

第44樂季開幕音樂會
中樂百首精選

春江·十面

不朽名曲

OPENING CONCERT OF THE 44TH ORCHESTRAL SEASON
ONE HUNDRED CHINESE MUSIC CLASSICS SELECT

THE TIMELESS
SPRING RIVER AND AMBUSH

30/10/2020 (五 Fri) 晚上 8:00 pm

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

同心抗疫 音樂會禮儀

Staying Safe and Protecting Others at Concert Venues

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

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



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



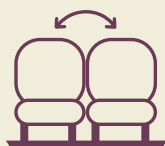
- 入場前必須接受體溫檢測
You need to take a temperature check before you are admitted to the concert hall.



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



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



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



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



樂韻繞樑 分享當下一瞬 Share the echoing moments

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

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

場地規則

各位觀眾：

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

在節目進行前，請關掉手提電話、其他響鬧及發光的裝置。

多謝各位合作。

如不欲保留場刊，請於完場後放回場地入口以便回收。

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

House Rules

Dear Patrons,

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

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

Thank you for your kind co-operation.



觀眾問卷調查

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

Audience Survey

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

獻辭



民政事務局局長

徐英偉



華章高奏 妙韻廣揚

香港中樂團第四十四樂季開幕音樂會
中樂百首精選——不朽名曲「春江·十面」

藝術總監的話 *Words from the*

2020年，新冠病毒全球肆虐，打亂了全世界社會正常運行的所有層面，人們的音樂活動同樣無一例外地深受影響。儘管上個樂季下半年的演出因疫情而被迫取消，但香港中樂團卻絲毫沒有停步，反而積極透過數位方式和樂迷雲端連情，與市民以樂連心，當中包括創辦「香港網上中樂節」、「HKCO 網上音樂廳」、「中樂 360」教育系列、全港首個 5G 網上 4K 直播中樂慈善音樂會「5G 同 Sync 鼓·樂澎湃」等，在這急速變遷的時代，堅定不移地「疫」流而上，追求音樂至高境界。

踏入 44 樂季，香港中樂團將始終如一地為您獻上鼓舞人心的精彩節目，拉開新樂季帷幕的是「中樂百首精選—不朽名曲『春江·十面』」音樂會。中樂發展是一條長流不息的大河，作品隨著時代推移而不斷遷流變化，昨日的新作亦可能成為今日的經典，藝術之河長流不息。我們在兩、三年前已開始構思，如何有效地推廣優秀的中樂作品，從而將之不斷承傳，發揚光大。從樂團演奏過的 3,000 多首的作品中，藝術小組、首席、團員，以及在樂團工作多年的部門主管與藝術行政人員一起票選他們心目中的中樂精選作品。經過數次上下結合的輪選後，篩選出百多首樂團委約或委編首演，或以合奏、協奏曲及小型合奏為主的樂曲，加上業界耳熟能詳的曲目，從而形成「中樂百首精選」的曲目庫。

是次「春江·十面」音樂會特別精選了彭修文大師改編之古曲《春江花月夜》和劉文金、趙咏山大師改編的《十面埋伏》於上、下半場演出，《春江》是琵琶文曲，描寫良辰美景，意境幽美邈遠，《十面》卻是琵琶武曲，以風格效果對比強烈的節目編排，與觀眾重溫經典名曲，歡慶樂團踏入新樂季！另一亮點是林樂培大師於 1979 國際兒童年為樂團創作首演的《昆蟲世界》，其孫兒龍天允曾於 2016 年的「樂聚大師 90」與「冠軍之夜 II」音樂會上，朗誦外公這首作品，今次將由龍氏三兄妹龍天允、龍天予、龍天恩童聲朗誦這首經典作品，帶您暢遊妙趣無窮的昆蟲世界！

此外，樂團一向致力於培育優秀的本地人才，為他們提供寶貴的演出機會。於上個樂季正式加入樂團、全團最年輕的胡琴演奏家黃心浩演奏音色優美、表現力強，故樂團特別安排他在開幕音樂會上以環保高胡獨奏高胡協奏曲《梁山伯與祝英台》，給予青年音樂家巨大的支持和鼓勵。

除了接近 30 套精彩音樂會節目外，樂團在中樂教育、樂器改革、學術研討與社會服務等範疇繼續秉承一貫精益求精的信念，履行「香港文化大使」之使命。

中樂無邊，與您並肩！

香港中樂團藝術總監兼終身指揮



閻惠昌

Artistic Director

The year 2020 witnesses the Covid-19 coronavirus wreaking havoc upon the world and upsetting the normal routines of everyday life in all parts of the world. Musical activities have invariably suffered. Although the second half of our last season was cut short due to the pandemic, the HKCO did not come to a halt - we strived to connect with music lovers digitally via Cloud, linking hearts with the people of Hong Kong with innovative programming. We have created a number of online series such as HKCO Net Festival, *Digital Concert Hall*, the education-oriented *Chinese Music 360*, '5G. Syncs with the Power of Drums' Online Concert – Hong Kong's first 5G Outdoor 4K live streaming charity concert, etc. These efforts stand testimony to our determination to counter the pandemic and to keep striving for the best in the realm of music in such unpredictable times.

As our 44th season unfolds, the HKCO continues to present uplifting programmes that aim to empower the community. We open the season with the concert 'One Hundred Chinese Music Classics Select - The Timeless *Spring River* and *Ambush*'. The programming concept comes from the observation that the development of Chinese music is like a river that never stops flowing; works evolve as time passes, and what was new yesterday may become a classic today. Two or three years ago, we began to think about how to effectively promote outstanding works in Chinese music so as to continue to pass them on to future generations and develop them further. From the over 3,000 works in the HKCO's repertoire, our artistic team, principals and members of the Orchestra, as well as department heads and arts administrators who have been working in the Orchestra for many years, cast votes on their picks. After several rounds of shortlisting which went through the selection loop, more than 100 outstanding works in Chinese music were finally chosen. They comprise compositions or arrangements commissioned and debuted by the HKCO; ensemble, concerto and chamber pieces; as well as the 'standards' well-versed by professionals in the field, thus forming the repertoire library of 'One Hundred Chinese Music Classics Select'.

The programme of 'The Timeless *Spring River* and *Ambush*' concert includes two adaptations of Chinese classics by maestros – *Moonlight on the Spring River* by Peng Xiuwen, and *Ambush on All Sides*, by Liu Wenjin and Zhao Yongshan. Performed in the first and second half respectively, *Moonlight* is a *pipa* piece from the 'civil' category, and is an ethereal, mystical depiction of a wondrous hour, while *Ambush* is a *pipa* piece from the 'martial' category and is distinguished by the robust sounds. The two demonstrate the lyrical and the vigorous styles of *pipa* playing. The contrast in the programming takes the audience into the varied soundscapes of Chinese classics as we enter our new orchestral season. Another masterly work for the evening is Doming Lam's *The Insect World*, which was commissioned and premiered by the Hong Kong Chinese Orchestra for the International Year of the Child in 1979. When it was performed in two concerts in 2016 – 'Happy Birthday, Maestro! - Making Music with Friends', and 'Champions in Concert II', the composer's grandson, Ambrose Lung, recited the lyrics of the piece. For this concert, Ambrose will be joined by his younger siblings, Berenice and Callum, in recitation. Their sweet young voices will launch the audience into the amazing world of insects with charm.

The HKCO is known for its consistent efforts to groom local talents and provide the much-needed showcasing opportunities. On this occasion, Wong Sum Ho, the youngest *erhu* artist of the Orchestra who only joined last season, has been picked to give a solo performance of the *gaohu* concerto, *The Butterfly Lovers*, on the *eco-gaohu*. Wong is recognized for his mellifluous timbre and resonating expressiveness, and his being put on the stage of this season's opening concert is a confirmation of the Orchestra's strong, encouraging support for young musicians of Hong Kong.

