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Department of Composition and Electronic Music
The Hong Kong Academy for Performing Arts
(按筆劃序)

香江華采 2.0

CADENZAS OF HONG KONG 2.0

29/3/2025 (六 Sat) 下午 5:00pm

香港理工大學賽馬會綜藝館

Jockey Club Auditorium, The Hong Kong Polytechnic University

www.hkco.org

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



精彩連場！

Programme Highlights

陳守仁基金會全力支持
教育局課程發展處藝術教育組 協辦
Tan Siu Lin Foundation Proudly supports
In Association with Education Bureau

心樂集－青蔥篇 Music from the Heart – Budding Composers

藝術指導 Artistic Advisor: 周熙杰 Chew Hee Chiat

5/4/2025 (六 Sat) 下午 5:00pm

香港中樂團演奏廳 HKCO Recital Hall

小組音樂會 Ensemble Concert



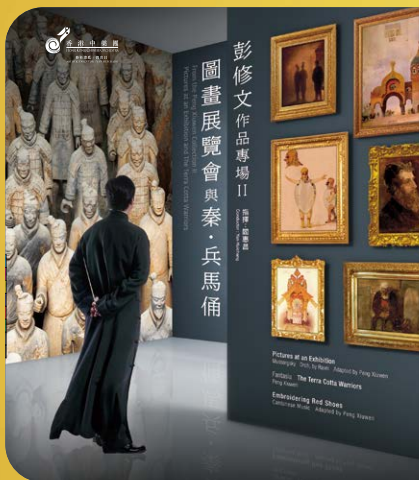
孩子的五感遊戲－ 聽聽畫畫 II Listen, Paint and Play – Child's Game through Music II

26/4/2025 (六 Sat) 下午 5:00pm

27/4/2025 (日 Sun) 下午 3:00pm

香港中樂團演奏廳 HKCO Recital Hall

小組音樂會 Ensemble Concert



彭修文作品專場 II 圖畫展覽會與秦·兵馬俑 From the Peng Xiuwen Collection II Pictures at an Exhibition and The Terra Cotta Warriors

指揮：閻惠昌
Conductor: Yan Huichang

11-12/4/2025 (五、六 Fri, Sat)

晚上 8:00pm

香港文化中心音樂廳

Hong Kong Cultural Centre Concert Hall

張國勇與香港中樂團 Zhang Guoyong & HKCO

23-24/5/2025 (五、六 Fri, Sat)

晚上 8:00pm

香港文化中心音樂廳

Hong Kong Cultural Centre Concert Hall



指揮：張國勇
Conductor: Zhang Guoyong
小提琴：勞黎
Violin: Lao Li



www.hkco.org

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



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

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。

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.

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.



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.



香江華采 2.0

29.3.2025 (六)

指揮：閻惠昌

歲月印記 — 獅子山 (香港中樂團委作／世界首演) **陳能濟** 曲

天梯風色 (香港中樂團委作／世界首演) 麥偉鏞曲

民族管弦序曲 **繁花春華** (世界首演) 黃子維曲

昇華水影 (世界首演) 沈耀忠曲

掛亮子 (世界首演) 錢璟曲

邊壯守望 (香港中樂團委作／世界首演) 陳錦標曲



Cadenzas of Hong Kong 2.0

29.3.2025 (Sat)

Conductor: Yan Huichang

Nostalgic Imprints – Lion Rock (Commissioned by the HKCO / World Premiere) Chen Ning Chi

The Wind-Colored Ascent (Commissioned by the HKCO / World Premiere) Mak Wai Chu, Clarence

Chinese Orchestra Overture **Fioritura dell'Età dell'Oro** (World Premiere) Wong Tsz-wai

The Sublimation Reflection (World Premiere) Sham Yiu-chung

Shadow Puppetry (World Premiere) Chin King

Zhuang the Guardian (Commissioned by the HKCO / World Premiere) Chan Kam-biu, Joshua

藝術總監的話

Words from the Artistic Director

香港中樂團早於 2006 年時，已推出「香江華采」計劃，由香港中樂團與香港作曲家及作詞家協會（CASH）合辦，除了進行相關採風之外，更是委約二十位著名香港作曲家，以香港十八區為主題進行創作，累積了一系列具有香港特色的作品。而在 2010 年，更是將二十首作品一氣呵成，於香港文化中心廣場舉辦連續三晚的「香江華采」音樂會。音樂會邀請大中華攝影學會配合製作香港十八區的影像華采，讓每一位蒞臨的市民在維港優美景色的襯托之下，乘著音符列車遊歷國際魅力都會。

今年的香江華采 2.0，我們與香港作曲家聯會合作，延續採風活動。這次到訪廣西南寧採風，作曲家們對當地的傳統民族、壯族嘹歌及民歌、天琴音樂等有更深認識，獲益良多。徵曲活動則以「說好中國故事」為主題，此次徵曲活動共收到 11 首作品，由評審們評選出三首作品於音樂會中發表演出。另外也很榮幸特別委約香港知名作曲家——陳能濟、麥偉鏞及陳錦標等三位創作新曲，於音樂會中世界首演。

作品是音樂的基石，樂團多年來一直致力於作品的委約推動，與香港作曲家互動緊密，深耕香港。願今夜，管弦如筆繪華夏、樂韻如潮繞香江！

後記：

在這次香江華采 2.0 音樂會前夕，驚悉令人敬重的陳能濟老師駕鶴西去，沒想到陳老師為這次音樂會所創作的《歲月印記—獅子山》竟成為他的遺作，實在令人悲痛和不捨。陳老師於 1977 年協助創立職業化的香港中樂團，90 年代曾出任樂團助理音樂總監一職，多年來為樂團編曲作品超過 100 首，委作作品多達 25 首，指揮過的公開音樂會超過 30 場，指揮過的學校及外展音樂會超過 180 場。

為表示對陳老師的緬懷，本次音樂會特別以陳老師的作品作為開篇，以紀念他多年來為香港中樂團，以及香港音樂發展所作出的卓越貢獻。望陳老師一路走好！也藉此向陳老師的親朋好友獻上誠摯慰問，我們永遠會懷念他！



香港中樂團藝術總監兼終身指揮
閻惠昌

First launched in 2006, the Cadenzas of Hong Kong programme was a collaboration between HKCO and the Composers and Authors Society of Hong Kong (CASH). It provided the Cultural Capturing field trip and commissioned twenty acclaimed Hong Kong composers to write works based on the theme of Hong Kong's eighteen districts, comprising a series of pieces with a uniquely Hong Kong theme. In 2010, these twenty compositions were performed at the Cadenzas of Hong Kong concerts, which ran for three consecutive evenings at the Hong Kong Cultural Center Piazza. The concerts also invited the Greater China Photographic Society to prepare a corresponding photo series of Hong Kong's eighteen districts that carried audiences off on a musical journey through this charming international metropolis, set against the magnificent backdrop of Victoria Harbour.

This year, HKCO is proud to announce Cadenzas of Hong Kong 2.0, a collaboration with Hong Kong Composers' Guild which continues the field trip. This time traveling to Nanning in Guangxi Province, composers developed a deeper understanding of local people groups, Zhuang epic and folk songs, and the instrument called *Tianqin*. This year we have collected eleven compositions based on the theme of 'Telling Chinese Stories', three of which were selected by a panel of judges for performance at this year's concert. We are honoured to have commissioned acclaimed Hong Kong composers Chen Ning Chi, Mak Wai Chu Clarence, and Chan Kam-biu Joshua to write three new pieces which will premiere at the concert.

