者長年累月的努力，雖不乏優秀作品，但仍有不少作品基於作曲家缺乏對中國樂器的演奏法、配器法及音樂語言的知識而未能成功。有見及此，樂團遂舉辦「中樂無疆界」活動，目標如下：

- 讓大型中樂合奏的藝術形式成為國際音樂創作的表現平台。把大型中樂合奏變成全世界接受的國際音樂語言，使之與世界連結，除在香港及國際推動發展大型中樂合奏的藝術形式外，更可為香港本地創作人才建立國際平台，透過此平台向國際音樂界展現其創作才華。
- 鼓勵大型中樂合奏創作，於國際及香港發掘和培育年青一代的大型中樂合奏創作人才。結集前人經驗，為日後創作提供珍貴的參考資料，提升作品的藝術質量。與本地及或國際伙伴合作，促進香港中樂行業發展，為日後在國際舞台上的文化交流活動提供當代作曲家的優秀作品。

While apart from the HKCO, Chinese orchestras in other parts of the world have also been commissioning and promoting new works for full-scale Chinese orchestral music. The hard work of music-makers has paid off and many outstanding compositions have been added to the repertoire. However, there were many others that failed because the composers were unfamiliar with the performing techniques of Chinese musical instruments, instrumentation and the musical idiom. In view of this, the HKCO is holding a worldwide event entitled *Chinese Music Without Bounds*. The objectives are as follows:

- To make Chinese orchestral music a showcase platform for international composers. Our goal is to transform Chinese orchestral music into an international musical idiom, understood and accepted by the global community. We will not only promote Chinese orchestral music as an art form in Hong Kong and around the world, but also launch outstanding composers of Hong Kong onto the international plane by showing what they can create.
- To encourage composers to write for the Chinese orchestra, and to find young talents in Hong Kong and in the international arena. We shall take the works of previous composers as the basis for reference in future music-writing, and the springboard for elevating the artistic standard of future compositions. We shall work closely with local and international partners to give Chinese music impetus to grow, and to provide contemporary works of excellence for cultural exchange on the international stage.

「中樂無疆界」相關活動日程表

Schedule of Ancillary Activities *Chinese Music Without Bounds*

2015	31.10 (六 Sat)	國際作曲家高峰會「闔興乎來，全球徵曲」活動 截止收稿 <i>International Composers' Summit - A Truly, Unconditionally Open Invitation for Original Compositions Closing Date for Submission</i>		
		上午 Morning	下午 Afternoon	晚上 Night
2016	27.2 (六 Sat)	「樂旅中國 X 中樂無疆界」音樂會 <i>Music About China X Chinese Music Without Bounds Concert</i> 晚上8:00 PM 香港大會堂音樂廳 Hong Kong City Hall Concert Hall		
	28.2 (日 Sun)	國際作曲家高峰會 I <i>International Composers' Summit for Chinese Orchestra I</i>		
	29.2 (一 Mon)	國際作曲家高峰會 II <i>International Composers' Summit for Chinese Orchestra II</i>		
	1.3 (二 Tue)	國際作曲家高峰會 III <i>International Composers' Summit for Chinese Orchestra III</i>		
	1.3 (二 Tue)	國際作曲家高峰會 IV <i>International Composers' Summit for Chinese Orchestra IV</i>		
	1.3 (二 Tue)	國際作曲家高峰會 V <i>International Composers' Summit for Chinese Orchestra V</i>		
	1.3 (二 Tue)	國際作曲家高峰會 VI 及閉幕式 <i>International Composers' Summit for Chinese Orchestra VI And Closing Ceremony</i>		
	31.10 (六 Sat)	「國際作曲大賽」截止收稿 <i>International Composition Competition Closing Date for Submission</i>		
2017	「國際作曲大賽」決賽音樂會 <i>International Composition Competition Final Concert</i> 晚上8:00 PM 音樂會日期及地點容後公布。 Date, time and place of concert to be announced later.			

「人為」創作 「求真」經驗

「中樂無疆界—國際作曲家高峰會」導言

Between Crafted Creation and Essential Experience:

Foreword to *Chinese Music Without Bounds*

International Composers' Summit

周凡夫

Chow Fan-fu

香港中樂團繼 1997 年舉辦「中國民族管弦樂發展的方向與展望」研討會以來，今次舉辦「中樂無疆界—國際作曲家高峰會」已是樂團過去二十年來第五次舉辦音樂創作交流活動，過去每次舉辦此類活動，既是作曲家在音樂創作上的一次檢閱、交流，亦是相互砥礪，再度起步向另一新高點出發的新開始。

音樂發展與創作的「矛盾」

人類音樂發展過程，是一個帶有「矛盾」因素在內的文化遞變過程。就音樂作為藝術的本質而言，追求的精神和作品要展示的，都是「求真」的成果，音樂中要展示的是一種「真」的感情、「真」的感受；然而，藝術本身的創作行為，卻是一種「人為」的過程，也就是說，音樂的創作是「人為」的，本質上便一如「人為」兩個字併合為一而成的「偽」字。揭穿來看，音樂亦一如其他藝術創作，都是通過人的創作思維「無中生有」地去產生出「真」的作品。

同時，音樂更加微妙和複雜之處，便在於作曲家這種從無到有的「人為」作「偽」成為「傳真」藝術的過程，能否感動聽眾，往往會是音樂作品能否達到「真」的一個重要驗證，那就涉及從創作到將音符從樂譜化為音響音樂的二度創作（演出），再由此感動聽眾，甚至再經樂評回饋到作曲家，既是技術上的，亦是音樂美學上的、音樂心理學上的課題。

Since the Hong Kong Chinese Orchestra first hosted the international symposium, *Retrospect and Development of Modern Chinese Orchestra*, in 1997, the upcoming *Chinese Music Without Bounds – International Composers' Summit* marks the fifth music composition exchange in twenty years for the Orchestra. Every one of these events has been both a parade of works and sharing among composers, as well as a platform for mutual stimulation and encouragement to embark on a higher plane.

The Contradiction between the Development of Music and Artistic Creation

The development of music in the history of mankind is a cultural evolution with an element of contradiction. Music as an art form requires that the spirit it pursues and represents is the fruit of an essential experience. What the music unfolds should be 'true' emotions and 'true' perceptions. Yet the act of creating is in itself a 'crafting' or even 'crafty' process, revealing the hard fact that music, like all other art forms, is created from naught in order to present the essential truth.

At the same time, what is more intricate and complex about music is that whether the composer can touch the audience's heart through this 'crafting' process is often the litmus test for the 'truth' value of a piece. It involves several stages: composition, performance (a second creative stage where notations are turned into acoustics and music), reaching out to the audience, and the critics' feedback to the composer, and covers technical, aesthetic and psychological aspects.

人類音樂發展，主要便在這種帶有「矛盾」本質的音樂創作活動牽頭帶動下向前走。過去數百年來，人類社會相對較為簡單，作曲家的創作活動往往祇會是個人的創作思維行為，產生作品後，通過公開演出、評論回饋等活動，再發揮作曲同行接觸交流的相互刺激，來帶動並形成推動音樂發展的潮流。這個過程既是很「個人」的創作，但卻務須要各方面作出「集體」的配合，如何將「個人」和「集體」的矛盾消除，形成推動音樂發展的動力，便至為重要了。

中國音樂發展自信能量

明乎此，便可以見出人類音樂發展不斷向前推進，是一個複雜漫長，會受到主觀上、客觀上眾多變數影響而無法預料的過程。近百年來的中國音樂發展就更峰迴路轉。過千年的中國音樂發展，本來便是不斷吸收周邊不同民族、不同文化，特別是不同樂器的一個融合過程，及後清末國勢衰弱下，才出現面對自歐洲傳來「強勢」的「西方音樂」，中國音樂在中國淪為「二等音樂」，甚至一度失去了前進發展的動力，但隨著世界發展，中國音樂的前進發展動力，自上一世紀八十年代以後，便明顯地不斷提升起來，中國音樂發展的自信能量又回來了！

如果說，1920年鄭觀文成立的大同樂會（前身是1918年成立的琴瑟學社），於1929年組建的大樂隊是中國大型民族樂團發展的濫觴，至今未足百年。這種在西方音樂以「強權」式姿勢進入中國之時誕生的中國「新音樂」形式，即使被語帶貶意地指是「模仿」西方管弦樂團的產物，但經過近百年來無數音樂工作者的不斷努力探索，不斷從失敗中吸收經驗，這種大型民族樂團儘管仍在不同地域存在著中樂團、華樂團、民樂團、國樂團的不同稱謂，但即使有再多質疑，亦已不能動搖這已是能

Music has developed under the momentum of musical composition that carries this element of 'contradiction'. In past centuries, society was simpler, and music composition was often the creative activity of composers as individuals. When a work was completed, through its public performance and critics' review, it would lead to contact and exchange among fellow composers, whose mutual stimulation would trigger and produce a trend that would promote music development. In other words, it is a highly individual creative process that requires group facilitation. How to alleviate the contradiction between 'individual' and 'group' is paramount for forming a momentum for music development.

Self-confidence to Drive Chinese Music Forward

Once the above is established, it can be easily seen that the continued advance of music of mankind is a long and winding road that defies prediction, swayed by both subjective and objective factors. The development of Chinese music in the past century or so has in particular undergone many twists and turns. The thousand-year long history of Chinese music has been one of incorporating instruments from different ethnic groups, cultures and especially different instruments in its geographical periphery. It was only from the Qing dynasty onwards, when the country weakened, that Chinese music became 'second-class' to Western music, thus losing its former momentum to go forward. But in tandem with global progress, Chinese music picked up momentum again from the 1980's onwards, giving rise to a renewed self-confidence and energy for development.

Less than a hundred years ago, Zheng Jinwen established the Datong Music Society in 1920 (its predecessor being the *Qinse Xueshe* established in 1918); and in 1929, he formed an orchestra which can be seen as the prototype of the full-scale Chinese music orchestra. This form of 'new music', born in China at a time when the tyranny of Western music was taking the country by storm, was labelled as 'aping' Western orchestras. But after more than a century's explorative efforts by musicians and experience gained through failure, this kind of full-scale Chinese music ensembles, under different monikers and despite doubts and misgivings, have undoubtedly secured their footing as an important Chinese musical 'tool' that holds the life,

承載著現今中國人生活、中國人情感，展示現今中國人面貌很重要的一種中國音樂「工具」的地位。

目的增強音樂創作力量

大型民族樂團此一地位得以堅定確立，不在於經濟力量，不在於政治力量，而在於大量成熟的民族樂團作品，祇有音樂作品才能產生音樂的力量、文化的力量來堅定此一地位；祇有此類音樂作品繼續成為推動中國音樂發展前進的重要力量，大型民族樂團的地位，才能像西方管弦樂團那樣繼續存在，而這亦正是西方管弦樂團能夠成為全球性展示不同民族情感的「音樂工具」的原因。

在人類社會已進入廿一世紀全球化的資訊年代，中國的大型民族樂團命運與音樂創作緊密地網綁在一起，已是清楚不過之事；過去十多年來，香港中樂團先後舉辦過「21世紀國際作曲大賽」及「大型中樂作品創作研討會」（2000年）、探討中國音樂在現代的生存環境及其發展」座談會（2002年），和「第四屆中樂國際研討會——傳承與流變」活動，目的亦是不言而喻，毋須宣示都可以知道，那是從增強音樂創作力量來繼續確立大型民族樂團的存在地位外，更是促進中國音樂發展很重要的交流活動。

創作「求真」實戰經驗分享

這次「中樂無疆界——國際作曲家高峰會」活動，除了像過去幾次那樣發揮讓來自各地的作曲家，及關心音樂創作的人士相互交流、交誼的平台作用外，還會更具體地就個人創作經驗，採具具體作品，甚至通過樂團現場示範演出作為實例，加以分析分享來進行互動交流，那就是更為「實戰」式的經驗分享；也就是會藉著這次

emotions and faces of contemporary Chinese people.

Goals can Drive Composers

The assured status of the full-scale Chinese orchestra depends not on economic strength, nor political power, but on the quantity of mature works purpose-written for this format. Only if such musical compositions continue to give momentum to the advance of Chinese music can full-scale Chinese orchestras exist like their counterparts in the West. This is also the reason why the Western symphony orchestra has become the global 'musical tool' for showcasing different ethnic emotions.

At a time when society is entering the global cyber age of the 21st century, it is clear the fate of the full-scale Chinese orchestra is closely bound with music composition. In the past decade or so, the Hong Kong Chinese Orchestra has hosted the 'International Competition for Chinese Orchestral Composition 2000' and 'Chinese Orchestra Composition Symposium' (2000), the seminar 'On the Ecology of Chinese Music in a Modern Environment and its Future Development' (2002), and 'The Fourth International Symposium on Chinese Music – Tradition and Evolution' (2007). Its purpose is clear: apart from enhancing creative energy to continue with consolidation of the existential status of the full-scale Chinese orchestra, these events were important platforms for exchange to promote the development of Chinese music.

Sharing Authentic Experience in the Pursuit of True Essence in Composition

As in past years, apart from providing a platform for exchange and socializing for composers from different parts of the world and individuals interested in musical composition, this 'Chinese Music Without Bounds – International Composers' Summit' will encourage more concrete exchange through sharing of experience in composition. Works will be used and even demonstrated and performed live by the orchestra for analysis and interactive exchange, which is a more 'authentic' kind of sharing. Through this event, what is

活動，將原是個人的「人為」創作過程、「求真」經驗，經過互動方式來加強交流效果，以求能在集思廣益之下，就其實仍存在著大量發展空間的民族樂團樂配器法、旋律法，甚至樂隊擺位和演出效果的關係等方面進行具有實效的探索。

此外，研討主題還會就過往好些一直較被忽略，但對中國音樂發展存在著一定障礙的問題，進行更深入和具體的探討：如環保胡琴等樂器改革的音效對作曲配器的影響、現今大型民族樂團編制標準、記譜法、演奏法、甚至樂器命名等中文和英文名稱的統一……同時，今次更特別安排樂團樂師分享將音符從樂譜化為音響音樂的二度創作過程中的經驗，這些分享和探討的成果將對民族樂團作品的創作帶來積極性刺激。

吸納外來文化增強動力

無可否認，西方管弦樂團經過三、四百年的發展，在配器法、旋律法，甚至二十世紀百花齊放的「各師各法」，都能為大型民族樂團音樂創作提供有益有用的參考；更有甚者，中國民族樂器（獨奏）與西方管弦樂團的結合，和「倒過來」西方樂器（獨奏）與中國民族樂團的結合，過往雖然有好些作曲家在此兩個領域中做出不錯的成績，但同樣地仍有極大的發展及探索空間。

可以說，現今種種現象，都讓大家見出中國音樂吸納外來音樂文化，以之來增強發展推動音樂的動力的年代又再出現了。這次香港中樂團的「中樂無疆界」活動的取名，便是將視野超脫中國音樂，提升一個「無疆界」的概念，這並非是指參與這次活動的還包括對中國音樂創作具有經驗的外國作曲家，而是將中國音樂視為人類音樂發展中一個不可或缺的部份。祇有這樣，中國音樂的明天，和中國大型民族樂團的未來，當會迎接璀璨時刻

originally an individual, 'crafting' creative process and 'truth-seeking' exercise will be shared in an interactive manner, so that a collective effort can be made to explore in a more concrete way regarding orchestration, counterpoint, and even orchestra configuration and performance effect for Chinese orchestra, which still has ample room for improvement.

Besides, the discussion will probe more deeply and more concretely problems that have been overlooked but which constitute obstacles for the development of Chinese music, e.g. the reformed sound effect of Eco-Huqin on composition and orchestration, the standard configuration of modern full-scale Chinese orchestras, notation systems, performance techniques, and even standardization of Chinese and English names for instruments. Also, this event will arrange especially for orchestra musicians to share their experience of the secondary creative process of turning notation into acoustics and music. The fruit of such sharing and study will have a positive stimulating effect on Chinese orchestral compositions.