In the upcoming season, we have not only laid out a programming agenda of close to thirty concerts series, but also firmly adhered to our vision to conduct the various fields of work that are contributive to society, viz., Chinese music education, musical instrument reform, academic research, and social responsibility, and to carry out our mission as a cultural ambassador of Hong Kong.

Chinese music is a boundless, fascinating realm - let's gather and share!

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



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.

第 44 樂季開幕音樂會— 中樂百首精選—不朽名曲「春江·十面」

Opening Concert of the 44th Orchestral Season -
One Hundred Chinese Music Classics Select -
The Timeless *Spring River and Ambush*

30.10.2020 (五 Fri)

指揮：閻惠昌

Conductor: Yan Huichang

將軍令 古曲 彭修文編曲

Song of the General Ancient Melody Arr. by Peng Xiuwen

春江花月夜 古曲 彭修文編曲

Moonlight on the Spring River Ancient Melody Arr. by Peng Xiuwen

昆蟲世界 林樂培曲

The Insect World Doming Lam

- | | |
|--------|---------------------|
| 一、勤蜂嗡嗡 | 1. The Busy Bees |
| 二、蜻蜓點水 | 2. The Dragonflies |
| 三、春蠶吐絲 | 3. The Silk Worms |
| 四、穿花蝴蝶 | 4. The Butterflies |
| 五、昆蟲世界 | 5. The Insect World |

朗誦：龍天允、龍天予、龍天恩

Recitation by: Ambrose Lung, Berenice Lung, Callum Lung

中場休息 Intermission

高胡協奏曲 梁山伯與祝英台 何占豪、陳鋼曲 吳大江編曲

Gaohu Concerto The Butterfly Lovers He Zhanhao and Chen Gang Arr. by Ng Tai-kong

環保高胡：黃心浩

Eco-Gaohu: Wong Sum Ho

十面埋伏 古曲 劉文金、趙詠山編曲

Ambush from All Sides Ancient Melody Arr. by Liu Wenjin and Zhao Yongshan

5G 直播夥伴：3 香港及 TFI

5G live broadcast partners: 3HK and TFI Digital Media



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香港中樂團

Hong Kong Chinese Orchestra

香港中樂團於 1977 年成立，擁有 91 位專業演奏家編制，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、吹管及鼓擊四個樂器組別，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約 2,300 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 17 年，成為一年一度萬眾期待的文化盛事。

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 年舉辦全球首屆國際中樂指揮大賽，為中樂發展史上的一個里程碑。

此外，香港中樂團在藝術、管治管理、藝術教育、市場推廣上皆獲各界高度評價及屢獲殊榮。樂團研製的環保胡琴系列除榮獲國家「第四屆文化部創新獎」（2012）外，更獲多個機構頒發環保及創意獎項，成就屢創新高。

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



Founded in 1977, the Hong Kong Chinese Orchestra has won the accolades as “a leader in Chinese ethnic music” and “a cultural ambassador of Hong Kong”. It is often invited to perform at famous venues and festivals all over the world, having covered Europe, North America, Asia, Australia and the Arctic Circle to date. It is therefore acclaimed as a leader among full-sized Chinese music ensembles in the international arena today. The Orchestra has an establishment of 91 professional musicians playing 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, and is capable of performing both traditional Chinese music and contemporary, full-length works in a variety of musical formats and contents. The Orchestra also explores new frontiers in music through commissioning about 2,300 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 17th year with no interruption in between, and has become a keenly-anticipated annual cultural event.

Striving to ensure the transmission and development of Chinese music, the Orchestra has organized many symposia and competitions. Notable examples in recent years are ‘The International Composition Prize 2013’ co-organized 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. A milestone event is the world’s first ever ‘International Conducting Competition for Chinese Music’, which the Orchestra organized in 2011.

Other accolades and acclaims the Orchestra has won are its achievements in the arts, governance and administration, arts education, marketing and promotion. The Eco-Huqin series which the Orchestra developed has won not only the 4th Ministry of Culture Innovation Award in 2012, but also many other awards presented by various institutions for its green and innovative concepts. They add to the remarkable and highly commendable list of achievements in the history of the Hong Kong Chinese Orchestra.



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Scan this QR Code to read the biography of the Hong Kong Chinese Orchestra

來自兩岸三地暨新加坡及馬來西亞，超過 350 人聯合中樂團演出香港中樂團 40 周年誌慶—「香港國際青年中樂節壓軸匯演」。
‘Hong Kong International Youth Chinese Music Festival - Grand Finale Gala’ – a musical gala for the 40th anniversary of the HKCO, conglomerating a joint orchestra of over 350 players from the mainland China, Taiwan, Hong Kong, Malaysia and Singapore.





閻惠昌 藝術總監兼終身指揮

Yan Huichang

Artistic Director and Principal Conductor for Life

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

1987 年獲頒授中國首屆專業評級國家一級指揮。

對文化發展的貢獻獲各地政府予以表揚，包括新加坡政府「2001 年文化獎」、香港特別行政區銀紫荊星章、台灣第五十一屆中國文藝獎章（海外文藝獎（音樂））及台灣 2018 傳藝金曲獎最佳指揮獎等。此外，指揮不同樂團的影音產品獲頒指揮獎項，包括香港中樂團、國交及中央歌劇院合唱團、西安音樂學院民族樂隊及合唱團及臺灣國樂團。閻氏現應聘為上海音樂學院賀綠汀中國音樂高等研究院中國民族管弦樂研究中心主任及指揮系教授、香港演藝學院榮譽院士及訪問學人，並擔任多間音樂院校客席及特聘教授、中國音樂家協會及中國文聯全國委員會理事、陝西省廣播電視民族樂團榮譽音樂總監。於 2013-2017 年應邀出任臺灣國樂團首席客席指揮及音樂總監，為台灣國樂界培養指揮人才備受肯定。

閻氏帶領香港中樂團創下多個中樂發展的里程碑，

不但經常獲邀到世界各地知名藝術節及音樂節獻演，其藝術成就更獲各界肯定。他全方位拓展香港中樂團，推動委約作品；積極與不同界別互動，探索交融；領導發展樂器改革，倡議香港演藝學院與香港中樂團合作並實施「專業樂團實習計劃」；倡議創立全球首個中樂樂隊學院；創辦數個主題器樂節，與香港市民共創多個健力士世界紀錄；於香港演藝學院開設中樂指揮碩士課程；倡議舉辦及主持多次中樂國際研討會及高峰論壇；創辦全球首個國際中樂指揮大賽，中國音協主席趙季平譽為「中國音樂發展史上的里程碑」。

閻氏師從著名指揮家夏飛雲、作曲家胡登跳、何占豪等教授，

於 1983 年以優異成績畢業於上海音樂學院，隨即受聘為中國中央民族樂團首席指揮兼樂隊藝術指導。除中樂指揮外，他亦曾獲邀擔任西洋交響樂團指揮，曾合作的包括中國國家交響樂團、北京交響樂團、上海交響樂團、深圳交響樂團、俄羅斯愛樂管弦樂團及浙江交響樂團等。閻氏亦為活躍作曲家，創作樂曲屢次獲得國家大獎。

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

Yan Huichang was conferred the title of National Class One Conductor at the First Professional Accreditation of China in 1987. He has received many accolades from the governments of different lands in honour of his contribution to the development of culture, such as the 'Cultural Medallion (Music)' by the National Arts Council of Singapore in 2001, a Silver Bauhinia Star (SBS) by the Hong Kong SAR Government, the Overseas Award for Music at the 51st Literary and Art Works Awards in Taiwan, and Best Conductor Award at the Golden Melody Awards for Traditional Arts and Music 2018 in Taiwan. He has also won conducting awards as conductor in the audio-video recordings of the Hong Kong Chinese Orchestra, the China National Symphony of China and the Chorus of China National Opera House, the Chinese Orchestra and Chorus of the Xi'an Conservatory of Music, and the National Chinese Orchestra Taiwan. He is currently Director of Chinese National Orchestra Research Center of the He Luting Advanced Research Institute for Chinese Music of the Shanghai Conservatory of Music and Professor of its Conducting Department, Honorary Fellow of The Hong Kong Academy for Performing Arts and Visiting Scholar in its School of Music, and Visiting Professor or Adjunct Professor in many conservatories, Council Member of Chinese Musicians' Association and National Commission of China Federation of Literary and Arts Circles, Honorary Music Director of the Shaanxi Broadcasting Chinese Orchestra. Maestro Yan was appointed Music Director and Principal Guest Conductor of the National Chinese Orchestra Taiwan in 2013 with a tenure up to 2017. His contribution to nurturing conducting talents in Chinese music in Taiwan is widely recognized.

