



香港中樂團

HONGKONG CHINESE ORCHESTRA

藝術總監：閻惠昌

ARTISTIC DIRECTOR: YAN HUICHANG



傳統的魅力

The Allure of Tradition

吹彈拉打傳統名曲

Wind, Pluck, Bow and Strike Masterpieces

12/6/2026 (五 Fri) 晚上8:00pm 13/6/2026 (六 Sat) 下午5:00pm

香港文化中心劇場

Hong Kong Cultural Centre Studio Theatre

www.hkco.org



香港文化中心
Hong Kong
Cultural Centre

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



精彩連場！

Programme Highlights

合辦：無錫民族樂團

Co-Organizer: Wuxi Chinese Orchestra

誰與爭鋒

第五屆國際中樂指揮大賽決賽音樂會

Who Shall Claim Victory?

The Fifth International
Conducting Competition
for Chinese Music -
Final Round



28/6/2026

(日 Sun) 下午3:00pm

香港文化中心音樂廳
Hong Kong Cultural Centre
Concert Hall

張瑩琵琶協奏曲之夜 Zhang Ying & HKCO



指揮 Conductor :

閻惠昌 Yan Huichang

琵琶 Pipa :

張瑩 Zhang Ying

5/7/2026 (日 Sun) 下午5:00pm

香港文化中心音樂廳
Hong Kong Cultural Centre Concert Hall

國際綜藝合家歡2026:
IAC 2026:

神奇的五音魔法 Music Magic

*音樂會適合2歲或以上觀眾
Suitable for ages 2 and above

音樂總監 Music Director :
伍卓賢 Ng Cheuk Yin

導演 Director :
郭穎東 Rex Kwok

文本 Original Text :
溫卓妍 Jarita Wan

歌手及主持 Singer and Presenter :
駱胤樺 Lok Yan Wa

演出 Special Performer :
香港中樂團小組 HKCO Ensemble



特邀演出 Special Performer :
小花合唱團 Little Flower Choir

舞台及服裝設計
Stage and Costume Designer :
顧美齡 Julia Koo

燈光設計 Lighting Designer :
歐陽翰奇 Au Yeung Hon Ki

11-12/7/2026日 (六、日 Sat, Sun)

上午11:30am, 下午2:30pm, 下午5:30pm

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

彭修文誕辰九十五週年 音樂會 Peng Xiuwen 95th Anniversary Concert

指揮 Conductor :

閻惠昌 Yan Huichang

客席樂團首席、
環保低音二胡：
Guest Concertmaster &
Eco-Bass Erhu:

張重雪 Zhang Chongxue

演出 Performed by :

中國廣播民族樂團代表
Representatives of
the China Broadcasting Chinese Orchestra

彭修文誕辰
九十五週年音樂會



24-25/7/2026日 (五、六 Fri, Sat)

晚上8:00pm

香港大會堂音樂廳
Hong Kong City Hall Concert Hall

(兩晚節目不同 Different programmes each night)



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

www.hkconetconcerthall.com



如演出曲目有兩個樂章／段落或以上，請於全首樂曲完畢後才鼓掌。

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

傳統的魅力 — 吹彈拉打 傳統名曲

The Allure of Tradition - Wind, Pluck, Bow and Strike Masterpieces

12-13.6.2026 (五、六 Fri, Sat)

節目統籌：閻學敏

Programme Coordinator: Yim Hok Man

指揮與司儀：盧偉良

Conductor and Master of Ceremonies: Lo Wai Leung

演出：香港中樂團民間音樂小組

Performer: HKCO Folk Music Ensemble

合奏 **賽龍奪錦** 廣東音樂 何柳堂曲 劉仲文等集體整理

The Dragon Boat Race Cantonese Tune He Liu-tang

With Adaptation & Arrangement by Lau Chung-man et al

嗩吶與小樂隊 **百鳥朝鳳** 山東民間樂曲 任同祥演奏譜 陳家齊整理

Suona and Ensemble **Birds Paying Homage to the Phoenix** Shandong Folk Music

Ren Tongxiang Transcribed & Compiled by Chen Jiaqi

嗩吶：馬璋謙

Suona: Ma Wai Him

柳琴與小樂隊 **春到沂河** 王惠然曲 阮仕春編曲

Liuqin and Chamber Orchestra **Spring Comes to River Yi** Wang Huiran Arr. by Yuen Shi Chun

柳琴：葛楊

Liuqin: Ge Yang



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環保高胡與樂隊 **平湖秋月** 呂文成曲 李燦祥編曲

Eco-Gaohu and Orchestra **Autumn Moon on a Placid Lake** Lui Man-shing Arr. by Li Canxiang

環保高胡：黃心浩

Eco-Gaohu: Wong Sum Ho

編鐘與樂隊 **梅花三弄** 古曲 彭修文編曲

Bianzhong and Orchestra **Three Variations on a Plum Blossom Melody**

Ancient Tune Arr. by Peng Xiuwen

編鐘：陸健斌

Bianzhong: Luk Kin Bun

合奏 **春江花月夜** 古曲 秦鵬章、羅忠鎔編曲

Moonlight on the Spring River Ancient Tune Arr. by Qin Pengzhang and Luo Zhongrong

笛子與樂隊 **鷓鴣飛** 古曲 錢兆熹編曲 趙松庭改編

Dizi and Orchestra **The Flying Partridges** Arr. by Qian Zhaoxi

Zhao Songting after an ancient tune

笛子：孫永志

Dizi: Sun Yongzhi

三弦獨奏 **十八板** 河南民間音樂 趙太生編曲

Sanxian Solo **Shi-Ba-Ban** Henan Folk Music Arr. by Zhao Taisheng

三弦：趙太生

Sanxian: Zhao Taisheng

板胡與樂隊 **大姑娘美** 東北民間樂曲 彭修文編曲

Banhu and Orchestra **Pretty Maidens** Folk Music of Northeastern China Arr. by Peng Xiuwen

板胡：魏冠華

Banhu: Ngai Kwun Wa

豐收鑼鼓 彭修文、蔡惠泉曲

Drums in Celebration of a Bumper Harvest Peng Xiuwen and Cai Huichuan

排鼓領奏：錢國偉

Lead Paigu: Chin Kwok Wai

香港中樂團

Hong Kong Chinese Orchestra

香港中樂團於1977年成立，素有「民樂翹楚」及「香港文化大使」之美譽。樂團經常獲邀於國際著名音樂廳及藝術節演出，足跡遍及歐洲、美洲、亞洲、澳洲、北極圈等多個國家及地方，被譽為當今國際舞台上具領導地位的大型中樂團。樂團編制分拉弦、彈撥、吹管及敲擊四個樂器組別，其中包括傳統和新改革的多種樂器。樂團的拉弦聲部於2009年全面使用由樂團研發的環保胡琴系列。演出的形式和內容包括傳統民族音樂和近代大型作品。樂團更廣泛委約各種風格及類型的新作，迄今委約或委編的作品逾2,400首。

樂團除了舉辦定期音樂會和藝術教育活動之外，亦秉持著與民同樂的精神，創辦「香港國際青年中樂節」及多個器樂節，與香港市民攜手締造了多個最多人同時演奏的健力士世界紀錄，包括2026年國際笙簧節刷新「最大規模的簧鳴樂器合奏」紀錄。樂團於2003年首創的香港鼓樂節已連續舉辦20年，成為一年一度萬眾期待的文化盛事，2020年與考試及評核局合辦「國際中國鼓樂評級試」。

樂團一直為中樂傳承及發展努力耕耘，舉辦相關論壇及比賽，與盧森堡現代音樂協會合辦的「2013國際作曲大賽」及2017年的「中樂無疆界—國際作曲大賽」等，為作曲家提供發表創作和交流的平台。樂團於2011年創辦全球首屆國際中樂指揮大賽，被譽為中樂發展史上的一個里程碑，至今共舉行四屆，樂團亦先後於2011年及2022年舉辦「國際中樂指揮高峰論壇」，多地專家、學者及樂團指揮應邀出席。

樂團積極透過數位方式和樂迷雲端連情，打破地域界限及場地限制，與市民以樂連心，2020年舉辦首屆「網上中樂節」，更於2021年推出全球首個中樂「網上音樂廳」，此外亦製作逾千萬瀏覽率的MV系列，並率先於樂季小冊子融入AR技術，充分體現藝術、生活與科技互動的潮流。

香港中樂團在藝術、管治管理、藝術教育、市場推廣上皆獲各界高度評價及屢獲殊榮，包括《亞洲週刊》「2024亞洲卓越品牌大獎」及「第十七屆藝術發展獎—藝術推廣及教育獎」等。樂團研製的環保胡琴系列除榮獲國家「第四屆文化部創新獎」(2012)外，更獲多個機構頒發環保及創意獎項，成就屢創新高。2025年，樂團與觀眾攜手刷新了「累計最多人體驗環保胡琴系列」可持續發展目標(SDG)世界紀錄。同年，樂團於香港藝術發展局第十九屆香港藝術發展獎獲得藝術推廣及教育獎項。



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

詳細資料 Details



Founded in 1977, the Hong Kong Chinese Orchestra has won the accolades as “a leader in Chinese ethnic music” and “a cultural ambassador of Hong Kong”. It is often invited to perform at famous venues and festivals all over the world, having covered Europe, North America, Asia, Australia and the Arctic Circle to date. It is therefore acclaimed as a leader among full-sized Chinese music ensembles in the international arena today. The Orchestra is set up in four sections: bowed-strings, plucked-strings, wind and percussion. The instruments include both the traditional and the improved, new versions: the bowed-string section has been using the Eco-Huqin series developed by the Orchestra since 2009. The HKCO performs both traditional Chinese music and contemporary, full-length works in a variety of musical formats and contents. It also explores new frontiers in music through commissioning over 2,400 new works of various types and styles, whether as original compositions or arrangements.

