



香港中樂團
HONGKONG CHINESE ORCHESTRA

藝術總監：閻惠昌
ARTISTIC DIRECTOR : YAN HUICHANG

華懋集團
呈獻



首席之夜

Chinachem Group
Presents

An
Evening
With
HKCO
Principals

24/1/2026 (六 Sat) 晚上8:00pm

荃灣大會堂演奏廳

Tsuen Wan Town Hall Auditorium

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the Government of the Hong Kong Special Administrative Region

精彩連場！

Programme Highlights

不了情 - 情人節音樂會

Everlasting Love - HKCO Valentine's Day Concert



指揮：閻惠昌

演唱：方瓊

音樂會顧問：鄭學仁

Conductor: Yan Huichang

Vocal: Fang Qiong

Concert Advisor: Dr CHANG Hok-yan

13-14/2/2026 (五、六 Fri, Sat) 晚上 8:00pm

香港大會堂音樂廳

Hong Kong City Hall Concert Hall

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2026 年第 54 屆香港藝術節 The 54th Hong Kong Arts Festival

樂旅中國

Music About China



28/2/2026 (六 Sat) 晚上 8:00pm

香港大會堂音樂廳

Hong Kong City Hall Concert Hall

指揮、作曲：閻惠昌

作曲：馬塞·溫格勒、李博禪

鼓板懷、皮弦胡：王坤

Conductor, Composer: Yan Huichang

Composer: Marcel Wengler, Li Bochan

Drum and Clapper, Pixianhu: Wang Kun



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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.

星燦 - HKCO 首席之夜

An Evening With HKCO Principals

24/1/2026 (六 Sat)

指揮：周熙杰

Conductor: Chew Hee Chiat

金曲妙韻賀新春 伍卓賢編作

Joyous New Year Medley Compiled and Arranged by Ng Cheuk-yin

敲擊樂協奏曲 **商銅** (選段) 王辰威曲 (香港首演)

Percussion Concerto **Bronze Age of Shang** (Excerpts) Wang Chenwei (Hong Kong Premiere)

第一樂章《鉞：君王的戰斧》 **First Movement: Yuè – Battle Axe of Kings**

第三樂章《鼎：國權的象徵》 **Third Movement: Ding – Ritual Cauldron of Sovereignty**

敲擊：陸健斌 Percussion: Luk Kin Bun

高胡協奏曲 **廣東音樂主題幻想組曲** (選段) 陳培勳曲

Gaohu Concerto **Suite of Fantasia on Guangdong Music Themes** (Excerpts)

Chan Pui-fang

第二樂章：平湖秋月 **Second Movement: Autumn Moon on a Placid Lake**

第三樂章：旱天雷 **Third Movement: Thunder in a Drought**

環保高胡：黃心浩 Eco-Gaohu: Wong Sum Ho

中場休息 Intermission

柳琴協奏曲 **暗室之光** 李敏中曲 (香港首演)

Liuqin Concerto **Afterglow** Li Alex Kelvin (Hong Kong Premiere)

柳琴：葛楊 Liuqin: Ge Yang

笙協奏曲 **乙巳·革** 陳奕濶曲 (香港中樂團委作／世界首演)

Sheng Concerto **Yisi: Revolution Hexagram** Chen Yi-wei

(Commissioned by HKCO / World Premiere)

笙：陳奕濶 Sheng: Chen Yi-wei



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香港中樂團

Hong Kong Chinese Orchestra

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

樂團除了舉辦定期音樂會和藝術教育活動之外，亦秉持著與民同樂的精神，創辦「香港國際青年中樂節」及多個器樂節，與香港市民攜手締造了多個最多人同時演奏的健力士世界紀錄。樂團於 2003 年首創的香港鼓樂節已連續舉辦 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（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. 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、台灣2018傳藝金曲獎最佳指揮獎、國際演藝協會2022年卓越藝術家獎及第十七屆香港藝術發展獎－傑出藝術貢獻獎等。

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、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」，為台灣國樂界培養指揮人才備受肯定。

閻氏帶領香港中樂團創下多個中樂發展的里程碑，

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, Best Conductor Award at the Golden Melody Awards for Traditional Arts and Music 2018 in Taiwan, 2022 Distinguished Artist Award by the International Society for the Performing Arts and the 17th Hong Kong Arts Development Awards – Award for Outstanding Contribution in Arts etc.

He is currently Director of Chinese National Orchestra Research Center of the He Luting Advanced Research Institute for Chinese Music of the Shanghai Conservatory of Music and Professor of its Conducting Department, Honorary Fellow of The Hong Kong Academy for Performing Arts, 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 in Taiwan is widely recognised.

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

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



使命宣言 Mission Statement

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

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



樂韻繞樑 分享當下一瞬 Share the echoing moments

觀眾可於每首樂曲謝幕時拍照

演奏中之相片可於香港中樂團Facebook專頁及官方網頁下載

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

場地規則

各位觀眾：

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

在節目進行前，請關掉手提電話、其他響鬧及發光的裝置。

多謝各位合作。

House Rules

Dear Patrons,

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

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

Thank you for your kind co-operation.



觀眾問卷調查

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

Audience Survey

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



周熙杰 指揮

Chew Hee Chiat Conductor

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

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

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

Assistant Artistic Director and Resident Conductor of the Hong Kong Chinese Orchestra, Chew was the Principal Guest Conductor and Artistic Advisor of the Macao Chinese Orchestra (2023-24 season). Chew joined the HKCO in 2002 as Assistant Conductor and took his current position in September 2022. Chew plays an active and diverse role that covers assisting in orchestral season planning and preparation for numerous concerts. In recent years, Chew is committed to the cross-disciplinary cooperation between Chinese music and other different sectors and media, including 'Hins Cheung X HKCO' in 2021, and in 2018, Chew conducted the 'Listening to Nature' concert, which had brought the music of Malaysia rainforest into Chinese music. Chew was widely acclaimed when he guest-conducted the Singapore Chinese Orchestra in the concert 'A Nanyang Musical Voyage II' in 2004, and the Taipei Chinese Orchestra in the concert 'Zhuolu & Dreaming of Butterflies' in 2023.

To promote the development of local creations, Chew re-launched HKCO's 'Music from the Heart', a stage for original composition, inspiring many outstanding local composers since 2015. Since 2007, Chew has conducted The Hong Kong Drum Festival concert for over 10 consecutive years. His work *Let the Thunder of Drums Roll VII* becomes the Festival standard repertoire. Conducting aside, Chew's works have characteristic features that demonstrate his Southeast Asian cultural heritage. His work *Harken Back to Zhou* is selected as one of the '100 Chinese Music Classics Select' by HKCO. He was second runner-up in the International Competition for Chinese Orchestral Compositions 2000 (HK) and winner of the Outstanding Composition Award in the Chinese Music Competition 2002 organised by the Council for Cultural Affairs. Graduated from the Southeast Missouri State University with a double bachelor's degree in cello performance and computer science, and the University of South Carolina with a Master of Music degree in orchestral conducting, Chew was formerly the Music Director of the Professional Cultural Center Orchestra of Malaysia.