Yan has led the Hong Kong Chinese Orchestra to set many milestones in Chinese music. He and the Orchestra have been frequently invited to perform in arts and music festivals in various parts of the world, with artistic accomplishments widely endorsed. He launched the Orchestra into omni-directional growth, started the system of commissioning new works, actively entered into mutually beneficial partnerships with crossover disciplines, and spearheaded instrumental reform. His visionary achievements are reflected in such innovative initiatives as the Professional Orchestra Internship Scheme jointly implemented by the HKCO and The Hong Kong Academy for Performing Arts (HKAPA); establishment of the world's first Chinese orchestral academy, The HKCO Orchestral Academy; and organizing instrumental festivals which have achieved several *Guinness World Records* thanks to the keen participation of the people of Hong Kong. Yan created the Master of Music in Conducting for Chinese Orchestras programme at the HKAPA. Also, he took the lead to organize international symposia and forums on Chinese music, and hosted the first ever 'International Conducting Competition for Chinese Music' in the world which was commended by Zhao Jiping, Chairman of the Chinese Musicians' Association, as "a milestone in the history of development of Chinese music".

After graduating from the Shanghai Conservatory of Music in 1983 under the tutorship of renowned conductor Xia Feiyun, and famous composers Hu Dengtiao and He Zhanhao, Yan was appointed Principal Conductor and Artistic Director of the China National Orchestra before he joined the Hong Kong Chinese Orchestra in 1997. In addition to Chinese music conducting, Yan has also conducted Western symphony orchestras such as the China National Symphony Orchestra, Beijing Symphony Orchestra, Shanghai Symphony Orchestra, Shenzhen Symphony Orchestra, Russian Philharmonic Orchestra of Moscow and the Zhejiang Symphony Orchestra. Yan is also actively engaged in composition, and many national awards with his works.



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龍天允（右）、龍天予（左）、龍天恩（中）

Ambrose Lung (right), Berenice Lung (left), Callum Lung (middle)

* 特邀林樂培大師的孫兒女龍天允、龍天予、龍天恩參與是次演出。

On this occasion, we have invited the grandchildren of Maestro Doming Lam, the Lung siblings – Ambrose, Berenice and Callum – to share the stage with us.

現年八歲的龍天允，自四年前跟香港中樂團合作朗誦過外公林樂培的《昆蟲世界》後，今次已是第三次跟中樂團合作。他就讀聖保羅男女中學附屬小學三年級，喜愛唱歌和游泳，去年更獲得香港學校朗誦節小一、二男子組英文朗誦冠軍。

七歲的龍天予是聖保祿學校（小學部）的二年級學生。她熱愛繪畫，作品曾多次獲獎，包括：兩屆星島雜誌集團「全港兒童繪畫分齡比賽」、國家地理雜誌協辦的「全港兒童繪畫比賽 2018-19」和「第八屆世界兒童繪畫大獎賽」等比賽的獎牌得主。

三歲的龍天恩是香港靈糧堂幼稚園的幼兒班學生，今次是首次與兄姊同台，作他的「世界首演」！

Ambrose had his debut with the HKCO four years ago, narrating in his grandfather Doming Lam's piece *The Insect World*. Now an 8-year-old student studying Primary 3 at St. Paul's Co-educational College Primary School, Ambrose enjoys singing and swimming. Last year, he was awarded First Prize in Solo Verse Speaking for Boys in Primary 1 and 2 at the Hong Kong Schools Speech Festival.

Berenice is 7 years old and now studying Primary 2 at St. Paul's Convent School (Primary Section). She is passionate about drawing and has won many prizes at drawing competitions organized by the Sing Tao Magazine Group, National Geographic and many more.

Callum is 3 years old and a K1 student at the Hong Kong Ling Liang Church Kindergarten. Tonight is his debut. Enjoy!



黃心浩 環保高胡

Wong Sum Ho Eco-Gaohu

香港中樂團胡琴演奏家。香港賽馬會音樂及舞蹈信托基金獎學金得主（2019-20）。

香港演藝學院音樂學士一級榮譽畢業，雙主修高胡及二胡，師承余其偉和黃安源。自幼習琴啟蒙於辛小紅。曾獲 2015 至 2016 年度梁思豪獎學金、2016 至 2017 年度領賢慈善基金獎學金，並為 2016 至 2017 年度香港演藝學院協奏曲比賽優勝者。黃氏亦於 2015 年起擔任樂樂國樂團樂團首席。

黃氏於 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》。他亦於 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》。

Wong Sum Ho is a *huqin* virtuoso with 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 Bachelor of Music (Honours) degree with first class honours, with a double major in *gaohu* and *erhu* under Yu Qiwei and Wong On-yuen. He received training of *huqin* under Hsin Hsiao-hung at a young age. During his studies, he was awarded the Cecil Leong Scholarship (2015-16) and First Initiatives Music Scholarship (2016-17), and was the winner of the 2016-17 Hong Kong Academy for Performing Arts Concerto Trial. Since 2015, Wong has been Concertmaster of the Yao Yueh Chinese Music Association Orchestra.

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.

樂改新成果 The Latest Achievement in Instrumental Reform



龍頭圓筒環保高胡（粵式）第二代面世 Announcing the debut of the second-generation Eco-Gaohu (Cantonese style) with a round resonator and the tip of the neck carved with a dragon head

龍頭圓筒環保高胡是樂團第一代第一件改革誕生的環保胡琴。2005年10月由余其偉大師在樂團文化中心音樂會的獨奏節目中首演，拉開了環保胡琴系列改革誕生的序幕。

15年後，它的第二代誕生了，被余其偉大師鑑定為最成功而且完美的改革產品，將在樂團2020年樂季開幕音樂會上，由其弟子黃心浩擔任《梁山伯與祝英台》的獨奏。

第二代龍頭圓筒環保高胡，在音質、音色、音量及音區的平衡度，皆比第一代優勝，而且增加了「雙千斤」，擴展了其表演能力。

第二代龍頭圓筒環保高胡的改革理論：根據振動體（琴腔）內自由空氣的振動頻率，配合改變振動體（琴腔）內的放射曲線形狀，以達至產生最佳的偶合振動從而優化音色的效果。

樂團推出這件在疫情中創造的新產品，期望給大家帶來新的激勵。

研究及發展部研究員
樂器研究改革主任
阮仕春 (8.10.2020)

The first generation Eco-Gaohu with a round resonator and a dragon head was the first ever instrument of the Eco-Huqin series remodeled by the Hong Kong Chinese Orchestra. It made its debut at an HKCO concert at the Hong Kong Cultural Centre in October 2005, in a solo performance by Maestro Yu Qiwei, marking the birth of the instrumental reform initiative of the Orchestra.

Fifteen years later, its second-generation version was born, and was endorsed by Maestro Yu as the most successful product exemplary of instrumental reform. It will make its debut at the Opening Concert of the HKCO's 2020 Orchestral Season in a solo performance of *The Butterfly Lovers* by Wong Sum Ho, who was trained under Maestro Yu.

This second generation version is considered superior to the first, in terms of tone quality, timbre, volume and balance of registers. The revised design of incorporating a "double nut" (*Shuang Qianjin*) also extended its range of expressions.

The reform theory of this second-generation Eco-Gaohu is based on the theory that the vibration frequency of the air flow inside the cavity of the soundbox can be devised to couple with the radiation curve to achieve the best tone colour.

We hope to invigorate the community by launching this new product during the Covid-19 pandemic.