Compositions lay the foundation of music. For years, HKCO has worked hard to commission pieces, collaborating closely with Hong Kong's composers to cultivate music composition in Hong Kong. We hope that tonight the music will swell like a tide over the city as it paints vivid images of the lands of Cathay.

Postscript

On the eve of the Cadenzas of Hong Kong 2.0 concert, it is with profound sorrow that we received the news of the passing of our respectful Mr Chen Ning Chi. It is with deepest grief that we acknowledge his final composition for this concert, *Nostalgic Imprints – Lion Rock*, has become his musical testament. Mr Chen was one of the founding member who assisted to establish the professional Hong Kong Chinese Orchestra in 1977 and served as Assistant Music Director during the 1990s. Over the years, his monumental legacy includes: over 100 composition arrangements, 25+ commissioned original works, conducted 30+ public concerts, conducted 180+ school and outreach performances.

In solemn tribute, this concert opens with Mr Chen's work in honoring his extraordinary contributions to the Hong Kong Chinese Orchestra and the cultural development of Hong Kong.

May his journey be peaceful. We extend heartfelt condolences to his family and friends. His legacy will resonate eternally in our collective memory!

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

香港作曲家聯會主席的話

Words from the Chairman of the Hong Kong Composers' Guild

由香港作曲家聯會和香港中樂團合辦的「香江華采2.0」，以「說好中國故事」為題，委約了三位香港作曲家——麥偉鑄、陳錦標、陳能濟，創作了三首民族管弦樂作品。此外，再透過徵曲活動，從入選作品選出三首佳作，於音樂會中世界首演。

「香江華采2.0」亦進行了北上採風活動。香港作曲家聯會於今年一月率團前往廣西南寧市偏遠地區，了解少數民族壯族的嘹歌、山歌、天琴音樂等，從當地非遺專家傳承人身上，實地體驗其原生態音樂，深入了解其起源、音樂特色、演奏技巧及其文化背景、傳承及社會功能，汲取其寶貴藝術養分，以豐富作曲家們的音樂創作文化內涵。

「香江華采」早於2006年前舉辦，當年香港作曲家聯會委約了20位作曲家，為香港18區和另外兩景點，共創作20首原創民族管弦樂作品，於兩個香港中樂團樂季不同音樂會中世界首演。加上大灣區的採風活動，打造了一批具特色的寶貴原創民族管弦樂作品。19年後的今天，「香江華采2.0」比前次有兩個突破：作曲家創作思維宏觀地由香港十八區擴闊至說好中國故事，採風活動由大灣區擴闊至廣西和明年的貴州，深化提升了這活動計劃。

「香江華采2.0」很感恩獲得香港理工大學提供場地支持，並且獲得香港中文大學音樂系、香港演藝學院音樂學院作曲及電子音樂系、香港浸會大學音樂學院和香港教育大學文化與創意藝術學系的支持，凝聚成一個香港音樂創作網絡，為香港未來的民族音樂創作發展給力。

明年，「香江華采2.0」第二部份將會在香港理工大學賽馬會綜藝館舉行，為大家呈獻另外六首新作品。

在此感謝合辦單位香港中樂團，支持單位：香港作曲家及作詞家協會、香港電台第四台及各院校的支持。

最後祝願各位有一個愉快的音樂旅程。

香港作曲家聯會主席
梅廣釗博士

Jointly hosted by the Hong Kong Composers' Guild and Hong Kong Chinese Orchestra, the Cadenzas of Hong Kong 2.0 invites three Hong Kong composers Mak Wai Chu Clarence, Chen Kam-biu Joshua and Chen Ning Chi to write three works of Chinese orchestral music based on the theme 'Telling Chinese Stories'. In addition, three outstanding works which were selected through a compilation of new works will also be premiering in concert.

The Cadenzas of Hong Kong 2.0 also features the Cultural Capturing Field Trip. In January 2025, Hong Kong Composers' Guild organized a trip to Nanning, Guangxi to learn more about the music of the Zhuang people, including Fwen Liuz, Shan'ge, and the instrument known as *tianqin*. Researchers were able to personally experience these musical forms in their authentic environments and communicate with local experts of intangible cultural heritage to gain a deeper understanding of the origins, characteristics, techniques, cultural background, transmission and social function of these musical forms, gleaning valuable musical insights that further enriched the cultural depth of the composers' own works.

During the first Cadenzas of Hong Kong hosted in 2006, the Hong Kong Composers' Guild invited twenty composers to write twenty works of Chinese orchestral music to represent Hong Kong's eighteen districts and two of the city's scenic locations, which premiered at various HKCO concerts over the course to two orchestral seasons. This, coupled with the research of folk music in the Greater Bay Area, resulted in the creation of a series of unique and valuable Chinese orchestra compositions. Now, 19 years later, the Cadenzas of Hong Kong 2.0 is introducing major changes: with the theme of "Telling Chinese Stories", composers have expanded the scope of their focus to reach beyond Hong Kong's eighteen districts and the Greater Bay Area, conducting field trip in Guangxi, with plans to research in Guizhou next year, further deepening and improving the programme.

The Cadenzas of Hong Kong 2.0 is grateful to Hong Kong Polytechnic University for providing an event venue and for the support received from the Chinese University of Hong Kong Department of Music, the Hong Kong Academy for Performing Arts Department of Composition and Electronic Music, Hong Kong Baptist University Academy of Music, and the Education University of Hong Kong Department of Cultural and Creative Arts to form a network of music composition in Hong Kong that bolsters the future development of Chinese orchestral music in Hong Kong.

Next year, the second part of the Cadenzas of Hong Kong 2.0 will be held at the Hong Kong Polytechnic University's Jockey Club Auditorium, presenting audiences with six additional new compositions.

I would like to thank co-host organization HKCO along with supporting organizations Composers and Authors Society of Hong Kong, RTKH Radio 4, and each of the universities for their support.

May all of you in the audience have a wonderful musical journey.

Dr Mui Kwong-chiu
The Chairman of the Hong Kong Composers' Guild

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》「2023 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。



詳細資料 Details

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



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

Apart from regular concerts and activities promoting arts education, the Orchestra has initiated several instrumental festivals, including the Hong Kong International Youth Chinese Music Festival, to honour its mission statement that “Music is to be shared”. Together with the citizens of Hong Kong, the Orchestra has achieved many *Guinness World Records* for having the largest number of people playing musical instruments at the same time. 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 ‘2023 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.

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 Müpa Budapest was live streamed globally by Medici.tv, the world’s leading online platform for streaming classical music.



香港作曲家聯會

Hong Kong Composers' Guild

宗旨

香港作曲家聯會旨在創作卓越的音樂，發掘音樂新思維，尋求音樂創意，推廣音樂欣賞，透過音樂教育培育作曲家。我們亦旨在加強本地及國際音樂組織和作曲家的交流。

關於我們

成立於1983年，香港作曲家聯會是本地嚴肅音樂作曲家為培育及推廣音樂創作而成立的一個專業組織。除定期舉辦新作品音樂會、作曲比賽、研習班、講座展覽、委約創作、出版樂譜及唱片錄音外，香港作曲家聯會更致力提高大眾、特別是青年人對作曲的興趣，並定期指派作曲家到學校培訓下一代創作人才，及在香港將音樂作為一種極為重要的創意藝術來推動其各方面的發展。作為香港的文化大使之一，香港作曲家聯會已經與許多國際組織建立緊密的聯繫，並在國際現代音樂交流方面擔當非常重要的角色。香港作曲家聯會的前身是成立於1973年的亞洲作曲家同盟香港分會。它也是國際現代音樂協會的會員國（地區），也與香港電台合作，每年派出一名作曲家代表香港出席「國際作曲家論壇」。從2010年7月起，香港作曲家聯會正式成為香港藝術發展局年度資助藝團。

資助 Supported by



Mission

Hong Kong Composers' Guild (HKCG) aims at showcasing virtuosity in music composition, promoting musical creativity, appreciation and innovative ideas, and nurturing the minds of musical creations through music education. We aim at local and international exchanges with music organisations and composers.