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



陸健斌 敲擊

Luk Kin Bun Percussion

香港中樂團敲擊首席，2011年加入樂團，2015年擔任敲擊副首席，自2019年起出任現職位。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，陸氏參與不同文化類型的藝術表演及專業樂團演出，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學校音樂節中均獲佳績。陸氏近期主要的敲擊獨奏演出，包括：2023年5月舉辦「四象和合」敲擊個人專場音樂會；2022年香港鼓樂節「鼓王群英會」系列音樂會獨奏敲擊樂協奏曲《倉才》；2019年香港鼓樂節「鼓王群英會」系列音樂會中獨奏敲擊樂協奏曲《龍年新世紀》；2016年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）等。

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月紮采樂集委約創作的鼓樂合奏《薪》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 Associate Principal Percussion in 2015, and took his current position in 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 in The Chinese University of Hong Kong.

As one of the founders of Four Gig Heads in 1998, Luk 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: solo concert 'When The Four Forms Become One' in May 2023, solo performance in percussion concerto *Cang Cai* and *The Age of the Dragon* at the 'Majestic Drums' concerts of The Hong Kong Drum Festival in 2022 and 2019 respectively. He wrote the drum piece, *When The Four Forms Become One*, in which he was also the drum solo player, for the first Hong Kong International Drummer Festival in 2016; 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 2016. 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.

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 in September 2013, and another drum ensemble *Forever Young at Heart—A Drumming Tribute*, an arrangement commissioned by the HKCO premiered in October 2012.



黃心浩 環保高胡

Wong Sum Ho Eco-Gao hu

香港中樂團聯合胡琴首席兼高胡首席。香港賽馬會音樂及舞蹈信托基金獎學金得主（2019-20年）。

黃氏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。亦於2019年獲香港演藝學院頒發學士（一級榮譽）。2016至2017年度香港演藝學院協奏曲比賽優勝者，曾獲2019至2020年度蔡永善醫生伉儷紀念獎學金（音樂）、2016至2017年度領賢慈善基金獎學金、2015至2016年度梁思豪獎學金。亦於第二屆「敦煌杯·NAFA」新加坡國際二胡演奏比賽（2022年）中獲得公開組金獎第一名。

Wong Sum Ho is the Principal *Gao hu* of the Hong Kong Chinese Orchestra. He is an awardee of the Hong Kong Jockey Club Music and Dance Fund Scholarship (2019-20).

Wong graduated from the Hong Kong Academy for Performing Arts with a Master Degree of music, with a double major in *gao hu* and *erhu* under Yu Qiwei and Wong On-yuen, he received his Bachelor of Music (Honours) degree with first class honours at the same school in 2019. During his studies, he was the winner of the 2016-17 Hong Kong Academy for Performing Arts Concerto Trial, and was awarded Dr. & Mrs. George Choa Memorial Scholarships (Music) (2019-20), First Initiatives Music Scholarship (2016-17) and the Cecil Leong Scholarship (2015-16). He also ranked the first place and received the Gold Award in the Professional Category of the Second Dunhuang Cup – NAFA Singapore International Erhu Competition held in 2022.

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燦

An Evening With HKCO Principals
HKCO 首席之夜



葛楊 柳琴

Ge Yang Liuqin

香港中樂團柳琴兼小阮首席，2004年加入樂團，自2014年起出任現職位。自5歲開始習琴，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、崔軍淼、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。

Liuqin and Xiaoruan Principal 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, Lin Jiliang, Cui Junmiao, Tian Moubin, Zhang Xinhua, Xu Yang 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 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.



陳奕濼 笙、作曲家

Chen Yi-wei Sheng & Composer

香港中樂團笙首席，2011年加入樂團，2016年出任笙首席。以笙主修及鋼琴主修分別畢業於臺灣藝術專科學校國樂科（現改制為臺灣藝術大學）、台北市私立實踐大學民生學院音樂系，師從郭秀容、張慶隆與諸大明、蔡佩真等多位中西音樂名家。

近年活動包括：2015年11月策劃香港中樂團首場笙專場重奏音樂會「群笙若響」，除擔任笙演奏外，亦發表多首編寫及創作作品。2016年4月於「南北大師薈經典」音樂會中擔任笙協奏曲《太陽星》民族管弦樂版香港首演；同年10月再度策劃香港中樂團笙重奏音樂會「群笙再響—世界風情」，於音樂會中發表多首編寫及創作作品。2017年6月於「魚躍香江—香港特別行政區成立20週年誌慶音樂會」中擔任笙協奏曲《虹》協奏。2018年3月與9月分別於46屆香港藝術節「劉邦·項羽·兵馬俑」音樂會及新加坡外訪中擔任《十面埋伏》笙協奏。多次於音樂會擔任管風琴與笙協奏曲《簧》笙協奏，包括受邀於高雄衛武營國家藝術文化中心啟用典禮（2018年10月）、於香港光華新聞文化中心舉辦之台灣月「Madein台灣」音樂會（2018年11月）、於瑞士、比利時、匈牙利及德國巡演（2020年1至2月）、新加坡濱海藝術中心演出（2023年2月），及於2025年6月與10月分別於北京及韓國的《簧》音樂會中擔任笙協奏。

2022年受邀為臺灣國樂團NCO器樂大賽「吳儂阮語」中阮新秀選拔創作決賽指定曲《太極》中阮協奏曲。

Principal Sheng of the Hong Kong Chinese Orchestra, Chen joined the HKCO in 2011 and took his current position in 2016. He graduated, respectively, from the NTUA with a sheng major and the College of Human Ecology of the Shih Chien University in Taipei with a piano major. His teachers included many virtuosi in Chinese and Western music - Kuo Hsiu-Jung, Chang Ching-Lung, Zhu Daming and Tsai Pei-Chen.

In November 2015, Chen curated the first sheng ensemble concert for the HKCO, 'Sheng Clusters', in which he performed and premiered several of his new compositions and arrangements. In the HKCO concert 'Music Styles of Virtuosi North and South' held in April 2016, Chen gave the Hong Kong premiere of the Chinese orchestral arrangement of the sheng concerto, *Solar Planet*. He reprised the role of curator for the sheng ensemble concert, 'Resonating Reeds – Shengs and Pipes from Around the World' in October that year, and released several of his arrangements and original works on that occasion. In June 2017, he was a member of the sheng ensemble playing *Rainbow* at the concert, 'The Lustrous Pearl - In Celebration of the 20th Anniversary of the Establishment of the HKSAR'. In March and September 2018, he performed the sheng concerto, *Ambush on All Sides*, with the HKCO at the concert 'Liu Bang, Xiang Yu and the Terra Cotta Warriors', a programme of the 46th Hong Kong Arts Festival, as well as at the Singapore Tour. He was invited to perform the organ and sheng concerto, *Reeds*, at the Opening Ceremony of the WeiWuYing Kaohsiung Center for the Arts (Oct 2018), the 'MADE in Taiwan' concert organised by Kwang Hwa Information and Culture Center (Nov 2018), at KKL Luzern, Switzerland, Bozar Brussels, Belgium, Múpa Budapest, Hungary and Kulturpalast Dresden, Germany (Jan – Feb 2020) and Esplanade - Theatres on the Bay, Singapore (Feb 2023). And he performed the Sheng concerto, *Reeds*, in Beijing and Korea in June and October 2025.