Yuen Shi Chun
Research Fellow, Research and Development Department
Research & Development Officer (Musical Instruments)
8 October, 2020

百式佳餚 百聽不厭

周凡夫

在現今中國民族樂團曲目單中，可冠以經典名曲之名，應超過百首。香港中樂團的「中樂百首精選」，經由藝術團隊篩選出來，自有其準則，但就聽眾欣賞的角度而言，那必然是百聽不厭的樂曲。不過，要將這些名曲編成一套音樂會的節目，那便要有多方面的考慮，就像一桌筵席菜，如不考慮味道配搭呼應，祇是將珍饈百味，百式佳餚堆砌，亦難有百吃不厭的效果。

張弛起伏古今對照

這場音樂會的五首名曲，便如五道百吃不厭的名菜。但要將多首樂曲配成一套音樂會節目，除了樂曲長短的配搭能切合一場音樂會的時間長度外，各樂曲演奏的次序，相互的配搭呼應，就更為重要。各曲除了各有不同的內容、色彩、氣氛、情感，還要具有前後對照、呼應的效果，才能更易凸顯各曲的性格、特色。同時，用作為揭開新樂季帷幕的演出，現在所選的五首名曲，還有獨特的意義。最明顯的是用作開場的古曲《將軍令》，中國傳統戲曲的色彩元素與宏亮豪放的吹打樂，營造的便是千軍萬馬凱旋而歸的熱鬧場面，正是與大家一齊歡慶樂團進入新樂季，打響頭鑼的助慶設計。

接著的《春江花月夜》仍是改編自古曲的作品，但這卻是描寫良辰美景，講求幽美邈遠意境，正好與《將軍令》形成鮮明對照，除了將同是古曲的兩種截然不同的音樂效果加以突出外，還能讓大家的情緒在張弛起伏下得以舒展。

用作上半場結束的《昆蟲世界》，是林樂培 70 年代為香港中樂團創作，嘗試採用大量嶄新的現代作曲技巧融入大型民族樂團取得成功的例子，亦為交響化民族音樂打開更廣闊的天地，將音樂的不同意境寓於繪聲繪影中，具有開創性的重大意義，和前面兩首古曲正好又是很不同的古今對照。

《十面埋伏》呼應重心

下半場兩首樂曲，先奏的《梁山伯與祝英台》高胡協奏曲，原是 1959 年以傳統民間故事及戲曲音樂，採用西方樂隊與小提琴協奏形式，以「洋為中用」的手法創作的作品；而香港中樂團 1978 年改編為高胡與民族樂團的版本，不僅為交響化民族音樂增添新空間，更為這首名曲添上了不同的中國文化色彩。

用作音樂會壓軸的《十面埋伏》，則是與整場音樂會其他四首樂曲作出呼應的重心所在。這首古曲和《春江花月夜》同樣源自琵琶曲，但《春江》是琵琶文曲，《十面》卻是北派琵琶武曲，兩者風格效果對照強烈；同時，《十面埋伏》採用中國傳統民間音樂的大套武曲形式，結構與手法，更與《昆蟲世界》及《梁山伯與祝英台》的「西方式」很不一樣。

楚漢相爭的英雄豪傑歷史，與《梁祝》愛恨的民間傳說，在音樂上呈現的卻是「扣」人心弦與「動」人心弦之別。這首勝者為王的古曲，與開場同是古曲，描繪凱旋而歸的《將軍令》，就更是前後呼應。好一首《十面埋伏》，就如一桌筵席菜中的主菜，再次讓人回味已享用過的各道佳餚。也就是說，整場音樂會的音樂，在不同的內容、情緒、色彩、效果變化下，多番起伏，最後能讓大家進入無比滿足的高潮後，仍有再聽一次的欲望下結束，百聽不厭的效果並不會消滅呢。

A Delectable Feast of All-time Favourites

Chow Fan-fu

There must be well over a hundred pieces of music that can fit the bill as “classics” in today’s Chinese orchestral repertoire. In programming the ‘One Hundred Chinese Music Classics Select’ concert series for the Hong Kong Chinese Orchestra, its artistic team would understandably have set their selection criteria. But from the angle of mass accessibility, the pieces have to possess timeless appeal. So, to put the selected classics together as a concert series, one can liken it to planning a banquet menu, with different tastes that need to be carefully considered. A mere jumble of even the rarest delicacies and finest foods will hardly achieve the desired culinary effect.

A study in contrasts

The five classics featured in this concert are like perennial favourites on the banquet table. To arrange the pieces in the concert programme, though, the considerations more important than simply accommodating their lengths within the concert duration are the order in which they are performed and how well they match and fit with each other. Apart from the differences in content, colour, mood and emotion, the sequencing and contrastive effects must also be complementary so as to highlight the particular character and texture of each piece. At the same time, as the opening concert for the season, all the pieces selected possess unique connotations. The most obvious is the opening number *Song of the General*, an ancient tune with traditional Chinese operatic colour and magnificent wind and percussion timbres, which creates the lively scene of the triumphant return of a victorious army. It is a befitting design to invite the audience to kick off the celebrations of the HKCO’s new season.

Next on the programme is *Moonlight on the Spring River*, an adaptation of another ancient tune, which paints a beautiful and tranquil scene and is in sharp contrast with *Song of the General*. The two not only portray different musical effects but also help the audience to relax after the exuberant opening piece.

As the last item before intermission, Doming Lam’s *The Insect World* is a commissioned work by the HKCO in the 1970s. It is an example of the successful integration of multiple modern compositional techniques with a full-size Chinese orchestra, and broadens the scope for symphonic Chinese music. To render and embed a variety of musical concepts as images represents a significant breakthrough, underscoring yet another contrast between *The Insect World*’s modernity and the quaint tones of the two preceding pieces.

***Ambush from All Sides* reprises the foci**

The second half of the concert opens with *The Butterfly Lovers gaohu* concerto, adapted by HKCO in 1978 from the 1959 opera of a Chinese folklore. The original was a passage from traditional Chinese theatre, while the adaptation was a Western concerto for the violin. It was an instance of Chinese music employing foreign techniques. The HKCO's subsequent *gaohu* edition not only provided a new panorama for symphonic Chinese music, but also added a different cultural touch to this well-known work.

The finale *Ambush from All Sides* constitutes the focal point of the concert by reprising the essence of the other four pieces. As another ancient tune, it is similar to *Moonlight on the Spring River* as it is also derived from *pipa* music. But unlike *Moonlight* which is from the 'civil' category with its soft, lyrical timbre, *Ambush* is from the 'military' category of the Northern school of *pipa*. The characteristics are starkly opposite. Also, *Ambush* is a robust number from the 'military' repertoire, the structure and technique of which are very dissimilar to the Western-style *The Insect World* and *The Butterfly Lovers*.

The difference between the heroic historical conflict of the two states of Chu and Han in *Ambush* and the love and regrets in the folklore *The Butterfly Lovers* is the difference between 'thrills' and 'poignancy' for the listener. The winner-takes-all message of the finale echoes the victorious army's homecoming of the opening *Song of the General*. Like the highly anticipated main course of a banquet, *Ambush from All Sides* allows the audience to savour once again all the flavours of the other dishes already served. In other words, the finale wraps up the emotional roller coaster of all the changes in content, mood, colour and effects of the entire concert experience. The satisfying climax leaves the audience wanting an encore, and the freshness and appeal of these timeless melodies remain undiminished.