About us

We encourage Guild members to strive for excellence in their writing and share their music locally and internationally. Founded in 1983, HKCG is a professional association of serious composers with objectives to promote and cultivate music composition in Hong Kong. Apart from organising concerts, publishing scores and producing recordings of works by Hong Kong composers, HKCG also takes an active part in developing music as a vital creative art form in Hong Kong. HKCG works closely with professional musicians and institutions, acting as one of the cultural ambassadors of our city.

HKCG's predecessor is the Hong Kong Section of ACL founded in 1973. We are also a National Section of the ISCM. We co-operate with Radio Television Hong Kong to send a composer as representative to the International Rostrum of Composers each year. Since July 2010, HKCG has become one of the Year Grantees of the Hong Kong Arts Development Council.



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。

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, 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.

香江華采 2.0 計劃介紹

Cadenzas of Hong Kong 2.0 Introduction

「香江華采」的源起，是為了加強香港作曲家與香港中樂團的緊密合作關係，樂團為作曲家提供創作技術、靈感、題材上的增值機會，持續地創作出更多樂曲，為香港音樂文化作出更大的貢獻。

本次計劃以「說好中國故事」為主題，活動包括文化採風和新作品徵集，所謂「採風」，是指作曲家為了解某一地區的風土民情而進行實地採集，通常都是對某地的民歌民謠進行資料搜集，掌握當地的音樂風情，繼而憑藉作曲家所熟悉的作曲理論學識，譜寫出富有地方鄉情的曲目。

年初，香港作曲家聯會與香港中樂團合辦「2025年1月廣西採風之旅」，這次活動分別到訪了廣西壯族嘹歌傳承與研究工作室、平果市江濱公園（聆聽嘹歌）、那坡縣廣西邊疆民族博物館、趕獸岩文化公園（了解那坡縣歷史沿革、聆聽那坡壯族民歌），並拜訪壯族天琴藝術第十代傳承人李紹偉（天琴國家級非遺代表傳承人）等，為作曲家們帶來豐富的創作題材。

新作品徵集方面，這次活動合共收到11份作品，徵曲評審有：閻惠昌、周熙杰、梅廣釗、曾葉發、陳明志等，經評審評選後，將有三首作品入選並於「香江華采 2.0」音樂會中做世界首演。

樂團將持續「香江華采」系列計劃，希望能鼓勵更多作曲家參與，為業界積累更多優秀作品。



The Cadenzas of Hong Kong began as an effort to develop a closer partnership between Hong Kong Chinese Orchestra (HKCO) and Hong Kong's composers. HKCO provides composers with value-added opportunities in the form of compositional techniques, inspiration, and themes so that they can continue to compose more works and make greater contributions to Hong Kong's musical culture.

This year's theme is 'Telling Chinese Stories'. Activities include cultural capturing field trip and compilation of new works. For the field trip, composers travel to a specific location to gain a deeper understanding of local culture, usually focusing on collecting folk songs and learning about local musical forms. After this, the composers use their well-honed musical composition techniques to write pieces that pay homage to the locations they researched.

Early this year, the Hong Kong Composers' Guild and HKCO jointly hosted 'the Guangxi Cultural Capturing Field Trip January 2025', which included a visit to the Guangxi Zhuang Fwen Liuz Training & Research Workshop, Pingguo Jiangbin Park (for listening to Fwen Liuz performances), the Napo Guangxi Museum of Border Peoples, Gantuoyan Cultural Park (for learning about Napo history and hearing folk music of the Zhuang people in Napo), and visiting a tenth-generation *tianqin* (national intangible cultural heritage instrument) performer Li Shaowei, giving composers a rich wellspring of inspiration to draw from.

A total of 11 new compositions were submitted, three of which were chosen to premiere at the Cadenzas of Hong Kong 2.0 concert, following evaluation by a panel of judges that included Yan Huichang, Chew Hee Chiat, Mui Kwong-chiu, Tsang Yip-fat, and Chan Ming-chi.

HKCO will continue the Cadenzas of Hong Kong programme series as we endeavour to encourage more composers to participate and further enrich the body of outstanding musical works within the industry.



香港中樂團

HONGKONG CHINESE ORCHESTRA

藝術總監：閻惠昌

ARTISTIC DIRECTOR: YAN HUICHANG



香江華采 2.0

CADENZAS OF HONG KONG 2.0

2026 年第二場音樂會

作品徵曲

採風活動

密切留意詳情公佈

2nd Concert in 2026

Call for New Works

Cultural Capturing Field Trip

Stay tuned for details



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歲月印記—獅子山 (香港中樂團委作/世界首演) 陳能濟 曲

《獅子山下》是 1970 年代末的一首經典香港流行歌曲，歌詞道盡當時的香港生活環境，更是反映香港人彼此之間的情感。作曲家大半生時間都在香港生活，對這個地方既有深厚認識，也非常熱愛這個地方，他認為，《獅子山下》正是一首代表性的「香港人的家鄉之歌」，受此曲啟發，因而創作出《歲月印記—獅子山》。

歌詞中：「既是同舟 在獅子山下且共濟 拋棄區分求共對」可謂言中作曲家的心思，令他回想起昔日在獅子山下的鄰里互助之情，好生懷緬。

- * 此作品於 2025 年由香港中樂團委約，費用由香港作曲家及作詞家協會轄下的「CASH 音樂基金」贊助。
- ** 陳能濟先生於 2025 年 3 月 18 日下午逝世，本作品為其生前為樂團創作的最後一首作品，於 1 月 15 日交稿，於此再次感念。



陳能濟 作曲

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

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



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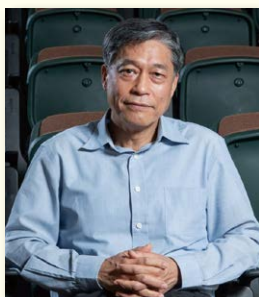
天梯風色 (香港中樂團委作／世界首演) 麥偉鑄曲

《天梯風色》是為香港中樂團創作的小品，靈感源自香港柏架山大風坳至畢拉山頂的「天梯」景觀。這條只有 588 級的蜿蜒山徑如通天小梯，沿途風色變幻莫測，時而疾風穿林，時而雲霧繚繞，時而霞光傾瀉。樂曲以音色與動態的層疊遞進，描繪出攀爬者與自然對話的詩意瞬間。

音樂以五音階為基礎，融入半音與滑音技法，模擬山風中草木簌響、鳥鳴空谷的靈動質感。樂句如階梯般逐級攀升，透過笛子飄逸的高音與低音革胡的深沉震顫形成空間對話。中段持續的十六分音符模仿步履節奏，不同音色的樂器聲部交織出風湧雲動的磅礴氣象，弦樂群則以階梯式滑音再現天梯的險峻弧度。末段豁然開朗，全體樂團以漸強音浪托起畢拉山頂的廣闊視野，琵琶與揚琴的晶瑩音色如陽光穿透雲層，最終歸於一聲悠遠和音，寓意天地人合一的永恆瞬間。