In 2022, Chen was commissioned by the NCO to compose the zhongruan concerto *Tai Chi* as the compulsory work for Final in the NCO Music Competition 2023 'Rising Star of Zhongruan'.

金曲妙韻賀新春 伍卓賢編作

每逢過年我們都會聽到很多富有濃厚節日氣氛的賀年歌曲。《金曲妙韻賀新春》就是由幾首大家都耳熟能詳的賀年金曲，包括《祝福你》、《步步高》、《歡樂年年》、《迎春花》、《喜洋洋》、《財神到》等樂曲重新編曲串連而成，希望為大家帶來喜悅豐收的新一年。

—伍卓賢

歌詞：

* 以下歌詞根據作曲家編配版本而作出調整，非完整樂曲版本。

祝福你 黃霑詞 顧嘉輝曲

祝福你 在每一天裡 永遠多采多姿
心坎中 聚滿百般好 長存百般美
祝福你 在你一生裡 永遠充滿歡喜
好開心 共你好知己 時時笑開眉
春風為你吹開滿山花 秋月伴你天空萬里飛
讓夏夜燦爛滲進美夢 冬天冰霜不至
祝福你 送你衝天志 百尺竿頭高起
一生中 願你每一天 時時笑開眉
衷心祝福你 永遠祝福你 達到真善美

步步高 龐秋華詞 呂文成曲

齊齊來 聲聲歌唱共慶良辰
百卉同盛放 綠柳相伴襯 鼓樂奏動無限歡騰
更借歌意恭祝各界諸君 到新春必有大運
營商必滔滔生意熟客多幫襯 財源大進
賺到盆滿砵滿 開心又興奮
要金有金 要銀有銀
福星照引

歡樂年年 關聖佑、江南詞 關聖佑曲

你聽鑼鼓響一片 聲聲送舊年
你看大眾多歡暢 個個樂綿綿
歡呼聲 歌樂聲 響徹凌霄殿
齊聲恭祝你 有個歡樂年
歌歌舞舞共歡慶
杯杯要勝共歡宴
年年歡樂 歡樂年年
歡樂年年 歡樂年年
歡樂年年

迎春花 關聖佑詞、曲

好一朵迎春花 人人都愛它
好一朵迎春花 迎來大地放光華
好一朵迎春花 花開每一家
好一朵迎春花 茂盛豔麗春色雅
迎春花開 帶來了好年華
迎春花豔 倍覺景致如畫
花開富貴 人盡暢懷
萬事勝意 無牽掛

喜洋洋 羅寶生詞 劉明源曲

年又過年共慶歡樂年年
齊賀各位工商生意紛紛發展
各界齊慶祝多多生意
行行同賺錢一曲新春頌獻

財神到 許冠傑、黎彼得詞 許冠傑曲

財神到 財神到 好心得好報
財神話 財神話 搵錢依正路
財神到 財神到 好走快兩步
得到佢睇起你 你有前途

闔府慶新歲 喜氣盈盈
齊賀你多福蔭 壯健強勁
又祝你今年 慶獲榮升
朝晚多多歡笑 錦繡前程

財神到 財神到 好心得好報
財神話 財神話 搵錢依正路
財神到 財神到 好走快兩步
得到佢睇起你 你有前途

財神到 財神到 好心得好報
財神話 財神話 搵錢依正路
財神到 財神到 好走快兩步
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財神到 財神到 好走快兩步
得到佢睇起你 你有前途

大眾慶新春 望財神到

星
燦

An Evening With HKCO Principals
HKCO 首席之夜

敲擊樂協奏曲 **商銅**（選段） 王辰威曲 （香港首演）

三千多年前的商王朝為後世留下了兩項文化瑰寶：甲骨文和青銅器。商代銅器工藝精湛，紋飾秀美、造型生動，是上古中原文明興盛的見證，是華夏民族祖先智慧的結晶。作者參觀臺北故宮博物院「商代禮樂器展」有感而發，創作了這首以純華族打擊樂器演奏的協奏曲，以3個樂章譜寫3種銅器，重現商銅昔日之輝煌。

第一樂章 鉞：君王的戰斧

鉞乃兵器禮器，代表王者軍權。公元前十六世紀，商軍征討夏國，金戈鐵馬、所向披靡，並於「鳴條之戰」推翻了腐朽的夏王朝。此樂章呈現商湯誓師的恢弘場面，如《詩經·商頌·長發》中所述：「武王載旆，有虔秉鉞。如火烈烈，則莫我敢曷」。

〈鉞〉打擊獨奏採用建鼓和排鼓，旋律則以管樂為主。樂隊全體敲木棒模仿兵器撞擊，併以跺腳模仿軍隊步操。

第二樂章 爵：貴族的酒杯

於結盟、出師、凱旋、慶功之際，王公權臣以爵敬酒，宴飲同歡。此樂章舒緩高雅，描述宮廷禦宴觥籌交錯、鸞翔鳳舞之盛況。

〈爵〉打擊獨奏採用懸掛的川鈸、小鑼、中鑼、大鑼演奏節奏性的相對音高音型，中段採用竹板和節板。開頭和結尾用鈸壓在大鑼上，並單手滾奏大鑼，以模仿灌酒之聲。旋律主要發揮彈撥樂，應用了滑音、拉弦、泛音等技法。

第三樂章 鼎：國權的象徵

鼎由食皿演變為祭祀禮器，並衍生出「定鼎、問鼎、鼎立、鼎盛」等詞彙。此樂章的主動機D-G-A由3個四度相連的音符組成，象徵三足鼎和四足鼎。

〈鼎〉打擊獨奏採用編鐘、雲鑼、花盆鼓、小鐸及風鑼。某些樂段獨奏者一手敲雲鑼，一手敲鼓，結合了旋律與節奏伴奏。主題旋律由弓絃樂器呈現，沉穩大氣，表現商朝的泱泱氣派與民殷國強。