將軍令 古曲 彭修文編曲

音樂素材原為戲曲中作開場音樂和為擺陣等場面伴奏的曲牌，是流行於江南傳統的蘇南吹打樂。樂曲中鼓號齊鳴，樂聲振奮。粗獷宏亮的嗩吶和豪放的鑼鼓相鳴奏，氣勢宏偉，表現了千軍萬馬簇擁著主帥得勝歸來的熱烈場面。

編曲者在配器上運用了「粗吹鑼鼓」和「細吹鑼鼓」的多種音色演奏層次的手法，使音樂波浪迭起，更富立體感。樂曲另一個重要對比手法是採用了中國民族音樂慣用的「借字」轉換宮調，以清角為宮轉入上四度宮調系統的手法，色彩明亮而有新鮮感。

春江花月夜 古曲 彭修文編曲

這是根據琵琶曲《夕陽簫鼓》改編的一首樂隊合奏曲，在 20 年代首先由上海的大同樂會演奏。

《夕陽簫鼓》又名《潯陽琵琶》，曲名最初出現在清代姚燮（1805—1864）晚期著作《今樂考證》中。樂譜初見李芳園 1885 年刊印的《南北十三套大曲琵琶新譜》中，曲名《潯陽琵琶》，以後的《養正軒譜》中曲名《夕陽簫鼓》，改編為合奏後又易名為《春江花月夜》。

樂曲通過對夕陽西下、江上歸舟等景致的描繪，表現了作者對大自然景色的感受和熱愛。樂曲旋律清新流暢，富於詩意。音樂發展採用了我國傳統的變奏法，變頭不變尾，連貫統一，調性變化自然而有特點。

彭修文改編版本使用早期拉弦樂編制二胡 I / II（定弦DA / AE）及中胡。

昆蟲世界 林樂培曲

這是一首嘗試擴充中國音樂調性、和聲與音色組合的實驗作品。每段樂曲都以音響去素描昆蟲的形象，再以旋律寫出其中的意境，全曲共分五段：

一、勤蜂嗡嗡

小蜜蜂，嗡嗡嗡，飛到西，飛到東；
採花粉兒做蜜糖，一生一世勤做工。

二、蜻蜓點水

小蜻蜓，像飛機，飛來飛去真頑皮；
點著花兒花含笑，點著塘兒水花起。

三、春蠶吐絲

蠶吐絲，造新衣，一團一團結繭兒；
慢條斯理有分寸，不慌不忙到死時。

四、穿花蝴蝶

蝴蝶飛，多優美，百花叢中來遊戲；
無憂無慮無牽掛，一雙一對多歡喜。

五、昆蟲世界

小昆蟲，多品種，你你我我忙做工；
大自然裡齊享受，互不侵犯樂融融，
樂融融。

— 林樂培

* 此曲由香港中樂團委作，並於 1979 年 8 月在香港大會堂音樂廳舉行的「香港中樂團—國際兒童年音樂會」中作首演，指揮林樂培。其後，樂團曾於世界各地演出逾 20 次。

** 本首樂曲使用之特色樂器：巴烏（林育仙）

「《昆蟲世界》是一首非常優秀的作品，在二十多年前，這首作品是非常前衛、非常富有探索性，尤其是以大型民族管弦樂團來表現，它發揮了很多民族樂隊所特有的音色的特長。《昆蟲世界》就像聖桑的《動物狂歡節》，只是用自然界的昆蟲，然後用樂隊的聲音來表現。作曲家通過民族樂器將自然界一些熟悉的聲音反映出來，然後進一步提高人們對中國民族樂器的認識。」

中國中央音樂學院指揮系主任俞峰

（節錄自《中樂因您更動聽—民族管弦樂導賞》，284 頁；詳列於 280 頁）

高胡協奏曲 **梁山伯與祝英台** 何占豪、陳鋼曲 吳大江編曲

樂曲以中國傳統的民間故事「梁山伯與祝英台」為題材，並吸取浙江越劇中的曲調為素材創作而成。

作者運用了西洋協奏曲中的奏鳴曲式，選擇了原劇中「草橋結拜」、「英台抗婚」和「墳前化蝶」三個主要情節，分別作為樂曲的呈示部、展開部和再現部。

一、引子及呈示部

樂曲首先由笛子吹出清麗流暢的引子，接著是高胡奏出純樸優美的愛情主題。接著高胡與革胡的對答，比擬著梁祝草橋結拜的情景，隨後活潑的快板，高胡與樂隊的交替出現，描寫梁祝三載同窗的歡樂時光。最後轉入慢板，表現兩人長亭惜別的情景，並在低音聲部出現不祥徵兆的主題。

二、展開部

高胡奏出祝英台痛苦不安的心情和極具反抗情緒的主題。其後樂曲轉入慢板，高胡與革胡的對答，奏出梁祝樓台相會的情景，隨即急轉直下，樂曲以京劇的導板和越劇的鬮板形式表現了祝英台在梁山伯墳前向蒼天的哭訴。

三、再現部

雨過天晴，梁山伯與祝英台終於化成蝴蝶，雙雙對對的在天上自由飛舞。愛情主題的再現，讚頌著這對忠貞於愛情的伴侶，並賦予極具浪漫色彩的美好祝福。

* 此曲由香港中樂團委編，並於 1978 年 10 月在香港大會堂音樂廳舉行的「第三屆亞洲藝術節 — 香港中樂團」音樂會上首演，指揮吳大江。

十面埋伏 古曲 劉文金、趙咏山編曲

簡稱「十面」，屬大套武曲，最早見於華秋蘋編的《琵琶譜》中，後李芳園收錄於《南北派十三套大曲琵琶新譜》中，改稱為《淮陰平楚》，後各家演奏譜的段落不甚相同，大部分為：（一）列營、（二）吹打、（三）點將、（四）排陣、（五）走隊、（六）埋伏、（七）雞鳴山小戰、（八）九里山大戰、（九）項王敗陣、（十）烏江自刎、（十一）眾軍奏凱、（十二）諸將爭功、（十三）得勝回營，有部分演奏家不演最後三段。

此為北派琵琶曲。唐詩人白居易詩云：「銀瓶乍破水漿迸，鐵騎突出刀槍鳴。曲終收撥當心劃，四弦一聲如裂帛」當是此曲的寫照。樂曲運用了不少特殊的演奏技巧去塑造戰爭場面：「當其兩軍作戰時，聲動天地，屋瓦若飛墜。徐而察之。有金鼓聲、劍弩聲、人馬關易聲，俄而無聲。久之，有怨而難明者為楚歌聲，淒而壯者為項王悲顏慷慨之聲，別姬聲，陷大澤有追騎聲，至烏江有項王自刎聲，金騎蹂躪爭項王聲。使聞者始而奮，繼而恐，涕淚之無從也。其感人如此。」（明代王猷定《四照堂集·湯琵琶傳》的描述。）

曲中又運用了一些曲牌作旋律骨幹，如：「吹打」一段取材於《大開門》，「眾軍奏凱」、「諸將爭功」、「得勝回營」數段，則是《五聲佛》、《撼動山》衍變而成。此曲具有很高的藝術魅力，是不可多得的作品。

劉文金、趙咏山所編的合奏曲的表現手法更豐富。全曲分為七段：（一）列營、（二）吹打、（三）埋伏、（四）小戰（楚歌）、（五）大戰、（六）烏江、（七）奏凱。

Song of the General Ancient Melody Arr. by Peng Xiuwen

The melodic material of this work is derived from the *qupai* (set tune) originally used in operatic tune as an introduction or to set the mood for grand battle arrays. It is a traditional wind and percussion piece of southern Jiangsu Province. With the soul-stirring, spirit-lifting sounds of drums and horns, and the robust blares of the *suonas*, gongs and drums, the music conjures up the victorious home-coming of a general surrounded by his army of soldiers and calvary.

The orchestration is a fine exemplification of the many levels of sounds performed by the two categories of gong and drum music, typically called 'the bold school' and 'the refined school'. As wave after wave of music ride on each other, they create a highly structured architecture. Another important aspect of the work is its contrapuntal use of interchanging tonalities, commonly used in Chinese folk music. The transposing gives this version brightness as well as a new touch.

Moonlight on the Spring River Ancient Melody Arr. by Peng Xiuwen

This is an arrangement for the orchestra of the *pipa* tune, *Flute and Drum at Sunset*. It was first performed by the Datong Music Society in Shanghai in the 1920's.