Incorporating Foreign Culture to Strengthen Momentum

Undoubtedly, the three to four hundred years of development of Western orchestras can provide useful reference for full-scale Chinese orchestras in terms of orchestration and counterpoint, or even the surge of unconventional music systems of the 20th century. More radically, some composers have paired Chinese instruments (solo) with Western symphony orchestras, and vice versa. Although some advances have been made, there is still ample room for development and exploration.

It can be said that an era of Chinese music incorporating foreign music culture to strengthen its developmental momentum has begun anew. The naming of this event as 'Chinese Music Without Bounds' by the HKCO is to elevate it to a level that transcends borders and barriers. It means more than the participation of foreign composers with experience of Chinese music composition to view Chinese music as an integral part of music development of all mankind. Only by doing so can Chinese music and Chinese music orchestras look

的來臨！但無論如何，這次「中樂無疆界——國際作曲家高峰會」的成果及由此發揮的促進激勵效應，對香港中樂團繼 2000 年舉辦「21世紀國際作曲大賽」後，將會再次舉辦的國際性作曲比賽，當可作出更大的期待，期待會有更多成熟的民族樂團作品出現。

謹以此作為今次「中樂無疆界——國際作曲家高峰會」的祝願。

forward to the arrival of a glorious hour! In any case, the achievements and catalytic effect of the symposium will have a positive effect on the upcoming international composition competition since the last International Competition for Chinese Orchestra Composition held in 2000. We can anticipate more mature Chinese orchestral works to appear.

With this wish, I dedicate this foreword to the summit.



「樂旅中國 X 中樂無疆界」音樂會

Music About China X Chinese Music Without Bounds

27/2/2016 (六)
晚上8:00
香港大會堂音樂廳

縱橫中西，神遊古今

音樂創作是中国民族管弦樂發展關鍵之所牽，更是開啓中國音樂文化與世界交流之所繫。在探索民族器樂交響化的道路上，多位作曲大師開疆拓境，以深厚的中華文化與卓越的創作語法，構築「縱橫中西，神遊古今」的無界之境。

音樂會配合「中樂無疆界」研討會主題，選演多首在配器極具代表性和開拓性的大型中樂作品，包含林樂培於1993年獲選為廿世紀華人經典作品《秋決》、彭修文以絕妙配器描繪月光下大千世界的《月兒高》、趙季平名聞中外的影視經典《大紅燈籠高高掛》、郭文景為中國竹笛發展史上譜下的一部里程碑《愁空山》、Dirk Bosse以西方作曲家角度展示「世界觀」的中樂作品《萬聖節舞曲》，以及音樂鬼才劉星於80年代寫下第一首融合爵士的大型中樂創作《第二民族交響樂》。與我們一起跨越疆界，聽見中國當代民族音樂的無窮魅力！

27/2/2016 (Sat)
8:00pm
Hong Kong City Hall Concert Hall

Traversing East, West, the Past and the Present

The development of Chinese symphonic music hinges upon the building of the repertoire, with a constant input of new, original compositions which open up channels between Chinese music culture and the rest of the world. Leading composers have contributed to the symphonization of Chinese instrumental music over the decades with their consummate understanding of Chinese culture and mastery of compositional idioms by breaking down cultural, temporal or spatial boundaries.

To tie in with the theme of *Chinese Music Without Bounds* of the symposium, this concert features some milestone works in Chinese orchestral music distinguished by orchestration. They include Doming Lam's *Autumn Execution* (1993) which was one of the 'Twentieth Century Chinese Music Classics'; Peng Xiuwen's *As the Moon Rises*, which is a lyrical, impressionistic depiction of a moonlit scene through his ingenious orchestration; Zhao Jiping's *Raise the Red Lantern*, a work that has been recognized the world over through the soundtrack scores on television and in the cinema; Guo Wenjing's *Chou-Kong-Shan* ('Sorrowful, Desolate Mountain'), a milestone in the history of development of the Chinese bamboo flute; Dirk Bosse's *Hallow-e'en Dances*, a piece that may be described as 'Chinese music written with a macro angle' by a Western composer; and Liu Xing's *Symphony No. 2 for Chinese Orchestra*, a monumental work fusing Chinese music with jazz, written in the 1980's. The programme by itself is a conglomeration of rich and modern Chinese orchestral sounds, so come and join us as we soar in this magic realm where no boundaries exist!

「樂旅中國X中樂無疆界」音樂會*

*Music About China X Chinese Music Without Borders**

指揮：閻惠昌

Conductor: Yan Huichang

笛子：唐俊喬

Dizi: Tang Junqiao

月兒高

As the Moon Rises

古曲 彭修文編曲

Ancient Melody Arr. by Peng Xiuwen

秋決

Autumn Execution

林樂培曲

Doming Lam

悲調

A Sorrowful Tune

朱踐耳曲

Zhu Jian'er

中場休息 Intermission

交響組曲 大紅燈籠高高掛（選段）

Symphonic Suite Raise the Red Lantern (Excerpt)

為民樂隊、京劇打擊樂、女聲合唱而作
趙季平曲

for Chinese orchestra, Peking Opera
percussion instruments and female voice
Zhao Jiping

萬聖節舞曲（選段）

The Hallow-e'en Dances (Excerpt)

德克·布洛斯克

Dirk Brossé

笛子協奏曲

愁空山 — 為竹笛及民族管弦樂隊而作

Dizi Concerto

Chou-Kong-Shan (Sorrowful, Desolate Mountain)
for zhudi and Chinese orchestra

第一樂章：廣板 First Movement: Lento

第二樂章：快板 Second Movement: Allegro

第三樂章：行板 Third Movement: Andante-Allegro

郭文景曲


Guo Wenjing

第二民族交響樂

Symphony No.2 for Chinese Orchestra

劉星曲

Liu Xing

*  第四十四屆（2016年）香港藝術節節目
A programme of the 44th Hong Kong Arts Festival (2016)

香港中樂團第三十九樂季音樂會
HKCO 39th Orchestral Season Concert

「樂旅中國X中樂無疆界」音樂會

Music About China X Chinese Music Without Borders

27.2.2016 (星期六Sat) 晚上8:00pm

香港大會堂音樂廳

Hong Kong City Hall Concert Hall

訂票截止日期
Booking Deadline
30.11.2015

訂票專線 Booking Hotline : 3185 1647

音樂會詳情 Concert Programme : www.hkco.org

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半價優惠 (50% off)	\$190	\$125	\$75	\$50				
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國際作曲家高峰會簡章

International Composers' Summit - A Prospectus

1 宗旨

Aims of the Summit

大型民族樂隊作品的成敗往往繫於「配器」，不同配器會產生不同的聲響效果及風格。但民族樂器的配器法至今仍存在很大的探討空間，為此，本次國際作曲家高峰會，除邀請作曲家分享其創作過程外，更特別就配器方面分享心得。透過經驗分享與交流，讓作曲同行，特別是年青一代的作曲家，能夠對中國樂器的特性有更深一層認識，並且對中樂配器和樂隊編制上能有更進一步的理解，亦為有志參加「中樂無疆界——國際作曲比賽」的作曲家們提供彌足珍貴的參考資料。

在本次高峰會中，將特別安排樂隊現場示範演出，透過作曲家講解，參加者能夠現場聽到不同配器所產生不同的樂隊聲響，也能夠讓參與者感受到不同配器作品呈現的效果。

為鼓勵大型中樂創作，本次高峰會中，更特別設立「闔興乎來，全球徵曲」活動，不分種族、地域和地位，凡有興趣創作大型中樂者，特別是作曲系學生，均歡迎參加，遞交作品。獲選樂曲將會安排於大型中樂創作高峰會現場由香港中樂團演奏，作曲家亦可在現場講述自己的創作概念，並可為自己的作品錄音，以及進行討論交流。

The success of a work for Chinese orchestra often hinges upon orchestration. Different choice of instruments yields different acoustic effects and styles. Yet there is still a lot of room to explore with regards to this aspect in Chinese music. In view of this, the *International Composers' Summit* will include not only experience-sharing sessions on writing this genre of music but also insights into orchestration. It is hoped that through the practical experience, all composers – especially the younger generation – will have a better understanding of the characteristics of Chinese musical instruments and go on to acquire a better knowledge of Chinese orchestration and configuration. The occasion will provide valuable reference for composers looking to participate in the *Chinese Music without Bounds – International Composition Competition*.

At the Summit, there will be live demonstrations by the HKCO on site. With the presentation by the respective composers, the participants can hear how different orchestration can produce a different orchestral voice, and hence the acoustic effect of different versions with the use of different instruments.

In order to encourage composers to write music for Chinese orchestra, an extension programme will be organized during the *International Composers' Summit*, in the form of an open invitation to non-ethnic Chinese and to students of music composition to submit new, original works. The entries selected will be performed by the HKCO on site during the Summit, with the respective composers offered the opportunity to talk about the musical conceits, record the work being played, and conduct discussions for sharing and exchange.

2

國際作曲家高峰會* 日程

Event Programme of the International Composers' Summit*

高峰會將於香港演藝學院音樂廳與香港賽馬會演藝劇院舉行，由 2016 年 2 月 28 日至 3 月 1 日，為期 3 天，相關日程如下：

The Summit will be held at the Concert Hall and Hong Kong Jockey Club Amphitheatre of The Hong Kong Academy for Performing Arts, between 28 February and 1 March, 2016. The schedule of the three-day programme is as follows:

2016

	上午 Morning	下午 Afternoon	晚上 Night
28.2 (日 Sun) 香港演藝學院音樂廳 Concert Hall of the HKAPA		國際作曲家高峰會 I <i>International Composers'</i> <i>Summit for</i> Chinese Orchestra I	國際作曲家高峰會 II <i>International Composers'</i> <i>Summit for</i> Chinese Orchestra II
29.2 (一 Mon) 香港演藝學院 香港賽馬會演藝劇院 Hong Kong Jockey Club Amphitheatre of the HKAPA		國際作曲家高峰會 III <i>International Composers'</i> <i>Summit for</i> Chinese Orchestra III	國際作曲家高峰會 IV <i>International Composers'</i> <i>Summit for</i> Chinese Orchestra IV
1.3 (二 Tue) 香港演藝學院 香港賽馬會演藝劇院 Hong Kong Jockey Club Amphitheatre of the HKAPA	國際作曲家高峰會 V <i>International Composers'</i> <i>Summit for</i> Chinese Orchestra V	國際作曲家高峰會 VI 及閉幕式 <i>International Composers'</i> <i>Summit for</i> Chinese Orchestra VI And Closing Ceremony	

* **44+Plus** 香港藝術節加料節目 (由香港中樂團舉辦)

** 主辦單位有權依照實際情況調整相關日程。

*** 主辦單位將提供普通話 / 英語即時傳譯服務。

**** 高峰會場地提供：香港演藝學院

* **44+Plus** A Festival PLUS event of the Hong Kong Arts Festival, organized by the Hong Kong Chinese Orchestra

** The Organizer reserves the right to adjust the schedule according to the circumstances.

*** Simultaneous interpretation service in English/Putonghua will be available at the venue.

**** Summit venue support: HKAPA

3

相關內容簡介

More Information on the Summit

本次高峰會將包含下列主要範疇：

1. 曾為大型中樂創作的海內外的作曲家（包括華籍與非華籍），以其作品作為實例，分享創作心得和配器特色。
2. 挑選配器優秀的大型中樂作品，由香港中樂團示範演出作為實例分享。
3. 討論當代中樂記譜法、演奏法，資料收集大型中樂合奏的樂器命名及樂隊編制分類等，提供一個資訊平台，讓大家分享。
4. 為鼓勵作曲家參與大型中樂創作高峰會，透過徵選3分鐘以內之樂曲，由香港中樂團演奏，作曲家可為自己的作品錄音，並進行討論，詳情請參閱簡章。
5. 另設「十個不要」環節，由樂團演奏家指出樂器的音域及演奏時的規限，讓作曲家能更了解樂器的特性，並發揮出最大效果。也邀請了中樂愛好者與團體代表分享他們在排練及委約創作的寶貴經驗。
6. 高峰會本次特別規劃了「向大師致敬」環節，由樂團藝術總監閻惠昌及駐團指揮周熙杰講解彭修文及劉文金兩位大師之經典作品。

The Summit at a glance:

1. This will be a platform for composers who have written music for Chinese orchestra, whether they are based in China or in other parts of the world, Chinese or non-Chinese, to share their insights into composition and orchestration by using their own works as examples.
2. Works for Chinese orchestra with outstanding orchestration will be selected for demonstration by the HKCO on site for illustration purposes.
3. There will be discussions on the notation and performance of contemporary Chinese music, the collation of information to standardize the naming of the instruments in a full-size Chinese orchestra, the way to configure such an orchestra, etc. This will form an information-sharing hub for the music community.
4. To encourage composers to participate in this Summit, there will be an open invitation to submit works of three minutes' duration and under. The entries selected will be performed by the HKCO live during the symposium, while the respective composers will be allowed to record their own works, followed by discussions. For more information, please refer to the prospectus.
5. Furthermore, there will be another extension activity entitled "Ten Don'ts". Musicians of the HKCO will point out the tonal range of the musical instruments used and their limitations in performance, so that composers will understand the instruments better in order to write music that will bring out the best in each. Chinese music enthusiasts and representatives of Chinese music groups will be invited to share the valuable experience they gleaned from rehearsals and commissioning works.
6. During the Summit, there will be a special session entitled *A Tribute to Music Maestros*. HKCO's Artistic Director, Yan Huichang, and Resident Conductor, Chew Hee-chiat, will give a presentation on the works of two important figures in modern Chinese music, Maestros Peng Xiuwen and Liu Wenjin.

4

講者介紹 Speakers' Profile

(排名按筆劃序 Names in the order of Chinese names listing)

伍卓賢 Ng Cheuk-yin

(香港 Hong Kong)



音樂創作人、笙演奏家及無伴奏合唱藝術家。香港小交響樂團首位駐團藝術家、新融合音樂組合「SIU2」發起人、合唱劇團「一舖清唱」聯合藝術總監、無伴奏合唱組合「姬聲雅士」創團成員及音樂品牌花好音樂創辦人。畢業於香港中文大學音樂系，其後到東京國際基督教大學研修日語及荷蘭 Codarts 修讀爵士樂。

2012 年獲香港藝術發展局頒發「年度最佳藝術家獎」，2009 年及 2013 年分別憑合唱劇場《石堅》及雙笙協奏曲《在這城崩壞之前》取得 CASH 金帆獎最佳正統音樂作品獎。2014 年憑合唱作品《我唱出了世界的聲音》獲 CASH 金帆獎最廣泛演出獎（正統音樂）。

Ng Cheuk-yin is a composer, *sheng* performer and a *cappella* singer. He is Hong Kong Sinfonietta's first Artist Associate, Music Director of the fusion group SIU2, the Co-Artistic Director of the *a cappella* theatre company Yat Po Singers and the founder of the music label Flower Music. After receiving a post-graduate degree from the Music Department of the Chinese University of Hong Kong, he went on to study Japanese at the International Christian University in Tokyo and Jazz Music at Codarts in the Netherlands.

In 2012, Yin received Award for Best Artist from the Hong Kong Arts Development Council. In 2009 and 2013, Yin received the Best Serious Composition in CASH Golden Sail Music Awards for a theatrical choral concert *Rock Hard* and the double *sheng* concerto *Before the City Collapses* respectively. In 2014, his choral work *Singing Voices of the World* was awarded CASH Golden Sail Most Performed Works Awards (Local Serious Work).

朱曉谷 Zhu Xiaogu

(上海 Shanghai)



上海音樂家協會理事、中國民族管弦樂學會常務理事、上海歌劇院作曲兼指揮、國家一級作曲。現任上海音樂學院教授、教研室主任和研究生導師。

朱氏擅長民族器樂和民族歌舞劇音樂創作，主要作品有：二胡協奏曲《祝福》；琵琶協奏曲《楊貴妃》、《紅樓夢》；柳琴（中阮、箏）協奏曲《文成公主》；嗩吶協奏曲《敦煌魂》；民樂合奏《賽刀會》、《水鄉歡歌》等。曾出版音樂作品總譜集五部，並曾指揮多個歌劇和舞劇，以及多次赴台灣、美國、法國、德國、比利時、荷蘭、盧森堡等地演出。1995 年被英國劍橋大學國際名人錄中心列入《世界名人辭典》中。

Zhu Xiaogu is a director of the Shanghai Musicians' Association, Managing Director of the China Nationalities Orchestra Society, Composer and Conductor of the Shanghai Opera House, a National Class One Composer, and currently a professor, Head of the Research Institute and supervisor of postgraduate studies at the Shanghai Conservatory of Music.