本樂章的亮點是全體樂隊以三千年前上古漢語發音朗誦《詩經·商頌·玄鳥》片段：「天命玄鳥，降而生商，宅殷土芒芒。古帝命武湯，正域彼四方。」

鼎也承載了起源於商朝的古漢字，以上朗誦片段以金文刻在銅器上的樣貌如下：

天 命 有 歸 降 而 生 禹 而 啟 土 世 世
山 乘 命 或 得 正 或 復 三 方

作品為臺北市立國樂團委約創作，並於 2019 年首演，隨後桃園市國樂團、高雄市國樂團、北京民族樂團等相繼公演。

—王辰威

* 本次音樂會只演奏第一及第三樂章

高胡協奏曲 **廣東音樂主題幻想組曲**（選段） 陳培勳曲

這首樂曲共分四個樂章。首樂章是一首變奏曲，以廣東音樂《雙飛蝴蝶》為主題作為變奏的基礎，調子明快，熱情而奔放，節奏鮮明，又富於幻想。慢樂章以古曲《平湖秋月》為主，描繪中國南方明媚秀麗的風光，更表現了對祖國大好河山眷戀之情。詼諧曲形式的《早天雷》，創新的配器與和聲，從而突出了全曲樂觀、輕快而幽默的氣氛。終曲以古曲《昭君怨》開始，表現出遊子思念家鄉和親人的綿綿深情。隨後樂曲轉入快板，模擬民間鑼鼓節奏的主題引入歡騰熱烈的節日氣氛。最後部份有高胡獨奏及樂隊競賽到高潮時，全曲在異常熱鬧歡樂的場面中結束。

—陳培勳

* 本次音樂會只演奏《平湖秋月》及《早天雷》。

柳琴協奏曲 **暗室之光** 李敏中曲（香港首演）

作品可以理解為一個音樂上的比喻——一縷火焰、一道微光，淺淺照著內心的暗室。《暗室之光》以柳琴主奏與樂團的種種對話，呈現了一種深沉而震撼的情緒；作品透露著對於生命、愛慾、狂喜、苦痛等主題的探索與思考。此外，作者也試圖在音樂的窒息感中，帶入由內而生的奔放生命力，傳達追尋希望的力量與成長的感悟，鼓勵人們在低谷崩塌中仍保持堅強，並帶給聽者微光溫煦的力量與啟示。

笙協奏曲 乙巳·革 陳奕濼曲 (香港中樂團委作／世界首演)

《乙巳·革》取名自 2025 年干支。「乙」屬木，象徵生長、孕育與延續；「巳」藏火，代表能量、轉化與更新，木火相生，寓意生命在循環中蛻變、於變動中延續。此名呼應《易經》「革」卦所揭示的變革之道——破舊立新、重建秩序，在動盪中尋求新的平衡。作品以此為精神起點，透過音樂探問人類如何在不確定世界中，既守護生命的尊嚴與文化價值，又承擔與自然和諧共生的責任。

全曲透過 37 簧笙與香港中樂團層層交織的音響語彙，形塑出由緊繃走向舒展、由衝突通往省思的聲音軌跡。音樂結構建基於減五度與完全五度之間的張力：一者緊繃、衝突，一者穩定、開展，象徵對立卻相互依存的力量——毀壞與修復、失衡與再生、衝突與和解。這樣的音程拉扯，不僅映照人類文明在發展與節制間的矛盾抉擇，也隱喻人類與自然之間微妙而脆弱的共生關係。

在多重危機交疊的當下，全球秩序持續重組，氣候變遷與環境失衡對生命與文化延續提出嚴峻挑戰。《乙巳·革》以音樂回應這份焦慮，更提出一個關乎永續與人文的提問：當文明站在變革的臨界點，我們是否能在更新中承擔責任，從破壞中學會修復，重新思考與自然、與他者共存的可能？作品試圖以張力與流動的音響語彙，引領聽者思索：真正的革新，應是尊重生命、關懷人性，並為長久共存開啟的契機。

第一部分：緬懷與憂思

樂曲開篇呈現人間重拾日常的片刻寧靜。笙的獨奏與中樂團細膩交織，營造出安詳而朦朧的音響景象，彷彿對過往平穩時光的溫柔回望。然而，在看似祥和的氛圍中，不安的陰影悄然浮現，遠方戰火的回響若隱若現。音樂在溫潤與憂傷之間遊移，既是對苦難生命的追思，也提醒人們珍視得來不易的當下安寧。

第二部分：變革與衝突

短暫的平靜隨即被打破，樂曲轉入帶有強烈儀式感的音響場域。打擊樂與低音聲部以原始而強勁的節奏推動，減五度與完全五度音程反覆交錯，形成緊繃而近乎迷狂的張力。音樂充滿衝撞與爆發力，象徵時代洪流所帶來的巨大震盪與不安。笙在其中時而吶喊、時而掙扎，呈現新舊交替、理想與現實激烈碰撞的二元衝突。

第三部分：重生與希望

歷經動盪與衝突，音樂逐漸指向反思與更新的可能。笙以沉靜而內省的旋律，引領音響走向開闊與明澈，原本緊繃的張力轉化為穩定的完全五度結構，象徵生命在省思後重新萌發的力量。中段改寫 Fauré《Requiem》Op.48 中〈Pie Jesu〉旋律，作為對受難者與崇高生命逝去的追思。終段，笙與樂團以明亮音色攜手推進，象徵在變革之中，人類選擇以理解、修復與共生，走向更長遠而永續的未來。

Joyous New Year Medley Compiled and Arranged by Ng Cheuk-yin

It is in the Chinese tradition to play festive music to celebrate the coming of the New Year. Joyous New Year Medley brings together several of such familiar tunes as With Best Wishes, Stepping High, Happiness and Joy from Year to Year, Winter Jasmine to Welcome Spring, Full of Joy and God of Fortune is at Your Door!. They embody my best wishes to you all for another happy, fruitful year!

- Ng Cheuk-yin

* Please turn to pg. 12, 13 for lyrics. Available in Chinese only.

Percussion Concerto **Bronze Age of Shang** (Excerpts) Wang Chenwei (Hong Kong Premiere)

Three thousand years ago, the Shāng Dynasty bequeathed two cultural treasures to China: the oracle bone script and Chinese bronzeware. The exquisite craftsmanship and design of Shāng bronzeware bear witness to the illustrious history of ancient China. Inspired by an exhibition of Shāng Dynasty ritual objects and musical instruments at the Taipei Palace Museum, this concerto exclusively features Chinese percussion instruments. It evokes the grandeur of the Shāng Dynasty through three movements, each themed after a type of bronzeware.

First Movement: Yuè – Battle Axe of Kings

The Yuè was a weapon that doubled as a ceremonial object, symbolising a king's military command. This movement depicts King Tōng of Shōng rallying his vast army to campaign against the ruthless King Jié of Xià in 1600 BCE.

The soloist performs on the Jiàngǔ (mounted drum) and Páigǔ (arrayed drums) while the wind instruments carry the melody. To evoke the clash of weaponry, the orchestra musicians strike with wooden sticks and stomp their feet to portray infantry drills.

Second Movement: Jué – Wine Vessel of Aristocrats

The Jué was a wine vessel used by rulers and aristocrats on occasions such as forging alliances, going out to war and celebrating victories. This elegant and relaxed movement conjures images of a palace banquet with intermingling winecups and graceful dancers.