此曲既是香港山野之魂的音畫，亦隱喻都市人追尋精神高度的內在旅程。

* 此作品於 2025 年由香港中樂團委約，費用由香港作曲家及作詞家協會轄下的「CASH 音樂基金」贊助。



麥偉鑄 作曲

春雲靄靄，是時候去重溫過往的經歷，看看傳統，從而去數算將來的日子，想想未來了。從開始到現在，就似是微不足道、隨風飄浮的一片葉子，因時際遇，就讀南華中學，結識了一班摯友良師，有機會學習音樂，享受音樂和教授音樂。更難得的是，能夠以音樂去表達自我，認知苦行。在音樂成長及創作過程中，以平常心去觀賞這個可愛的世界，去體會天地之靈氣，感受萬物的奧妙。雖然只是渺滄海之一粟，但

細味從前，總是賞心樂事。

中學畢業後的經歷，基本上和其他作曲家沒有甚麼不同，繼續勤力讀書、之後努力工作、在社會上做這樣做那樣。可能沒有他們那樣的成功，但每寫一首作品，都總是戰戰兢兢、用心盡力，希望做到自己的最好。回想這數十年來的作品，勉強可以說是音樂生活化。至於能否生活音樂化，就要看當時環境許可了。「知之……好之……樂之……」熱愛學習，求知慾強，享受不斷吸收知識的簡單生活。

民族管弦序曲 **繁花春華**（世界首演） 黃子維曲

古老的鐘聲從四面八方迴盪，訴說著一代又一代輝煌的歷史故事；萬丈高樓高聳入雲，印證著昔日的小漁村崛起為東西文化交融匯聚的國際大都會；朦朧月色隨著浪花輕舞搖曳，今夜星光燦爛；天涯海角的人們無論身在何方，皆在回憶與吟唱那家喻戶曉、源遠流長的動人旋律。

全曲採用傳統民歌《茉莉花》作主題貫穿樂段，融合象徵現代的上下行動機，帶領聽眾穿梭古今，呈現出不畏艱辛、奮勇前行、堅毅不屈的品格情操，彰顯喜慶歡騰、繁榮昌盛的盛世華章。



黃子維 作曲

香港青年中樂演奏家及愛好者。

黃氏自六歲起開始接觸中樂，在中學時期活躍於學界，曾任喇沙書院中樂團副團長及彈撥聲部首席。黃氏亦活躍參與本地業餘樂團，包括香港女青中樂團及香港青少年國樂團，現為香港青年中樂團揚琴首席，曾於二零二四年香港青年中樂團西安交流音樂會中擔任揚琴協奏。

除了演奏外，黃氏亦對編曲、移植樂曲甚有涉獵。黃氏曾多次為校內樂團及二胡小組編曲，並於二零二零年以《光·影》一曲入選由香港中樂團舉辦的「香港網上中樂節—新韻傳音」。



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昇華水影（世界首演） 沈耀忠曲

水，不怕被火燒，轉化為蒸氣昇華後總能再次凝結。水，能永生，能無限次重生。水，能打磨巨石，但自己卻不怕被打擊，永不損耗破爛。水，能變化為各種形態，穿越任何崎嶇的石澗與山流。水，就是生命。

香港從一個小小的漁港，發展成為世界重要的轉口港，又從以製造業為主的經濟結構，逐步轉型為以服務業為主，後來更成為全球重要的經濟樞紐。在不斷變革和轉型的過程中，香港始終保持著蓬勃的生氣與活力。儘管面對過程中的起伏與挑戰，香港人始終堅守自強不息、奮勇向前的精神。

願香港如水般擁有無盡的生命力，永不衰竭。

作曲者將傳統與現代作曲技法巧妙融合，同時始終堅持音樂的可聽性，既不忘記傳統文化與知識，又勇於開放思維靈活革新。



沈耀忠 作曲

自學作曲、樂理，後師隨曾麗明。畢業於香港演藝學院，師隨麥偉鑄教授。嶺南大學社會科學榮譽學士、英國電機工程師學會（IEE）會員。

沈氏持英國皇家音樂學院八級小提琴、大提琴、樂理，英國 RockSchool 電結他及搖滾鼓證書，曾獲柏斯優秀作曲學生創意音樂獎學金及獅子會音樂基金獎學金。他的作品《魂·聚》曾經由香港中樂團演奏、香港演藝學院中樂團演奏及錄音。他曾到北京大學修讀中國傳統文化史、圓明園歷史、珠寶鑒賞、中國傳統表演藝術導賞等等課程。2018年赴北京中央音樂學院留學，隨作曲系李濱揚教授習作曲、陳泳鋼教授習管弦配器、郭新教授習現代音樂技術分析、指揮系馬帥習指揮等，並錄影其民樂作品，上載上網。

此外，沈氏對粵語流行曲之曲詞創作深感興趣，曾於網上發佈《一生守護》及《雨夜遊人》。同時，他亦於本地中樂團演奏三弦和阮，並於交響樂團演奏大提琴和低音大提琴。

沈氏目前是愛沙尼亞音樂及劇院學院的作曲碩士生，除了跟隨 Toivo Tulev 和 Tõnu Kõrvits 教授學習古典作曲和配器法之外，還跟 Malle Maltis、Hans-Gunter Lock、Einike Leppik 和 Otto Iivari 學習電聲和視聽作曲研討會，並受歐盟委員會「Erasmus+ 計劃」資助在意大利羅馬國立聖塞西莉亞音樂學院（師從 Fabio Cellini）和德國曼海姆音樂與表演藝術大學（師從 Sidney Corbett）留學。

掛亮子（世界首演） 錢璟曲

皮影戲作為我國最早的戲曲劇種之一，至今已有二千多年歷史，被稱為中國民間藝術的「活化石」。當中所用到的影窗，是皮影戲中最重要之道具，亦稱「亮子」。主要由白紙、白布或白絹製成，並將之繫緊在一個長方形框架上，「亮子」的大小規格視乎影偶類型而定。欣賞皮影戲時，觀眾看的是影偶帶有虛幻神秘色彩的影子。樂曲以明快的節奏，表現出影偶在「亮子」上各種栩栩如生，虛實交錯的動作，同時以不同樂器音效，營造出戲中角色，詼諧幽默，饒有風趣的畫面。



錢璟 作曲

畢業於香港演藝學院中樂系及作曲系，獲頒一級榮譽學士。錢氏曾以獨奏者的身份，與香港中樂團、香港演藝中樂團、香港演藝管弦樂團、侯城小交響樂團（英國）、東京愛樂交響樂團（日本）、以色列當代演奏家樂團（Israel Contemporary Players）等多個專業團體合作，是近年活躍於香港之青年古箏演奏家之一。

錢氏曾參與多位著名作曲家之大師班，如林品品、陳曉勇、郭文景、Robert Saxton、Zygmunt Krauze、Brian Elias 等。2003 年，錢氏之作品大提琴與鋼琴二重奏《古靈》被丹麥 LIN ensemble 所演奏。同年，其古箏獨奏曲《嚙》亦被選入香港中樂團之心樂集系列。2005 年，錢氏以其二胡、古箏、敲擊合奏作品「旋、羽、塵」獲得第十三屆「長風獎」國際中國民族器樂作曲比賽第三名，同年 11 月在紐約墨爾金音樂廳首演。2006 年，錢氏的古箏協奏曲《夢天》由英國著名錄音師 Geoff Foster 連同香港演藝學院管弦樂團錄製成唱片。

近年，錢氏出訪日本、韓國、美國、奧地利、比利時、荷蘭、英國、以色列等地，並與多位著名作曲家、指揮家同台演出，如香港中樂團藝術總監兼終身指揮閻惠昌教授、石信之先生、何占豪先生、曾葉發先生、Christoph Campestrini、Patrick Souillot、Francois Xavier Roth 和 Zsolt Nagy。