Apart from regular concerts and activities promoting arts education, the Orchestra has initiated several instrumental festivals, including the Hong Kong International Youth Chinese Music Festival, to honour its mission statement that “Music is to be shared”. Together with the citizens of Hong Kong, the Orchestra has achieved many Guinness World Records for having the largest number of people playing musical instruments at the same time, including the World Record for “Largest reed instruments ensemble” in 2026 International Sheng Festival. The Hong Kong Drum Festival, which the Orchestra launched in 2003, is now into its 20th year with no interruption in between, and has become a keenly-anticipated annual cultural event, in 2020, HKCO launched the International Drum Graded Exam with the Hong Kong Examinations and Assessment Authority.

Striving to ensure the transmission and development of Chinese music, the Orchestra has organised many symposia and competitions. Notable examples in recent years are ‘The International Composition Prize 2013’ co-organised with the Luxembourg Society for Contemporary Music, and the ‘Chinese Music Without Bounds - International Composition Competition’ in 2017. They have been acclaimed as platforms for composers to publish their new works and for musical exchange. The ‘International Conducting Competition for Chinese Music’, an initiative launched by the HKCO in 2011 and the first ever in the world, has been acclaimed as a milestone in the historical development of Chinese music, the competition has been held for 4 times to date. Besides, HKCO organised ‘The International Symposium for Chinese Music Conducting’ in 2011 and 2022, experts, scholars and orchestra conductors from various countries and regions attended.

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

Other accolades and acclaims the Orchestra has won are its achievements in the arts, governance and administration, arts education, marketing and promotion, which includes ‘2024 Asia Excellence Brand Award’ from *Yazhou Zhoukan* and ‘The 17th Hong Kong Arts Development Awards - Award for Arts Promotion and Education’ etc. The Eco-Huqin series which the Orchestra developed has won not only the 4th Ministry of Culture Innovation Award in 2012, but also many other awards presented by various institutions for its green and innovative concepts. They add to the remarkable and highly commendable list of achievements in the history of the Hong Kong Chinese Orchestra. In 2025, HKCO and the audience together set a new world record for the Sustainable Development Goal (SDG) of ‘the most people experiencing the Eco-Huqin Series’. In addition, HKCO received the Award for Arts Education in school at The 19th Hong Kong Arts Development Awards, organized by the Hong Kong Arts Development Council.

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





閻惠昌 藝術總監兼終身指揮

Yan Huichang

Artistic Director and Principal Conductor for Life

自1997年6月起履任香港中樂團。

1987年獲頒授中國首屆專業評級國家一級指揮。

對文化發展的貢獻獲各地政府予以表揚，包括新加坡政府「2001年文化獎」、香港特別行政區銀紫荊星章、國際演藝協會「2022年卓越藝術家獎」、香港藝術發展局「第十七屆香港藝術發展獎－傑出藝術貢獻獎」及「台灣2018傳藝金曲獎最佳指揮獎」等。

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

閻氏帶領香港中樂團創下多個中樂發展的里程碑，

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

閻氏師從著名指揮家夏飛雲、作曲家胡登跳、何占豪等教授，

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



詳細資料 Details

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

Yan Huichang was conferred the title of National Class One Conductor at the First Professional Accreditation of China in 1987. He has received many accolades from the governments of different lands in honour of his contribution to the development of culture, such as the 'Cultural Medallion (Music)' by the National Arts Council of Singapore in 2001, a Silver Bauhinia Star (SBS) by the Hong Kong SAR Government, '2022 Distinguished Artist Award' by the International Society for the Performing Arts, '17th Hong Kong Arts Development Awards – Award for Outstanding Contribution in Arts' by the Hong Kong Arts Development Council and 'Best Conductor Award at the Golden Melody Awards for Traditional Arts and Music 2018 in Taiwan'.

He is currently Director of Chinese National Orchestra Research Center of the He Luting Advanced Research Institute for Chinese Music, of the Shanghai Conservatory of Music, Professor of its Conducting Department and Supervisor on the Master's and Doctoral degree programmes of Conservatory, Honorary Fellow of The Hong Kong Academy for Performing Arts, Guest and Distinguished Professor at many music schools, Honorary Music Director of the Shaanxi Broadcasting Chinese Orchestra and Permanent Honorary Conductor of the China National Traditional Orchestra. Maestro Yan was appointed Music Director of the National Chinese Orchestra Taiwan in 2013 with a tenure up to 2017 and started the 'Youth Conductor Training Program'. His contribution to nurturing conducting talents in Chinese music is widely recognised.

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

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



使命宣言 Mission Statement

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

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



樂韻繞樑 分享當下一瞬 Share the echoing moments

觀眾可於每首樂曲謝幕時拍照
演奏中之相片可於香港中樂團Facebook專頁及官方網頁下載

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

場地規則

各位觀眾：

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

在節目進行前，請關掉手提電話、其他響鬧及發光的裝置。

多謝各位合作。

House Rules

Dear Patrons,

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

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

Thank you for your kind co-operation.



觀眾問卷調查

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

Audience Survey

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



閻學敏 節目統籌

Yim Hok Man

Project Coordinator

香港中樂團樂隊學院常務副院長，著名敲擊樂演奏家，敲擊生涯已達70餘年。曾任中國中央樂團敲擊樂師22年之久，於1984年加入香港中樂團。閻氏亦是中國打擊樂學會副會長、北京中央音樂學院、中國音樂學院、瀋陽音樂學院及天津音樂學院客座教授，並於香港中文大學、香港浸會大學及香港演藝學院任教，其弟子遍佈世界各地。半個多世紀以來，閻氏為中國和香港的敲擊樂事業發展做出了卓越的貢獻。

他匯集中、西敲擊樂演奏、教學、創作、研究為一身，尤其是在演奏經驗、曲目積累、繼承傳統、中西兼顧、發展創新等方面，有著獨到的藝術造詣和文化底蘊。曾在世界四大洲數十個城市演出，受到各地觀眾、樂評、傳媒等一致讚賞。1999年榮獲「香港藝術家聯盟」頒發「香港藝術家年獎」。2005年獲香港政府民政事務局頒發嘉許狀予以表彰。在2009年慶祝建國60周年之際，被《廣州日報》譽為「向建國以來中國頂級藝術家致敬」者之一。

閻氏所錄製的發燒天碟《炎黃第一鼓》，是其敲擊藝術的代表之作，暢銷世界各地，成為發燒友和音響廠家測試器材功效的參考標準和試金石，更被美國著名音響雜誌評為世界五大鼓手的演奏佳作之一。

Yim Hok Man is Associate Director of The HKCO Orchestral Academy. He is a renowned percussionist with more than seventy years of performing experience. He was a percussionist with the Central Philharmonic Orchestra for twenty-two years before he joined the Hong Kong Chinese Orchestra in 1984. He is also Vice President of the Percussion Society under the auspices of the Chinese Musicians' Association, a visiting professor at the Central Conservatory of Music in Beijing, the China Conservatory of Music and the Shenyang Conservatory of Music. He also teaches at the Chinese University of Hong Kong, Hong Kong Baptist University, and The Hong Kong Academy for Performing Arts. Musicians trained by him can be found in various parts of the world. For more than half a century, Yim has made substantial contribution to percussion music in both China and Hong Kong.