Zhu is known for his Chinese instrumental music and music for Chinese song-and-dance drama productions. Some of the major works include the *erhu* concerto *New Year Sacrifice*, the *pipa* concerto *The Royal Concubine Lady Yang*, a concerto for *liuqin* (with *zhongruan* and *zheng*) *Princess Wencheng*, a *suona* concerto *The Spirit of Dunhuang*, Chinese ensemble music *The Broadsword Fighting Meet* and *Song of the Water-logged Region* etc. He has published five full scores of music compositions, and has conducted many operas and dance dramas. He has performed in Taiwan, the United States, France, Germany, Belgium, Holland and Luxembourg. He was listed in the *Cambridge Who's Who in the World* in 1995.

老鑼 Lao Luo (Robert Zollitsch)

(德國 Germany)



老鑼 (Robert Zollitsch) · 致力於中國新藝術音樂創作的德國籍作曲家。1966 年出生於德國慕尼黑。1993 年獲德國 DAAD 國家獎學金，赴上海音樂學院留學，開始研究、採風、製作、創作中國音樂。

老鑼獨立創作製作了多張中國新音樂藝術唱片，為中國樂器笙、古箏、揚琴、笛簫及民族室內樂團、管弦樂團創作了獨奏、重奏、合奏等大量藝術作品，而他的作品更多次在國際音樂節上演出。特別是香港中樂團第 37 樂季開幕音樂會，老鑼為編鐘創作的《鐘樂和鳴》首演以及 2014 年 6 月 8 日在北京中山公園音樂堂舉辦的老鑼首場民樂作品音樂會，更是獲得了媒體及大眾的廣泛關注和好評。

Lao Luo, birth name Robert Zollitsch, is a German composer dedicated to writing new Chinese art music. He was born in 1966 in Munich, Germany and graduated from the Berlin Academy of Music in 1992. In 1993, he was awarded a German DAAD national scholarship to study in the Shanghai Conservatory of Music, which launched him into all aspects of Chinese music, from exploration to collection, production and composition.

As a composer and producer of indie music, Lao Luo has a rich discography of new Chinese art music for solo, chamber and ensemble for *sheng*, *zheng*, *yangqin*, *dizi*, *xiao*, as well as Chinese chamber orchestras and symphony orchestras. Many of his works have been performed in international music festivals, the most notable being *Resounding Chimes*, a *bianzhong* piece, which was premiered at the 37th Season Opening Concert of the Hong Kong Chinese Orchestra and later performed at his first Chinese music concert at the Forbidden City Concert Hall in Beijing on June 8, 2014, which won widespread attention, popular as well as critical acclaim.

余家 and Yii Kah-hoe

(馬來西亞 Malaysia)



馬來西亞活躍作曲家。1991 年畢業於馬來西亞藝術學院純美術系後，再於 1994 年前往中國西安音樂學院深造，主修音樂學，主導老師為羅藝峰；選修笛子，師從孫永志，並於 1997 年獲學士學位。他先後向錢兆熹、饒余燕、Gerard Brophy 學習作曲。

余氏是 2007 年馬來西亞愛樂交響樂團「馬來西亞作曲家論壇 2」得獎人。2006 年獲新加坡華樂團主辦國際作曲大賽創作獎第三名。2010 年，其作品獲選入圍意大利 Città di Udine 國際作曲家賽決賽。他的音樂作品曾在美國、德國、墨西哥、法國、英國、墨爾本、意大利、曼谷、越南、韓國、印尼、新加坡、馬來西亞、台北、香港等地演出。余氏現為馬來西亞世紀學院音樂系高級講師、馬來西亞現代音樂節及 SMCC 現代音樂節的總監，亦為 2014-15 年度馬來西亞現代作曲家協會的會長。

Yii Kah-hoe is the winner at the Malaysia Philharmonic Orchestra Forum for Malaysian Composers II (2007) and a recipient of the Third Prize at the International Competition for Chinese Orchestral Composition organized by the Singapore Chinese Orchestra (2006). He was also a finalist in the International Competition for Composers 'Città di Udine' (Italy, 2010).

Yii's music, often perceived as bold and avant-garde, uses the sounds and rhythms of traditional instruments from various ethnic cultures. A sensitivity to space, which Yii had mastered as an artist in fine art in his younger years, is also evident in his work. His interest in ethnic and traditional music has prompted him to embark on an ongoing research project to collect folk and ethno music materials of different regions. Yii blends western and non-western aesthetics to create his own sound which he categorizes as conceptually traditional, giving emphasis to tone colours, performance techniques and ethnic elements. His works have been performed in the U.S., London, Trinidad, Germany, Mexico, Paris, Italy, Melbourne, Bangkok, Hanoi, Manila, Korea, Taiwan, Hong Kong, Indonesia, Cairo, Singapore and Malaysia. Yii was the festival director of the Kuala Lumpur Contemporary Music Festival (Malaysia, 2009) and is currently festival director of the SMCC (Society of Malaysian Contemporary Composers) Contemporary Music Festival, a senior lecturer at SEGi College and the President of Society of Malaysian Contemporary Composers in 2014-15.

李英 Li Ying

(台灣 Taiwan)



當代知名指揮家及作曲家，畢業於國立臺灣藝術大學及美國密蘇里州立大學 (UMKC) 音樂院研究所。1992 年起任臺北市立國樂團副指揮、北市國青年國樂團指揮、北市國市民二團指揮、中華國樂團音樂總監。曾受國內外及二岸知名樂團邀演：高雄市國樂團、香港中樂團、臺灣國樂團、臺南市立民族管弦樂團、南京民族樂團、廣東民族樂團、台北愛樂室內管弦樂團、長榮交響樂團等，橫跨中、西樂領域。其指揮台北市立國樂團錄製之「絲竹傳奇」CD 更榮獲 2005 年金曲獎「最佳演奏獎」殊榮。亦從事樂曲創作、編配及各大樂團委創，代表作品：大型民族管弦樂《易之隨想》、《天鼓》；現代絲竹室內樂《層疊》、《月下獨酌》、《小丑之舞》皆為音樂比賽指定樂曲。

Lee Ying graduated from the National Taiwan University of the Arts and the Graduate Studies programme of the Conservatory of Music and Dance at the University of Missouri- Kansas City. Since 1992, he has been Associate Conductor of the Taipei Chinese Orchestra, Conductor of the TCO Senior Youth Orchestra and the TCO Civic Orchestra II and Music Director of Zhong Hua Chinese Orchestra. He has guest conducted many orchestras at home and abroad, including the Kasohsiung City Chinese Orchestra, Hong Kong Chinese Orchestra, National Chinese Orchestra of Taiwan, Tainan City Traditional Orchestra, Nanjing Chinese Orchestra, Guangdong National Orchestra, Taipei Philharmonic Orchestra, Evergreen Symphony Orchestra etc. His conducting repertoire spans Chinese and Western music. The Taipei Chinese Orchestra's CD recording, *The Legend of Silk and Bamboo*, in which he conducted the modern *sizhu* chamber ensemble, won the 'Best Instrumental Performance Award' in the Golden Melody Awards in 2005. He is also a composer, has written many new works and arrangements as well as commissioned works by several major orchestras. Some of his best known works such as *Capriccio of Changes* and *The Celestial Drum* for Chinese orchestra, and *The Overlap, Drinking Alone under the Moon* and *Dance of Clowns* for Chinese wind and strings have become designated numbers in many music competitions.

房曉敏 Feng Xiaomin

(廣東 Guangdong)



作曲家，星海音樂學院作曲系主任、教授、碩士生導師。曾創作、出版、發表交響曲、交響詩、協奏曲、合唱、影視音樂等聲樂、器樂作品二百餘部（首）。曾獲美國紐約國際中國民族器樂作曲大賽「長風獎」首獎等國際獎項及「華表獎」、「五個一工程獎」、「文華獎」、「金鐘獎」等國家級獎項。發表和出版論文三十餘篇、專著三部、CD 專輯一張；並舉辦了個人作品專場音樂會五場。代表作有：中樂五重奏《五行》、合唱《小溪和大海》、打擊樂協奏《鳳凰涅槃》、電影音樂《警魂》、二胡與梆笛協奏《客風》、中樂合奏《花朝月夕》、專著《五行作曲法》。

Fang Xiaomin is a composer and currently Head of Composition, professor and supervisor on the Master's degree programme at the Xinghai Conservatory of Music. He has written, published and released over two hundred works for voice and for instruments, spanning the genres of symphonies, tone poems, concertos, choral music and musical scores for film and television. He has won many major awards, including the First Prize at the International Changfeng Awards for Chinese Instrumental Composition in New York, and the prestigious awards in China such as the Huabiao Award, Five 'One' Project Award, Wenhua Award, Golden Bell Award etc. His publications include more than 30 academic theses and 3 books, and released one CD. He has given five concerts featuring all his works. Some of his notable works include *Five Elements* for Chinese quintet, *The Brook and the Sea* (a choral work), *The Phoenix's Nirvāṇa* for percussion concerto, a film score, *Hakka – the Migrants* for erhu and bangdi, *Morning Flower and Evening Moon* for Chinese orchestra, and a book on *Composing Using the Five Elements*.

林樂培 Doming Lam

(香港 Hong Kong)



香港大學前任駐校作曲家、2010 及 2012 兩屆 CASH 金帆獎最佳正統音樂作品獎。林樂培 1926 年生於澳門，是亞洲作曲家同盟、香港作曲家及作詞家協會和香港作曲家聯會的創會理事亦是把香港引進國際樂壇的開路先鋒。在加拿大、美國及德國塔木士達研習音樂。1964 至 1994 年間活躍於香港音樂界，在作曲、教學、指揮、製作電台及電視音樂節目上都有成就。

他探索中國新音樂六十年，作品以「從傳統中尋根，在前衛技法中找路」為方向，每首作品都有創新痕跡，亦在國際五十多個城市發表過，啟發後起之秀。林樂培的作品為香港大學音樂圖書館收藏，他的詳盡介紹收錄於《葛羅夫音樂及音樂家辭典》(2001 年)。

Born in 1926 in Macau, Lam is a former composer-in-residence of the University of Hong Kong, and the winner of 2010 and 2012 CASH Golden Sail Music Awards. He is the Founding Director of the Asian Composers' League, The Composers and Authors Society of Hong Kong and the Hong Kong Composers' Guild. Lam studied music in Canada, the US and Darmstadt (Germany). From 1964 to 1994 he worked in Hong Kong, where he composed, conducted, taught, and produced music programmes for radio and television. A goal of Lam's is to create new Chinese music by instilling avant-garde techniques into traditional sensibilities. His music has been performed in over 50 cities and has influenced many younger musicians.

His compositions are in the collection of the Music Library of the University of Hong Kong. The *New Grove Dictionary of Music and Musicians* (2001) includes a detailed biography of Lam.

姜瑩 Jiang Ying

(北京 Beijing)



中國當代青年作曲家。2010 年碩士畢業於上海音樂學院，畢業後任上海民族樂團駐團作曲，2013 年調入中央民族樂團擔任駐團作曲。其主要作品有《絲綢之路》、《龍圖騰》、《太極》、《富春山居圖》、《印象國樂》、《又見國樂》等。

作品曾多次在國內外比賽中獲獎並在多個國家和地區上演，其中包括有：文化部第十八屆全國音樂作品比賽一等獎；第九屆中國音樂金鐘獎器樂作品比賽優秀作品獎；祥音杯室內樂比賽一等獎；第三屆民族管弦樂學會青年作曲家民族管弦樂作品比賽金獎、2013 年文化部青年作曲家獎等。其代表作民族管弦樂《絲綢之路》已成為當代海內外民族樂團爭相上演的經典作品。

2013 年、2015 年兩度與著名導演王潮歌合作，擔任中央民族樂團推出的大型民族樂劇《印象國樂》及《又見國樂》的總作曲，並獲得廣泛的社會好評及影響。

Jiang Ying is a composer of the younger generation in China. On completing her Master's degree at the Shanghai Conservatory of Music in 2010, she joined the Shanghai Chinese Orchestra as a Composer-in-Residence until 2013 when she was redeployed to the same position in the China National Orchestra, where she has been creating music ever since. Some of her major works include *The Silk Road*, *Dragon Totem*, *Tai Chi*, *Capriccio on Dwelling in the Fuchun Mountains*, *Impression- Chinese Music*, *Impression- Chinese Music II* etc.

Her works have won numerous prizes in domestic and international competitions and have been performed in many different countries and regions. They include a Class One Award at the 18th All China Competition for Music Composition presented by the Ministry of Culture of China; an Outstanding Composition Award at the Instrumental Music Composition Competition of the 9th Chinese Golden Bell Awards for Music; a Class One Award at the Xiangyin Cup Chamber Music Competition; a Gold Award at the 3rd Young Composers' Competition for Original Works for Chinese Orchestra presented by the China Nationalities Orchestra Society; and a Young Composer Award presented by the Ministry of Culture in 2013. *The Silk Road*, which she wrote for Chinese orchestra, has become a concert programme favourite among Chinese orchestras all over the world.

She collaborated with the famous director Wang Chaoge as Chief Composer of two Chinese music shows, *Impression Chinese Music* (2013) and *Impression Chinese Music II* (2015). Performed by the China National Orchestra, the two musical spectacles have won wide popular acclaim and exerted tremendous influence on the music scene.

徐昌俊 Xu Changjun
(天津 Tianjin)



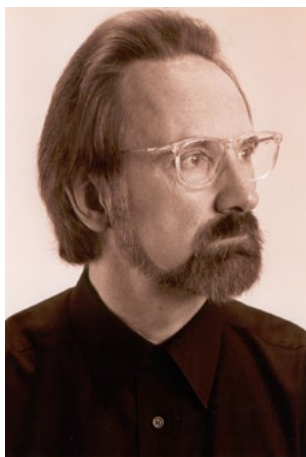
現任天津音樂學院院長、博士生導師。主要音樂作品包括：柳琴獨奏《劍器》、室內樂《寂》、交響大合唱《我們的祖國》、混聲無伴奏合唱《江雪》、聲樂套曲《彩色的版圖》、歌曲《黃土情、黃河魂》、揚琴協奏曲《鳳點頭》、阮族八重奏《劍器》、民樂合奏《媽閣天后的遐想》、《新龍舞》、《融》、木管五重奏《三首民歌敘事曲》、胡琴協奏曲《盤古賦》、管弦樂合奏《節日狂想》等。

發表多篇學術論文和譯文，博士學位論文《魯契亞諾·貝裡奧的十三首「模進」》獲教育部優秀博士論文提名，並由上海音樂學院出版社出版，在中央音樂學院主講的「作品分析」入選國家精品課程。曾先後在多所國內外知名學府高校交流講學，出席國際研討會並發表演講。

Xu is now the president of Tianjin Conservatory of Music as well as a Doctoral tutor. Major works composed by Xu include: *liuqin* solo *Swords*, chamber music *Ji (Solitude)*, symphonic cantata *Our Motherland*, a *cappella Jiang Xue (Snow on the River)* for mixed voices, song cycle *Colored Map*, song *Yellow River's Love*, *Yellow River's Soul*, concerto *Phoenix* for *yangqin* and Chinese orchestra, octet for the *ruan* family *Swords*, *Reverie of Matsu* for Chinese orchestra, *New Longwu* for Chinese orchestra, *Fusion* for Chinese orchestra, woodwind quintet *Three Folk Ballads*, concerto for *huqin* and traditional Chinese orchestra *Ode to Pangu*, *Rhapfest* for orchestra, etc.