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邊壯守望 (香港中樂團委作／世界首演) 陳錦標曲

《邊壯守望》靈感來自我國標誌性柱狀建築圖騰「華表」，以其在文化傳統中納諫及指路的功能，賦予其在主道路兩旁作守望相助的精神。而這種矗立的形象很好地代表着守護國界邊疆的衛士神髓。作品的部分音樂素材來自廣西壯族自治區嘹歌、山歌及天琴等文化遺產，因為壯族人民正是長年守望着我國西南邊疆的少數民族居民。

* 此作品於 2025 年由香港中樂團委約，費用由香港作曲家及作詞家協會轄下的「CASH 音樂基金」贊助。



陳錦標 作曲

陳錦標教授 1962 年生於香港，早年獲香港賽馬會音樂及舞蹈基金獎學金赴澳洲悉尼音樂學院學習作曲及電子音樂，之後在香港大學完成哲學博士課程。1990 年至 2023 年，於香港大學音樂系任教，培養了十多位博士、碩士及無數本科生，也當了一屆系主任。現榮休，居於北京及香港兩地。他寫有風格多樣化的音樂作品 200 多首，其中包括：70 多部中樂或西樂管弦樂作品、80 多部室內樂作品，以及音樂劇場、話劇配樂、芭蕾舞、爵士樂、互動電子聲響、合唱歌曲等多類型創作。

在社會服務上，陳錦標於 2004 年當選香港作曲家聯會主席，在其後十年任期內積極發起及統籌多種新項目，成功申請獲得政府多項藝術及教育資助撥款，舉辦了各類型音樂會、國際文流活動、教育推廣項目、出版、展覽、比賽及研討會等。他也獲選為亞洲作曲家同盟主席（2007 - 2012 年），是該會自 1973 年成立以來首位華人擔任此職。他也多次獲政府委任為多個文化及教育委員會成員，包括香港藝術發展局、康樂及文化事務處、香港管弦樂團董事局等。陳錦標於 2007 年獲頒香港特區政府民政事務局長嘉許獎章，以表揚他在香港文化藝術發展上的貢獻。

Nostalgic Imprints – Lion Rock

(Commissioned by the HKCO / World Premiere)

Chen Ning Chi

Below the Lion Rock is a classic Hong Kong pop song from the late 1970s. Its lyrics vividly describe the atmosphere of Hong Kong during those times and reflect the emotions felt between Hong Kongers. Composer Chen Ning Chi spent most of his life in Hong Kong and is deeply familiar with and loves this city. He thinks of *Below the Lion Rock* as ‘a hometown anthem of Hong Kongers’, which inspired him to write the piece *Nostalgic Imprints – Lion Rock*.

The lyrics include the lines, ‘We’re in the same boat, meeting below Lion Rock, setting apart our differences and finding camaraderie’. These words reflect the composer’s sentiments and stir up nostalgia for the bygone days when neighbors would join together to help each other beneath Lion Rock.

* This new work is commissioned by Hong Kong Chinese Orchestra in 2025 with sponsorship from CASH Music Fund.

** Mr Chen Ning Chi passed away on the afternoon of 18 March 2025. This work, delivered to the orchestra on 15 January, stands as the final composition from his hand. We honour his memory and lasting contribution to the musical arts.

Chen Ning Chi Composer (Photo on Pg.17)

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

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



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The Wind-Colored Ascent

(Commissioned by the HKCO / World Premiere) Mak Wai Chu, Clarence

Composed for the Hong Kong Chinese Orchestra, *The Wind-Colored Ascent* is inspired by the ‘Stairway to Heaven’ scenery which stretches from Tai Fung Au, Mount Parker to Mount Butler in Hong Kong Island. This winding mountain path of only 588 steps looks like a stairway in the sky, transforming as the route unfolds. One moment a gust of wind rustles through the forest, then walls of clouds and mist swirl round, then rays of morning sun emerge. This composition uses timbre and dynamic musical layers to depict the poetic dialogue between the trekkers and nature.

The music features a pentatonic structure that incorporates semi-tones and portamento techniques, mimicking the sounds of mountain vegetation stirring in the wind and bird songs echoing through the valleys. Musical phrases ascend like steps, with the fluttering soprano notes of the *dizi* conversing with the deep trembling of the bass *gehu*. The continuous sixteenth notes of the middle passage imitate the gait of walking, with instruments of various timbres interweaving to create a majestic scene of gusting winds and swirling clouds, while the stair-like portamentos of the string section depict the precipitous slopes of the path. In the bright and open final section, the entire orchestra crescendos to capture the vast panoramic views of Mount Butler peak, the glittering sounds of the *pipa* and *yangqin* resounding like rays of sunshine piercing through clouds. It concludes with a distant chord that implies the moment of eternal union between humanity and the universe.

The *Wind-Colored Ascent* is a musical painting of Hong Kong’s wild mountain scenery that also reflects the inner journey of urban residents as they seek to ascend to spiritual heights.

* This new work is commissioned by Hong Kong Chinese Orchestra in 2025 with sponsorship from CASH Music Fund.

Mak Wai Chu, Clarence Composer (Photo on Pg.18)

Thick spring clouds gather. This is the time to recall past experiences and examine traditions so that we may think about the days to come and what the future may hold. Everything leading up to this moment has felt insignificant, like a leaf floating in the breeze. Circumstances led me to enroll at Nam Wah Catholic Secondary School, where I met wonderful friends and teachers and was given the opportunity to learn, enjoy, and teach music. Even more remarkable was the chance to express myself through music and gain a grasp of asceticism. Throughout the process of musical growth and composition, I have observed this lovely world with calmness, experienced the spirit of the universe, and felt the profoundness of all creation. Though merely a drop in the ocean, it is always pleasant to recall the past.

After graduating from secondary school, I was no different from other composers. I continued to study diligently, work hard, and keep busy with this and that in society. Perhaps I was less successful than others, but I would always compose with utmost caution, giving it my all and crafting to the best of my ability. Looking back on my works over the past few decades, I could say that the music has followed life. As for whether or not life can follow music, that depends on the environment. There is a maxim from the *Analects of Confucius* about “knowing something; loving something; and taking joy in something”. Find passion in study, seek knowledge with fervour, and take pleasure in a simple life of continuous learning.

Chinese Orchestra Overture **Fioritura dell'Età dell'Oro**

(World Premiere) Wong Tsz-wai

Ancient bells resonate from every direction, weaving a tapestry of glorious tales from generations long past.

Lofty skyscrapers pierce the heavens, standing testament to the metamorphosis of a once small fishing village into a vibrant metropolis where East and West intertwine.

Bathed in ethereal moonlight, the waves sway and shimmer, while tonight, the stars blaze in resplendent glory.

No matter the distance, people from distant corners of the earth unite and sing the beloved melodies that echo through time.

The composition uses the traditional folk song *Jasmine Flower* as its central theme, interlacing motifs that symbolise the dynamism of modernity. It beckons listeners to traverse the corridors of time, illuminating a spirit of perseverance and resilience, a celebration of joy and prosperity in an age of splendour.

Wong Tsz-wai Composer (Photo on Pg.19)

Wong is a young Chinese music performer and enthusiast from Hong Kong.

Wong has been exposed to Chinese music since he was six. He was the vice-captain and the principal of the plucked string section of the La Salle College Chinese Orchestra. Wong is also active in various local orchestras, including the Hong Kong YWCA Chinese Orchestra and the Hong Kong Juvenile and Youth Chinese Classical Orchestra. He currently serves as the *Yangqin* principal in the Hong Kong Youth Chinese Orchestra and has performed as a concertino soloist in the Xi'an Exchange concert in 2024.