Yim has consummate knowledge in a comprehensive range of Chinese and Western percussion music, from performance to teaching, music composition, and research. His performing experience and repertoire, his efforts in carrying on traditions, assimilating cultures of the East and the West, as well as attention to development and innovation in percussive art demonstrate his artistic virtuosity and solid cultural insights. He has gone on touring performances to dozens of cities on four continents of the world, and has received unanimous acclaim from audiences, music critics, and the media alike. Yim was awarded 'Artist of the Year' by the Hong Kong Artists' Guild in 1999. In recognition of his distinguished contribution, he was presented with a Commendation Certificate by the Home Affairs Bureau of the Hong Kong SAR Government in 2005. On the celebration of the 60th National Day of the People's Republic of China in 2009, he was honoured by the *Guangzhou Daily* as one of the "Top Artists from China since 1949".

Yim's solo album *Master of Chinese Percussion – Yim Hok-man (I)* is regarded as a quintessential representation of the art of percussion, and is released worldwide. It has become the benchmark for the testing of amplifiers and the functioning of sound equipment as adopted by audiophiles and audio manufacturers. It also won the recommendation of a U.S. audio magazine as an outstanding masterpiece by one of the world's five greatest percussionists.



盧偉良 指揮與司儀

Lo Wai Leung
Conductor and Master of Ceremonies

香港中樂團管首席，1985年加入樂團，自1990年起擔任管首席。香港土生土長吹管演奏家，除管外，亦擅長演奏嗩吶、笛子等多種中國樂器。曾師從廣東省歌舞團喉管演奏家陳添壽老師學習喉管及嗩吶。

加入香港中樂團以來，多次於樂團音樂會中擔任節目統籌、指揮和吹管獨奏。近年演出包括：2018年6月，在「愛回家—粵樂越樂」音樂會擔任節目統籌及指揮，並以喉管獨奏《絲絲淚》，及以笛子、管及嗩吶演奏即興五架頭與樂隊《紅色雙星恨》，動人心弦；同年5月，在「流水歡唱—湯良德胡琴作品音樂會」擔任排練指導。2017年，在「南音雅趣」音樂會擔任指揮，並以喉管演奏五架頭（硬弓）《雙飛蝴蝶》。此外，盧氏於2016年「親親樂揚」音樂會擔任香港少年中樂團指揮；於2015年，在「維港夜•聽樂•養心II」音樂會擔任節目策劃、指揮及吹管演奏。

盧氏對作曲亦有濃厚興趣，作品有嗩吶協奏曲《廣東牌子曲》、《風雨故人來》、合奏曲《新年快樂序曲》、喉管獨奏曲《悲歌》以及編曲作品即興五架頭與樂隊《紅色雙星恨》等。

Principal Guan of the Hong Kong Chinese Orchestra, Lo joined the HKCO in 1985 and took his current position in 1990. Lo is a wind instrument virtuoso born and raised in Hong Kong. Besides the *guan*, he is also adept in playing other Chinese instruments like the *suona* and the *dizi*. He trained in the *houguan* and *suona* under *houguan* master Mr Chen Tianshou of the Guangdong Province Song and Dance Troupe.

Since joining the HKCO, Lo has been serving multiple functions in its concerts, from programme coordinator to conductor and soloist for wind instruments. He was programme coordinator, conductor and *houguan* soloist in the concert 'Heart for Home – Favourite Tunes in Cantonese Music' in June 2018, on which occasion his riveting improvisatory performance of *dizi*, *guan* and *suona* in *The Red 'Shuang-Xing-Hen'* for Five-piece combo and Orchestra won acclaim. In May the same year, he was the Rehearsal Master of the concert 'Happily the Water Flows – A Concert of Tong Leung-tak's Huqin Music'. In 2017, Lo was the conductor of the concert 'Quaint Tunes of South China', and also performed *houguan* in *Butterflies Flying in Pairs* for Five-piece combo ('taut bow'). In 2016, he conducted the Hong Kong Junior Chinese Orchestra concert, 'Musicmaking is Fun with JHKCO'. In 2015, he was programme coordinator, conductor and player of Chinese wind instruments in the concert 'Music with City Lights by the Victoria Harbour II'.

Apart from performing, Lo is keenly interested in composing. His works include *suona* concertos *An Adapted Guangdong Melody* and *Visit of an Old Friend on a Rainy Day*, *Happy New Year Overture* for ensemble, *Song of Sorrow* for *houguan* solo, and the arrangement of *The Red 'Shuang-Xing-Hen'* for Five-piece combo and Orchestra etc.



馬偉謙 嗩吶

Ma Wai Him
Suona

香港中樂團嗩吶首席、管演奏家，2014年加入樂團，自2016年起出任現職位。著名中國吹管樂演奏家，並將南北演奏風格融為一身。自幼隨父親馬榮城學習中國管樂器，於香港演藝學院獲音樂碩士學位（嗩吶及管），畢業後曾獲邀擔任到訪藝術家。

現為國家藝術基金資助演奏家、康樂文化事務署演藝專責委員會（社區）委員，曾榮獲「香港藝術發展獎—藝術新秀獎（音樂）」、大阪國際音樂比賽民族樂器組銀獎。於香港中樂團「物換星移—仍在耳邊的喉管聲音」、康樂及文化事務署「大會堂樂萃」系列《戲》—馬偉謙嗩吶音樂會，擔任節目統籌、獨奏、主持，佳評如潮。

多次與姜濤、林家謙、陳粒、陳蕾、李駿傑、陳凱詠、周國賢、Ted Lo、王雙駿等流行音樂人合作。2025年，獲城市當代舞蹈團邀請參與國際綜藝合家歡舞蹈劇場「我的運動會」，擔任作曲及現場演奏。同年受康樂及文化事務署邀請舉行中山、深圳、佛山巡迴演出「嗩吶遇見爵士樂」。2024年受風車草劇團邀請參與舞台劇「Didar」，跨界擔任演員及音樂演奏。曾多次與香港中樂團於俄羅斯、澳洲、雲南、上海、西安、濟南等世界各地的音樂會中獨奏管子協奏曲《絲綢之路幻想組曲》。

Principal Suona and also *guan* player of the Hong Kong Chinese Orchestra, Ma joined the HKCO in 2014 and took his current position in 2016. He has a consummate command of many Chinese wind instruments and can adeptly blend the styles of the northern and the southern schools seamlessly in his performances. Ma learned Chinese wind instruments from his father, Ma Wing-shing, at a young age. He completed his Master's degree programme with double major in *suona* and *guan* at The Hong Kong Academy for Performing Arts.

Ma is currently a member of the Art Form Sub-committee under the Leisure and Cultural Services Department. He was the recipient of the Award for Young Artist (Music) at the Hong Kong Arts Development Awards, winner of the Silver Award – Folk Instruments section at the 16th Osaka International Music Competition in Japan, and was invited to be a Visiting Artist at the School of Music, The Hong Kong Academy for Performing Arts. His recent performances include the HKCO's 'As Stars Go By – The Ethereal Sounds of the Houguan' and 'City Hall Virtuosi Series: Suona Concert by Ma Wai-him', where he not only acted as soloist, but also the programme coordinator, receiving critical acclaim.

Ma has performed many crossover concerts with singer-songwriters of pop music, such as Keung To, Terence Lam, Chen Li, Panther Chan, Jeremy Lee, Jace Chan, Endy Chow, Ted Lo, Carl Wong and many more. In 2025, He was invited by the City Contemporary Dance Company to participate in the International Arts Carnival's dance theatre production *My Arena: Dance of Triumph*, serving as the composer and live musician. He was also invited by the Leisure and Cultural Services Department to present the 'When Suona Meets Jazz Concerts' concert tour in Zhongshan, Shenzhen, and Foshan in the same year. In 2024, Ma was invited to perform as an actor and musician in the Windmill Grass Theatre's drama *Didar*. Has performed frequently as a soloist with the Hong Kong Chinese Orchestra, featured in concerts worldwide—including Russia, Australia, Yunnan, Shanghai, Xi'an, and Jinan—performing the *Guanzi Concerto The Silk Road Fantasia Suite*.