Xu has published a number of papers and translations. His doctoral dissertation *13 Sequences by Luciano Berio* was nominated for Elite Doctoral Dissertations by the Ministry of Education, China, and was published by the Publishing House of Shanghai Conservatory of Music. The course 'Music Analysis' he taught in CCOM was elected national level 'Excellent Courses'. He has lectured in various renowned universities and academies home and abroad, and has attended important international seminars and delivered speeches.

馬塞·溫格勒
Marcel Wengler
(盧森堡 Luxembourg)



馬塞·溫格勒現為盧森堡當代音樂協會總監，曾為 2000 年於盧森堡舉行的國際現代音樂節擔任藝術總監。迄今已創作了八十多部作品，包括交響曲、協奏曲、芭蕾舞曲等。

1997 年，他指揮波爾圖國家樂團首演其創作的長笛協奏曲；1999 年，其小提琴協奏曲於羅馬尼亞舉行的國際現代音樂節作首演。2007 年香港藝術節，香港中樂團首演其創作《寶船》，由閻惠昌指揮。

1999 年溫格勒創立盧森堡小交響樂團，並一直為樂團之指揮及藝術總監。於 2007 年，他首推「歐洲中國年」計劃，並曾帶領盧森堡小交響樂團數度訪演中國，包括同年香港國際現代音樂節、2008 北京成都巡迴演出、2010 上海世博演出，並在「上海世界音樂節」舉行四場音樂會。

Marcel Wengler is the Director of the Luxembourg Society for Contemporary Music and was the artistic director of the World Music Days 2000 in Luxembourg. As a composer, Wengler has written some eighty works, including symphonies, concertos and ballet music.

In 1997 Wengler conducted the first performance of his flute concerto with the Orquestra Nacional do Porto, and his violin concerto was premiered at the 1999 World Music Days in Romania. *The Magic Boat*, premiered at the 2007 Hong Kong Arts Festival, was performed by the Hong Kong Chinese Orchestra, Yan Huichang conducting.

Wengler founded the Luxembourg Sinfonietta in 1999, and remains its conductor and artistic director. In 2007, he set new course with the *Europe Meets China* project and has taken the Luxembourg Sinfonietta on several tours of China, World Music Days 2007 in Hong Kong, a tour to Beijing and Chengdu in 2008, performances at the Shanghai World Expo 2010, and four concerts at the Shanghai New Music Festival.

郭文景 Guo Wenjing

(北京 Beijing)



郭文景，中央音樂學院作曲系主任、博士生導師；創作過五部歌劇、一部芭蕾舞劇、三部戲劇配樂、八部協奏曲、六部交響曲、三首交響音詩、兩首交響序曲、兩部樂隊組曲、一首交響聲樂套曲、四部大型民族器樂曲、三部弦樂四重奏和二十餘部室內樂重奏以及若干獨奏曲和無伴奏合唱曲等。

2008 年，郭氏應邀為北京奧運會開幕式中《活字印刷》的表演創作了獨具特色的音樂。2011 年，郭氏獲得中國文藝界最高獎——「中華藝文獎」。2014 年 6 月，他的第五部歌劇《駱駝祥子》，在國家大劇院首演獲得巨大成功。

Guo Wenjing is Head of Department and professor at the Department of Composition, and supervisor for doctoral candidates at the Central Conservatory of Music. As a composer, his oeuvre includes five operas, one ballet, music scored for three plays, eight concerti, six symphonies, three symphonic poems, two symphonic overtures, two orchestral suites, one song cycle for symphony and voice, four full-length pieces of Chinese instrumental music, three string quartets, over twenty for chamber and ensemble, as well as a number of solo pieces and a *cappella* for chorus.

In 2008, Guo created the music for *Movable-type Printing*, one of the impressive segments in the Opening Ceremony of the 2008 Beijing Olympic Games. He was presented the China Literary Award – the highest accolade in the culture and the arts sectors of China in 2011. Guo's fifth opera, *Rickshaw Puller Camel Xiangzi*, premiered at the National Centre for the Performing Arts in June 2014 was a huge success.

陳能濟 Chen Ning-chi

(香港 Hong Kong)



陳氏於 1964 年畢業於北京中央音樂學院作曲系，先後任職於中央歌舞團、中央芭蕾舞團及中央交響樂團。1993 年任香港中樂團助理音樂總監、1997 至 1999 年任駐團作曲兼助理指揮，1999 至 2001 年任駐團作曲兼推廣助理、2001 至 2002 年任研究及發展主任。

陳氏近期作品包括 2010 年大型交響詩《赤壁》及《風從台灣來》、2011 年古箏協奏曲《西施》、2012 年中國管弦樂《煙花燦爛》及箏篪協奏曲《浴火鳳凰》等。

Chen graduated from the Central Conservatory of Music in Beijing in 1964 where he studied Composition. He worked in the Central Song and Dance Troupe (now the China National Song and Dance Ensemble), the National Ballet of China and the Central Philharmonic of China (now the China National Symphony Orchestra). He was appointed Assistant Music Director of the HKCO in 1993. Subsequent posts with the HKCO included Resident Composer and Assistant Conductor (1997-1999), Resident Conductor and Promotion Assistant (1999-2001), and Head of Research and Development (2001-2002).

His more recent works are the symphonic poems *The Battle of Chibi* (2010) and *The Wind from Taiwan* (2010), the *guzheng* concerto *Xi Shi* (2011), *Sparkling Fireworks* for Chinese orchestra and the *konghou* concerto *The Phoenix that Rises from the Ashes* (2012).

趙季平 Zhao Jiping

(西安 Xi'an)



畢業於西安音樂學院作曲系，之後進入北京中央音樂學院深造。1970 年從事音樂創作至今，現任中國音樂家協會主席、陝西省文學藝術界聯合會主席、西安音樂學院院長、博士生導師、第十一及十二屆全國人大代表主席團成員。

趙氏曾創作多個著名曲目，其中的交響音畫《太陽鳥》及交響敘事曲《霸王別姬》於 2000 年由柏林愛樂交響樂團在「柏林森林音樂會」中作首演；為大提琴與三件民樂樂器而作的室樂《關山月》，由大提琴家馬友友在紐約首演；以及大型舞劇《大漠孤煙直》由台灣新古典舞團在台北首演。其他音樂作品包括管子協奏曲《絲綢之路幻想組曲》、第一交響樂《2000》及民族交響樂《和平頌》等。

After graduating from the Xi'an Conservatory where Zhao Jiping studied Composition, Zhao furthered his studies at the Central Conservatory of Music in Beijing. He wrote his first work in 1970, and has been an active composer ever since. He is currently Chairman of the Chinese Musicians' Association, Chairman of the China Federation of Literary and Art Circles - Shanxi Chapter, Director and Supervisor on the PhD's degree programmes of the Xi'an Conservatory of Music, and a member of the Presidium of the 11th and 12th National People's Congress.

His notable works include the symphonic picture *The Sunbird*, the symphonic ballad *Farewell to My Concubine* (both works were premiered in Berlin by the Berlin Philharmonic Orchestra in 2000); the chamber music *Moon over Guan Mountain* for cello and three Chinese musical instruments, first performed by Yo-Yo Ma in New York; the full-length dance drama *The Desert Smoke Suite*, premiered in Taipei by the Neo-Classical Dance Company of Taiwan; the *guan* concerto *The Silk Road Fantasia Suite*; *Symphony No. 1 2000*; and *Ode to Peace* for Chinese orchestra etc..

劉星 Liu Xing

(上海 Shanghai)



出生於黑龍江。1978 年考入上海音樂學院民族樂器系，後轉入民族理論作曲系，於 1982 年以月琴專業畢業。1993 年定居上海。

劉氏的主要樂隊作品包括：《第二民族交響樂》（1984）、《動物組曲》（1986）、《中阮協奏曲 — 雲南回憶》（1987）、《二胡協奏曲》（1991）、《第三交響樂》（1997）、《第二中阮協奏曲》（2004；中樂版 2014）等等。其主要鑄射唱片作品則有：《一意孤行》（1992）、《湖》（1995）、《樹》（1996）、《閑雲孤鶴》（管弦樂專輯，1998）、《孤芳自賞》（1999）、《大洋洲》（2004）、《廣陵散》（中阮專輯，2009）等等。

Liu Xing was born in Heilongjiang in northern China. He was admitted to the Shanghai Conservatory of Music, first studying in the Traditional Instruments Department and later changed to the Theories of Composition for Traditional Music. He graduated in 1982 with a major in *yueqin*. He has been living in Shanghai since 1993.

Some of Liu's major works include *Symphony No. 2 for Chinese Orchestra* (1984), *The Animal Suite* (1986), *In Remembrance of Yunnan* (1987), *Erhu Concerto* (1991), *Symphony No. 3* (1997), *Zhongruan Concerto No. 2* (2004; Chinese orchestral version 2014) and many more.

His CD releases include *My Way* (1992), *The Lake* (1995), *The Tree* (1996), *Liu: Animal Suites* (for orchestra, 1998), *Talking to Myself* (1999), *Oceania* (2004), *Guangling San* (for *zhongruan*, 2009) etc..

德克·布羅斯**Dirk Brossé**

(比利時 Belgium)



1960 年生於比利時根特，於根特和布魯塞爾的音樂學院修習音樂，其後於馬城、維也納和科隆專攻指揮。2009 年，獲約翰·威廉斯委任為《星球大戰全球巡迴演出音樂會》的音樂總監兼首席指揮。自 2010 年 9 月起，出任費城室樂團的音樂總監。現為根特皇家音樂學院作曲與指揮系教授。

布羅斯曾指揮比利時各大管弦樂團，以及南韓、日本和中國多個樂團。曾獲頒授「佛蘭德斯文化大使」的榮銜，並獲比利時佛蘭德斯地區政府授以「Gouden Erepenning」獎。其作品不下二百部，涵蓋多個樂種，全球四十多個國家都有人把他的作品錄音，其中包括他與諾貝爾獎得主馬爾奎斯合作撰寫的《拉丁美洲的孤寂》、交響樂曲《阿達亞西》和《音樂的誕生》等。

Born in 1960, Dirk Brossé is a multi-faceted composer and a respected conductor on the international music scene who studied in Ghent, Brussels, Vienna and Cologne. In 2009, he was appointed by John Williams and the Royal Philharmonic Orchestra as Music Director and principal conductor of the 'Star Wars in Concert World Tour'. He is currently Professor of Composition and Conducting at the Conservatory of Music in Ghent (B).

Brossé has conducted all the leading Belgian orchestras, as well as various orchestras in South Korea, Japan and China. He has been awarded the title 'Cultural Ambassador of Flanders' and the Flemish Government's 'Gouden Erepenning' award for merit. Brossé is a versatile and prolific composer and has written some 200 works, including concerti, oratorios, lieder, chamber music and symphonic works. Important works are *La Soledad de América Latina*, written in collaboration with the Nobel Prize winner Gabriel Garcia Marquez; *Artesia*, and *The Birth of Music* etc..

盧亮輝 Lo Leung-fai

(台灣 Taiwan)



盧亮輝是香港作曲家聯會和香港作曲家及作詞家協會會員，為香港中樂團創作了為數不少的大型中樂合奏作品，計有《春、夏、秋、冬》、《酒歌》、《魚舞》等。

1986 年 4 月離開香港赴台灣，為台灣的國樂發展及創作了大量的作品，包括《港都之春》交響合唱作品、《台灣風情組曲》、《喜慶鑼鼓》、《客家民謠聯奏》等。1987 年被特邀為國家音樂廳開幕創作一首《慶典序曲》大合奏作品。1990 年為電視單元劇《俑之舞》創作舞蹈音樂及配樂而入圍金鐘獎；2009 年為普音唱片有限公司由愚溪先生構想的作品《圓相世界》而入圍第二十屆金曲獎傳統音樂藝術最佳作曲人獎；《湛葉日記》入圍第二十三屆金曲獎最佳兒童音樂專輯獎；《閱讀盧亮輝》榮獲第二十三屆金曲獎最佳製作人獎。

Lo Leung-fai is a member of the Hong Kong Composers' Guild and the Composers and Authors Society of Hong Kong (CASH). He has written many orchestral works for the HKCO, including *Spring, Summer, Autumn, Winter, A Toasting Song, Fish Dance*, etc.

In April 1986, Lo left Hong Kong for Taiwan and since then, has contributed to the development of Chinese music in Taiwan with his new input. They include *Spring in Kaohsiung* for symphony and chorus, *Facets of Taiwan Suite, Celebration with Gongs and Drums, A Medley of Hakka Folk Songs*, and many more. In 1987, he was commissioned to write an orchestral piece, *Celebration Overture*, for the opening of the National Concert Hall in Taipei. In 1990, his score for the television play, *Dance of the Tomb Figures*, was nominated for the Golden Bell Award. In 2009, his work, *The Enso Realm*, which was conceived for the poetic writings of Yu-Hsi and recorded under the label of Poem Culture Records, was nominated for Best Composer in the 20th Golden Melody Awards – Traditional Music category. It was followed by *The Diary of Chan-Yeh*, which was nominated for Best Album - Children's Music in the 23rd Golden Melody Awards. On the same occasion, he won the Best Producer Award for his *Reading into the Music of Lo Leung-fai*.

羅偉倫 Law Wai-lun

(新加坡 Singapore)



畢業於中央音樂學院，師從蘇夏與杜鳴心教授。於 1987 年加入香港作曲家與作詞家協會。

1995 年移居新加坡後，創作更多樣化，主要的大型音樂會作品包括清唱劇《海上第一人－鄭和》（2005）、《一代歌后－周璿音樂會》（2008）、尋根之旅《南音雅集》（2011）、《陳潔儀－我的音樂之旅》（2011）、阮玲玉《神女》默片音樂會（2014）等。其中《海上第一人－鄭和》樂隊版之海路與海誓，獲頒第一屆國際華樂作曲大賽榮譽獎（新加坡華樂團 2006）；《彩雲追月》獲頒金帆獎（香港作曲家與作詞家協會 2007）。

在創作之餘，也曾擔任新加坡華樂團藝術諮詢團成員（2007-2012）、新加坡華樂團駐團作曲家（2012-2014）、受邀主持作曲家工作坊（新加坡華樂團 2013）以及經常擔任音樂比賽評委。

Law Wai-lun graduated from the Central Conservatory of Music and studied under Professor Su Xia and Du Ming Xin. In 1987, he became a member of the Composers and Authors Society of Hong Kong.

He migrated to Singapore in 1995, entering into a more varied and fruitful phase of his creative career. His major works include music for the 2007 National Day dance musical. Major works at Singapore Chinese Festival of Arts includes *A Concert in Memory of Zhou Xuan, Kit Chan - My Musical Journey and Ruan Lingyu: The Goddess - A Silent Film Concert* etc..

Law has been a member of the SCO's Artistic Resource Panel from 2007 to 2012 and also been a judge in the Singapore Chinese Music Competition and the Taiwan International Composition Competition. In 2006, he won the Honorable Prize at the Singapore International Competition for Best Chinese Orchestral Composition organized by the SCO. He was also awarded the Golden Sail Award in 2007 by the Composers and Authors Society of Hong Kong with his *Beautiful Clouds Chasing the Moon*. In 2013, he was invited to attend and speak at SCO Composer Workshop and was often appointed as a judge for various music competitions. Law Wai-lun has been SCO's composer-in-residence from 2012 to 2014.