The soloist plays rhythmic figures with relative pitches on suspended Chinese cymbals and gongs. Bamboo clappers are used in the middle section. At the beginning and end, the soloist presses a cymbal on a gong while playing tremolo on the gong to imitate the sound of pouring wine. Plucked string instruments are featured for the melody, incorporating techniques like slides, pitch bends and harmonics.

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Third Movement: Dǐng – Ritual Cauldron of Sovereignty

The Dǐng, a cooking vessel, became a ritual and ceremonial object symbolising a country's sovereignty and was adorned with ancient Chinese characters engraved in the bronze script. The movement's main motif, "D-G-A", comprises three notes separated by the musical interval of fourths, symbolising the ancient three-legged and four-legged Dǐng.

The soloist plays the Biānzhōng (pitched bells), Yúnlúo (pitched gongs), Huāpéngǔ (low drum), Xiǎochǎ (small cymbals) and Fēngluó (thin gong). Some segments involve one hand playing pitched notes on the Yúnlúo and the other hand simultaneously playing unpitched rhythmic accompaniment on the drum. The main theme, presented by the bowed string instruments, is stately and dignified, portraying the vast and prosperous lands of the Shāng dynasty.

A highlight of this movement is the recitation by the orchestra of a verse from the poem *The Swallow* from *Poetry Classics: Shāng Odes* using Old Chinese pronunciation (a scholars' reconstruction of Chinese pronunciation three millennia ago). The meaning of the verse is as follows:

*Heaven mandated the swallow,
To descend and give birth to the Shāng,
Dwelling in Yin, a vast state.
God appointed the martial Tāng,
To secure the kingdom great.*

Commissioned and premiered by the Taipei Chinese Orchestra in 2019, this piece has since been performed by several other orchestras, including the Taoyuan Chinese Orchestra, Kaohsiung City Chinese Orchestra, and Beijing Chinese Orchestra.

-Wang Chenwei

* Only the first & third movement are performed in this concert.

Gaohu Concerto **Suite of Fantasia on Guangdong Music Themes** Chan Pui-fang

This work is in four movements. The first consists of variations on a Guangdong theme, *The Hovering Twin Butterflies*. The music is brisk and passionate, and the rhythm lively and imaginative. The slow movement is based on the ancient melody *The Autumn Moon upon the Placid West Lake*, depicting the beautiful scenery of Southern China and expressing the composer's love and longing for his mother country. Then comes a *scherzo* based on the theme *The Thunder in Draught*. The innovation orchestration and harmony of this section highlights the optimistic, light and humorous nature of the whole piece. The finale begins with the ancient melody *Lamentations of Lady Zhaojun* which expresses the deep feelings of a traveler, remembering his home town and relatives. This is followed by an *allegro*, with a new subject, which imitates the playing of folk *gongs* and drums, giving it an exhilarating and festive mood. The concerto style between the *gaohu* and the orchestra leads to a climax, and the whole piece ends in a hilarious atmosphere.

-Chan Pui-fang

* Only *The Autumn Moon upon the Placid West Lake* & *The Thunder in Draught* are performed in this concert.

Liuqin Concerto **Afterglow** Li Alex Kelvin (Hong Kong Premiere)

This composition is akin to a musical metaphor—a flicker or a gleam gently illuminating a dark chamber of the heart. Through the interplay and dialogue between orchestra and solo *liuqin*, *Afterglow* unfolds a profound and stirring emotional landscape. It explores themes of life, desire, ecstasy and suffering. Moreover, the composer seeks to infuse a surge of exuberant vitality that punctuates anxious musical silences from within, communicating the power of hope and insights gained through growth, encouraging resilience in the face of hardship and offering listeners a glimpse of gentle warmth and inspiration.

Sheng Concerto **Yisi: Revolution Hexagram** Chen Yi-wei (Commissioned by HKCO and World Premiere)

Named after the 2025 Chinese sexagenary Wood-Fire cycle, *Yi* (wood) symbolises growth, nurture and sustenance; *Si* (fire) represents energy, change and renewal. The combination of the two results in the transformation and rebirth emblematic of the life cycle. The title of the composition also references the philosophical core of the Revolution (*Ge*) Hexagram from the *I Ching*—the new overtaking the old, re-establishing order, finding new balance amidst turmoil. This composition traces a spiritual trajectory in an unsettled world, examining how humanity not only protects life's dignity and ethos, but also takes up the mantle to live in harmony with Nature.

Deploying the 37-reed sheng and the Hong Kong Chinese Orchestra building layer upon layer of textures, this musical work progresses from tension to release, from conflict to contemplation, its formal structure built upon the tension between intervals of diminished fifths and perfect fifths. While the former is tense and conflicted, the latter is stable and open. They imply dynamic opposites that are also symbiotic: destruction and healing, imbalance and renewal, conflict and resolution. This musical “tug of war” not only mirrors the dilemma between development and restraint in human progress, but also serves as a metaphor for the nuanced yet fragile interrelationship between human and Nature.

Under the threat of multiple crises, the world constantly readjusts itself, while climate change and our disrupted environment continue to challenge our civilisation. *Yisi: Revolution Hexagram* is a musical response to these anxieties, raising the eternal question of sustainability and culture: when human civilisation stands at the cusp of change, can we renew our pledge, repair what is broken, and reconsider our relationship with Nature and all other beings? The composition uses sonic tension and musical flow to inspire the audience: genuine revolution and renewal should respect life and humanity and explore opportunities for sustainability.

Part I: Reminiscence and Apprehension

The concerto opens in brief serenity as life tentatively resumes its daily rhythm. The sheng solo interweaves intricately with the orchestra, sketching dreamlike, tranquil passages, evoking gentle nostalgia for more serene times. Yet within this seemingly peaceful landscape, shadows hover quietly and faint echoes of distant battles seep through. The music lingers between warmth and sorrow, recalling life's suffering while reminding us to cherish hard-earned peace.