葛楊 柳琴

Ge Yang
Liuqin

香港中樂團小阮 / 柳琴首席，2004年加入樂團，自2014年起出任現職位。自5歲始習琴，師從田茂彬老師。1994年考入中央音樂學院附中，為中央院建院以來首位柳琴專業學生，後升入中央音樂學院民樂系本科柳琴、中阮專業繼續深造，先後師從王惠然、王紅藝、林吉良、花小榮、徐陽、張鑫華等優秀藝術家，期間連續十年獲得甲、乙等人民獎學金，還曾多次獲獎學金；連年專業考試均為彈撥組第一名。1998和2000年，分別獲得中央音樂學院第一、二屆「龍音杯」民族器樂最高獎。2000年，作為優秀學生，由國家文化部公派赴日本參加大阪國際音樂節演出，獲得廣泛好評。2004年，葛氏以優異的成績畢業，為中央音樂學院第一位柳琴演奏專業學士學位獲得者，並考取本院柳琴、中阮雙專業統招碩士研究生。

葛氏兼收並蓄南北各名家流派之演奏風骨，融匯傳統與現代，形成自身特有的演奏風格。加入香港中樂團後，多次以獨奏家身份與各樂團合作演出協奏曲，曾在「樂旅中國」中世界首演唐式小阮與古琴之雙協奏曲《聽雁》，備受讚譽。2017年發行首張柳琴與笛簫專輯《夢之園》，2018年受小巨人絲竹樂團的邀請在台灣首演柳琴協奏曲《赤壁》，大獲好評，2021年出版發行個人演奏專輯《赤壁》，2022年推出同名黑膠唱片，均受到業內高度評價。演出足跡亦遍及世界各地，所到之處均引起熱烈迴響。

Principal Xiaoruan / Liuqin of the Hong Kong Chinese Orchestra, Ge joined the HKCO in 2004 and has served as current position since 2014. She began learning the *liuqin* at the age of five under Tian Moubin. Ge entered the Central Conservatory of Music Middle School in 1994, being the first student specialised in *liuqin* since the establishment of the school; she was later admitted to the Traditional Music Department of the Central Conservatory of Music to receive advanced training in *liuqin* and *zhongruan*. She has benefited from the teaching and coaching of Wang Huiran, Wang Hongyi, Tian Moubin, Zhang Xinhua, Xu Yang, Lin Jiliang et al, and was the recipient of the People's Scholarship (Grade A and Grade B) for ten consecutive years and other scholarships.

Ge was the recipient of two Outstanding Awards at the 1998 and 2000 Dragon's Cup Traditional Instrumental Music Experience-sharing Contests. In 2000, she was sent by the Ministry of Culture of China to participate in the Osaka International Music Festival and received critical acclaim. In 2004, she was admitted to the Central Conservatory of Music to study for a double Master's degree in *liuqin* and *zhongruan*.

Ge has assimilated the various distinguished styles of China's stylistic schools and blended tradition with modernity to come into her own. Since joining the HKCO, Ge has performed solo in many orchestral concerts, including the world premiere of *Listening to the Wild Geese*, a double concerto for Tang-style *xiaoruan* and *guqin*. She released her first album of *liuqin*, *dizi* and *xiao* in 2017. Invited by the Little Giant Chinese Chamber Orchestra, she premiered the *liuqin* concerto, *Chi Bi*, in Taiwan in 2018, she later released her own album with the same title in 2021 and LP record in 2022 and received critical acclaim. Ge has extensive experience on the concert stage all over the world.



黃心浩 環保高胡

Wong Sum Ho
Eco-Gaohu

香港中樂團胡琴聯合首席兼高胡首席，2019年加入樂團，2021至2022年間擔任署理高胡首席，2023年起出任現職位。2021年畢業於香港演藝學院音樂碩士，雙主修高胡及二胡，師承余其偉和黃安源，2019年獲香港演藝學院頒發學士（一級榮譽）。第二屆「敦煌杯•NAFA」新加坡國際二胡演奏比賽（2022）公開組金獎第一名、香港演藝學院協奏曲比賽優勝者（2016-17），曾獲香港賽馬會音樂及舞蹈信托基金獎學金（2019-20）、蔡永善醫生 伉儷紀念獎學金（音樂）（2019-20）、領賢慈善基金獎學金（2016-17）及梁思豪獎學金（2015-16）。

於2020年10月香港中樂團44樂季開幕音樂會「中樂百首精選—不朽名曲『春江•十面』」中，首次以第二代龍頭圓筒環保高胡（粵式）演奏高胡協奏曲《梁山伯與祝英台》，亦於2019年11月在星海音樂學院郎朗音樂廳世界首演余樂夫高胡作品《光年無限》。

Co-Principal Huqin and Principal Gaohu of the Hong Kong Chinese Orchestra, Wong joined the HKCO in 2019, he served as Acting Principal Gaohu from 2021 to 2022 and took his current position in 2023. Wong graduated from The Hong Kong Academy for Performing Arts with a Master of Music, double major in *Gaohu* and *Erhu* under Yu Qiwei and Wong On-yuen in 2021, and Bachelor of Music (Honours) degree with first class honours in 2019. Wong was awarded the Second Dunhuang Cup - NAFA Singapore International Erhu Competition 2022 Open Category Gold (Category Winner), he was the winner of the 2016-17 The Hong Kong Academy for Performing Arts Concerto Trial, and was awarded the Hong Kong Jockey Club Music and Dance Fund Scholarship (2019-20), Dr. & Mrs. George Choa Memorial Scholarships (Music) (2019-20), First Initiatives Music Scholarship (2016-17) and the Cecil Leong Scholarship (2015-16).

In October 2020, Wong performed the *Gaohu Concerto The Butterfly Lovers* at the HKCO's Opening Concert of the 44th Orchestral Season, 'One Hundred Chinese Music Classics Select - The Timeless Spring River and Ambush' on the second-generation dragon-head, round resonator, model of the Eco-Gaohu (Cantonese Style). The occasion marked the debut of this newly reformed instrument in the Eco-Huqin series developed by the Hong Kong Chinese Orchestra. Wong also gave the world premiere of Yu Lefu's *Gaohu Suite Infinite Time (Guang Nian Wu Xian)*, at the Lang Lang Concert Hall of the Xinghai Conservatory of Music, Guangzhou, in November 2019.

傳統的
魅力
| 吹彈拉打
傳統的
名曲

The Allure of Tradition

Wind, Pluck, Bow and Strike Masterpieces



陸健斌 編鐘

Luk Kin Bun

Bianzhong

香港中樂團敲擊首席，陸氏於2011年加入樂團，2015年擔任敲擊副主席，並自2019年起擔任敲擊首席。陸氏畢業於香港演藝學院，師隨閻學敏主修中國敲擊樂及隨龍向榮副修西洋敲擊樂，曾獲香港滙豐銀行獎學金、Bloomberg等多項獎學金；2011年獲香港中文大學音樂文學碩士。

1998年四擊頭創立後，陸氏曾參與不同文化類型的藝術表演及本港專業樂團演出，並獲邀於海外巡演。任導師及指揮的多間中小學敲擊樂隊，每年於「香港鼓樂節」及「校際音樂節」中均獲佳績。陸氏近期主要的敲擊獨奏演出，包括分別於2019年與2012年10月香港鼓樂節「鼓王群英會」系列音樂會中獨奏敲擊協奏曲《龍年新世紀》；2016年7月於2016首屆香港國際鼓手節中創作了鼓樂作品《四象和合》並擔任鼓樂獨奏；同年12月於「向大師致敬－彭修文逝世二十周年紀念音樂會」中以編鐘獨奏《梅花三弄》；2015年10月香港鼓樂節「鼓王群英會XX」音樂會中獨奏《打擊與樂隊協奏曲》（香港首演）；2013年5月獲音樂事務處邀請領奏鼓樂協奏曲《龍騰虎躍》，同年12月於「心潮逐浪高」音樂會中獨奏敲擊樂協奏曲《倉才》；2012年12月「冬至・夏歸乎」一敲擊、笙與互動裝置藝術跨媒體音樂會中擔任敲擊獨奏。

編曲及作曲方面的作品包括2020年6月為「5G 同 Sync 鼓・樂澎湃」活動而創作鼓樂開場樂曲《鼓舞同行》、2013年9月台灣紘采樂集委約創作的鼓樂合奏《新》及2012年10月香港中樂團委編的鼓樂合奏《鼓舞・童心》。

Principal Percussion of the Hong Kong Chinese Orchestra, Luk joined the HKCO in 2011, served as Assistant Principal Percussion in 2015, and has served as Principal Percussion since 2019. He graduated from the Hong Kong Academy for Performing Arts where he majored in Chinese Percussion under Yim Hok Man and minored in Western Percussion under Lung Heung-wing. He was the recipient of the Hong Kong Bank Foundation Scholarship, the Bloomberg Scholarship etc., among many others while at the Academy. In 2011, he was awarded a Master's degree in Music by The Chinese University of Hong Kong.