顧冠仁 Gu Guanren

(上海 Shanghai)



國家一級作曲家，主要作品有：琵琶協奏曲《花木蘭》（獲 2013 年第二屆華樂論壇經典民族管弦樂「協奏曲」作品獎）、《王昭君》；合奏《東海漁歌》（與馬聖龍合作）；《春天》組曲；《星島掠影》組曲；《將軍令》；樂隊協奏曲《八音和鳴》；音詩《歲寒三友－松、竹、梅》（獲 2012 年首屆華樂論壇經典民族管弦樂作品獎）等。

出版《顧冠仁彈撥樂合奏曲選》、《顧冠仁彈撥樂作品集》、《顧冠仁民族器樂重奏及小型合奏曲集》。先後在《人民音樂》上發表了《努力發展民族樂隊交響性功能及交響性創作手法》、《談大型民族樂隊的音響問題》等論文。

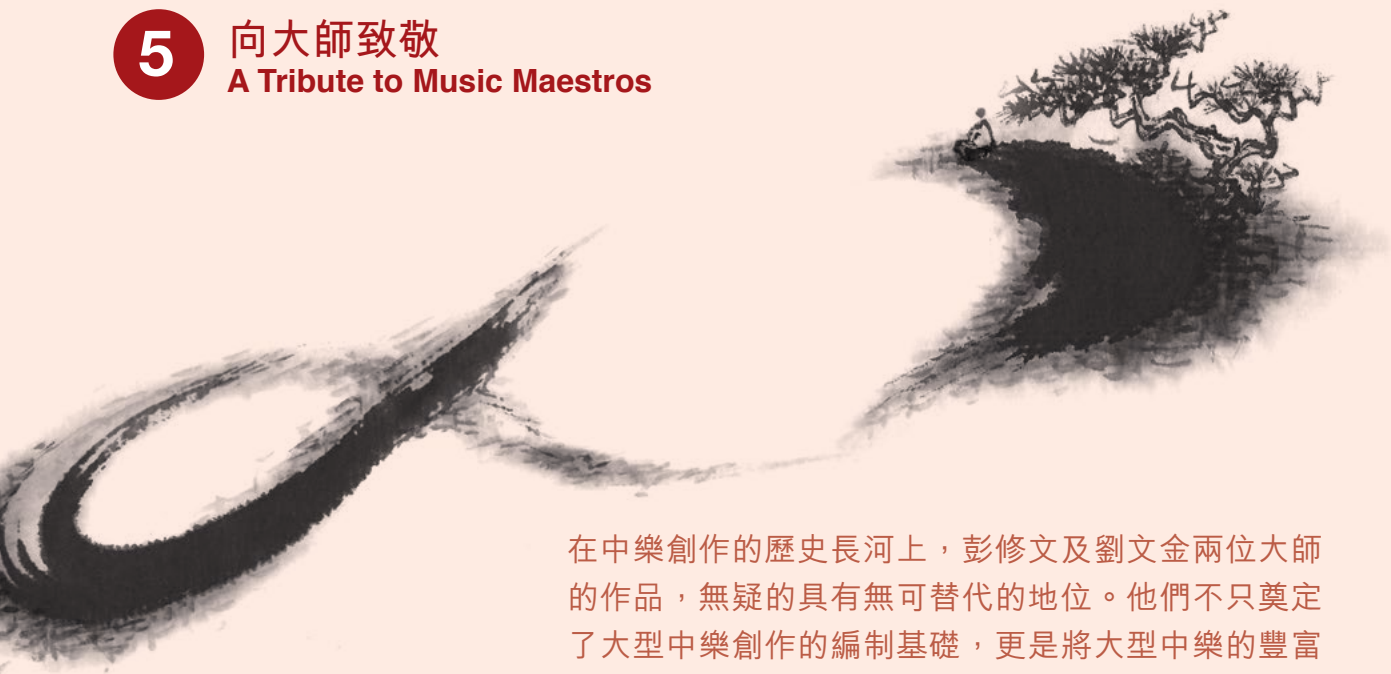
Gu Guanren is a National Class One Composer. His major works include the *pipa* concertos *Wang Zhaojun and Hua Mulan*, the latter of which won the Chinese Orchestral Classics Award – Concerto Category at the second Huayue Luntan (Chinese Music Forum) in 2013; the ensemble piece *Song of the Fishermen of the Eastern Sea*, written in collaboration with Ma Shenglong; *The Spring Suite; Images of Singapore Suite; Song of the General; Eight Sounds in Tune* for orchestra; *Three Friends in the Winter Cold*, a tone poem that won the Chinese Orchestral Classics Award at the first Huayue Luntan (Chinese Music Forum) in 2012'quid etc..

Gu has published his compositional scores in three volumes, two on plucked-string works, and one on ensemble pieces. His articles have been published in the *People's Music* magazine.

5

向大師致敬

A Tribute to Music Maestros



在中樂創作的歷史長河上，彭修文及劉文金兩位大師的作品，無疑的具有無可替代的地位。他們不只奠定了大型中樂創作的編制基礎，更是將大型中樂的豐富表現力帶入了歷史性的新階段。

此環節將由樂團藝術總監兼首席指揮閻惠昌和駐團指揮周熙杰講解兩位大師作品之配器特色，更由香港中樂團現場示範作品片段，使參與者能透過現場聆聽更深入理解大師作品的精髓。

Peng Xiuwen and Liu Wenjin are two prominent composers in the development of modern Chinese music. They have not only laid the foundation for orchestral configurations when writing music for the Chinese orchestra, but also opened up a new era in showing how richly diverse the genre can be.

In this session of the symposium, Yan Huichang, Artistic Director and Principal Conductor, and Chew Hee-chiat, Resident Conductor of the HKCO, will give a presentation analyzing the orchestration in the works of the two maestros. This will be supported by on-site demonstration by the HKCO in order to facilitate a more in-depth understanding of their compositional techniques.

彭修文 Peng Xiuwen (1931 – 1996)



彭修文是傑出的作曲家、指揮家、中國民族管弦樂學會會長、中國廣播藝術團藝術指導、中國廣播民族樂團首席指揮。他於上世紀 50 年代初與張晉德先生等組建了中國第一個職業民族樂團——中國廣播民族樂團，並歷任指揮、作曲。1957 年率團參加莫斯科第六屆世界青年聯歡節民間藝術大賽，獲金質獎。

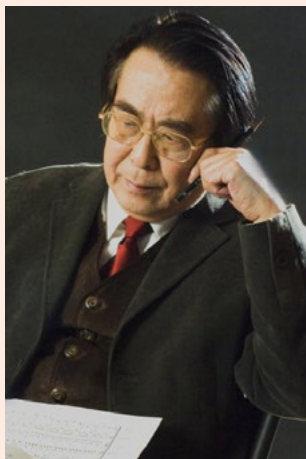
彭修文治學嚴謹，訓練樂團有方有素，使樂團形成了合作默契、層次分明、音色絢爛、意蘊深刻細膩，獨樹一幟的藝術風格。幾十年來，中國廣播民族樂團為社會播演了二千多首古今中外風格迥異的樂曲，尤以彭修文所創作改編的四百多部作品最為流傳，影響深遠。他指揮中國廣播民族樂團演奏錄音的音像製品發行遍及海內外，率樂團出訪演出足跡世界幾十個國家和地區，被譽為中國現代民族管弦樂一代宗師。

Peng was a leading light in modern Chinese orchestral music and an outstanding composer and conductor. He was President of the China Nationalities Orchestra Society, Artistic Adviser to the China Broadcasting Performing-Arts Group and Principal Conductor of the China Broadcasting Chinese Orchestra (CBCO) during his lifetime.

In the early 1950s, he and Zhang Jinde and others founded the CBCO, the first professional folk music ensemble in China, of which he was also the conductor and composer. In 1957, he led the Orchestra to compete in the Folk Arts Competition that was part of the programme of the 6th World Festival of Youth and Students held in Moscow, where they won a Gold Medal.

In the past decades, the CBCO has performed over 2,000 compositions, 400 of which are original compositions and arrangements by Peng. Audio and video recordings by the Orchestra under Peng's baton have been widely released in China and around the world. He also led the Orchestra on overseas tours to promote Chinese culture and art through music.

劉文金 Liu Wenjin (1937 – 2013)



中國當代具影響力的作曲家和指揮家，名作甚多，如二胡協奏曲《長城隨想》，榮獲全國第三屆音樂作品評獎一等獎；《太行印象》、《山村的節日》、《十面埋伏》等均為人們熟悉。

其聲樂作品多具濃郁民族風格和深刻時代精神，如《大海一樣的深情》、《明天》、《北京之夜圓舞曲》等，為詩詞譜曲的李白《黃鶴樓送孟浩然之廣陵》、詩經《伐檀》等頗具影響，有的曾獲創作獎。他還寫過合唱曲、歌舞音樂、電視劇音樂、香港上演過的舞劇《長恨歌》等。2009 年 6 月他的交響合唱套曲《五天銀燭輝》在臺灣首演，受到聽眾的高度評價。

Liu Wenjin was a composer and conductor of considerable standing in China. He is a prolific composer, well known for works like *The Great Wall Capriccio*, an *erhu* concerto, won a Class One Award at the Third National Music Compositions Appraisal. Among his large repertoire of instrumental music, *Impressions of Taixing Mountain*, *Festival in a Mountain Village*, *Ambush from All Sides* also enjoyed much popularity.

His vocal music is rich in Chinese character and considered representative of the spirit of the times, exemplary works being *A Love that is as Deep as the Ocean*, *Tomorrow and Beijing at Night Waltz*. He has also scored for Chinese literary works, like *The Yellow Crane Tower* by Li Bai of the Tang Dynasty, *Fa-Tan (Chopping Elms)* from *The Book of Songs*. They are influential works and some have won awards for originality. Others include choral music, dance music, scores for TV series and Chinese dance drama *Song of Eternal Sorrow* staged in Hong Kong. In June 2009, his symphonic and choral song cycle, *Resplendent Moonlight*, was premiered in Taiwan and won rave reviews.

講者 Speakers:

閻惠昌 Yan Huichang



1987 年，獲中國首屆專業評級授予國家一級指揮。閻惠昌於 1997 年 6 月履任香港中樂團。歷年來獲獎無數，包括新加坡「2001 年文化獎」、香港銅紫荊星章、中國金唱片獎綜合類評委會特別獎（指揮類）、台灣第五十一屆中國文藝獎章（海外文藝獎（音樂））等。現為香港演藝學院榮譽院士及其音樂學院訪問學人，並兼任臺灣國樂團音樂總監。

在過去十多年，香港中樂團在閻氏的帶領下作全方位發展，為大型中樂的發展奠下不少里程碑，舉辦過多項具創意、突破性的大型節目和活動，積極地向海內外推廣中國音樂文化。

Yan Huichang was conferred the title of National Class One Conductor at the First Professional Appraisal of China in 1987. He joined the Hong Kong Chinese Orchestra in June 1997. Over the years, he has received numerous accolades and awards, such as the 'Cultural Medallion (Music)' by the National Arts Council of Singapore in 2001, a Bronze Bauhinia Star (BBS) by the Hong Kong SAR Government, the Jurors' Award for Conducting at the 6th China Gold Record Awards – Multi Arts Category, and the Overseas Award for Music at the 51st Literary and Art Works Awards in Taiwan. Yan is now an Honorary Fellowship by HKAPA, with an appointment as Visiting Scholar of its School of Music and Music Director of National Chinese Orchestra Taiwan.

Led by Yan, the Orchestra has seen omni-direction growth in the last decade. It has set numerous milestones in the development of Chinese orchestral music by producing many creative, groundbreaking projects, and is a driving force behind the promotion of Chinese music culture in China as well as other parts of the world.

周熙杰 Chew Hee-chiat



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

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

主持人 Hosts

(排名按筆劃序 Names in the order of Chinese names listing)

卞祖善教授 Prof Bian Zushan	國家一級指揮 National Class One Conductor
白得雲先生 Mr Christopher Pak	香港演藝學院音樂學科系主任 Head of Academic Studies in Music at the Hong Kong Academy for Performing Arts
陳永華教授 Prof Chan Wing-wah	香港大學專業進修學院常務副院長、香港作曲家及作詞家協會主席及香港聖樂團音樂總監 Deputy Director at the School of Professional and Continuing Education, The University of Hong Kong (HKU SPACE), Chairman of the Composers and Authors Society of HK and Music Director of the Hong Kong Oratorio Society
陳澄雄教授 Prof Chen Tscheng-Hsiung	台灣著名指揮家 Renowned Taiwanese Conductor
喬建中教授 Prof Qiao Jianzhong	中國藝術研究院音樂研究所研究員、博士生導師 Research Fellow and supervisor on the doctoral degree programme of the Chinese National Academy of Arts
曾葉發教授 Prof Richard Tsang	香港教育學院文化與創意藝術系教授 Professor of Music and Dean of Students at the Hong Kong Institute of Education



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國際作曲家高峰會報名表格
Registration Form for the International Composers' Summit

報名截止日期
Registration Deadline
30.11.2015

請以中文/英文正楷填寫 Please complete in BLOCK LETTERS

姓名 Name	對外公布姓名 (如有需要) Name to be published (If required)		
<input type="checkbox"/> 先生 Mr. <input type="checkbox"/> 小姐 Ms. <input type="checkbox"/> 女士 Mrs. <input type="checkbox"/> 小姐 Miss	出生日期 Date of Birth (DD/MM/YY)	國籍 Nationality	
	聯絡電話 Contact Tel No		
電郵 Email			
通訊地址 Address			
簽署 Signature	日期 Date (DD/MM/YY)		

信用卡付款 **Pay By Credit Card** (請傳真表格至本樂團 Fax to HKCO: 2815 5615)
本人授權香港中樂團從下列信用卡戶口支取訂購費用：
I hereby authorize Hong Kong Chinese Orchestra Ltd. to debit my credit card account for the settlement of my orders.

港幣 HK\$ _____  

持卡人姓名 Card Holder : _____

信用卡號碼 Credit Card No. : _____ 有效日期 Expiry Date : _____

簽署 Signature : _____ 日期 Date : _____

支票付款 **Pay By Cheque**
請把劃線支票「抬頭：香港中樂團有限公司」及此表格寄回本樂團下列地址，多謝！
Please enclose crossed cheque payable to "Hong Kong Chinese Orchestra Ltd." with order form and send to the following address.
Thank you!

香港中樂團：香港上環皇后大道中345號上環市政大廈7樓
Hong Kong Chinese Orchestra, 7/F, Sheung Wan Municipal Services Building, 345 Queen's Road Central, Hong Kong
電話 Telephone : (852) 3185 1600 電郵 Email : inquiries@hkco.org

- * 可影印使用或上網下載：www.hkco.org May be photocopied for use or download from our website: www.hkco.org
- ** 本次高峰會將不設限年齡及對象，凡有興趣參加者皆可註冊參加。請把填妥的報名表格傳真、電郵或郵寄回樂團。
This symposium is open to all, regardless of age and background. To register, please fill in the Registration Form and return it to the HKCO by fax, email or mail.

傳真 FAX : (852) 2815 5615 電郵 Email : inquiries@hkco.org
香港中樂團：香港上環皇后大道中345號上環市政大廈7樓
Hong Kong Chinese Orchestra, 7/F, Sheung Wan Municipal Services Building, 345 Queen's Road Central, Hong Kong
相關諮詢請洽詢(+852) 3185 1648 蕭小姐 For details, please contact Ms Siu on (+852) 3185 1648.

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國際作曲家高峰會「闔興乎來，全球徵曲」活動簡章及表格 International Composers' Summit – A Truly, Unconditionally Open Invitation for Original Compositions and Registration Form

為鼓勵大型中樂創作，本次高峰會中，特別設立「闔興乎來，全球徵曲」活動，不分種族、地域和地位，凡有興趣創作大型中樂者，特別是作曲系學生，均歡迎參加，遞交作品。獲選樂曲將會安排於大型中樂創作高峰會現場由香港中樂團演奏，作曲家亦可在現場講述自己的創作概念，並可為自己的作品錄音，以及進行討論交流。

徵曲內容：

作品形式：大型中樂合奏

作品時間為 3 分鐘之內，並以中樂團提供之編制進行創作，若於評審過程中發現創作未符合樂團所提供之編制，評審有權不採納。

(樂隊編制及樂團一般樂器音域表請見手冊，並可瀏覽樂團網站 www.hkco.org)

交稿期限：

2015 年 10 月 31 日之前 (以郵戳為憑) 以郵寄方式寄至香港中樂團，郵寄信封請註明【國際作曲家高峰會「闔興乎來，全球徵曲」活動】交稿時請附上總譜一份、報名表、個人簡介、以及樂譜電子檔案，Sibelius 7 版 (或以下) 或 Finale 2014 版 (或以下) 與 PDF 格式。

作品演出：

入選作者者，將於 2016 年 2 月國際作曲家高峰會中發表演出，且可豁免相關註冊費用。

In order to encourage composers to write music for Chinese orchestra, an extension programme will be organized during the *International Composers' Summit*, in the form of an open invitation for new works. The slogan for the activity is 'A truly, unconditionally open invitation for original compositions', and it is extended to anybody who is interested in creating music for Chinese orchestra, regardless of ethnicity, geographical locale and social standing. Those currently studying music are especially encouraged to take part. The entries selected will be performed by the HKCO on site during the symposium. The respective composers will be invited to give a presentation about the musical conceits behind their works, record them as being played, and conduct discussions for sharing and exchange.