Flute and Drum at Sunset was also known as *Pipa at Xunyang*, and the title first appeared in the book *Researches on the Music of Today* written by the Qing Dynasty writer Yao Xie (1805-1864) in his old age. The notation first appeared in *A New Edition of Thirteen Grand Pieces for the Pipa from the North and the South* published by Li Fangyuan in 1885, where it bore that title of *Pipa at Xunyang*. In the later *Scores from the Chamber of Nurturing the Righteous*, the work was renamed *Flute and Drum at Sunset*. It was further renamed *Moonlight on the Spring River* when arranged for the orchestra.

This is a piece in which the composer, through a meticulous delineation of scenes such as the setting sun and boats returning home on the river, expresses his feeling and love of nature. The work has a refreshing, flowing and lyrical quality to it. The development adopts the traditional method of variation in Chinese music, where changes are made to the first but not the latter half of the melody to maintain continuity. Modulations in this work are natural yet full of character.

The adapted version of the score is by Peng Xiuwen using *erhu* #1 / II (tuned to DA / AE) and *zhonghu* in the early configuration of the bowed-string section of the Orchestra.

The Insect World Doming Lam

This work is an experimental piece which stretches the combination of Chinese tonalities, modalities, harmony, timbres and textures. It is in five sections:

1. The Busy Bees

Little bees, buzzing by,
Fly to the east and fly to the west,
Making honey and never rest.

2. The Dragonflies

Little dragonflies, naughty and nifty,
Are like aeroplanes in flight.
They land on blossoms which smile,
And on pools which ripply whirl.

3. The Silk Worms

The silk worms spit out silky threads
To make their new clothes of cocoon;
Steadfastly, slowly, they work,
Never stopping until they die.

4. The Butterflies

How graceful are the butterflies,
Playfully dancing among the flowers and bushes.
Free from worry and free from care,
They make happy couples everywhere.

5. The Insect World

Little insects, there are so many species:
Hustling, bustling, you and I are so busy.
We share the nature we love
In such happy harmony.

- Doming Lam

* This music was commissioned by the HKCO and premiered in August 1979 at the 'Concert by the Hong Kong Chinese Orchestra in Celebration of the International Year of the Child' held at the Hong Kong City Hall Concert Hall, under the baton of Doming Lam. Thereafter, the Orchestra had given over 20 performing tours in various parts of the world.

** The exotic instrument used in this piece: *Bawu* (Lin Yu-hsien)

“*The Insect World* is an outstanding work, considering its highly avant-garde, highly experimental approach at the time it was composed more than twenty years ago. On top of that, as it was written for a full-sized Chinese orchestra, it was able to create bravura moments for the Chinese instruments to display their tonal characteristics. *The Insect World* can be likened to Saint-Saëns’ *The Carnival of the Animals* (*Le carnaval des animaux*), except that the sounds of the orchestra depict insects in nature and not animals. By vividly reproducing the familiar sounds of nature through the Chinese musical instruments, the composer is enhancing the listeners’ understanding of these instruments.

Yu Feng, Chair of the Conducting Department, Central Conservatory of Music, China

(Extracted from *The Enjoyment of Chinese Orchestral Music*, p. 284. Full article starts from p. 280)

Gaohu Concerto **The Butterfly Lovers** He Zhanhao and Chen Gang

Arr. by Ng Tai-kong

The *gaohu* concerto is inspired by the Chinese folklore *The Butterfly Lovers* and incorporates music of the Shaoxing Opera of Zhejiang Province.

The composers have used the sonata form as in a western concerto. The three main parts of the story, *A Brotherly Pledge at the Bridge*, *Ying Tai’s Refusal to Accept an Arranged Marriage* and *The Metamorphosis by the Grave*, form the exposition, development and recapitulation in this composition.

1. Introduction and Exposition

The music opens with a lyrical introduction by the *dizi*, followed by the *gaohu* playing a simple and beautiful theme of love. Then the *gaohu* and the *gehu* engage in a dialogue that signifies the brotherly pledge between Liang Shanbo and Zhu Yingtai. A lively allegro brings in the *gaohu* and the orchestra in alternation, depicting the three happy years of Liang and Zhu when they study together. A largo emerges as they bid each other farewell at the pavilion. An ominous motif flickers in the lower register.

2. Development

The *gaohu* expresses the frustration and angry rebellion of Zhu Yingtai when she is forced into marriage. Then the music turns into a largo. The *gaohu* and *gehu* engage in a dialogue - the final meeting between Liang and Zhu when they discover that they cannot marry despite their love for each other. The mood changes abruptly from this point on, with the quickening *daoban* and throbbing *xiaoban* from Peking Opera representing Zhu's tearful invocation to heaven in front of Liang Shanbo's grave.

3. Recapitulation

The sun shines again after the storm. Liang and Zhu have transformed into a pair of butterflies, flying freely and happily in the air. The love theme reappears, reaffirming that faith in love brings endless blessings.

* The arrangement of this music was commissioned by the HKCO and premiered in October 1978 at the 3rd Festival of Asian Arts, held at the Hong Kong City Hall Concert Hall, under the baton of Ng Tai-kong.

Ambush from All Sides Ancient Melody

Arr. by Liu Wenjin and Zhao Yongshan

Ambush from All Sides, also known as *Shi Man* (ten sides) for short, belongs to the category of suite of martial music. It first appeared in *Pipa Scores* compiled by Hua Qiuping and was later included in Li Fangyuan's *The 13 Sets of New Pipa Scores of the Northern and Southern Schools* in which it was renamed *Huaiyin Ping Chu*. There are various versions of this piece adopted by different *pipa* masters in performances which differ in the sectional division. Generally it is divided into the following sections. Some performers leave out the last three sections: (1) *Encampment*, (2) *Trumpeting and drumming*, (3) *Appointing the commanding generals*, (4) *Positional arrangements*, (5) *Positional movements*, (6) *Ambush*, (7) *Skirmishes at the Ji Ming Mountain*, (8) *The decisive battle at the Jiuli Mountain*, (9) *The defeat of Xiang Yu*, (10) *Xiang Yu cutting his throat by the side of the Wu River*, (11) *News of triumph*, (12) *Generals competing to claim merits*, (13) *Return to the camp after victory*.

This *pipa* work is a piece of the Northern School. In a poem by Bai Juyi, a poet of the Tang Dynasty, there are vivid descriptions of the music: "As water gushes forth from a shattered silver bottle, and armoured steeds charge into clashing swords and spears, she sweeps her plectrum across the strings to make an end, the four strings sounding together like splitting silk."

Some melodic materials in this composition are adapted from certain *qupai* (fixed tunes), such as *Dakaimen* in 'Trumpeting and drumming', and *wushengfo* and *handongshan* in 'News of triumph', 'Generals competing to claim merits' and 'Return to the camp after victory'. Artistically appealing, this is a unique work.

This more colourful orchestral arrangement for ensemble by Liu Wenjin and Zhao Yongshan consists of seven sections: (1) *Encampment*, (2) *Trumpeting and drumming*, (3) *Ambush*, (4) *Skirmishes (The songs of Chu)*, (5) *The decisive battle*, (6) *The Wu River*, (7) *Triumph*.



