

國家藝術基金2025年度
大型舞台劇和作品創作資助項目
彩票公益金資助—中國福利彩票和中國體育彩票

絲語·琵琶

Silken Notes of the Pipa

社區音樂會 Community Concert

28-29/11/2025 (五、六 Fri, Sat) 下午3:00pm

28/11/2025 (五 Fri) 晚上8:00pm

屯門大會堂演奏廳

Tuen Mun Town Hall Auditorium

精彩連場！

Programme Highlights

冠軍之夜 III Champions In Concert III



指揮：廖元鈺 Conductor: Liao Yuan-Yu
指揮：黃蔚傑 Conductor: Huang Wei-Chieh
嗩吶：馬瑋謙 Suona: Ma Wai Him

6/12/2025 (六 Sat) 晚上8:00pm
荃灣大會堂演奏廳
Tsuen Wan Town Hall Auditorium

HKCO4U 時空拾音 小品樂韻 Echoes Through Time Chamber Concert



藝術指導：周熙杰
節目統籌：
吳榮熙、黃正彥
阮：吳榮熙
環保二胡：黃正彥

Artistic Advisor :
Chew Hee Chiat
Programme Coordinator :
Ng Kai Hei, Wong Ching Yin
Ruan: Ng Kai Hei
Eco-Erhu: Wong Ching Yin

13/12/2025 (六 Sat) 下午5:00pm
香港文化中心劇場
Hong Kong Cultural Centre Studio Theatre
小組音樂會 Ensemble Concert

Liza & Friends 摯友樂聚 VII 香港中樂團籌款晚會 Liza & Friends VII - HKCO Fundraising Gala



指揮：周熙杰
籌委會主席：汪明荃
籌委會聯合主席：曾鈺成
Conductor: Chew Hee Chiat
Committee Chair: Liza Wang
Committee Co-chair: Jasper Tsang

10/1/2026 (六 Sat) 晚上7:15pm
香港文化中心音樂廳
Hong Kong Cultural Centre Concert Hall



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香港中樂團「絲語·琵琶」社區音樂會

“Silken Notes of the Pipa” Community Concert by Hong Kong Chinese Orchestra

指揮：胡栢端

Conductor: Rupert Woo Pak Tuen

導聆：陳明志

Guided Appreciation: Chan Ming-chi

第一樂章：長風破浪時（前奏曲）

民族管弦樂 **長風破浪時** 陳明志曲

第二樂章：文·詩經瓊瑤、玄鳥

五弦琵琶與民族管弦樂 **瓊瑤** 馬久越曲

五弦琵琶與民族管弦樂 **玄鳥** 馬久越曲

五弦琵琶：王楷涵

第三樂章：武·霸王卸甲

琵琶與民族管弦樂 **霸王卸甲** 古曲 沈浩初傳譜 林石城整理 關迺忠編曲

琵琶：張瑩

第四樂章：一抹清風柔（間奏曲）

古琴、管、嘟嘟克笛、南音琵琶與民族管弦樂 **一抹清風柔** 陳明志曲

古琴：安悅 管：秦吉濤 嘟嘟克笛：馬瑋謙 南音琵琶：黃璿僑

第五樂章：英·聽海之心

筑前琵琶、尺八與民族管弦樂 **聽海之心** 陳明志曲

筑前琵琶：黃璿僑 尺八、中國笛：孫永志

第六樂章：傑·音詩共和

薩茲與民族管弦樂 **音詩共和** 加齊格萊汗二世、陳明志曲

薩茲：趙太生

第七樂章：揚帆濟滄海（後奏曲）

琵琶、五弦琵琶、筑前琵琶、薩茲與民族管弦樂 **揚帆濟滄海** 陳明志曲

琵琶：張瑩 五弦琵琶：王楷涵 筑前琵琶：黃璿僑 薩茲：趙太生

演出全長約 90 分鐘，不設中場休息。

Movement I: Riding the Winds and Breaking the Waves (Prelude)

Chinese Orchestra **Riding the Winds and Breaking the Waves** Chan Ming-chi

Movement II: Literature – The Beautiful Jade and The Mythical Bird from The Classic of Poetry

Five-string Pipa and Chinese Orchestra **The Beautiful Jade** Ma Jiuyue

Five-string Pipa and Chinese Orchestra **The Mythical Bird** Ma Jiuyue

Five-string Pipa: Wang Kai-han

Movement III: Martial Arts – King Chu Doffs His Armour

Pipa and Chinese Orchestra **King Chu Doffs His Armour** Ancient Tune

Transcribed by Shen Haochu Compiled by Lin Shicheng Arranged by Kuan Nai-chung

Pipa: Zhang Ying

Movement IV: A Gentle Breeze (Interlude)