Luk was one of the founders of Four Gig Heads in 1998. Since then, he has been an active figure in various performing art genres. He has guest performed with many professional orchestras in Hong Kong and is often invited on their overseas tours. He is the instructor and conductor of many percussion ensembles in primary and secondary schools, and has led them to win in the annual Hong Kong Drum Festival and the Schools Music Festival of Hong Kong. Some of his recent notable performances include the solo sections in *The Age of the Dragon* percussion concerto at the 'Majestic Drums' concert series of The Hong Kong Drum Festival in October 2019 and 2012. He wrote the drum piece, *Hehe*, in which he was also the drum solo player, for the first Hong Kong International Drummer Festival in July 2016 and played the drum solo. It was followed by a *bianzhong* solo in *Three Variations on a Plum Blossom Melody*, at the 'In Tribute – The Legacy of Peng Xiuwen 20th Anniversary Memorial Concert' in December the same year. In October 2015, he performed the solo in the Hong Kong premiere of *Concerto for Percussion and Orchestra* at the 'Majestic Drums XX' concert as part of the Hong Kong Drum Festival. Luk was lead player of the drum concerto, *Flying Dragon and Leaping Tiger*, in the Music Office's concert in May 2013, and soloist in the percussion concerto, *Cang Cai*, at the concert 'Surf's Up!' in December the same year. In December 2012, he played percussion solo at the HKCO's multimedia concert 'Winter Solstice • Farewell to the Sun', an occasion that involved percussion and sheng interacting with installation art.

As a composer and arranger, Luk has written many pieces, the most recent being *Drum Up, Gear Up!* for the '5G Sync X Let the Thunder of Drums Roll!' Online Concert held in June, 2020. Other works include the drum ensemble *Legacy*, an original composition commissioned by the Hon-Tsai Chinese Ensemble of Taiwan in September 2013, and another drum ensemble *Forever Young at Heart – A Drumming Tribute*, an arrangement commissioned by the HKCO premiered in October 2012.



孫永志 笛子

Sun Yongzhi

Dizi

香港中樂團笛子首席，1997年加入樂團並擔任笛子首席。著名竹笛演奏家，師從元修和及笛子大師趙松庭，1982年畢業於西安音樂學院並留校任教，赴港前任該院民族器樂系管樂教研室主任。另擔任香港演藝學院笛子導師及研究生導師、香港浸會大學笛子導師、馬來西亞藝術學院客席笛子導師、西安音樂學院客席教授及碩士研究生導師、中國音樂家協會竹笛學會副會長、深圳竹笛學會名譽會長。

近年來經由其表演的各類體裁經典作品有趙季平的交響詩《東渡·鑒真大和尚》、陳明志的現代音樂作品《颯風的日子》和《聽風的歌》，尺八協奏《又見東風》及《聽海之心》。笛子協奏曲有程大兆的《陝北四章》、鍾信明的《巴楚風情》、楊青的笛子協奏曲《蒼》、鄭濟民及羅偉倫創作的《白蛇傳》、與周煜國合作的《遐方怨》、顧冠仁的笛箏雙協奏曲《牡丹亭》、由太平洋影音公司出版發行個人笛子專輯《颯風的日子》等，無不表現其精湛嫺熟的技術功底與追求完美的藝術境界。

孫氏經常參與各類型演出與錄音，以及曾代表中國青年藝術團、陝西文化交流代表團、西安音樂家小組及香港中樂團出訪演出交流，演奏足跡遍及美、英、法、德、荷蘭、比利時、西班牙、瑞士、日本等幾十個國家。發表論文《南北笛子風格》、《笛子音準談》及編寫笛子考級教材一至八冊，電影、電視及音樂作品的錄製有《心香》、《炮打雙燈》、《征服者》等。

Principal Dizi of the Hong Kong Chinese Orchestra, Sun joined the HKCO in 1997 as Principal Dizi. A renowned bamboo flute virtuoso, and studied under Yuan Xiuhe and the *dizi* master Zhao Songting, Sun graduated from the Xi'an Conservatory of Music in 1982 and joined the faculty. He was appointed Head of its Teaching Resources Centre for Wind Music under the Department of Ethnic Instrumental Music before coming to Hong Kong. He is also a *dizi* instructor and supervisor on the postgraduate programme at The Hong Kong Academy for Performing Arts, a *dizi* instructor at Hong Kong Baptist University, a visiting *dizi* instructor at the Malaysian Institute of Art, and Visiting Professor and supervisor on the Master's degree programme of the Xi'an Conservatory of Music. He is the Vice President of the Bamboo Flute Society under the auspices of the Chinese Musicians' Association. He is also the Honorary President of the Shenzhen Bamboo Flute Society.

He has performed a variety of *dizi* classics in recent years, such as the symphony *Monk Jianzhen Sailing Eastward* by Zhao Jiping; the modern music *Windy Days* and *Song of Wind-scape* by Chan Ming-chi; *shakuhachi* concertos *It's the East Wind Again* and *Heart of the Ocean*; *dizi* concertos *Four Movements: Northern Shaanxi* by Cheng Dazhao, *Facets of Sichuan* by Zhong Mingxin, *Wilderness* by Yang Qing, *The Legend of the White Snake* by Law Wai-lun and Cheng Jih-min, *A Wife's Lament of Her Husband Far Away* co-written by Sun and Zhou Yuguo; the *dizi* and *zheng* double concerto, *The Peony Pavilion* by Gu Guanren. He released a solo *dizi* album *Windy Days* under Pacific Audio & Video Co. All of them demonstrate his technical virtuosity as well as his pursuit of artistic excellence.

Sun is an active performer on the concert stage as well as in the recording studio. He has been on many overseas tours as a member of the China Youth Arts Troupe, the Shaanxi Cultural Exchange Delegation, the Xi'an Musicians' Ensemble and the Hong Kong Chinese Orchestra for cultural exchange, covering dozens of countries in the U.S., the U.K., France, Germany, Holland, Belgium, Spain, Switzerland and Japan. His publications include the articles on the northern and southern styles of *dizi* and on the intonation of the *dizi*, as well as a full set of graded teaching materials for *dizi* examinations (Vol.1-8). He has recorded for films and television, with titles such as *The True Hearted*, *Red Firecracker*, *Green Firecracker* and *The Conquerors*.



趙太生 三弦

Zhao Taisheng
Sanxian

香港中樂團三弦首席，2005年加入樂團，自2017年起出任現職位。中國音樂家協會會員、香港理工大學德藝書院榮譽院士。畢業於北京中央音樂學院民樂系三弦專業，師從肖劍聲、王振先、談龍建教授等。屢獲殊榮，包括首屆江南絲竹創作與比賽敦煌一等獎、第三屆全國民樂展播比賽優秀演奏獎、北京市十佳演奏員等，更於2024年6月榮獲香港藝術發展獎藝術家年獎（音樂）等。

藝術足跡遍布海內外，曾於俄羅斯、新加坡、愛沙尼亞、澳門、上海、大連、武漢等地唱響《黑土歌》。2026年5月參加由香港中樂團舉辦的國家藝術基金劇目「絲語•琵琶」音樂會獨奏土耳其樂器sazi（薩茲）獲得觀眾好評。2025年8月，康文署策劃、中國文聯香港分會主辦的「太生與老腔」音樂會在荃灣大會堂舉行。邀請了陝西華陰老腔老藝術家們、資深爵士樂手與二十餘位學生同台獻藝，傳統交融現代，古老對決流行，新舊碰撞精彩紛呈，現場掌聲不斷。2024年4月受北京民族樂團邀請在國家大劇院演出《薊》及《颶大風》，全場轟動。2023年2月與香港中樂團舉辦《颶大風》個人獨奏音樂會，獲多間媒體採訪報道；同年3月隨樂團赴日本四地巡演，安可獨奏環節三分鐘，贏得滿堂喝彩。2011年隨李克勤世界各地巡演，作為特別表演嘉賓展示三弦魅力，表演大受好評，掌聲不斷。

2018年起，先後受邀在全國20多所藝術院校舉辦「樂器表現無極限~從三弦說起」系列講座，受到師生熱烈歡迎。

Principal Sanxian of the Hong Kong Chinese Orchestra, Zhao joined the HKCO in 2005 and took his current position in 2017. Zhao is also a member of the Chinese Musicians' Association and Honorary Fellow of the STARS Academy, The Hong Kong Polytechnic University. He graduated from the Conservatory where he trained in *sanxian* under Professor Xiao Jiansheng, Wang Zhenxian and Tan Longjian at the Traditional Instruments Department. Zhao has received numerous awards, including the Dunhuang Class One Award at the First International Jiangnan Wind and String Competition, Outstanding Performance Award at the 3rd All China Folk Music Instrumental Music Showcase, he was named one of the 'Ten Best Performers of Beijing' and Artist of the Year (Music) of the 18th Hong Kong Arts Development Awards.