《撲蝶》—中國藝術家協會主辦
「德藝雙馨繪畫比賽（水彩及粉筆畫）」冠軍
(龍天予繪於五歲)

Chasing Butterflies – Deyishuangxin Chinese Art
Exhibition Activity organized by the China Artist
Association – First Prize, Water Colour and
Pastel Category (Berenice Lung, age 5)

《花》—星島雜誌集團主辦
「第六屆全港兒童繪畫分齡
比賽 2019」一等獎
(龍天予繪於六歲)

Flowers – The 6th Hong Kong
Student Move Up Drawing
Competition 2019 organized
by Sing Tao Magazine Group –
First Class Award
(Berenice Lung, age 6)





《穿花蝴蝶》—香港當代
藝術學院主辦「2019 彩繪
夢想菁英繪畫大賽」亞軍
(龍天予繪於六歲)

Butterfly among Flowers –
2019 The Contemporary
Youth and Children's Arts
Festival Drawing Competition
organized by the Hong Kong
Academy of Contemporary Art
– First Runner-up
(Berenice Lung, age 6)



《昆蟲世界》(龍天予繪於五歲)
The Insect World (Berenice Lung, age 5)

香港中樂團研發出環保胡琴系列第三代 連續七年獲獎 演出邁向 1500 場

香港中樂團環保胡琴系列榮獲：

「環保品牌大獎 2018」 (2018)

U Green Awards 「傑出綠色貢獻大獎—文化與藝術」 (2015、2016)

「香港環保卓越計劃」頒發「2013 環保創意卓越獎」 (2014)



2012 年榮獲國家「第四屆文化部創新獎」

推薦單位：香港特別行政區政府民政事務局

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

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

第一代環保胡琴研發由 2005 年開始，2009 年整體完成。2014 年完成第二代，2019 年進入第三代。目前演出場次邁向 1500 場。三代環保胡琴研發之目的，為配合藝術總監的整體發展佈局。通過樂器功能的改良，擴展樂曲表現力及提高演奏水準。通過三者的循環互動為樂團帶來質的改變，全方位提高樂團的層級。環保胡琴結構性改革的靈感與突破點，均源自對現場演出的觀察，經研究室的設計、實驗後推出的試驗品。通過多場演出驗證後，調整、定型。經過藝術小組審核，最後由藝術總監拍板進入樂隊使用。經此程序誕生的三代環保胡琴具備很高的科學性與實用性，也迎來樂團水準的不斷提升。對民族音樂的熱愛令我們無悔付出更多，成果帶來的精彩讓我們自豪。在兩位總監身體力行的帶領下，我們在創造香港環保與藝術雙贏的歷史，我們將繼續完成這項偉大的工程。「天行健，君子以自強不息」。

研究及發展部研究員
樂器研究改革主任
阮仕春 (12.2.2019)

The HKCO Eco-Huqin Series Now into the 3rd Generation

- Seven-year consecutive awardee, with performances close to the 1500 mark

Excellence of HKCO's Eco-Huqin Series recognized:

'Eco-brand Awards 2018' (2018)

U Green Awards for 'Excellence of Environmental Contributions - Culture and Art' (2015, 2016)

'2013 Green Innovations Award' in the 'Hong Kong Awards for Environmental Excellence' (2014)

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

On the recommendation of the Home Affairs Bureau, HKSAR Government

The Eco-Huqin Series is a system of reformed (or remodelled) musical instruments developed by the Hong Kong Chinese Orchestra motivated by the need to create a new orchestral voice. The design encapsulates a three-pronged motive, which is to address environmental concerns, uphold a musical heritage and break new ground. The engineering process involved selecting, through shortlisting, a range of renewable PET membranes to replace the python skin that was used for the original, older model in order to meet the primary goal of environmental protection, and redesigning the sound box through a scientific method of calibration to greatly enhance the physical functions of the instruments.

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

The research and development process of the first generation of Eco-Huqins began in 2005 and achieved preliminary success in 2009. It was followed by the completion of the second generation in 2014, then moving on to the third in 2019. By now, the Eco-Huqins have been heard in almost 1500 performances. The research and development processes of the three generations of Eco-Huqins have been geared around the Artistic Director's macro vision for the Orchestra. By reforming the functions of the instruments, musical expressiveness are 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 are gratified and proud to see our long-term efforts bearing fruit, as reflected in the continuous escalating of standards of the Orchestra. Led by the Artistic Director and the Executive Director, we are making history both in ecology and the arts in Hong Kong. As the *Book of Changes* famously states, 'just as the heavens have their ways of self-rejuvenation, the superior man ought never to rest in his self-improvement.' We shall continue to work until our grand mission is complete.



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

Yuen Shi Chun

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

12 February, 2019

【中樂百首精選 II——樂遊華夏

One Hundred Chinese Music Classics Select II - A Musical Sojourn of Indigenous China
13.11.2020】

華夏風土 樂韻繽紛

周凡夫

這場以「樂遊華夏」為名的第二輯「中樂百首精選」音樂會，選奏的四首樂曲，突出樂曲中散發著華夏大地的不同風土樂韻，大家在這幾首樂曲中，便大有乘著音樂的翅膀遍遊中華大地，親炙不同地域民俗民風的感受。

中國文化源遠悠長，地域幅員廣大，加上有 50 多個民族，為此，也就孕育了無比豐富的民間音樂，這些民間音樂具有強大的生命力，而且明顯地和不同地域、民族的不同民俗文化風情、不同的生活習慣形成各種各樣的風格，成為中國傳統音樂中一個繽紛多姿的音樂寶藏，更是成為無數作曲家創作的重要泉源。本場音樂會的四首樂曲，其中不少素材便是來自中華大地不同地域的民間音樂。

七大文化圈的音樂

欣賞音樂往往很重視風格上的變化，西方古典音樂的風格基本上便是隨著音樂發展史而改變，但中國民間音樂的風格就明顯地和不同地域、民族的不同民俗文化風情形成的七大文化圈具有緊密關係。

這七大文化圈的音樂風格各有其特色。（1）東北文化圈：滿族和漢族的民俗交融，音樂風格多強烈厚重。（2）遊牧文化圈：民風粗獷強悍勇武，音樂風格同樣粗獷遼闊。（3）黃河文化圈：中國文化發源的腹地，音樂樸厚悠遠。（4）長江文化圈：雅緻精巧秀美為特色，音樂風格以柔美婉約見勝。（5）青海文化圈：以藏族風俗和藏傳佛教色彩為特色，音樂帶有佛教的神秘色彩。（6）雲貴文化圈：雲南及貴州眾多少數民族聚居之地域，文化與風俗亦隨民族之不同而變得豐富多姿，音樂風格富於色彩。（7）閩台文化圈：不少中原古代風俗文化現象仍得以保存，音樂風格以活潑明快為主。

中國民間音樂和老百姓的生活緊緊扣在一起發展，生活充滿活力，民間音樂亦充滿活力。中國自古以來便是以農立國的社會，老百姓的生活也就是以耕種為生的農村生活，這當然與今日現代都市人的生活狀態有很大差別，今日的作曲家，從這些承傳了中華民族悠長深厚，富有生命力的民間音樂中汲取養分，將之結合到現今生活的所見所感，由此創作出能將華夏不同地域文化的音樂風格，融入到現代大型民族樂團交響化的樂曲中。這場音樂會中的四首樂曲，游走於不同地域文化圈的音樂中，但仍保有各自獨特的地域風格和色彩，形成不同的畫圖，也就有讓大家遍遊中華大地之感。

不同畫圖遍遊華夏

馬聖龍、顧冠仁曲的《東海漁歌》的四個段落，雖然主要採用了浙江民間音樂為素材，不少樂段富有長江文化圈清淡柔美、精巧婉約的特色，但結合浙東鑼鼓的打擊樂，強烈熱情、生氣勃勃的色彩，便在相互對照下，繪畫出一幅接一幅，富有現代感和戲劇性的東海漁港的漁民生活畫圖。

何占豪作曲的《高原風情》，分為四個樂章，採用了雲貴文化圈內，於雲貴高原上的眾多少數民族特有的音樂語言來發展。彝族、瑤族、苗族、布依族的民歌音調，在現代編制的民族樂團中相互交織，便繪畫出四幅相互輝映的高原山區風情畫。

上半場從東海岸（《東海漁歌》）出發，登上西南的雲貴高原（《高原風情》），到下半場選奏羅偉倫、鄭濟民合作的笛子協奏曲《白蛇傳》，又再回到東海岸浙江的長江文化圈，樂曲中除了採用江南雅緻秀美的曲調，還自浙江的戲曲婺劇、徽戲中的音樂選取素材來發展，以四個樂章敘說了民間故事許仙和白素貞（白蛇）從結緣開始的四段充滿戲劇性的情節，既有感情的刻劃，又有戲劇性的衝突，那就和《東海漁歌》以四段音樂來描劃歌唱漁家生活的描景寫情很不一樣，呈現出鮮明對照。