Guqin, Guan, Duduk, Nanyin Pipa and Chinese Orchestra **A Gentle Breeze** Chan Ming-chi

Guqin: An Yue Guan: Qin Jitao Duduk: Ma Wai Him Nanyin Pipa: Wong Yui Kiu

Movement V: Heroic Spirit – Heart of the Ocean

Chikuzen-biwa, Shakuhachi and Chinese Orchestra **Heart of the Ocean** Chan Ming-chi

Chikuzen-biwa: Wong Yui Kiu Shakuhachi, Chinese Dizi: Sun Yongzhi

Movement VI: Distinguished Guests – Serene Symphonic Poem

Saz and Chinese Orchestra **Serene Symphonic Poem** Gazi Giray Han “Tatar”, Chan Ming-chi

Saz: Zhao Taisheng

Movement VII: Sailing Across the Vast Ocean (Postlude)

Pipa, Five-string Pipa, Chikuzen-biwa, Saz and Chinese Orchestra

Sailing Across the Vast Ocean Chan Ming-chi

Pipa: Zhang Ying Five-string Pipa: Wang Kai-han Chikuzen-biwa: Wong Yui Kiu

Saz: Zhao Taisheng

The performance will run for approximately 90 minutes without an intermission.



香港中樂團 Hong Kong Chinese Orchestra

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

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

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

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

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

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

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

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

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

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



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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 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 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 Honorary Advisor for Life 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.

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音樂會指揮

Concert Conductor

胡栢端

副指揮兼香港青少年中樂團常任指揮

Rupert Woo Pak Tuen

Associate Conductor and Resident Conductor of
The Hong Kong Young Chinese Orchestra

香港中樂團副指揮兼香港青少年中樂團常任指揮，胡栢端於2012年為香港演藝學院第一位指揮碩士畢業生，並於「第二屆國際中樂指揮大賽」榮獲亞軍、「香港優秀青年指揮獎」及「最受觀眾喜愛指揮獎」三個獎項。曾任天津音樂學院民樂系特聘指揮教師、天津音樂學院民樂團常任指揮及研究生指揮教師。曾獲邀客席指揮香港中樂團、新加坡華樂團、澳門中樂團、河南民族樂團、香港演藝學院中樂團、香港演藝學院交響樂團、天津音樂學院「凡音」室內樂團、竹韻小集等。

胡栢端於2005年香港科技大學工學士（榮譽）學位畢業，主修計算機科學（資訊科技工程）；2008年香港演藝學院學士（榮譽）學位畢業，主修板胡演奏；2010年香港演藝學院碩士學位畢業，雙主修板胡及高胡演奏。

胡栢端於2018年經公開招聘為香港中樂團助理指揮（教育推廣），主要負責轄下香港青少年中樂團的指揮工作，多年來指揮及策劃「傳承・經典」音樂會。胡氏亦曾指揮香港中樂團 2023 年澳洲巡演、學校文化日音樂會、「津津有樂」音樂會（2024）、「我們的Cantopop」音樂會（2023）及「蒼龍引」社區音樂會（2022）等。

Associate Conductor of the Hong Kong Chinese Orchestra and Resident Conductor of the Hong Kong Young Chinese Orchestra. Graduated in 2012, Rupert Woo was the first Master in Conducting of The Hong Kong Academy for Performing Arts (HKAPA). In the Second International Conducting Competition for Chinese Music, Rupert won Second Prize as well as the Outstanding Young Conductor in Hong Kong Award and the Audience Award for the Most Popular Conductor. Previously, Rupert served as a Guest Instructor in Conducting at the Department of Traditional Chinese Musical Instruments of the Tianjin Conservatory of Music, Resident Conductor of the Conservatory's Chinese Orchestra, and Instructor on its postgraduate programme. He guest-conducted the Hong Kong Chinese Orchestra, the Singapore Chinese Orchestra, the Macao Chinese Orchestra, the Henan National Music Orchestra, the Academy Chinese Orchestra and the Academy Symphony Orchestra of HKAPA, Fanyin Chamber Orchestra of the Tianjin Conservatory of Music, Windpipe Chinese Music Ensemble etc.