Zhao has performed *Song of the Black Earth* in Russia, Singapore, Estonia and Macau, Shanghai, Dalian and Wuhan over the years. In May 2026, he featured as a *sazi* (Turkish string instrument) soloist in the concert 'Silken Notes of the Pipa'—a project funded by the China National Arts Fund and presented by the Hong Kong Chinese Orchestra—earning widespread acclaim from the audience. Earlier in August 2025, the concert 'Tai Sheng and Huayin Lao Qiang', curated by the Leisure and Cultural Services Department (LCSD) and organized by the Hong Kong Federation of Literary and Art Circles, was successfully held at the Tsuen Wan Town Hall. The event brought together veteran *Huayin Lao Qiang* artists from Shaanxi, seasoned jazz musicians, and over twenty students on the same stage. Blending tradition with modernity and pitting the ancient against the contemporary, the performance offered a brilliant collision of the old and the new, drawing resounding applause from the captivated audience. In April 2024, he was invited by the Beijing Chinese Orchestra to perform *Nuo* and *As the Strong Wind Blows* at the National Centre for the Performing Arts in Beijing and received critical acclaim. In Feb 2023, Zhao held a solo concert 'As the Strong Winds Blow' with the Hong Kong Chinese Orchestra and received wide media coverage; in March the same year, he went on the tour to four cities of Japan with the Orchestra, where he enjoyed huge applause from the audience after his solo encore session. In 2011, Zhao went on Hacken Lee's world tour as a guest performer, in which he demonstrated the amazing potential and charm of Chinese instrument, invariably won rave response from the audience.

Since 2018, Zhao has been invited to give talks on *sanxian* at more than 20 art institutions nationwide.



魏冠華 板胡

Ngai Kwun Wa
Banhu

香港中樂團高胡、板胡演奏家，著名胡琴演奏家，亦任教於香港演藝學院。9歲起隨胡琴演奏大師劉明源學藝十餘載，深得宗師精髓，繼承大師風範。1985年畢業於中國音樂學院民樂系，翌年考入上海音樂學院作曲系。

主要獎項包括：1988年憑女高音獨唱曲《田園小詩》獲得「中國八十年代藝術歌曲創作比賽」銀獎；1982年獲文化部首辦「民族器樂比賽大獎」優秀演奏獎。

重要演出包括：2017年在「初見—香港中樂團40周年音樂會」中，精彩成功地演出了板胡名曲《花梆子》；2010年在「樂譜長城•劉文金」音樂會中，與劉文金大師合作，在香港首演了京胡獨奏《戲彩》；2006年香港中樂團於香港文化中心音樂廳舉辦了兩場「魏冠華的胡琴世界」大型音樂會，演出獲得空前成功，並錄製發行了CD、DVD；2004年「中港台胡琴名家之夜」音樂會上，以精湛演繹、高難技巧，首演京胡、二胡雙協奏曲《楊門女將交響組曲》。

曾為樂團編曲和創作多首樂曲，其中《新賽馬》和嗩吶、琵琶、京胡與樂隊《北京一夜》在海內外多次上演。2018年創作了胡琴組曲《大地之歌》，並在「弦中有你—胡琴弦說3」音樂會中作世界首演，獲得一致好評。

A *gaohu* and *banhu* virtuoso with the Hong Kong Chinese Orchestra, Ngai Kwun Wa is a renowned *huqin* performer. He also teaches at The Hong Kong Academy for Performing Arts. Ngai became a disciple of the late *huqin* master, Liu Mingyuan at the age of nine. He has become a true exponent of his mentor's art after having benefited from the latter's tutelage for more than a decade. He graduated from the China Conservatory (now the China Conservatory of Music) in 1985, where he trained in Chinese music. It was followed by another course of study at the Department of Composition of the Shanghai Conservatory of Music in 1986.

Major awards include: in 1988, his original composition *Pastorale* for soprano won the Silver Award at the Art Song of the 80's Contest in China; in 1982, he won the Outstanding Performance Award presented by the Ministry of Culture of China at the First Folk Instrumental Competition.

Ngai has given many notable performances. In 2017, he gave an impressive performance of the *banhu* classic, *Hua-Bang-Zi* at the 'Debut Revisited – HKCO 40th Anniversary Concert'. In 2010, Ngai gave the Hong Kong premiere of *Theatrical Colours*, composed by Maestro Liu Wenjin, at 'The Great Wall Capriccio' featuring the works of the Maestro, in a *jinghu* solo performance. His concert in 2006, 'The *Huqin* World of Ngai Kwun-wa', presented by the HKCO at the Hong Kong Cultural Centre, was a phenomenal success, and its recording is now available as CDs and DVDs. In 2004, he premiered the symphonic suite, *The Lady Warriors of the Yang Family* for *jinghu*, *erhu*, and orchestra at the HKCO's 'Five *Huqins* in Concert'.

Ngai has also arranged and composed several works for the HKCO, among them *The Horse Race – New Version* and *A Night in Beijing* for *suona*, *pipa*, *jinghu*, and orchestra have been taken on tour to the Mainland and other parts of the world. His 2018 composition of the *huqin* suite, *Songs of the Earth*, made its world premiere at the HKCO concert, 'Strings to Remember – String Stories III' and won both critical and popular acclaim.

曲目介紹 Programme Notes

合奏 **賽龍奪錦** 廣東音樂 何柳堂曲 劉仲文等集體整理

這是一首七十年代中期的作品，原為西洋管弦樂曲，現改編為中國器樂曲。樂曲以雲南地區民間音樂為素材，曲調富有濃厚的地方色彩，風格純樸，節奏清爽而熱烈。樂曲以嘹亮的號角為引子，然後轉入矯健有力、熱情奔放的舞蹈節奏，展現出一幅歡欣熱烈的群舞場面。中段是輕鬆活潑的曲調，引入幾種樂器的領奏，再在急促歡騰的氣氛中結束全曲。

原曲起初只用小型絲竹樂隊演奏，後增加嗩吶、鑼鼓等，使樂曲形象更豐富、鮮明。

嗩吶與小樂隊 **百鳥朝鳳** 山東民間樂曲 任同祥演奏譜 陳家齊整理

樂曲利用嗩吶豐富的表現力和演奏者高超的演奏技巧，維肖維妙地模仿著不同的雀鳥叫聲，再加上取材自民間曲牌的旋律和高難度的華彩樂段，形象鮮明地描繪了大自然晨曦初現百鳥爭鳴時的美好景象。

柳琴與小樂隊 **春到沂河** 王惠然曲 阮仕春編曲

此曲創作於七零年代初，被公認為柳琴曲的代表作。樂曲共分四段；首先由明亮遼闊的引子展開；再進入歡樂輕快的快板主題；慢板中以許多左手吟、揉、拉等演奏技巧，詮釋優美的主題旋律；最後以快板的再現將樂曲推向熱烈地尾聲。樂曲巧妙地融入山東民歌《沂蒙山小調》的旋律，描繪山東沂河兩岸春光明媚、流水潺潺、萬物生輝的動人景象，以及人們在田間愉快地工作、展望豐收嚮往未來的喜悅心情，具有濃郁的齊魯風格。

環保高胡與樂隊 **平湖秋月** 呂文成曲 李燦祥編曲

此曲由粵樂大師呂文成創作於1930年代初，由於其優美悠揚，很快便廣為流傳。經改編後，音樂上動靜結合，意境更為深情幽美，秋月平湖，月色皎潔，更能令人生出一番超塵脫俗，飄然物外之想。此曲被選為「二十世紀華人音樂經典作品」。

編鐘與樂隊 梅花三弄 古曲 彭修文編曲

晉隋以來曾有此笛曲，晉代的桓伊就曾以吹奏此曲而知名於當時，後經顏師古改編為琴曲。編鐘與樂隊演奏的《梅花三弄》就是根據吳景略演奏、許建記譜的古琴曲而改編的。改編時對原曲作了較大的調整變動，篇幅也縮短了，以適應編鐘與樂隊的演奏和音樂上的需要。

梅花潔白、芬芳和耐寒，用來比擬讚美高尚而又有節法的人，是很貼切的。改編的《梅花三弄》也包含了這種意思，全曲共分五段。一、引子；二、暗香浮動；三、笑傲霜雪；四、凌寒盛開；五、尾聲。

合奏 春江花月夜 古曲 秦鵬章、羅忠鎔編曲

原名《夕陽簫鼓》、《潯陽曲》等，1925年上海大同樂會的柳堯章、鄭覲文首次將此琵琶曲改編成民族管弦樂曲。猶如一幅水墨淋漓、神采飄逸的山水長卷，樂曲繪聲繪影地描畫月夜春江的迷人景色。

於本版本中，第一段：「江樓鐘鼓」，夕陽伏春江，熏風拂漣漪。第二段：主題在上四、五度上自由模進，表現了「月上東山水中天，風迴曲水花搖曳」的意境。第四段音樂時而深沉醇厚，時而輕柔透徹，「江天一色無纖塵，皎皎空中孤月輪」的景色映現而出。在一段如歌的旋律之後，速度加快，白帆點點、漁歌陣陣。第六段由慢而快、頓挫鏗鏘的音型模進，恰似漁舟破水、波瀾拍岸的動態。第七段是全曲高潮「欸乃歸舟」，複線式遞升的旋律由慢漸快，由弱漸強，表現「欸乃」櫓聲中，歸舟回港的畫面。「流波將月去，潮水帶星來」，春無涯、水無涯、歌無涯、夜更無涯……