作為音樂會壓軸的《慶節令》，作曲家王寧更直接從東、西、南、北不同地域的眾多不同民族的民間音樂中去汲取養分來加工提煉。可以說，王寧在《慶節令》中有意讓大家透過音樂去接觸中國各地繽紛多姿的歡慶節日。不過，中國幅員實在太廣大，《慶節令》中，甚至這場音樂會的全場音樂，仍祇能讓大家接觸到華夏大地繽紛樂韻中的部分而已。其實，「樂遊華夏」豈祇是一套節目便能遍遊華夏各個不同的文化圈，便可感受到整個中華大地的華美呢？期盼這成為一個系列的音樂會，亦當是合理的期望吧？但無論如何，要從這場音樂會的四首樂曲去「樂遊華夏」，要能從音樂中聽到不同地域的風土民俗的繽紛樂韻，除了聽覺，還要全神貫注用心去感受呀。那就像是去旅遊一樣，不僅是用眼睛，同樣要用心去感受一樣。

掃描此二維碼以了解「中樂百首精選 II — 樂遊華夏」音樂會
Scan this QR Code to know more about 'One Hundred Chinese Music Classics Select II
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* For the English version of 'Music: Views and Previews', please visit our website
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香港中樂團
HONG KONG CHINESE ORCHESTRA

藝術總監：閻惠昌
ARTISTIC DIRECTOR: YAN HUICHANG

東海漁歌

馬聖龍、顧冠仁曲

高原風情

何占豪曲

笛子協奏曲

白蛇傳

羅偉倫、鄭濟民曲

慶節令

王寧曲

中樂百首精選 II

樂遊華夏

指揮：閻惠昌
Conductor: Yan Huichang

笛子：孫永志
Dizi: Sun Yongzhi

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香港中樂團
香港網上中樂節

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尹伊桑獎
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專家推介：

「我相信這部書將為中樂事業再添異彩，成為現代中樂指揮發展史上的一本不可多得的文獻！」

——趙季平
(作曲家、中國音樂家協會名譽主席)

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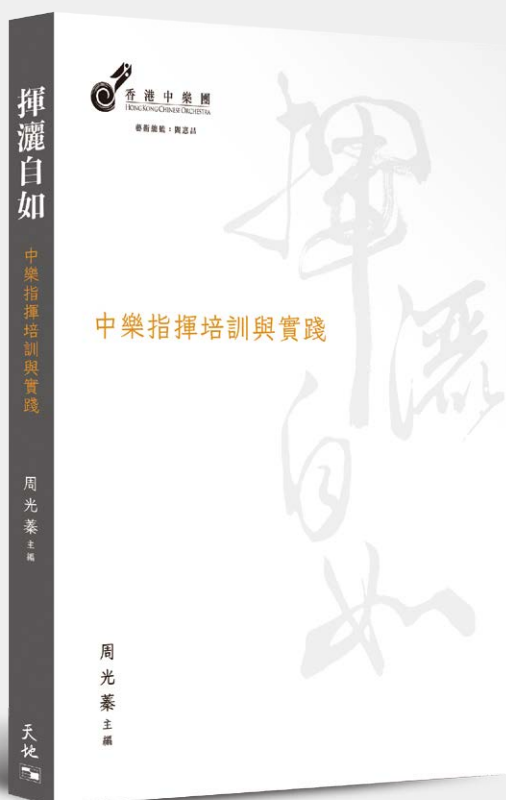
——陳澄雄
(指揮家、國際中樂指揮大賽評審委員會主席)

「我深感中樂振興的時代到來了。」

——湯沐海
(指揮家、前瑞士蘇黎世室內樂團音樂總監)

「年輕的指揮家們，你們身上肩負着民族音樂的未來與希望！」

——閻惠昌
(香港中樂團藝術總監兼終生指揮、國際中樂指揮大師班及國際中樂指揮大賽創辦人)



中樂指揮培訓與實踐

本書是第一本全方位關於中樂指揮的論著，深入淺出介紹中樂合奏的基本知識。「培訓篇」精選2009-2019年大師班各專題講座，由專家剖析作品如何演奏、演繹。「實踐篇」回顧2011年以來三屆國際中樂指揮大賽的精華及啟示。文字以外，全書配以圖片、譜例和視像（QR碼），既為專業參考，亦作普及通識，冀收雅俗共賞之效。



《揮灑自如——中樂指揮培訓與實踐》
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Director of The HKCO Orchestral Academy
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Xindi / Dadi

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陳子旭
Chan Chi Yuk



杜峰廉
To Fung Lim

高音笙
Soprano Sheng







魏慎甫
Wei Shen-fu






林進穎
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				笙首席* Sheng Principal*		嗩吶首席 Suona Principal

嗩吶助理首席 Suona Assistant Principal	 胡晉僊 Wu Chun Hei	中音嗩吶 Alto Suona	 羅行良 Law Hang Leung	 袁譽珈 # Yuen Yu Ka	次中音嗩吶 Tenor Suona	 關樂天 Kwan Lok Tin
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低 / 高音嗩吶 Bass / Soprano Suona	 劉海 Liu Hai	高 / 中 / 低音管 Soprano / Alto / Bass Guan	 盧偉良 Lo Wai Leung	 任釗良 Ren Zhaoliang	 秦吉濤 Qin Jitao
			管首席 Guan Principal		

敲擊 Percussion	 陸健斌 Luk Kin Bun	 王東 Wang Dong	 錢國偉 Chin Kwok Wai	 黃宣寧 Huang Hsuan-ning	 廖倚苹 Liao Yi-ping
	敲擊首席 Percussion Principal	助理首席 Assistant Principal	助理首席▼ Assistant Principal▼		

 李芷欣 Lee Tsz Yan	 陳律廷 Chan Lut Ting	 關凱儀 Kwan Hoi Yee
--	---	--

- ★ 署理職務 Acting
- 特約樂師 Freelance Musician
- ▼ 兼教育主任 and Education Executive
- 休假樂師 On Leave Musician
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弦樂組演奏家座位次序，均採用定期輪流方式（首席及助理首席除外）。
The HKCO members are listed in Chinese stroke order.
The string section utilizes revolving seating on a systematic basis. Musicians (except principals and assistant principals) change seats systematically.

香港中樂團樂隊學院 The HKCO Orchestral Academy



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

閻學敏
Yim Hok Man

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

教育部 Education



教育主任
Education Executive

蔡雅絲
Choi Ngar Si

樂器改革小組 Instrument R&D Group

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副組長：阮仕春、周熙杰、閻學敏
Leader: Yan Huichang
Assistant Leaders: Yuen Shi Chun, Chew Hee Chiat, Yim Hok Man

民間音樂小組 The Folk Music Ensemble

組長：閻學敏
副組長：孫永志、盧偉良
Leader: Yim Hok Man
Assistant Leaders: Sun Yongzhi, Lo Wai Leung

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Hong Kong Young Chinese Orchestra

指揮

胡栢端

Conductor

Rupert Woo Pak Tuen

香港青少年中樂團分聲部導師

Section Instructors of the
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Wong Yui Kiu

箏

姚欣

Zheng

lu Yan

笛子

陳子旭

Dizi

Chan Chi Yuk

笙

黃濛緹

Sheng

Huang Ying-ti

嗩吶

劉海

Suona

Liu Hai

敲擊

李芷欣

Percussion

Lee Tsz Yan

樂器班

Instrumental Class

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二胡

張重雪

周翊

毛清華

徐慧

麥嘉然

何陽

李立

李曉丁

蕭秀蘭

韓婧娜

謝燦鴻

大提琴

吳帆

張天進

魏漢業

低音大提琴

陳岳華

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

Tutors

Erhu

Zhang Chongxue

Zhou Yi

Mao Qinghua

Xu Hui

Mak Ka Yin

He Yang

Li Li

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Yungqin

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Ge Yang

Liang Wai Man

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Pipa

Zhang Ying

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Ruan

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