In addition to performing, Wong is also interested in arranging and transcribing music. Wong has arranged many pieces for the school orchestra and the Erhu ensemble. In 2020, his piece *Lumières et Ombres* was selected for the 'HKCO Net Festival - With New Tunes, We Connect' organised by the Hong Kong Chinese Orchestra.



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The Sublimation Reflection (World Premiere) Sham Yiu-chung

Water is never afraid of being burned by fire. After transforming into steam, it always re-condenses. Water can live eternally, endlessly reborn. It has the power to smooth rough stones, yet remains impervious to harm, never losing its essence. Water can take any form and traverse the roughest streams and mountain crevices. Water is life.

From a small fishing harbour, Hong Kong has grown into a vital global transshipment hub. It has transitioned from a manufacturing-based economy to one dominated by services, ultimately becoming a crucial economic node in the world. Amid constant transformation and change, Hong Kong has remained vibrant and full of life. Despite facing ups and downs, the people of Hong Kong continue to uphold a spirit of perseverance and resilience, always pressing forward.

May Hong Kong possess the endless vitality of water, never fading away.

The composer skillfully blends traditional and modern compositional techniques while always maintaining a focus on the musical beauty. The work honors traditional cultural knowledge while boldly embracing innovation with an open and flexible mindset.

Sham Yiu-chung Composer (Photo on Pg.20)

Self-educated composition and theory and later pursued further studies with Tsang Lai-ming, Stella. He graduated from The Hong Kong Academy for Performing Arts (HKAPA) where he studied under Prof. Clarence Mak, and graduated from Lingnan University with a Bachelor of Social Sciences (Hons) degree and is a member of the United Kingdom's Institution of Electrical Engineers (IEE).

He holds Grade 8 certificates from the ABRSM in music theory, violin performance, and cello performance, as well as certificates from the Rock School UK in electric guitar and rock drum set. He was a recipient of the Parsons Outstanding Composition Student for Creative Music Scholarship and the Lions Music Charity Foundation Scholarship. His piece *Souls*Reunion* was performed and recorded by the Hong Kong Chinese Orchestra and the Academy Chinese Orchestra of the HKAPA. SHAM went to Peking University to study Chinese traditional cultural history, the history of the Old Summer Palace, jewellery appreciation, Chinese traditional performing arts, etc. In 2018, he attended the Central Conservatory of Music (CCOM) in Beijing as an exchange student, studying composition under Prof. Li Bin-yang, orchestration under Prof. Chen Yong-gang, contemporary music techniques under Prof. Guo Xin, and conducting under Ma Shuai. He recorded the performances of his Chinese music pieces at CCOM and published them to online media.

Sham also writes music and lyrics for the Canto Pop genre. His *Guard for Life* and *The Rainy Night Passenger* have been published to online media. He also plays the *Sanxian* and *Ruan* in local Chinese orchestras and the cello and double bass in local symphony orchestras.

Sham is currently a composition master student at the Eesti Muusika- ja Teatriakadeemia (Estonia). Besides learning classical composition and orchestration with Professor Toivo Tulev and Tõnu Kõrvits, SHAM also attends electroacoustics and audiovisual lessons and workshops by Malle Maltis, Hans-Gunter Lock, Einike Leppik and Otto Iivari. He also studies at Conservatorio di Musica Santa Cecilia (Rome, Italy) with Prof. Fabio Cellini and Hochschule für Musik und Darstellende Kunst Mannheim (Germany) with Prof. Sidney Corbett under European Commission's Erasmus+ funding programme.

Shadow Puppetry (World Premiere) Chin King

Shadow puppetry, one of the oldest forms of Chinese opera, carries a history exceeding 2,000 years and is regarded as a 'living fossil' of Chinese folk art. The main tool utilized in shadow puppetry is the shadow window, referred to as 'Liangzi', constructed from white paper, white fabric, or white silk. It is fastened to a rectangular frame, the size of which vary according to the type of puppet.

During a shadow performance, the audience observes the puppet's silhouette, characterized by its illusory and mysterious colors. The music is executed at a rapid rate, illustrating the lifelike motions of the shadow puppets on the 'Liangzi' frame, while various musical instruments' sound effects have been used to characterize the film's characters. The sound effects of many instruments are utilized in parallel to construct a delightful and engaging portrait of the film's characters.

Chin King Composer (Photo on Pg.21)

Chin graduated with First Class Honors from the Hong Kong Academy for Performing Arts, majoring in *Guzheng* and composition. She has been an active young *Guzheng* recitalist in recent years. As a soloist, she has performed with the Hong Kong Chinese Orchestra, the Academy Chinese Orchestra, the Academy Symphony Orchestra, the Hull Sinfonietta, the Tokyo Philharmonic Orchestra and the Israel Contemporary Players.

Chin has taken master classes with renowned composers, including Lam Bun-ching, Chen Xiaoyong, Guo wen-jin, Robert Saxton, Zygmunt Krauze, Brian Elias. In 2005, she was awarded Third Prize at the 13th Music from China International Composition Competition. Her piece, 'Xuan, Yu, Chen' for *Erhu*, *Zheng*, and percussion was premiered at Merkin Concert Hall in New York. In 2006, Chin's *Guzheng* Concerto *A Dream of Heaven* was recorded by the renowned British recording engineer Geoff Foster together with the Hong Kong Academy for Performing Arts (HKAPA) Symphony Orchestra.

In recent years, Chin has held performances in Japan, Korea, United States, Austria, Belgium, Netherlands, United Kingdom, Israel. She has performed and collaborated with many renowned conductors and composers, such as Yan Huichang (Artistic Director and Principal Conductor for Life of Hong Kong Chinese Orchestra), Henry Shek, He Zhanhao, Richard Tsang, Christoph Campestrini, Patrick Souillot, Francois Xavier Roth and Zsolt Nagy.



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Zhuang the Guardian

(Commissioned by the HKCO / World Premiere) Chan Kam-biu, Joshua

Zhuang the Guardian is inspired by the magnificent 'Huabiao', the ceremonial columns of traditional Chinese architecture which served as a medium of both receiving and imparting cultural traditions, flanking both sides of major streets like watchful benevolent guardians. This towering image aptly represents the spirit of protecting the nation's borders. Some of the musical elements in this piece were collected from forms of cultural heritage of Guangxi Zhuang Autonomous Region, such as epic songs, folk music, and the *tianqin*, paying homage to the Zhuang people, who have protected our nation's southwestern borders for centuries.

* This new work is commissioned by Hong Kong Chinese Orchestra in 2025 with sponsorship from CASH Music Fund.