Rupert holds a Bachelor of Engineering (Hons) in Computer Science from the Hong Kong University of Science and Technology (2005), a Bachelor of Music (Hons) in banhu performance from HKAPA (2008), and a Master of Music in banhu and gaohu performance from HKAPA (2010).

In 2018, Rupert became the Assistant Conductor (Education and Outreach) of HKCO through open recruitment, responsible for the conducting of the Hong Kong Young Chinese Orchestra, which is under the jurisdiction of the HKCO; he has planned and conducted the 'Preservation and Perpetuation of the Classics' concerts for years. Rupert conducted various HKCO concerts, including the 2023 Tour in Australia, 'School Culture Day' concert, 'Tunes of Tianjin and Northern China' concert (2024), 'Our Cantopop' concert (2023) and 'Trail of the Blue Dragon' Community Concert (2022).



陳明志

作曲家及導聆

Chan Ming-chi

Composer and Guided Appreciation

香港土生土長的作曲家，長年專注於民族管弦樂及民族器樂與影像、律動的互動、聲音設計的創作、研究與教學。上世紀90年代初先後獲日本文部省及扶輪社獎學金，於東京藝術大學、伊麗莎白音樂大學等鑽研東亞民族器樂及現代音樂創作，1998年獲博士學位（作曲）、2007年院成為上海音樂學院首屆博士後（民族管弦樂創編）。

陳氏的音樂語境展示了其對聲音本體、時空效應及戲劇思維與東方文化哲思的多重思考與融合。曾獲日本文化廳舞臺藝術獎、聯合國音樂局年度推薦樂曲、第十四及第十七屆全國作品（合唱、室內樂）創作優秀獎、首屆世界互聯網音樂大賽獎（電子音樂組）等。2018年獲香港藝術發展局頒發香港藝術家年獎（音樂）。

陳氏曾任香港中樂團駐團作曲家、研究員、上海音樂學院教授等，現為澳門科技大學人文藝術學院特聘教授、星海音樂學院作曲系教授、碩士研究生導師（作曲／電子音樂）、聲像燈光與影視產業學院外聘教授、中國電影家協會聲音工作專業委員會理事。近期參與及主持的國家級及省級科研項目包括「聲音景觀語境下的非物質文化遺產活態傳承與跨界創新的應用研究與實踐」等、著作有《南粵音樂與聲音景觀研究》、《聲音景觀應用研究》、《光影之聲—電影中的聲音景觀探究》等。近期作品則有國家藝術基金大型舞臺創作資助項目：民族管弦樂組曲《八桂情緣》、《大灣情緣》、《蒼龍引》及民族室內樂《觀自在敦煌》等。

Chan Ming-chi is a composer born and raised in Hong Kong, dedicated for many years to ethnic orchestral music, as well as the interaction of ethnic instrumental music with visual imagery and movement, and the creation, research, and teaching of sound design. In the early 1990s, he was awarded scholarships from the Ministry of Education of Japan and Rotary Club to study East Asian ethnic instruments and modern music composition at Tokyo University of the Arts and Elizabeth University of Music. He received his doctoral degree in composition in 1998 and became the first postdoctoral researcher in ethnic orchestral music arrangement and composition at the Shanghai Conservatory of Music in 2007.

Chan's musical context demonstrates his diverse reflections and integrations concerning the attributes of sound, space-time effects, dramatic thinking and the philosophical aspects of Eastern culture. He has received numerous accolades, including the Award for Stage Arts from the Agency for Cultural Affairs of Japan, the Commendation of the International Music Council of UNESCO, the 14th and 17th National Music Composition Excellence Award (Choral and Chamber Music), and the First International Internet Music Competition Award (Electronic Music). In 2018, he was honored as Artist of the Year (Music) by the Hong Kong Arts Development Council.

Chan had positions including Resident Composer and Researcher at Hong Kong Chinese Orchestra, and Professor at Shanghai Conservatory of Music. Chan is currently Master's Supervisor (Composition / Electronic Music), Distinguished Professor at Macau University of Science and Technology's Faculty of Humanities and Arts, Professor at the Department of Composition of Xinghai Conservatory of Music, Visiting Professor at the School of Sound, and Visual and Lighting for the Film and Television Industry. He is also a council member of the Sound Working Committee of the China Film Association.