Part II: Revolution and Conflict

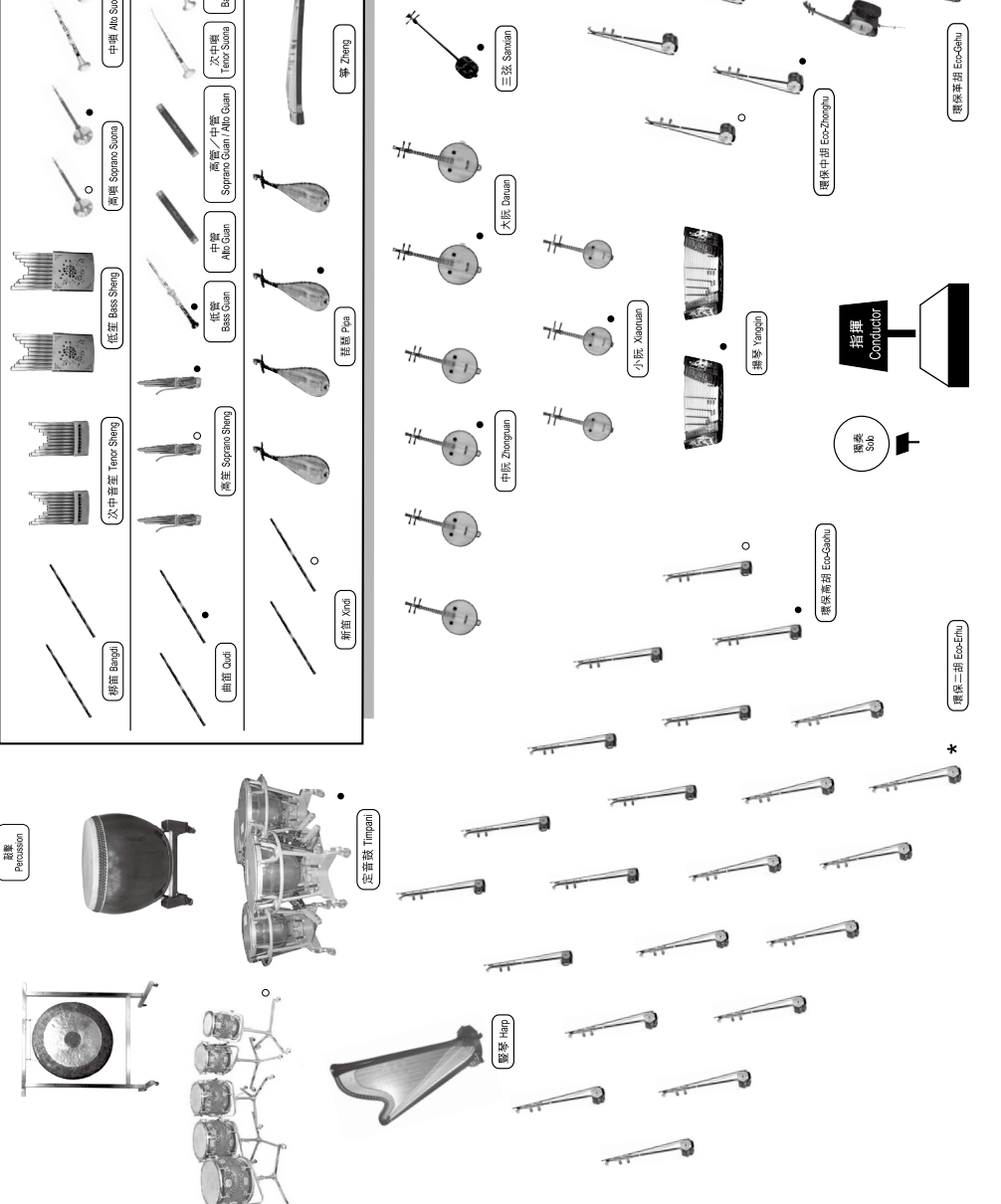
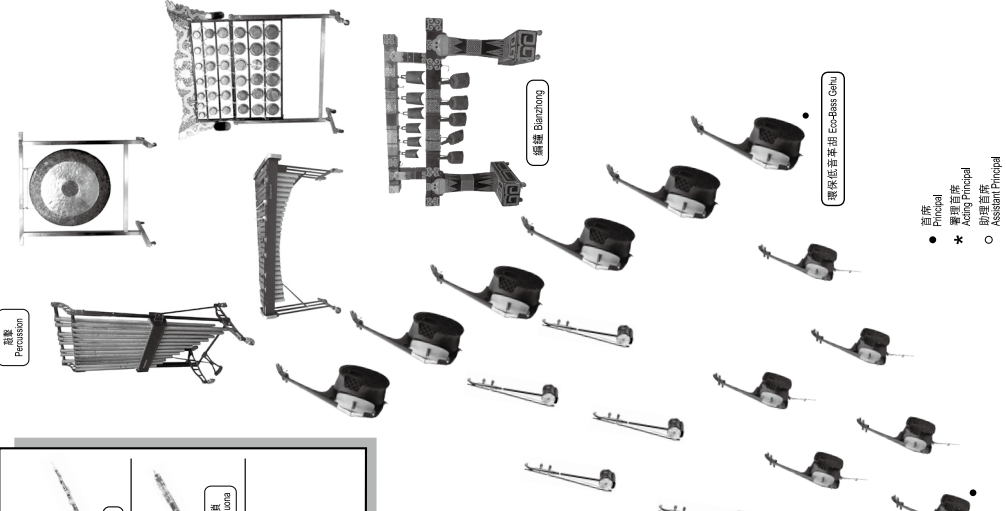
Calm is suddenly shattered. The music quickly shifts into a strong ritualistic soundworld propelled by wild, primal rhythms from the percussion section and instruments from the lower registers. Unrelenting diminished fifths clash repeatedly with perfect fifths, generating near-frenzied tension. The score pulses with explosive energy, symbolising immense upheaval and unease wrought by historical forces. The *sheng*, alternating between diminished and perfect fifths, sometimes cries out in fury, at other times struggles and resists, embodying the dynamic clash of old and new, ideal and reality.

Part III: Rebirth and Hope

After conflict and unrest, the music gradually points toward contemplation and renewal. The *sheng*'s calm and introspective melodies broaden and solidify the soundscape. Tension that existed before now resolves into layers of perfect fifths, signifying life's resurgence after introspection and renewed energy for new seedlings to grow. In the middle section is a reworking of "Pie Jesu" from Gabriel Fauré's *Requiem*, Op. 48, serving as a tribute to the victims and the lost of noble lives of the disaster. In the finale, *sheng* and orchestra unite in open, radiant timbres, epitomising the human choice of understanding, repair and symbiosis, forging a path toward a sustainable future.

聲部位置圖 General Layout Plan of Instrument Sections

橫笛 Bamboo Flute	小號 Piccolo	高音薩克斯 Soprano Saxophone	中音薩克斯 Alto Saxophone	次中音薩克斯 Tenor Saxophone	低音薩克斯 Bass Saxophone	小號 Trumpet	次中音大號 Tenor Trombone	低音大號 Euphonium	低音大號 Tuba
沙鈴 Maracas	邦哥 Bongos	康加 Congas	笙 Sheng	三弦 Sanhu	大阮 Daban	中阮 Zhongruan	小阮 Xianpu	揚琴 Yangqin	大鼓 Dushu
鼓 Gong	竹鼓 Bamboo Drum	大鼓 Dai	新笛 Xinhu	二胡 Erhu	蘇州二胡 Suzhou Erhu	大提琴 Violin	小提琴 Viola	中提琴 Cello	低音提琴 Double Bass