笛子與樂隊 鷓鴣飛 古曲 錢兆熹編曲 趙松庭改編

《鷓鴣飛》的樂譜最早見於1926年編的《中國雅樂集》。以絲竹合奏、簫獨奏等多種演奏形式而在江南一帶流傳。後由趙松庭、陸春齡先生分別改編成笛曲。笛子與樂隊《鷓鴣飛》是錢兆熹先生採用趙松庭先生的版本，並根據李白的《越中古》「越王勾踐破吳歸，義士還家盡錦衣。宮女如花滿春殿，至今唯有鷓鴣飛。」的意境編配而成。

三弦獨奏 十八板 河南民間音樂 趙太生編曲

此曲是趙太生根據曲胡、悶笛同名樂曲移植改編。《十八板》一曲在河南當地享有盛譽，生動、詼諧、有趣，充滿著濃鬱的鄉土氣息。曾有「菜有八大碗，曲有《十八板》」的說法。趙太生今晚舊曲新彈，充分展現該曲在演奏上強調的「拍、打、搬、揉、庶、拈、滑、吟」等技藝，且每一種技法，都做到了「弦與指合，指與音合，音與意合」，在他的弦指間書寫了百種人生滋味，酸甜苦辣，喜怒哀樂，悲歡離合，歡聲笑語，盡在該曲之中。

板胡與樂隊 大姑娘美 東北民間樂曲 彭修文編曲

在東北民歌、大秧歌的基礎上，吸收河北「蓮花落」、「什不閑」而形成的東北「二人轉」，已有二百多年歷史，是一種兼具說唱演的小戲。此曲即根據其中的嗩吶同名曲牌《大姑娘美》作為音樂素材，充分表現出板胡優美而又明徹的演奏風采及極為細膩的心理表情。

豐收鑼鼓 彭修文、蔡惠泉曲

這是一首表現農村收穫季節、勞動場面的樂曲，音樂熱烈歡快，既有表現勞動，節奏性強的音樂，也有抒發農民們喜獲豐收的心情的歌唱，描繪了一幅田野豐收景象。

敲擊樂部份，不拘一格地吸收了十番鑼鼓、舟山鑼鼓及至戲曲鑼鼓的手法，使鑼鼓語言有了新穎的韻味。此版與原版不同之處為樂曲中未使用板胡。

The Dragon Boat Race Cantonese Tune He Liu-tang With Adaptation & Arrangement by Lau Chung-man et al

This was an arrangement of a famous work by He Liu-tang entitled *As Dragon Boats Race Across the Water*. The composer was an outstanding *pipa* musician before he turned to music composition and became an important figure in the development of Cantonese music.

Written in the 1920s, the music captured the vivid and boisterous scene of a dragon boat race. There is a driving force in the powerful rhythm and exuberant music that seems to urge people to aim high and work hard. The original music was intended for a Chinese wind and string ensemble. But later, the *suona*, gongs and drums were added, making the music come alive.

Suona and Ensemble Birds Paying Homage to the Phoenix Shandong Folk Music Ren Tongxiang Transcribed & Compiled by Chen Jiaqi

This is a bravura piece for a virtuoso as he imitates birds of different species singing and chirping in various cadenza passages. The melody, taken from a set tune in folk music, re-creates the beauty of daybreak when birdsong can be heard everywhere.

Liuqin and Chamber Orchestra Spring Comes to River Yi Wang Huiran Arr. by Yuen Shi Chun

Written in 1970, *Spring Comes to River Yi* is widely acknowledged as one of the masterpieces for *liuqin*. The work is in four sections. It starts with a bright and vast Introduction, then enters a joyful and brisk Allegro theme; the third part is in Adagio which interprets a beautiful melody by applying techniques like pushing and pulling, vibratos, kneading etc. on the left hand. The Allegro theme reappears in the last part of the song and the whole piece concludes in a passionate and joyous atmosphere.

Subtly integrated the melody of *Yi Meng Ditty*, a Shandong folk song, *Spring Comes to River Yi* portrays the beautiful scene on both sides of the River Yi with limpid flowing water in bright spring days. Hoping to have a bumper harvest in autumn, hardworking people engage in spring ploughing. With strong Shandong local flavor, the music is filled with an ardent hope towards a better future.

Eco-Gaohu and Orchestra **Autumn Moon on a Placid Lake** Lui Man-shing
Arr. by Li Canxiang

This is a famous piece originally written by Lui Man-shing in the early 1930's. The lyricism and the musicality of the music have made it widely popular. The present arrangement incorporates movement into the quiet mood for an even more poignant aesthetic touch: the scene of a peaceful lake on an autumn evening, with the mirror-like water reflecting the moon, instills tranquility in the heart of the beholder and inspires transcendental thoughts. It was named one of the "20th Century Chinese Music Classics".

Bianzhong and Orchestra **Three Variations on a Plum Blossom Melody**
Ancient Tune Arr. by Peng Xiuwen

Three Variations on a Plum Blossom Melody is believed to date back to the Jin Dynasty (265-420), and popularised at the time by Huan Yi on the *dizi*. It was later adapted for the *qin* by the Tang Dynasty author and linguist Yan Shigu. Today's performance is Peng Xiuwen's adaptation of the *qin* rendition performed by Wu Jinglue and notated by Xu Jian. To suit the *bianzhong* and the orchestra, major changes have been made, including shortening the piece.

The plum blossom's hardiness and fragrant white flowers are attributes often used to portray moral excellence and exalted ideals in humankind. Such a comparison can also be found in the five sections of the abridged *bianzhong* arrangement, which comprises 1. Introduction; 2. Wisps of Subtle Fragrance; 3. Dominating the Snow Flakes; 4. Flourishing in Bitter Cold; and 5. Conclusion.

Moonlight on the Spring River Ancient Tune

Arr. by Qin Pengzhang and Luo Zhongrong

This was originally an ancient *pipa* piece called *The Xiao and Drum at Sunset or Melody of Xunyang*. In 1925, Liu Yaozhang and Zheng Jinwen of The Da Tong Music Society of Shanghai rearranged it for Chinese orchestra. The music can be likened to a long scroll of Chinese ink-wash landscape painting, which freely and expressively captures the enchanting scene of the Spring River on a moonlit night.

This edition consists of eight sections. In Section 1, The Chiming Bells of the River Tower, the sun is setting on the river, and the evening breeze rises, ripping its surface. Section 2 freely modulate on an upper fourth and an upper fifth. The moon is rising in the east, behind the mountains. The breeze wafts on the meandering river and makes the flowers dance. In Section 4, the music is sometimes mellow and profound, at other times soft and tender. It sets the scene of a clear, spotless sky lit up by the bright disc. After a cantabile passage, there is an *accelerando*. The horizon is dotted with white sails and the distant sound of fishermen's singing can be heard. Section 6 begins slowly and accelerates to a fast tempo, just like the fishing boats breaking the water at full speed and the waves lapping the shore. The climax appears in Section 7, The Homebound Boat. As the melody moves in alternating lines of rising and falling, *accelerando* and *crescendo*, we see the boats returning to the harbour, their oars lapping the water rhythmically. The moon seems to dim with the tide, as the stars appear. At this point, springtime, the river, the fishermen's songs, and the night seem to stretch far away, to an unknown horizon.

Dizi and Orchestra The Flying Partridges Arr. by Qian Zhaoxi

Zhao Songting after an ancient tune

Originally an ancient tune, it was later arranged into *dizi* music by Zhao Songting and Lu Chunling. The present version for *dizi* and orchestra by Qian Zhaoxi is a modification of Zhao's arrangement and is enriched by the inspiration Qian gathers from a poem by Li Bai, "When Gou Jian the King of Yue defeated the Wu's, the soldiers returned home resplendent in their brocaded gowns. The court ladies filled the palace hall like flowers in spring. But what have we here now? Only some partridges flying in the deserted place."