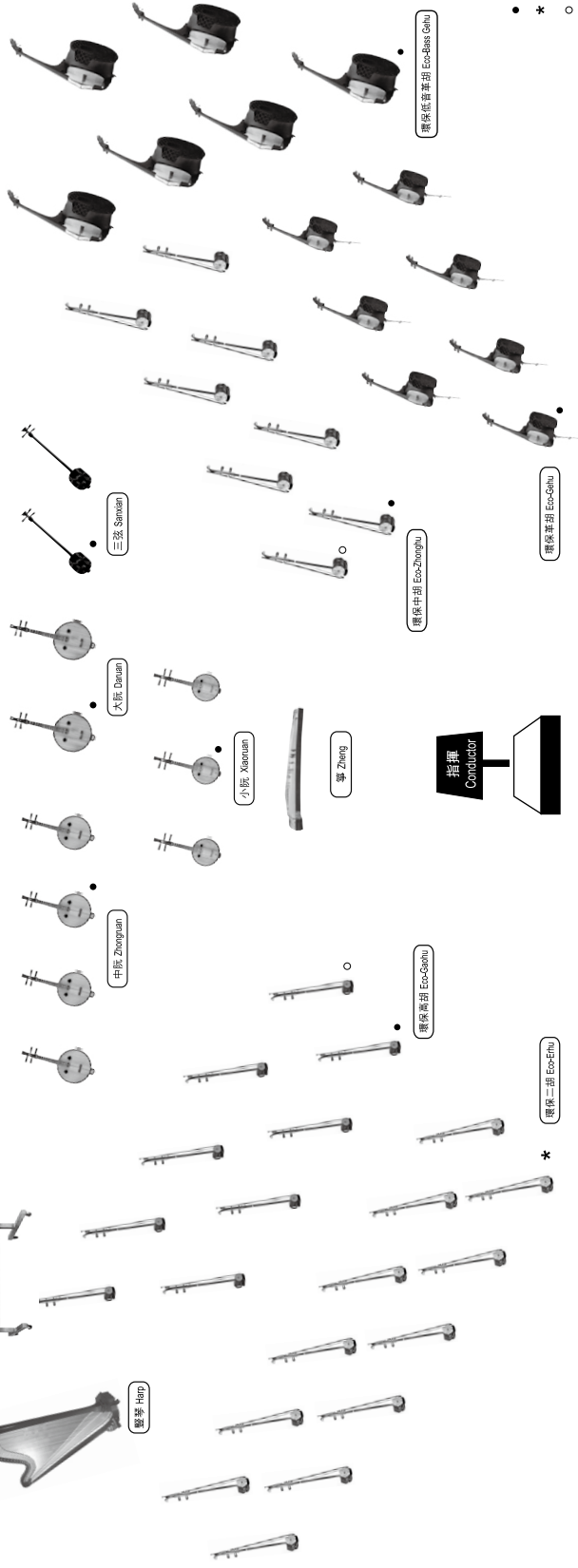
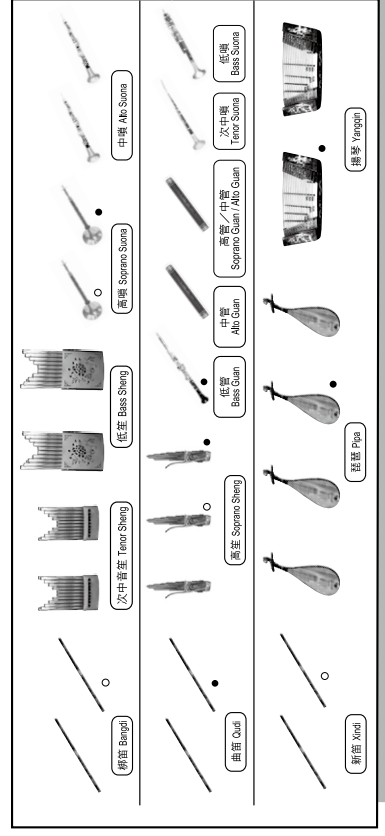
Chan Kam-biu, Joshua Composer (Photo on Pg.22)

Born in Hong Kong in 1962, Joshua Chan is a retired professor of the Music Department of the University of Hong Kong. He studied music composition and electronic music at the Sydney Conservatorium of Music with a scholarship awarded by the Jockey Club Music and Dance Fund, then completed his PhD studies at HKU. During his teaching career from 1990 to 2023, Prof. Chan has trained dozens of PhD and MPhil candidates and numerous undergraduate students and was the former Department Chairperson. As a composer, he has written more than 200 compositions, including over 70 orchestral works, 80 chamber pieces, and music for music theatre, ballet, drama, jazz, live electronics, choral, etc.

Prof. Chan had also served the community as a council member of the Hong Kong Chinese Orchestra, the chairman of the Hong Kong Composers' Guild, the chairman of the Asian Composers League, a board member of the Hong Kong Philharmonic Orchestra, an expert advisor of public offices such as the Hong Kong Arts Development Council, Leisure and Cultural Services Department, Education Bureau, Examinations and Assessment Authority, etc. Joshua Chan was commended by the HKSAR Government in the Secretary for Home Affairs' Commendation Scheme 2007 for the Persons with Outstanding Contributions to the Development of Arts and Culture.

聲部位置圖

General Layout Plan of Instrument Sections



- 首席 Principal
- ★ 樂隊首席 Acting Principal
- 助理首席 Assistant Principal
- 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.

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



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

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

香港中樂團研發環保胡琴系列 演出超越 1700 場創造歷史 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 (2/2/2024)

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與實用新型專利權。

環保胡琴系列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

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

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.

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 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 *Analecets* 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

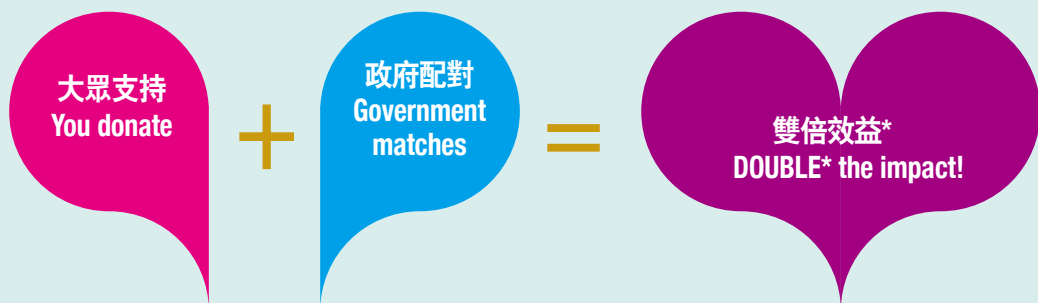


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- Provide opportunities for youths to develop an interest in music and participate in music activities
- Act as cultural ambassador to foster art exchange through our tour programmes for Mainland China and overseas
- Conduct research on music and musical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

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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
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妙音捐助人 Delight Donor	妙音，感覺音樂美妙或奇妙。 One who finds pleasure and delight in the music of the Orchestra.	HK\$100,000 — \$299,999
悅音捐助人 Encore Donor	悅音，愉悅，歡喜，以聆聽音樂為愉悅。 One who enjoys the performance of the Orchestra and wants it to continue to develop and grow.	HK\$10,000 — \$99,999
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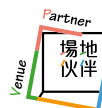
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Pictures at an Exhibition and The Terra Cotta Warriors

彭修文作品專場 II

指揮：閻惠昌
Conductor: Yan Huichang



Pictures at an Exhibition
Mussorgsky Orch. by Ravel Adapted by Peng Xiuwen
Fantasia The Terra Cotta Warriors
Peng Xiuwen
Embroidering Red Shoes
Cantonese Music Adapted by Peng Xiuwen

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幻想曲 秦·兵馬俑

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11/4

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第 53 屆香港藝術節 The 53rd Hong Kong Arts Festival In 2025

虞姬夢 The Dream of a Concubine

8/3/2025

作曲及編曲：瞿小松

Composer and Arranger : Qu Xiaosong

指揮：閻惠昌

Conductor : Yan Huichang

女高音：龔麗妮

Soprano : Lini Gong



樂團藝術總監兼終身指揮閻惠昌、作曲家瞿小松，女高音龔麗妮、樂團琵琶首席張瑩與一眾嘉賓合照。

Group photo of guests and Artistic Director and Principal Conductor for Life Yan Huichang, Composer Qu Xiaosong, Soprano Lini Gong, and HKCO Principal Pipa Zhang Ying.