● 首席
Principal
★ 專精首席
Azang Principal
○ 助理首席
Assistant Principal

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

Liza & Friends 摯友樂聚 VII 香港中樂團籌款晚會

10/1/2026

香港文化中心音樂廳

指揮：周熙杰

籌委會主席：汪明荃

籌委會聯合主席：曾鈺成

演唱：尹飛燕、郭俊亨、劉石佑、蔡德儀、戴世豪、高山成韻合唱團、林穎施、譚新強、顏嘉樂、周曉晴、莊展銘、鄔友正、譚志源

環保二胡：古星輝

大提琴：尹君悅

樂團衷心感謝 Liza 姐與曾鈺成先生擔任籌款委員會聯合主席，攜手凝聚一眾政商界賢達及藝術家摯友支持樂團弘揚中樂文化。感謝各位嘉賓的傾力演出，在助理藝術總監兼常任指揮周熙杰指揮下，給觀眾帶來精彩的演出，以音樂治癒人心，更把中樂薪火相傳。



觀眾留言

- 氣氛很好！唱者好投入，阿姐魅力沒法擋！
- Good Show ahhh!! 加油！！
- Congratulation! good show! Very entertaining, I have enjoyed v. much. Keep it on...
- 是次音樂會充滿歡樂、多元化、及輕鬆，感謝每一位演出嘉賓及樂團成員。
- 非常高水平，充滿誠意的音樂會。我 enjoy very much.
- Dear 汪老師：用心的一切，會有真心的觀眾愛着。
- 中樂團演出精彩！
- 好美，尤其欣賞 8 歲小朋友的演出！
- 多謝你們的表演！汪明荃好靚！唱的歌都好有特色！
- 希望越辦越好！
- 粵曲和流行曲同樣精彩！！



環保鼎式高胡的新發明技術 獲國家知識產權局授予 實用新型專利權

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

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



六角扁筒重奏高胡

橢圓兩用高胡

兩款環保鼎式高胡



香港中樂團研發環保胡琴系列演出超越1700場創造歷史

榮獲國家「第四屆文化部創新獎」(2012)

推薦單位：香港特別行政區政府民政事務局

環保鼎式高胡的新發明技術獲國家知識產權局授予專利權 (2024)

刷新「累計最多人體驗環保胡琴系列」的「可持續發展世界紀錄」(2025)

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

高胡、二胡、中胡的改革重點，是在保留傳統樂器的音色和演奏法的基礎上，擴張其表現力。而革胡和低音革胡的改革，則從樂團的整體音響結構出發，創造適合現代民族管弦樂團使用的民族拉弦低音樂器。整套膜振弦樂器在橫跨 6 組 8 度的音域裡，音色融為一體，音量較傳統弦樂器大三分之一以上，實現了整體音響在層次、織體、質感、厚度、響亮度前所未有的突破。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



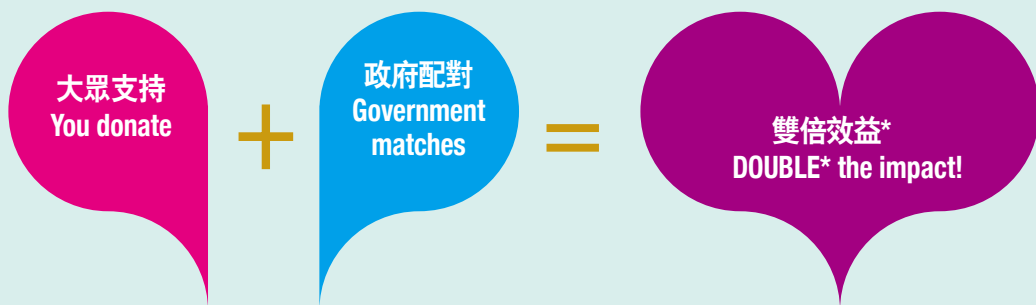
環保鼎式高胡、環保高胡、環保中胡、環保二胡、環保低音革胡、環保革胡
Ding-style Eco-Gaohu, Eco-Gaohu, Eco-Zhonghu, Eco-Erhu, Eco-Bass Gehu, Eco-Gehu

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- Conduct research on music and musical instruments, and develop music as an art form

鳴謝類別 Acknowledgement Categories		捐助金額 Donation Amount
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弘音捐助人 Brilliance Donor	弘音，《易坤》曰：「含弘光大」。《詞海》：「擴充；光大」。 弘音者，弘揚、光大中國民族音樂之意。 One who ranks the Orchestra as brilliant in artistic excellence.	HK\$500,000 — \$999,999
知音捐助人 Connoisseur Donor	知音，出自伯牙彈琴，子期知音的故事。古人云：「知音難尋」，「人生有一知音足以」。知音是聆聽和領悟音樂的最高境界。 One who accords critical acclaim to the Orchestra.	HK\$300,000 — \$499,999
妙音捐助人 Delight Donor	妙音，感覺音樂美妙或奇妙。 One who finds pleasure and delight in the music of the Orchestra.	HK\$100,000 — \$299,999
悅音捐助人 Encore Donor	悅音，愉悅，歡喜，以聆聽音樂為愉悅。 One who enjoys the performance of the Orchestra and wants it to continue to develop and grow.	HK\$10,000 — \$99,999
愛音捐助人 Favour Donor	愛音，當指熱愛音樂。 One who supports the Orchestra with a special favour.	HK\$1,000 - \$9,999

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HONG KONG CHINESE ORCHESTRA

藝術總監：閻惠昌
ARTISTIC DIRECTOR: YAN HUICHANG

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情人節音樂會

滬港情歌的記憶

1927至
1967



指揮：閻惠昌
Conductor: Yan Huichang
演唱：方瓊
Vocal: Fang Qiong

天涯歌女·何日君再來·玫瑰玫瑰我愛你
我有一段情·南屏晚鐘·三年
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Lecture: Shanghai, Shanghai – A Reminiscence
of Chinese Pop

主講：鄭學仁博士 (音樂會顧問)
Speaker: Dr CHANG Hok-yan (Concert Advisor)
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節目詳情
Programme Details

中國樂器課程 現正招生!



課程特色

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

課程類別

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

上課形式

- 個人班
- 二人班
- 小組班

成人悠閒樂器班

現設有以下課程：

■ 箏 ■ 二胡

專為希望接觸和學習中國樂器的成人而設，以興趣為主導，沒有程度劃分。

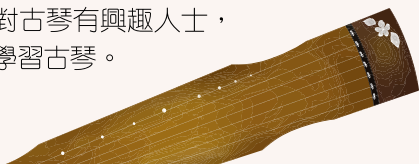
課程以小組形式進行，導師會由淺入深，循序漸進培養學員的演奏技巧和音樂知識。



古琴小組班

課程特色

不分程度，以興趣主導，適合任何對古琴有興趣人士，輕鬆學習古琴。



兒童/成人敲擊小組班

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



蔡雅絲古箏班

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



課程
網站



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國際 笙簧 節

「笙生不息 千簧和鳴」笙簧馬拉松

2026年3月22日(日Sun) | 香港啟德體育園

ENDLESS SHENG, THOUSAND REEDS IN HARMONY MARATHON (22 March 2026 | Kai Tak Sports Park)

「鳳簧爭鳴 笙韻新章」中國笙演奏專業大賽與作品徵集評選

2026年5月6-8日(三至五 Wed-Fri) | 上海 | 上海音樂學院 合辦

CONTENDERS FOR THE REEDS, NEW MOVEMENT IN SHENG
COMPETITION FOR PROFESSIONAL SHENG PERFORMANCE AND
CALL FOR NEW WORKS (6-8 May 2026 | Shanghai)