曲目介紹 Programme Notes

Sanxian Solo **Shi-Ba-Ban** Henan Folk Music Arr. by Zhao Taisheng

This piece is an arrangement by Zhao Taisheng, based on a work of the same name originally composed for the *qihu* and the *mendi*. *Shi-Ba-Ban* is a celebrated piece of folk music from the Henan region. Vivid and humorous in character, this piece is steeped in rustic charm. It was once said that “as the Eight Big Bowls are to a feast, so is *Shi-Ba-Ban* to music.” Tonight, Zhao brings a fresh taste to this matured classic, showcasing the fingering techniques this piece demands – *Pai* (plucking), *Da* (striking), *Ban* (shifting), *Rou* (vibrato), *Shu* (sweeping), *Nian* (pinching), *Hua* (glissando) and *Yin* (gentle vibrato). Each and every one of them perfectly embodies what it means to have “strings and fingers as one, fingers and sound as one, sound and soul as one.” In every stroke of the strings spill the tastes of life, the emotions of our hearts, the joy of reunions, the sorrow of parting, and the giggles and glee.

Banhu and Orchestra **Pretty Maidens** Folk Music of Northeastern China Arr. by Peng Xiuwen

The genre known as “er-ren-zhuan”, or one form of duet, has been in existence for over 200 years. It is founded upon the basis of the peasant’s yangge of the Northeast and the lian-hua-luo of Hebei. It is a form of dramatic performance that involves narration and singing. The present piece is based on a *suona* tune of the same name in this genre. It fully expresses the beauty and clarity of the *banhu* in performance, and the finesse of the sentiments that are inherent in the piece.

Drums in Celebration of a Bumper Harvest Peng Xiuwen and Cai Huichuan

The music depicts the vibrant scene of harvest in rural regions and the hardworking peasants. Rousing and cheerful in mood, the rhythmic music vividly captures the peasants’ joy in seeing bumper crops, while the cantabile depiction paints the golden fields in the harvest season.

The percussion part has freely assimilated different styles including *Shifan Luogu*, *Zhoushan Luogu*, and the percussion ensemble on the Chinese traditional theatre stage. The result is a novel touch in the language of percussion. The difference between this version and the original is that the *banhu* was not used in the music.

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香港中樂團演奏家排名按筆劃序。

弦樂組演奏家座位次序，均採用定期輪流方式（首席及助理首席除外）。

The HKCO members are listed in Chinese stroke order.

The string section utilizes revolving seating on a systematic basis. Musicians (except principals and assistant principals) change seats systematically.

環保鼎式高胡的新發明技術 獲國家知識產權局授予 實用新型專利權

Ding-style Eco-Gaohu Invention has granted the utility model patent from the China National Intellectual Property Administration (2/2/2024)

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



兩款環保鼎式高胡



香港中樂團研發環保胡琴系列演出超越1700場創造歷史

榮獲國家「第四屆文化部創新獎」(2012)

推薦單位：香港特別行政區政府民政事務局

環保鼎式高胡的新發明技術獲國家知識產權局授予專利權(2024)

刷新「累計最多人體驗環保胡琴系列」的「可持續發展世界紀錄」(2025)

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

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

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

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

研究及發展部研究員、樂器研究改革主任
阮仕春(8.3.2024)

The HKCO Eco-Huqin Series With performances over the 1700 historical mark

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

On the recommendation of the Home Affairs Bureau, HKSAR Government

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

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

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

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

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

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

Yuen Shi Chun

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

8 March 2024



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

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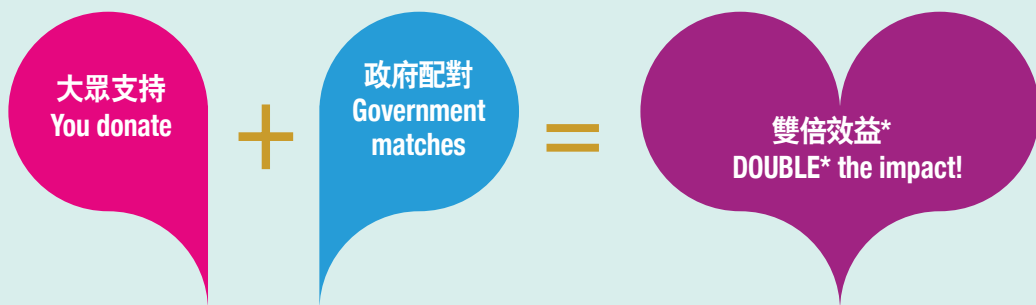
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報名方式



「國際笙簧節2026」活動反應熱烈，香港中樂團現開辦【笙快速入門班】及『笙樂器班』－讓你親身體驗這件充滿生命力的樂器。課程由香港中樂團的演奏家們授課，名額有限，立即報名！

即日起可透過以上
網上表格報名

笙快速入門班

小組班 (10-15人)

課程收費

小組班 (每堂60分鐘)：
學費 (共10堂) HK\$ 2,000

上課地點

香港中樂團
(香港皇后大道中345號上環市政大廈7樓)

上課時間 (小組班)

逢星期六 2:30 - 3:30pm /
3:30 - 4:30pm /

逢星期日 3:15 - 4:15pm /
4:15 - 5:15pm

笙樂器班

(個人班、二人班、小組班)

課程收費

小組班 (初級, 每堂60分鐘)：
學費/期 (共12堂) HK\$ 2,520

二人班 (初級, 每堂60分鐘)：
學費/期 (共12堂) HK\$ 3,600

個人班 (初級, 每堂45分鐘)：
學費/期 (共12堂) HK\$ 6,960

查詢及報名 3185 1640 / 3185 1624 HKCO中樂加油站 @hkco_education

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

暑期工作坊

認識中樂齊齊揀

對象：
未曾學習中樂但對中樂有興趣的
3-6歲及7-13歲兒童

對象：7-13歲兒童
日期：2026年7月25日(星期六)
時間：10:30 - 12:30 (2小時)

導師：
麥嘉然老師(負責拉弦樂介紹)
羅行良老師(負責吹打樂介紹)
黃璿僑老師(負責彈撥樂介紹)

對象：3-6歲兒童
日期：2026年8月22日(星期六)
時間：10:30 - 12:30 (2小時)

導師：
王家樂老師(負責拉弦樂介紹)
羅行良老師(負責吹打樂介紹)
黃璿僑老師(負責彈撥樂介紹)

語言：廣東話為主

活動介紹：
香港中樂團演奏家們將在工作坊內現身說法，讓小朋友不但可以近距離欣賞曲目演奏，也可以親身接觸中樂「吹、彈、拉、打」四大家族的各種樂器，認識中國音樂的基本概念，發掘自身的興趣和特質，為日後接受專業訓練踏出第一步。

親子鼓樂工作坊

對象：6-10歲兒童及家長

日期：2026年8月1日(星期六)

時間：14:30 - 15:30 (1小時)

導師：李慧美老師

語言：廣東話為主

活動介紹：

訓練穩定的節奏感是學習音樂的重要基石。透過演奏家的親身指導，孩子可以與家長一同參與鼓樂節奏訓練，在培養專注力和手眼協調的同時，更可促進親子之間的交流，享受獨一無二的相處時光。

小星星

對象：6-12歲兒童
語言：廣東話為主

琵琶

日期：2026年8月8日(星期六)
時間：10:30 - 12:00 (1.5小時)
導師：黃璿僑老師

唢呐

日期：2026年8月8日(星期六)
時間：14:30 - 16:00 (1.5小時)
導師：羅行良老師

古箏

日期：2026年8月9日(星期日)
時間：14:30 - 16:00 (1.5小時)
導師：劉惠欣老師

二胡

日期：2026年8月22日(星期六)
時間：14:30 - 16:00 (1.5小時)
導師：王家樂老師

活動介紹：

香港中樂團演奏家會在短時間內教授樂器的基本演奏方法及一首耳熟能詳的樂曲，讓參加者親身體驗樂器演奏過程，培養對中國音樂的興趣。

費用：

認識中樂齊齊揀
\$700/一對親子

親子鼓樂工作坊
\$350/一對親子

小星星

\$400/一項
(如參加者需家長陪同，
每位陪同家長另收\$100)

報名方法



網上報名

查詢

課程資訊

電話：3185 1640 / 3185 1624
電郵：edu@hkco.org
Facebook：@HKCO中樂加油站
Instagram：@hkco_education

上課地點：

香港皇后大道中345號上環市政大廈7樓香港中樂團

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Education Executive

蔡雅絲
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Research & Development Officer (Musical Instrument)
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Yuen Shi Chun

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組長：閻學敏

副組長：盧偉良

Leader: Yim Hok Man

Assistant Leader: Lo Wai Leung

樂器改革小組 Instrument R&D Group

組長：閻惠昌

副組長：阮仕春

組員：周熙杰、閻學敏、任釗良、劉海

Leader: Yan Huichang

Assistant Leader: Yuen Shi Chun

Members: Chew Hee Chiat, Yim Hok Man, Ren Zhaoliang, Liu Hai

香港青少年中樂團

Hong Kong Young Chinese Orchestra

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Yu Mei Lai

Dizi

Chan Chi Yuk

Wu Chih-ting

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