Activity details:

Requirement: to write ensemble music for a full-size orchestra

The submitted work should be written for the Hong Kong Chinese Orchestra according to the configuration specified, and of not more than 3 minutes' duration. The Judges reserve the right to reject any entry found to be not in keeping with the configuration specified by the HKCO during the adjudicating process.

(For the configuration and the tonal range of instruments for the Chinese orchestra, please refer to our booklet, or visit our website www.hkco.org)

Submission deadline:

All submissions should be sent by mail to reach the office of the Hong Kong Chinese Orchestra not later than 31 October, 2015 (by postmark date). Please mark on the envelope 'International Composers' Summit – A Truly, Unconditionally Open Invitation for Original Compositions'. Each submission should include one full score, the Registration Form duly filled in, the composer's resume, and a digital score stored in a Sibelius 7 (or older version) or Finale 2014 (or older version) and PDF formats.

Performance:

Selected works will be performed by the Hong Kong Chinese Orchestra during the *International Composers' Summit* in February, 2016. The registration fee for those who are selected will also be waived.

國際作曲家高峰會「闖興乎來，全球徵曲」活動報名表格

International Composers' Summit – A Truly, Unconditionally Open

Invitation for Original Compositions Registration Form

報名截止日期

Registration Deadline

31.10.2015

請以中文/英文正楷填寫 Please complete in BLOCK LETTERS		請附上兩張近照 (3.5 X 5 厘米) Please enclose two recent photos (3.5 X 5cm)	
姓名 Name		對外公布姓名 (如有需要) Name to be published (If required)	
<input type="checkbox"/> 先生 Mr. <input type="checkbox"/> 小姐 Ms. <input type="checkbox"/> 女士 Mrs. <input type="checkbox"/> 小姐 Miss		出生日期 Date of Birth (DD/MM/YY)	國籍 Nationality
聯絡電話 Contact Tel No		電郵 Email	
請盡量以中英文填寫以下資料 Please submit below details in bilingual if possible			
作品名稱 Title of Composition			
作品簡介 (請另加頁, 200字以內) Brief Introduction of the Entry (Please use additional sheets and confine to 200 words)			
作曲家簡歷 (請另加頁, 300字以內) Composer's Biography (Please use additional sheets and confine to 300 words)			
繳交資料 Documents submitted <input type="checkbox"/> 總譜一份 <input type="checkbox"/> 報名表 <input type="checkbox"/> 個人簡介 <input type="checkbox"/> 樂譜電子檔案: One full score Application Form Resume Digital score stored in Sibelius 7 (or older version) or Sibeliu s 7 版 (或以下) 或 Finale 2014 版 (或以下) 與 PDF 格式 Sibelius 7 (or older version) or Finale 2014 (or older version) and PDF formats			
本人謹此聲明，以上所填報之各項資料，就本人所知及所信，均屬完整正確。 I hereby declare that the information given above is complete and true to the best of my knowledge and belief.			
簽署 Signature		日期 Date (DD/MM/YY)	

* 可影印使用或上網下載 : www.hkco.org

May be photocopied for use or download from our website: www.hkco.org

國際作曲大賽簡章

International Composition Competition – A Prospectus

1 宗旨及簡介 Aims, Objectives and Introduction

音樂的歷史發展，源於作曲家長期積累的創作，香港中樂團一直致力促進大型中樂作品創作，而對於各種作品的配器使用，更是高度的關注。本次國際作曲比賽不設國籍、身份、年齡等限制，希望以音樂無疆界的地球村概念，發掘更多優秀創作人才，亦為作曲家提供一個發表創作和交流的平台。

Historically, music developed through the continuous input of original compositions. The Hong Kong Chinese Orchestra has been dedicated to the encouragement of new works for Chinese orchestra. The orchestration of the works is regarded as the core concern. In this international competition, all restrictions regarding nationality, background and age have been lifted in order to promote the concept of the world being 'a global village', hence the theme 'Music Without Bounds'. The aim is to discover talented composers and offer them a platform for showcasing their works and for exchange.

2 參賽資格 Eligibility

1. 不限年齡及國籍。
2. 所提交之作品需為三年內的全新創作，未曾獲得任何獎項及公開發表。
3. 若同時參加「合奏」及「獨奏與樂隊」兩個組別，每人每組限交一首作品參賽。

1. This competition is open to all, with no restrictions on age or nationality.
2. The composition submitted must be a new work written within the last three years, has not been awarded any prize and has not been publicly released.
3. If a contestant is entering both 'Ensemble' and 'Solo and Orchestra' sections, only one entry is allowed for each section.

3 截止日期 Closing Date for Entries

參賽作品必須聯同相關報名表格及資料於 2016 年 10 月 31 日（以郵戳為憑）或以前送交香港皇后大道中 345 號上環市政大廈七樓香港中樂團。信封面請註明「2017 國際作曲大賽」。

All entries should be accompanied by a duly filled-in Entry Form, together with the necessary information as stated above, and sent by mail to: The Hong Kong Chinese Orchestra, 7/F, Sheung Wan Municipal Services Building, 345 Queen's Road Central, Hong Kong, not later than 31st October, 2016 (by postmark date). Please mark on the envelope 'International Composition Competition 2017'.

4 創作內容 Content of the Work

1. 必須是原創作品。
 2. 創作形式可為合奏或「獨奏與樂隊」。^{*}
 3. 獨奏樂器僅限於下列樂器選擇一件：
 - (1) 吹管：笛子、笙、嗩吶、管
 - (2) 拉弦：高胡、二胡、中胡、革胡、低革
 - (3) 彈撥：箏、琵琶、小阮、中阮、大阮、三弦
 - (4) 敲擊：大鼓+排鼓（5個）、三音鑼、一組木魚^{**}
 4. 若作品以香港為題材，須於報名時註明。
- ^{*} 樂隊為大型樂團，於創作時請考量獨奏樂器儘量不使用麥克風作擴音（古琴除外）。
- ^{**} 可任選其中一樣樂器，最多可使用上述所有敲擊樂器。
1. The work submitted must be an original composition.
 2. The work can be either written for ensemble or for solo and orchestra. ^{*}
 3. Solo instrument may be one (and only one) of the following:
 - (1) Wind: *dizi, sheng, suona, guan*
 - (2) Bowed-string: *gao hu, er hu, zhong hu, gehu* and bass *gehu*
 - (3) Plucked-string: *zheng, pipa, xiaoruan, zhongruan, daruan, sanxian*
 - (4) Percussion: *dagu* (Chinese big drum), *paigu* (set of 5 notodrums), *sanmianluo* (3-toles gong), *muyu* (wood block) (one set)^{**}
 4. Works on Hong Kong themes should be specified upon application.
- ^{*} Since the work should be written for a full-scale orchestra, it is advisable not to use amplification for solo instruments (except for the *guqin*).
- ^{**} The contestant may use all, or any combination of the above instruments.

5 獎項及獎金 Awards and Prizes

原創作品

最佳合奏	獎金HKD100,000
最佳獨奏與樂隊	獎金HKD100,000
最佳香港題材作品	獎金HKD20,000
優秀青年作曲家獎（35歲或以下）	獎金HKD30,000
最佳配器獎（1-3名）	獎金HKD20,000
現場觀眾投票選出「觀眾最喜愛原創作品」	獎盃

Original composition

For Best Ensemble	Prize money HKD100,000
For Best Solo and Orchestra	Prize money HKD100,000
Best Work on a Hong Kong Theme	Prize money HKD20,000
Outstanding Young Composer (Under 35)	Prize money HKD30,000
Best Orchestration (1-3)	Prize money HKD20,000
Audience Favourite Original Work – to be voted by the audience on site	Trophy

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評審 Adjudication

1. 作品必須是為大型中樂團所創作，並請依照樂團所提供之編制創作，切勿超出所限制之人數以及樂器種類。敲擊樂部份（編制詳見第 44 頁之「樂團編制表」），由於樂團共 6 位敲擊演奏員，創作時擊樂人數請勿超過 6 位，參賽者必須在總譜上以數字 1 至 6，清楚列明每位敲擊樂演奏員的演奏部份。
 2. 作品時長為 6 分鐘至 15 分鐘，不限樂章數目。
 3. 評選委員會將由參賽作品中選出決賽者與得獎者，若評審委員會認為競逐某一獎項的參賽作品不達得獎之要求，該組別獎項名額可從缺。
 4. 所有賽果將以評審團的決定為依歸。
 5. 入選決賽作品，將於 2017 年香港藝術節音樂會中演奏並進行決賽評選。
1. The entry work should be scored for a full-size Chinese orchestra, in accordance with the configurations provided by the HKCO (for details, please refer to 'Configuration of the Orchestra' on p.44), and must not exceed its stipulated number of musicians and musical instruments. In writing for the percussion section, please restrict to six parts as there are only six percussionists in the HKCO. Please indicate each part clearly on the full score by using the numbers 1 to 6.
 2. The duration of the work should be between 6 to 15 minutes. There is no restriction on the number of movements.
 3. The Adjudication Committee will select the finalists and winners from the entries. In the event that the Adjudication Committee decide that the entries for a specific category fail to meet the requirements that qualify them for awards, the Organizer reserves the right to consider the awards falling vacant.
 4. All decisions of the Panel of Judges on the results of the competition will be final.
 5. All works selected for the final competition will be performed at HKCO's concert at the 2017 Hong Kong Arts Festival for final adjudication.

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創作作品之版權 Copyright of the Original Works

1. 凡入選作品，香港中樂團擁有環球播放及比賽完結兩年內優先出版（錄音及樂譜）之權利，並無需支付參賽者任何費用。
 2. 樂團擁有作品於參賽過程中的錄影、錄音權，所錄製的影音產品將可用於非商業之相關宣傳用途。
1. For all entries selected in the competition, the Hong Kong Chinese Orchestra reserves the right to have first priority to broadcast, publish and release the works (in both recording and score versions) within two years after the close of the competition, without the need to pay the contestants any fees.
 2. The Hong Kong Chinese Orchestra shall have the right to make video or sound recordings of the entries played during the competition. All such audio-visual products shall be used for non-commercial, promotional purposes.

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參賽注意事項 Notes to all contestants

1. 參賽者須提交之資料：
 - (1) 請清晰填寫報名表格，並附上近照兩張（3.5x5 厘米）及身分證（或護照）影印本一份。
 - (2) 錄音或錄影檔（非必須，若能提供，僅作評審參考用途）。
 - (3) 總譜請以電子檔案 PDF 與 Sibelius 7 版（或以下）或 Finale 2014 版（或以下）格式儲存在光碟中，於報名時一同遞交。
 - (4) 總譜以 A3 裝訂 2 份，並以五線譜記譜及香港中樂團樂器編制以內為依據。請按照樂團提供之總譜格式作曲（詳見第 45 頁）。
 - (5) 提交之樂譜請清晰註明演奏所需時間、音樂之演奏速度、符號或特別演奏需求等。
 - (6) 請勿於總譜上寫上任何關於參賽者姓名等資料。
 2. 參賽者所提交之作品，於截止日期後不可收回、換曲或修訂，但主辦機構保留與作曲家就演奏上的技術問題商討與修訂的權利。
 3. 如任何獎項組別超過一名得獎者，獎金將平均分配（主辦機構保留最終決定權）。
 4. 凡入選作品，香港中樂團擁有環球播放及優先出版（錄音及樂譜）的權利。
 5. 得獎作品的版權均歸作曲家所有，若日後其他樂團有意演奏該獲獎作品時，需在節目單上註明該樂曲乃是次作曲比賽之得獎作品。
 6. 其他於決賽中落選的優秀作品，可能被安排在香港中樂團日後的音樂會中演奏。
1. Information to be submitted by each contestant:
 - (1) Entry Form duly and clearly filled in, with two recent photographs of 3.5 X 5 cm, and a photocopy of your ID Card (or passport).
 - (2) A sound or video recording of the entry work. (Not compulsory, but this would facilitate the Judges as reference).
 - (3) The full score should be saved in a CD in PDF and a Sibelius 7 (or older version), or Finale2014 (or older version) formats, and submitted together with the other documents when sending in the Entry Form.
 - (4) 2 copies of A3 size scores notated in western states system, using the configuration of instruments of HKCO specified on p. 45.
 - (5) The duration, tempi, meaning of symbols used, or notes for special requirements for performance etc. should all be clearly indicated on the full score.
 - (6) No contestant's name or similar information should appear on the full score.
 2. All works submitted by contestants shall not be retrieved, revised or substituted with another after the closing date. However, the Organizer reserves the right to discuss with the composers concerned on matters of technicality and on revisions thereof.
 3. In the event that there is more than one winner for a prize in any category, the prize money shall be shared in equal parts by the winners concerned. (The Organizer reserves the final right of decision.)
 4. The Hong Kong Chinese Orchestra owns the right for global broadcast / telecast and priority for publication and release of all works shortlisted.
 5. The copyright of the winning work is owned by the composer. Any music ensemble that intends to perform the work must state in its house programme that it is a winning work in this competition.
 6. Works that are not awarded any prizes but demonstrate outstanding quality may be chosen for performance by the Hong Kong Chinese Orchestra in future concerts, subject to arrangements.

7. 涉嫌抄襲、剽竊之作品，縱使入選或得獎，也將被取消資格，涉事的參賽者需交還獎牌、獎金等予香港中樂團。
8. 有關大型中樂團之樂器介紹及示範片段，可瀏覽中樂團網站 www.hkco.org。
9. 如有任何爭議，以主辦機構的最後決定為準。
10. 凡因第7項所衍生之任何法律訴訟，一概由參賽者自行負責，與香港中樂團無關。

7. In the event that an entry is found to contain plagiarized content, it will be disqualified even if it has been shortlisted or awarded. The contestant submitting the said plagiarized work will be required to return the trophy, prize money etc. to the Hong Kong Chinese Orchestra.
8. For more information on the instruments for Chinese orchestra as well as demonstration clips, please visit the Hong Kong Chinese Orchestra's website www.hkco.org.
9. In case of dispute, the Organizer's decision shall be final.
10. The Hong Kong Chinese Orchestra shall not be held liable for any lawsuits arising from Item 7. It shall be the liability of the contestant concerned.