瞿小松：

「音樂呈現自然，條理清晰，對聲部的控制和音響平衡非常好。我對香港中樂團的演奏和指揮印象深刻。」

音樂會以古曲新編的《霸王卸甲》打開序幕，以虞姬角度重新演繹經典樂曲。舊作新編的《苦怨》改編為女高音與中樂團後，與《霸王卸甲》組成厭戰祥和的「虞姬夢」上闕。音樂會下闕《虞姬願》尾聲，呼應上闕兩首樂曲末尾，全體樂手再次安寧地唱誦觀音菩薩六字真言，以深廣的慈愛與悲憫，祈願世界和平！



「整場演出無論是整體結構、節奏把握，還是各處細節處理，均有亮點，展現出香港中樂團演奏家們的精湛技藝及指揮的匠心獨運。」

蔣湖《香港文匯報》

觀眾的話

「An absolutely stunning performance! The newly composed piece beautifully captured the grandeur and tragedy of Xiang Yu and Yu Ji's story, blending powerful orchestration with deep emotional expression. Bravo!」

「女高音的表演如泣如訴，如戰場上泣血的虞美人鮮花，帶我們回到那個時代。
感謝香港中樂團！ Happy Women's day ！」

「精妙的合作，新意的改編，讓我初次體悟了中華傳統樂曲的魅力，拆解了虞姬的獨立視角，正逢國際婦女節這一天，願所有女性節日快樂，做自己的主宰！」

「藝術性很高，女高音能帶出整個音樂會所表達的內容，各音樂家演出十分精彩！
希望更多觀眾入場支持！」

香港中樂團主辦 Organised by Hong Kong Chinese Orchestra
華懋集團呈獻 Chinachem Group Presents

2024 香港鼓樂節「鼓動心弦 連結世界」系列活動 環保鼓舞工作坊 @ 中環街市

2024 Hong Kong Drum Festival - One Beat, One World: Connecting Through the Drum
Drumming and Dancing Fun

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認識中樂齊齊揀

對象：
未曾學習中樂但對中樂有興趣的
5-13歲兒童

日期：2025年7月26日（星期六）

時間：13:30 - 15:30 (2小時)

導師：
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語言：廣東話為主

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

親子鼓樂工作坊

對象：6-10歲兒童及家長

日期：2025年8月16日（星期六）

時間：14:30 - 15:30 (1小時)

導師：李慧美老師

語言：廣東話為主

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

小星星

對象：6-12歲兒童
語言：廣東話為主

古筝

日期：2025年8月3日（星期日）
時間：14:30 - 16:00 (1.5小時)

導師：劉惠欣老師

二胡

日期：2025年7月26日（星期六）
時間：10:30 - 12:00 (1.5小時)

導師：黃心浩老師

琵琶

日期：2025年7月26日（星期六）
時間：16:00 - 17:30 (1.5小時)

導師：黃瑋僑老師

唢呐

日期：2025年8月2日（星期六）
時間：14:30 - 16:00 (1.5小時)

導師：羅行良老師

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

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面試日期
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8.30-31

✦ 報名所需文件

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Artistic Director and Principal Conductor for Life
Director of The HKCO Orchestral Academy
閻惠昌 SBS
Yan Huichang SBS



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Assistant Artistic Director and
Resident Conductor
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香港青少年中樂團常任指揮
Assistant Conductor of the HKCO and
Resident Conductor of the Hong Kong
Young Chinese Orchestra
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Rupert Woo Pak Tuen

客席樂團首席 Guest Concertmaster



沈誠
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嚴潔敏
Yan Jiemin



張重雪
Zhang Chongxue

環保二胡 Eco-Erhu

首席*
Principal*



徐慧
Xu Hui



方子蔚
Fong Tsz Wai



王家樂
Wong Ka Lok



杜錫礎
To Shek Chor



施盤藏
Sze Poon Chong



張宇慧
Zhang Yuhui



黃偉俊
Wong Wei Juin



蕭秀嫻
Siu Sau Han



韓靖娜
Han Jingna



蘇純賢
So Shun Yin



羅永年
Law Wing Nin



黃錦沛
Wong Kam Pui

環保中胡
Eco-Zhonghu

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中胡首席
Co-Principal Huqin
and Principal Zhonghu

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Assistant Principal



毛清華 Mao Qinghua 許然 Hui Yin 匡樂君 Kuang Lejun 蕭秀蘭 Siu Sau Lan 劉一歌 Liu Yige 宋慧 Song Hui

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

助理首席
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何陽 He Yang 謝燦鴻 Tse Chan Hung 黃心浩 Wong Sum Ho 麥嘉然 Mak Ka Yin 石佩玉 Shih Pei-yu 向旋 Xiang Xuan

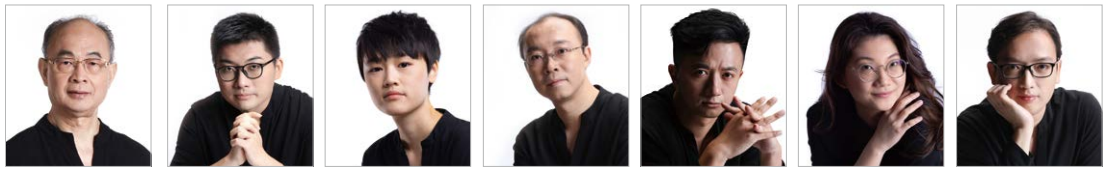
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Eco-Gehu

首席
Principal



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環保低音革胡
Eco-Bass Gehu

首席
Principal



齊洪瑋 Qi Hongwei 李庭灝 Li Ting Ho 陳岳華 Vonghemrat Pichan 鄭繫云 Cheng Chieh-yun 黎偉 Li Wei 蘇諾兒 So Lok Yee □

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	李孟學 Lee Meng-hsueh	張家翔 Chang Chia-hsiang	葛 楊 Ge Yang		陳怡伶 Chen I-ling	詹祥琳 Chan Siang-lin		

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大阮 Daruan	首席 Principal			豎琴 Harp	首席 Principal	
	梁惠文 Liang Wai Man	陳淑霞 Chan Shuk Har	劉若琳 Lau Yuek-lam		馮彥霖 Fung Yin Lam	黎依藍 Lai Yee Lam

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梆笛 Bangdi	笛子助理首席 Assistant Principal Dizi			新笛 / 大笛 Xindi / Dadi	笛子助理首席 Assistant Principal Dizi		
	朱文昌 Choo Boon Chong	林育仙 Lin Yu-hsien	陳子旭 Chan Chi Yuk		杜峰廉 To Fung Lim		

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



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Yuen Kin Hei



陸儀
Lu Yi

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Bass Sheng / Soprano Sheng



王彥瑾
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林進穎
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高音嗩吶
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嗩吶首席
Principal Suona



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Ma Wai Him

嗩吶助理首席
Assistant Principal Suona



胡晉僊
Wu Chun Hei

中音嗩吶
Alto Suona



羅行良
Law Hang Leung



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陸健斌
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Hong Kong Chinese Music Talent Development Programme

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 HKCCO members are listed in Chinese stroke order.

The string section utilizes revolving seating on a systematic basis.

Musicians (except principals and assistant principals)

change seats systematically.

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常務副院長
Associate Director of
The HKCO Orchestral Academy

閻學敏
Yim Hok Man

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

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Assistant Leader: Yuen Shi Chun
Members: Chew Hee Chiat, Yim Hok Man, Ren Zhaoliang, Liu Hai

民間音樂小組 The Folk Music Ensemble

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Leader: Yim Hok Man
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香港青少年中樂團

Hong Kong Young Chinese Orchestra

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Conductor

Rupert Woo Pak Tuen

香港青少年中樂團分聲部導師

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李孟學 Lee Meng-hsueh

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