Co-Presented by Shanghai Conservatory of Music



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香港中樂團 Hong Kong Chinese Orchestra



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香港中樂團樂隊學院院長
Artistic Director and Principal Conductor for Life
Director of The HKCO Orchestral Academy
閻惠昌 SBS
Yan Huichang SBS



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



客席常任指揮
Guest Resident Conductor
孫鵬
Sun Peng



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

桂冠藝術家
Artist Emeritus



閻學敏
Yim Hok Man

客席樂團首席
Guest Concertmaster



沈誠
Shen Cheng



嚴潔敏
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張重雪
Zhang Chongxue

環保二胡
Eco-Erhu

首席*
Principal*



徐慧
Xu Hui



石佩玉
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宋慧
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巫采蓉
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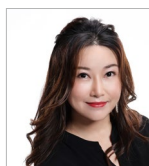
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Sze Poon Chong



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So Shun Yin

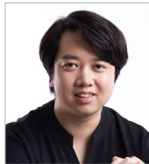


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Wong Kam Pui

環保中胡
Eco-Zhonghu

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Co-Principal Hujin

助理首席
Assistant Principal



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Co-Principal Hujin
and Principal Gaohu

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Eco-Gehu

首席
Principal



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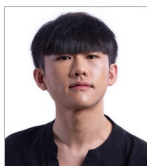



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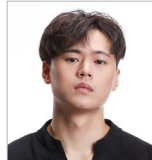
高音笙
Soprano Sheng

笙首席
Principal Sheng



陳奕濼
Chen Yi-wei

笙助理首席
Assistant Principal Sheng



魏慎甫
Wei Shen-fu



戴宇承
Tai Yu-cheng

次中音笙
Tenor Sheng



阮建熹
Yuen Kin Hei



陸儀
Lu Yi

低音笙／高音笙
Bass Sheng / Soprano Sheng



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嗩吶首席
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Alto Suona



羅行良
Law Hang Leung

次中音嗩吶
Tenor Suona



蔡暉彥
Tsoi Wai Yin



關樂天
Kwan Lok Tin

低／高音嗩吶
Bass / Soprano Suona



劉海
Liu Hai

高／中／低音管
Soprano / Alto / Bass Clarinet



盧偉良
Lo Wai Leung



任釗良
Ren Zhaoliang

敲擊
Percussion

首席
Principal



秦吉濤
Qin Jitao



陸健斌
Luk Kin Bun

助理首席
Assistant Principal



錢國偉
Chin Kwok Wai



李芷欣
Lee Tsz Yan



陳律廷
Chan Lut Ting



廖倚苹
Liao Yi-ping



繆世哲
Miao Shih-jhe



關凱儀
Kwan Hoi Yee



李偉希
Li Wai Hei

★ 署理職務

- Acting
- 特約演奏家
Freelance Musician
- 休假演奏家
On Leave Musician
- △ 香港中樂人才菁英計劃
Hong Kong Chinese Music Talent Development Programme
- 兼中阮
Doubling on Zhongruan

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.

教育部 Education



教育主任
Education Executive

蔡雅絲
Choi Ngai Si

研究及發展部 Research and Development



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

阮仕春
Yuen Shi Chun

民間音樂小組 The Folk Music Ensemble

組長：閻學敏

副組長：盧偉良

Leader: Yim Hok Man

Assistant Leader: Lo Wai Leung

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

指揮

胡栢端

Conductor

Rupert Woo Pak Tuen

香港青少年箏團導師

Instructors of the
Hong Kong Youth Zheng Ensemble

蔡雅絲
劉惠欣

Choi Ngai Si
Lau Wai Yan

導師

箏

蔡雅絲
劉惠欣
徐美婷

Tutors

Zheng

Choi Ngai Si
Lau Wai Yan
Chui Mei Ting

古琴

余美麗

Guqin

Yu Mei Lai

笛子

陳子旭
巫致廷
杜峰廉
何兆昌

Dizi

Chan Chi Yuk
Wu Chih-ting
To Fung Lim
Ho Siu Cheong

笙

魏慎甫
陸儀

Sheng

Wei Shen-fu
Lu Yi

嗩吶

馬瑋謙
胡晉僊
劉海
羅行良

Suona

Ma Wai Him
Wu Chun Hei
Liu Hai
Law Hang Leung

管

任釗良
秦吉濤

Guan

Ren Zhaoliang
Qin Jitao

敲擊

陸健斌
李芷欣
陳律廷
李慧美
梁正傑
關凱儀

Percussion

Luk Kin Bun
Lee Tsz Yan
Chan Lut Ting
Li Wai Mei
Leung Ching Kit
Kwan Hoi Yee

香港青少年中樂團分聲部導師

Section Instructors of the

Hong Kong Young Chinese Orchestra

二胡／高胡／中胡

黃心浩

Erhu / Gaohu / Zhonghu

Wong Sum Ho

革胡

李小夏

Gehu

Lee Hsiao-hsia

低音革胡

李庭灝

Bass Gehu

Li Ting Ho

揚琴

李孟學

Yangqin

Lee Meng-hsueh

柳琴／阮

陳怡伶

Liuqin / Ruan

Chen I-ling

琵琶／三弦

黃璿僑

Pipa / Sanxian

Wong Yui Kiu

箏

姚欣

Zheng

Iu Yan

笛子

陳子旭

Dizi

Chan Chi Yuk

笙

魏慎甫

Sheng

Wei Shen-fu

嗩吶

劉海

Suona

Liu Hai

敲擊

李芷欣

Percussion

Lee Tsz Yan

樂器班

Instrumental Class

導師

二胡

毛清華

黃心浩

徐慧

李曉丁

蕭秀蘭

韓婧娜

謝燦鴻

揚琴

李孟學

柳琴

葛楊

梁惠文

陳怡伶

琵琶

張瑩

邵珮儀

黃璿僑

阮

劉若琳

吳樂熙

三弦

趙太生

Tutors

Erhu

Mao Qinghua

Wong Sum Ho

Xu Hui

Li Xiaoding

Siu Sau Lan

Han Jingna

Tse Chan Hung

Yangqin

Lee Meng-hsueh

Liuqin

Ge Yang

Liang Wai Man

Chen I-ling

Pipa

Zhang Ying

Shiu Pui Yee

Wong Yui Kiu

Ruan

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Ng Kai Hei

Sanxian

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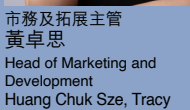
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Chan Wai Fun, Sandy



至城以心 心之所在

華懋集團致力在香港以及其他地區營造更理想的地方，讓人安居、樂業，以及培育下一代。秉持創造長遠價值的使命，我們悉力建設優質環境，讓顧客和夥伴獲益更多，並矢志為所服務的社區帶來正面影響。

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