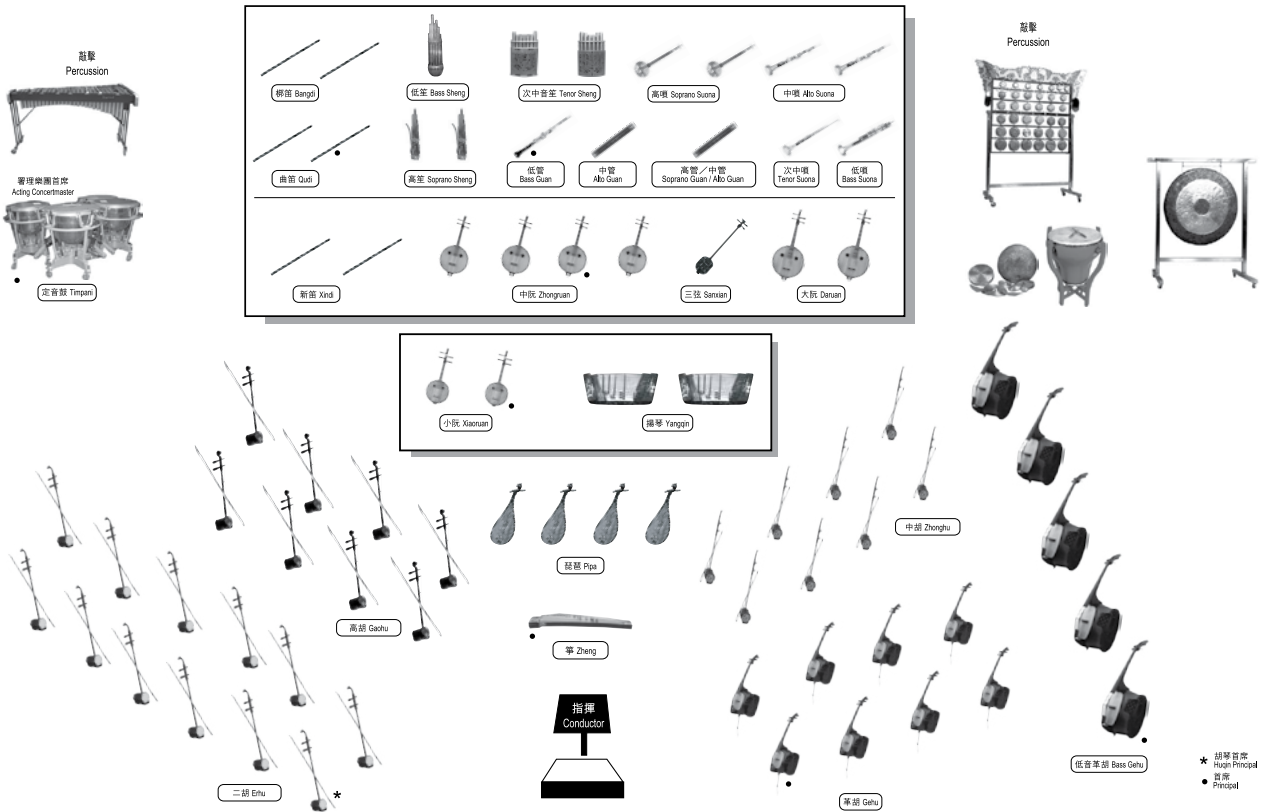
9

支持機構 Supporting Organizations

(排名按筆劃序 Names in the order of Chinese names listing)

上海音樂學院	Shanghai Conservatory of Music
中央音樂學院	Central Conservatory of Music
中國文化大學中國音樂學系	Chinese Culture University – Department of Chinese Music
中國民族管弦樂學會	China Nationalities Orchestra Society
中華民國國樂學會	Chinese Music Association, Taiwan, R.O.C.
天津音樂學院	Tianjin Conservatory of Music
西安音樂學院	Xian Conservatory of Music
亞洲作曲家同盟	Asian Composers League
武漢音樂學院中國器樂系	Wuhan Conservatory of Music – Chinese Traditional Instruments Department
芬蘭作曲家協會	Society of Finnish Composers
星海音樂學院	Xinghai Conservatory of Music
首都師範大學音樂學院	Music College of Capital Normal University
香港大學專業進修學院創意及表演藝術中心	HKU SPACE Centre for Creative and Performing Arts
香港中文大學音樂系	The Chinese University of Hong Kong – Department of Music
香港作曲家及作詞家協會	Composers and Authors Society of Hong Kong Limited
香港作曲家聯會	Hong Kong Composers' Guild
香港科技大學	The Hong Kong University of Science and Technology
香港浸會大學音樂系	Hong Kong Baptist University – Department of Music
香港教育學院	The Hong Kong Institute of Education
香港演藝學院音樂學院	The Hong Kong Academy for Performing Arts - College of Music
馬來西亞現代作曲家協會	Society of Malaysian Contemporary Composers
國立台灣藝術大學中國音樂學系	National Taiwan University of Arts - Chinese Music Department
國立臺南藝術大學音樂學院	Tainan National University of the Arts - College of Music
國際演藝評論家協會 (香港分會)	International Association of Theatre Critics (Hong Kong)
新加坡作曲家協會	Association of Composers (Singapore)
新加坡華樂總會	Singapore Chinese Music Federation
新疆師範大學音樂學院	Xinjiang Normal University
輔仁大學音樂系	Fu Jen Catholic University - Music Department
盧森堡現代音樂協會	Luxembourg Society for Contemporary Music
瀋陽音樂學院民族器樂系	ShenYang Conservatory of Music – Chinese Instruments Department

10 樂團聲部位置圖 Layout of the Instrumental Sections



相關樂器介紹，請上網瀏覽 www.hkco.org

For details about the instruments, please visit www.hkco.org

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樂團編制表

Configuration of the Orchestra

樂器 Instruments	所需編制 Configuration Required	香港中樂團 現有編制 Current Configuration of the Orchestra	備註 Remarks
梆笛/短膜笛 Bangdi		2	可兼洞簫 Doubling xiao
曲笛/長膜笛 Qudi		2	可兼陶埙 Doubling xun
新笛/大笛 Xindi / Dadi		2	可兼陶埙 / 巴烏 Doubling xun / bawu
高音笙 Soprano Sheng		2	
次中音笙 Tenor Sheng		2	
低音笙 Bass Sheng		1	
高音嗩吶 Soprano Suona		2	
中音嗩吶 Alto Suona		2	
次中音嗩吶 Tenor Suona		1	
低音嗩吶 Bass Suona		1	可兼高嗩 Doubling soprano suona
高音管 Soprano Guan		1	可兼中管/低管/高嗩 Doubling alto guan / bass guan / soprano suona
中管 Alto Guan		1	可兼倍低音管/中管/低管/高嗩 Doubling double bass guan / alto guan / bass guan / soprano suona
低管 Bass Guan		1	可兼中管 Doubling alto guan
揚琴 Yangqin		2	
小阮/柳琴 Xiaoruan / Liuqin		2	
琵琶 Pipa		4	
中阮 Zhongruan		4	
大阮 Daruan		2	
三弦 Sanxian		1	可兼中 / 大阮 Doubling zhongruan / daruan
古箏 Zheng		1	
定音鼓 Timpani		1	敲擊樂總人數（包括定音鼓）共6人 Total number of percussion players (including timpani player) : 6
敲擊 I Percussion I		1	
敲擊 II Percussion II		1	
敲擊 III Percussion III		1	
敲擊 IV Percussion IV		1	
敲擊 V Percussion V		1	
高胡 Gaohu		8	1人可兼板胡/京胡，1人可兼古琴 1 player doubling banhu / jinghu, 1 player doubling guqin
二胡 I / II Erhu I / II		12	1人可兼京二胡 1 player doubling jingerhu
中胡 Zhonghu		8	
革胡 Gehu		8	
低革胡 Bass Gehu		5	

椰笛 / 短膜笛 (Bangli)	(傳統 Traditional non-keyed) in G調 平吹 Basic tones 超吹 Over tones 極限音 Extreme notes	in F調 in A調 in 小C調
曲笛 / 長膜笛 (Qudi)	in C調 in G調 in 小B調	in E調 in D調 in E調
新笛 / 大笛 (Xindi)	in G調 加鍵 Keyed	in A調 in 小A調 in 小B調
高音笙 (Soprano Sheng)	加鍵 Keyed	
次中音笙 (Tenor Sheng)	加鍵 Keyed	
低音笙 (Bass Sheng)	加鍵 Keyed	
高音嗩吶 (Soprano Suona)	不穩定音 Unstable notes 超吹 Over tones 極限音 Extreme notes	(傳統 Traditional non-keyed) in C調 in D調 in 小B調
中音嗩吶 (Alto Suona)	平吹 Basic tones 超吹 Over tones 極限音 Extreme notes	in G調 in A調 in F調
次中音嗩吶 (Tenor Suona)	平吹 Basic tones 超吹 Over tones 極限音 Extreme notes	in G調 in A調 in F調
低音嗩吶 (Bass Suona)	平吹 Basic tones 超吹 Over tones 極限音 Extreme notes	in G調 in A調 in F調
高音 Guan (Soprano Guan)	(傳統 Traditional non-keyed) in G調 平吹 Basic tones 超吹 Over tones 超吹極限音域 Extreme range	in F調 in A調 in D調
中管 (Alto Guan)	加鍵 Keyed 平吹 Basic tones 超吹 Over tones 極限音 Extreme notes	in F調 in A調 in D調
低音 Guan (Bass Guan)	加鍵 Keyed 平吹 Basic tones 超吹 Over tones 極限音 Extreme notes	in F調 in A調 in D調
揚琴 (Yangqin)	Semitone (半音階)	

※中管兼倍低音管 (Alto Guan doubling Double Bass Guan)
※倍低音管 (Double Bass Guan)

小阮 (Xiaoruan)

定弦 Open Strings

音域 Range

極限音域 Extreme range

琵琶 (Pipa)

中阮 (Zhongruan)

極限音域 Extreme range

大阮 (Daruan)

三弦 (Sanxian)

古箏 (Zheng)

定弦 Open Strings

Each note can be adjusted a half step higher / lower by moving the bridges prior to playing
每條定弦(音)可以移動琴碼，調整上/下半度音高

Timpani

排鼓 (Paigu)

雲鑼 (Yunluo)

定弦 Open Strings

音域 Range

極限音域 Extreme range

(37 pieces in semitone)
(37面鑼)(半音階)

Each drum can be pre-tuned to the range as specified. Re-tuning is impossible during performance.
(由大至小排序，可於其音域內自由調音)

Maximum number of Percussion players: 6
(可按需要增加行數)

高胡 (GaoHu)

二胡 I, II (Erhu)

中胡 (Zhonghu)

革胡 (Gehu)

低音革胡 (Bass Gehu)

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非常規樂器音域表

Non-standard Orchestra Instrument Range Chart

實際音高
Concert Pitch

國際作曲大賽
International Composition Competition

The chart displays the following instruments and their characteristics:

- 洞簫 Xiao:** [in G調] and [in F調]. Includes '超吹 Over tones' and '極限音 Extreme notes'.
- 巴烏 Bawu:** [in G調] and [in F調].
- 葫蘆絲 Hulusi:** [in C調], [in D調], and [in 降B調] (bB調).
- 月琴 Yueqin:** [in G調] and [in F調]. Includes '定弦 Open Strings' and '出現京劇腔型較多 Use in Peking opera mostly'.
- 秦琴 Qinqin:** [in G調]. Includes '定弦 Open Strings'.
- 古琴 Guqin:** [in C調] and [in 降B調] (bB調). Includes '定弦 Open Strings' and '極限音域 Extreme Range'.
- 京胡 Jinghu:** [in G調]. Includes '定弦 (可調較範圍) Open Strings', '二黃 (Erhuang)', '西皮 (Xipi)', and '演奏五聲音階尤佳 Play well in Pentatonic Scale'.
- 京二胡 Jingerhu:** [in G調]. Includes '定弦 (可調較範圍) Open Strings', '二黃 (Erhuang)', '西皮 (Xipi)', and '演奏五聲音階尤佳 Play well in Pentatonic Scale'.
- 板胡 Banhu:** [in G調]. Includes '高音板胡 (Soprano Banhu)' and '中音板胡 (Alto Banhu)'. Both include '定弦 Open Strings'.
- 椰胡 Yehu:** [in G調]. Includes '定弦 Open Strings'.

截止日期
closing dates for entries
31.10.2016

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國際作曲大賽報名表格
International Composition Competition Entry Form

國際作曲大賽
International Composition Competition

請以中文/英文正楷填寫 Please complete in BLOCK LETTERS		請附上兩張近照 (3.5 X 5 厘米) Please enclose two recent photos (3.5 X 5cm)	
姓名 Name <input type="checkbox"/> 先生 Mr. <input type="checkbox"/> 小姐 Ms. <input type="checkbox"/> 女士 Mrs. <input type="checkbox"/> 小姐 Miss		對外公布姓名 (如有需要) Name to be published (If required)	
		出生日期 Date of Birth (DD/MM/YY)	國籍 Nationality
聯絡電話 Contact Tel No		電郵 Email	
參賽組別 Participating Stream <input type="checkbox"/> 合奏 Ensemble <input type="checkbox"/> 獨奏與樂隊 Solo and Orchestra		創作日期 Date of Composition	樂曲時間 Duration of the Work <input type="checkbox"/> 使用香港素材 Subject matter will be about Hong Kong
請盡量以中英文填寫以下資料 Please submit below details in bilingual if possible			
作品名稱 Title of Composition			
作品簡介 (請另加頁, 200字以內) Brief Introduction of the Entry (Please use additional sheets and confine to 200 words)			
作曲家簡歷 (請另加頁, 300字以內) Composer's Biography (Please use additional sheets and confine to 300 words)			
繳交資料 Documents submitted <input type="checkbox"/> 總譜一份 One full score <input type="checkbox"/> 報名表 Application Form <input type="checkbox"/> 個人簡介 Resume <input type="checkbox"/> 樂譜電子檔案: Sibelius 7 版 (或以下) 或 Finale 2014 版 (或以下) 與 PDF 格式 Digital score stored in Sibelius 7 (or older version) or Finale 2014 (or older version) and PDF formats			
本人謹此聲明, 以上所填報之各項資料, 就本人所知及所信, 均屬完整正確。 I hereby declare that the information given above is complete and true to the best of my knowledge and belief.			
簽署 Signature		日期 Date (DD/MM/YY)	

* 可影印使用或上網下載 : www.hkco.org
May be photocopied for use or download from our website: www.hkco.org

香港中樂團

Hong Kong Chinese Orchestra

背景

- 於 1977 年成立，自 2001 年 4 月 1 日，由香港中樂團有限公司正式繼香港特別行政區政府康樂及文化事務署接管香港中樂團，為本港唯一之大型職業中樂團，享有「民樂翹楚」及「香港文化大使」之美譽。在歷任音樂總監吳大江（1977-1986）、關廼忠（1986-1990）、石信之（1993-1997），和現任藝術總監及首席指揮閻惠昌（1997-）的帶領下，樂團肩負著推廣中樂的任務。
- 植根於歷史悠久的中國文化，演出的形式及內容包括傳統民族音樂及近代大型作品，樂團更廣泛地委約各種風格及類型的新作品，委約及委編作品逾 2,300 首，於國際及本地樂壇上屢獲殊榮。樂團的演出編制共 85 人，分拉弦、彈撥、吹管及敲擊四個樂器組別，其中包括傳統及新改革的多種樂器。

業務

- 為全港市民展現繽紛多彩的中樂世界。每年除舉辦逾百場定期及外展音樂會外，更主辦多項與民同樂之大型活動及專題藝術節，如胡琴節、鼓樂節、笛簫節、古箏節、揚琴節、作曲家節、指揮家節等。
- 為香港文化大使。經常獲邀於國際著名音樂廳及藝術節演出，足跡遍及澳洲、新加坡、日本、南韓、中國內地、台灣、澳門、加拿大、美國、荷蘭、奧地利、德國、英國、法國、捷克、新西蘭、愛爾蘭、俄羅斯、比利時及挪威北極圈等地。
- 為推廣中樂至社會各階層及資助樂團長遠發展，分別於 1998 年成立「中樂摯友會」及於 2002 年設立「香港中樂團發展基金」。
- 為扶育音樂幼苗及培育新一代觀眾，除經常到學校演出外，於 2003 年成立香港兒童中樂團、香港少年中樂團，及舉辦樂器班；與電視台、電台及其他機構合作製作音樂教育節目及教育電腦光碟《中國音樂寶庫：胡琴篇》，積極參與教育工作。
- 為培育專業演奏人才，樂團與香港藝術發展局、香港演藝學院、各大學、大專院校合作「人才培育計劃」、「香港演藝學院 — 專業樂團實習計劃」、

Background

- The Orchestra was founded in 1977 and is the only professional, full-sized Chinese orchestra in Hong Kong. It came under the management of the Hong Kong Chinese Orchestra Limited on 1st April, 2001 when the latter took over from the Leisure and Cultural Services Department of Hong Kong. It has won the accolades as “a leader in Chinese ethnic music” and “a cultural ambassador of Hong Kong”. Under the leadership of the incumbent Artistic Director and Principal Conductor Yan Huichang (1997-date), and former Music Directors - Ng Tai-kong (1977-1986), Kuan Nai-chung (1986-1990) and Henry Shek (1993-1997), the Orchestra has been promoting Chinese music as its mission.
- The Orchestra is deeply rooted in the Chinese cultural heritage. Its performance format and repertoire include both traditional Chinese music and contemporary full-scale works. It also explores new frontiers in music through commissioning new works of various types and styles, and over the years, has commissioned over 2,300 original compositions and arrangements, many of which have won awards at home and abroad. The Orchestra currently has an establishment of 85 musicians who perform in the four sections comprising bowed-strings, plucked-strings, wind and percussion instruments. Traditional as well as improved Chinese instruments are incorporated.

Scope of Activities

- To bring the colourful world of Chinese music to the people of Hong Kong, the Orchestra organizes more than one hundred regular and outreach concerts every year, as well as mass activities and arts festivals, including Hong Kong Huqin Festival, Hong Kong Drum Festival, Hong Kong Dizi and Xiao Festival, Hong Kong Zheng Festival, Hong Kong Yanqin Festival, Composers' Festival of Hong Kong and Conductors' Festival of Hong Kong.
- As a cultural ambassador of Hong Kong, the Orchestra has been invited to perform at various famous venues in the world and at international festivals. It has performed in Australia, Singapore, Japan, South Korea, mainland China, Taiwan, Macao, Canada, the United States, Holland, Austria, Germany, England, France, the Czech Republic, New Zealand, Ireland, Russia; Belgium and Norway (Arctic Circle).

「樂團藝術交流計劃」等。2009年與西安音樂學院合作正式成立全球首間「香港中樂團樂隊學院」。

- 以多方位研究及發展中國傳統及近代音樂；改良樂器以達更佳聲效。為得到更全面的發展，樂團除作大型中樂合奏外，更分別成立民間音樂小組、室內樂小組、樂器改革研究小組等。
- 製作了超過五十多張影音產品，包括音樂會現場錄音 CD、VCD、DVD 等，並於 2003 年推出全球首張大型中樂團 SACD 現場錄音音樂會專輯。
- 為著名獲獎電影《天地英雄》及《功夫》演奏配樂。
- 除於研討會完結後出版論文集外，更積極策劃及出版中樂導賞書籍如《中樂因您更動聽》及《大型中樂合奏觀賞秘笈》等。
- 關懷弱勢社群。於 2005 年 9 月成立「樂在其中顯關懷」計劃，把中樂之美帶到老人院、兒童院及單親家庭中心等慈善機構以履行其社會責任。

國際性大賽及研討會

- 舉辦以「中國民族管弦樂發展的方向與展望」為主題之中樂發展國際研討會，多位海外、中國內地及本地學者提出多項具啟發性之意見。（1997）
- 舉行「21 世紀國際作曲大賽」及「大型中樂作品創作研討會」，推動及探討中樂大型合奏作品，更以不同樂隊擺位探討對作品的演繹效果。（2000）
- 舉辦「探討中國音樂在現代的生存環境及其發展」座談會，樂團並發起全球投票，由樂迷、樂團及八大專業樂團選出「二十世紀最受樂迷歡迎中樂作品」活動。（2002）
- 舉辦「第四屆中樂國際研討會 — 傳承與流變」。（2007）
- 舉辦全球首個中樂指揮大賽及「中樂指揮國際高峰論壇」，各地專家、學者及亞洲其他樂團行政及藝術領導應邀出席。（2011）
- 樂團與盧森堡現代音樂協會合辦「2013 國際作曲大賽」。（2013）
- 樂團與西安音樂學院合辦第二屆「國際中樂指揮大賽」。（2014）

健力士世界紀錄

- 樂團及近千名香港市民共同締造的「千弦齊鳴」，首創最多人同時演奏二胡的世界紀錄。（2001）

- To promote Chinese music to different sectors of the community and to provide long-term financial support for the development of the Orchestra, the Friends of HKCO was set up in 1998 and the HKCO Development Fund was set up in 2002.
- To nurture the growth of a new generation of music-makers and audience in Chinese music, the Orchestra gives performances in schools and organizes instrumental classes. The Hong Kong Children Chinese Orchestra and the Hong Kong Junior Chinese Orchestra were established in 2003. Educational projects were organized in conjunction with television stations, radios and other institutions, and a CD-ROM entitled *The Treasure of Chinese Music: The Huqin* was produced and released by the Orchestra.
- The Orchestra has joined hands with the Hong Kong Arts Development Council, The Hong Kong Academy for Performing Arts, universities and tertiary institutions of Hong Kong in music education projects such as the Artistic Exchange Programme, the Internship Scheme, and The Hong Kong Academy for Performing Arts/HKCO - Institutions Partnership Programme & Professional Orchestra Internship. In 2009, the Orchestra established the world's first Chinese orchestral academy - The HKCO Orchestral Academy with the Xi'an Conservatory of Music.
- The Orchestra continues to develop and conduct research on Chinese traditional and contemporary music, and to strive to achieve the best acoustic effects through reforming instruments by setting up the Folk Music Group, the Chamber Music Group and the Instrument R & D Group.
- The Orchestra has an extensive discography of over 50, which includes live recordings of its concerts, studio recordings etc. in CD, VCD and DVD formats. It also launched the world's first ever SACD recording of a live concert by a Chinese orchestra in 2003.
- The Orchestra performed the soundtrack music for such award-winning films as *Warriors of Heaven and Earth* and *Kung Fu Hustle*.
- Apart from collating and publishing papers presented at the symposia and conferences, the Orchestra also publishes books on Chinese music. The titles published to date are *The Enjoyment of Chinese Orchestral Music* and *A Handbook to Appreciating Chinese Orchestral Music*.
- In carrying out social commitments, the 'Music for Love' scheme was set up in September 2005 to bring the beauty of Chinese music to the under-privileged like seniors, orphans and single-parents centres etc.

- 樂團與三千多名香港市民在全港市民見證下於香港鼓樂節開幕式齊奏一曲《雷霆萬鈞》，鼓動香港市民在非典型肺炎疫症後的激勵鬥志。(2003)
- 樂團與五百多名香港市民在香港笛箏節開幕式中演出笛子大齊奏，創下最多人同時演奏笛子的世界紀錄。(2005)

獎項

- 樂團榮獲香港國際現代音樂節頒贈「最傑出弘揚現代中樂榮譽大獎」。(2002)
- 首個藝術團體獲香港董事學會頒發「傑出董事獎——法定 / 非分配利潤組織董事會」獎項。(2004)
- 首個藝術團體獲香港會計師公會頒發「2004最佳企業管治資料披露大獎——公營 / 非牟利機構組別金獎」。(2004)
- 首個藝術團體獲香港電台頒發第二十八屆十大中文金曲金針獎。(2005)
- 首個藝術團體獲香港社會服務聯會頒發「10年Plus同心展關懷」標誌。(2005-2015)
- 樂團榮獲亞洲作曲家同盟頒發「最傑出弘揚亞洲現代音樂榮譽大獎」。(2007)
- 樂團演奏之唱片《華夏之根》榮獲第六屆中國金唱片獎器樂類專輯獎，樂團亦榮獲第六屆中國金唱片獎器樂類演奏獎。(2008)
- 首個藝術團體獲頒「香港驕傲企業品牌評選團大獎」。(2008)
- 樂團研製之環保胡琴獲「香港環保卓越計劃『良好級別』產品環保實踐標誌」。(2008)
- 樂團之 Chinese Music Alive 音樂推廣計劃榮獲香港藝術發展局頒發2010藝術教育獎優異表現獎。(2011)
- 樂團舉辦全球首次國際中樂指揮大賽連續兩年獲業界及市民投選為「十大樂聞」之一。(2011、2012)
- 樂團以「香港國際中樂指揮大賽」榮獲香港藝術發展局頒發 2011 藝術推廣獎之團體 / 機構組銅獎。(2012)
- 樂團研製的環保胡琴系列榮獲國家「第四屆文化部創新獎」。(2012)
- 環保胡琴系列榮獲「2013香港環保卓越計劃」頒發「環保創意卓越獎」。(2.5.2014)
- 環保胡琴系列榮獲第四屆「綠色中國·2014 環保成就獎」之「傑出創意環保概念獎」。(5.6.2014)

International Competitions, Conferences and Symposia

- The Orchestra organized an international conference on the development of Chinese music, entitled Retrospect and Development of Modern Chinese Orchestra. Experts and scholars attending came from Hong Kong, China and overseas, and many enlightening views were raised on the occasion. (1997)
- The Orchestra organized the International Competition for Chinese Orchestral Composition 2000 and the Chinese Orchestra Composition Symposium to promote Chinese orchestral compositions and explore the acoustic effects through different configuration layouts. (2000)
- The Orchestra organized a seminar series entitled *On the Ecology of Chinese Music in a Modern Environment and Its Future Developments*, and also invited music lovers and eight professional orchestras to take part in the worldwide poll for 'Golden Chinese Classics of the Century'. (2002)
- The Orchestra organized *The Fourth International Symposium on Chinese Music - Tradition and Evolution*. (2007)
- The Orchestra organized the ever first *Conducting Competition for Chinese Music*, followed by the *Hong Kong Symposium for Conducting*. Local and overseas experts in the field, academics as well as representatives at senior executive or artistic level from orchestral groups in Asia were invited to participate. (2011)
- The Orchestra organized *The International Composition Prize 2013* with The Luxembourg Society for Contemporary Music. (2013)
- The Orchestra co-organized the 2nd International Conducting Competition for Chinese Music with the Xi'an Conservatory of Music. (2014)

Achieving Guinness World Records

- A new Guinness World Record was set by the Orchestra when about a thousand Hong Kong citizens played at a mass performance entitled *Music from a Thousand Strings*. The official entry was made as the largest number of people performing the *erhu* at the same time. (2001)
- The Orchestra held the Opening Rally of the Hong Kong Drum Festival at an unprecedented mass performance witnessed by all Hong Kong, when three thousand Hong Kong citizens played a drum piece, *The Earth Shall Move*. The event marked another Guinness World Records entry for the Orchestra and served to boost the morale of the people of Hong Kong after the ravages of SARS. (2003)
- More than 500 dizi players joined the HKCO in a mass performance at the Opening Ceremony of the Hong Kong Dizi and Xiao Festival 2005 - another world record for having the largest number of people playing the *dizi* together. (2005)

Honours and Awards

- The Orchestra was awarded for 'The Most Outstanding Achievement in Advancing Contemporary Chinese Music' by the ISCM World Music Days 2002 Hong Kong. (2002)
- The Orchestra was the first performing arts group to be awarded 'Directors of the Year - Statutory / Non-profit-distributing Organization Board' by The Hong Kong Institute of Directors for achievement in corporate governance. (2004)
- The Orchestra was the first performing arts group to be awarded '2004 Best Corporate Governance Disclosure Awards - Gold Award of Public Sector / Not-for-profit Category' by the Hong Kong Institute of Certified Public Accountants. (2004)
- The Orchestra was the first performing arts group to be awarded for 'The 28th Top Ten Chinese Gold Songs Award - The Golden Needle Award' by Radio Television Hong Kong. (2005)
- The Orchestra was the first performing arts group to be awarded the '10 Plus Caring Organization' logo by The Hong Kong Council of Social Services. (2005-2015)
- The Orchestra was awarded the 'Most Outstanding Achievement in Advancing Asian Contemporary Music' by the Asian Composers League. (2007)
- *Roots of the Chinese*, a recording that featured the Orchestra, won two awards in the 'Instrumental Music - Album' category and the 'Instrumental Music - Performance' category at the 6th China Gold Record Awards. (2008)
- The Orchestra was the first performing arts group to be awarded the Judging Panel's Grand Prize in The 2nd Hong Kong Corporate Branding Award. (2008)
- The Series of Eco-Huqin developed by the Orchestra was awarded the 'Hong Kong Awards for Environmental Excellence - "Class of Good" Productwise Label'. (2008)
- The Chinese Music Alive Scheme of the Orchestra was awarded the Certificate of Merit - Award for Arts Education by the Hong Kong Arts Development Council. (2011)
- 'The Hong Kong Chinese Orchestra presents the world's first Hong Kong International Conducting Competition for Chinese Music' was voted as one of the *Top 10 Music Headlines* by the related industries and Hong Kong citizens in two consecutive years. (2011, 2012)
- The Hong Kong International Conducting Competition for Chinese Music of the Orchestra was awarded the 2011 Bronze Award for Arts Promotion (Group/Organization Category) by the Hong Kong Arts Development Council. (2012)
- The Series of Eco-Huqin developed by the Orchestra was on the honours list of the fourth 'Ministry of Culture Innovation Awards' of the People's Republic of China. (2012)
- The Series of Eco-Huqin won the 'Green Innovations Award' presented by the '2013 Hong Kong Awards for Environmental Excellence'. (2.5.2014)
- The Series of Eco-Huqin won the Distinguished Innovative Environmental Concept Award at the Green China 2014 - Environmental Achievements Awards. (5.6.2014)

藝術顧問團隊

Team of Artistic Advisors

資深藝術顧問 Senior Artistic Advisors

費明儀女士	Ms Barbara Fei SBS BBS
林樂培先生	Mr Doming Lam

藝術顧問 Artistic Advisors

卞祖善教授	Prof Bian Zushan
李西安教授	Prof Li Xian
李松先生	Mr Li Song
(民族民間藝術)	(Ethnic & Folk Arts)
韋慈朋教授	Prof John Lawrence Witzleben
郭亨基先生	Mr Kwok Hang-kei
陳澄雄教授	Prof Chen Tscheng-Hsiung
陳錦標博士	Dr Joshua Chan
喬建中教授	Prof Qiao Jianzhong
曾葉發教授	Prof Richard Tsang
湛黎淑貞博士	Dr Cham Lai Suk-ching, Estella
(藝術教育)	(Arts Education)
劉星先生	Mr Liu Xing

籌備委員會

The Organizing Committee

主席： 閻惠昌（香港中樂團藝術總監兼首席指揮）

聯合主席： 陳永華（香港中樂團理事會前義務秘書/
香港作曲家及作詞家協會主席）

籌備委員（排名按筆劃序）：

白得雲（香港演藝學院音樂學科系主任及
音樂碩士課程統籌）

周凡夫（國際演藝評論家協會（香港分會）
副主席）

周熙杰（香港中樂團駐團指揮）

陳澄雄（台灣著名指揮）

喬建中（中國音樂研究所前所長）

曾葉發（香港著名作曲家/ 國際現代音樂
協會前會長）

盧厚敏（香港作曲家聯會主席）

秘書處： 錢敏華（香港中樂團行政總監）

孫麗娟（香港中樂團節目、教育及外展主管）

黃卓思（香港中樂團市務及拓展主管）

莫穎濤（香港中樂團節目主任）（記錄）

蕭泳欣（香港中樂團節目主任）（記錄）

賴家瑩（香港中樂團編輯）

Chairman: Yan Huichang (Artistic Director and Principal Conductor of the HKCO)

Co-Chair: Chan Wing-wah (Former Hon. Secretary of the HKCO Council and Chairman of the Composers and Authors Society of Hong Kong)

Committee Members (Names in the order of Chinese names listing):

Christopher Pak (Head of Academic Studies in Music, Coordinator for the Master of Music programme, Hong Kong Academy for Performing Arts)

Chow Fan-fu (Vice Chairman, International Association of Theatre Critics (Hong Kong))

Chew Hee-chiat (Resident Conductor, Hong Kong Chinese Orchestra)

Chen Tscheng-Hsiung (Renowned Taiwanese conductor)

Qiao Jianzhong (Former Director of the Music Research Institute of China)

Richard Tsang (Famous composer from Hong Kong/ Former President, International Society for Contemporary Music (ISCM))

Lo Hau-man (Chairman, Hong Kong Composers' Guild)

The Secretariat:

Chin Man-wah, Celina (Executive Director of the HKCO)

Sun Li-chuan, Patricia (Head of Programme, Education and Touring of the HKCO)

Huang Chuk-sze, Tracy (Head of Marketing and Development of the HKCO)

Mok Wing-to (Programme Executive of the HKCO) (Record of proceedings)

Siu Wing-yan, Winny (Programme Executive of the HKCO) (Record of proceedings)

Lai Ka Ying, Rainsta (Editor of the HKCO)