Chan's recent participation and leadership in national and provincial research projects include studies on 'The Application and Practice of Living Heritage Transmission and Cross-border Innovation in the Context of Soundscapes of Intangible Cultural Heritage'. His publications include *Research on Nanyue Music and Soundscapes*, *Applied Research on Soundscapes*, and *Under the Light and Shadow—Studies on Film Soundscapes*. His recent works encompass large-scale stage projects supported by the China National Arts Fund, such as the Chinese orchestral suites *The Predestined Love for Guangxi*, *The Predestined Love for the Greater Bay*, *Trail of the Blue Gragon*, and the chamber work *Guanzizai-Dunhuang*.

演出者介紹 About the Performers

(排列按出場序 In order of appearance)



王楷涵
五弦琵琶

Wang Kai-han
Five-String Pipa

香港中樂團琵琶演奏家，2022年加入樂團。榜首錄取臺灣藝術大學中國音樂學系碩士班並於2021年畢業。現擔任將軍澳官立小學、保良局羅氏基金中學、英華小學樂器班導師。師承盧梅端、王琇嬪、鄭聞欣老師。

自幼屢獲佳績，連三屆獲得新北市及高雄市學生音樂比賽冠軍，並於中學受邀與高雄市國樂團演出琵琶協奏曲《春秋》。大學在校期間三度榮獲「衛武營音樂廳」、「臺北兩廳院音樂廳、演奏廳」新秀冠軍殊榮。2022年榮獲第29屆臺北市民族器樂大賽第二名、《尋・耶婆瑟雞》最佳詮釋獎及最佳人氣獎三項重要獎項。

2024年參與香港流行文化節「三俠四義」音樂會中擔任琵琶樂手。近年獲邀與臺北市立國樂團、蘇州民族管絃樂團、小巨人絲竹樂團、高雄市國樂團、臺藝大國樂團、九歌民管絃樂團等演出協奏曲《天地歌》、《晚秋》、《琵琶協奏曲》、《臉譜集》、《文武雙全》、《夜破》、《雲想花想》、《瑤姬》、《祝福》、《草原英雄小姐妹》、《春秋》。

演奏風格多元，近年亦積極參與現代音樂作品發表及音樂劇場，首演作品包括琵琶協奏曲《煙雨含霜》、琵琶與擊樂《對招》、琵琶與管弦樂團《光幻迷離》、琵琶與室內樂《星塵》、琵琶獨奏《烈》、音樂劇場《巴別之塔》等。

Pipa virtuoso of the Hong Kong Chinese Orchestra, Wang Kai-han joined the HKCO in 2022. She got the offer as the top candidate of the Master's degree from the Graduate School of Chinese Music at NTUA and graduated in 2021. She currently serves as an instrumental instructor at Tseung Kwan O Government Primary School, Po Leung Kuk Laws Foundation College, and Ying Wa Primary School. She was studied under renowned musician Lu Mei-tuan, Wang Xiu-zhen, and Cheng Wen-xin.

Wang has achieved outstanding results in numerous competitions since early age, winning first place for three consecutive years in the New Taipei City and Kaohsiung Student Music Competitions. During secondary school, she was invited to perform the *Pipa Concerto Spring and Autumn* with the Kaohsiung Chinese Orchestra. While studying at university, she was awarded the "New Talent Champion" title for three times at the Kaohsiung Center for the Arts (Weiwuying), as well as at the Taipei Theatre and Concert Hall. In 2022, Wang received three major honours at the 29th Taipei Folk Music Competition - Second Prize, the Best Interpretation Award for *Seeking Yebosaji*, and the Audience Choice Award.

In 2024, she performed as pipa soloist in the ART!ON POP Concert, part of the Hong Kong Pop Culture Festival organised by the Leisure and Cultural Services Department. Wang has been recently invited to perform with various orchestras, including the Taipei Chinese Orchestra, Suzhou Chinese Orchestra, Little Giant Chinese Chamber Orchestra, Kaohsiung Chinese Orchestra, NTUA Chinese Orchestra, and the Chiuko Traditional Orchestra. Her repertoire includes major concerti such as *Song of Heaven and Earth*, *Late Autumn*, *Pipa Concerto*, *The Masks*, *The Civil and the Martial*, *Night Break*, *Clouds and Blossoms*, *Yao Ji*, *Blessing*, *The Heroic Sisters of the Grassland*, and *Spring and Autumn*.

With versatile in style and expression, Wang has also been active in contemporary music and music theatre in recent years. She has premiered a range of innovative works, including the pipa concerto *Misty Rain with Frost*, *Interaction* for *pipa* and percussion, *Stardust* for *pipa* and chamber ensemble, *Fierce* for solo *pipa*, and the music theatre production *The Tower of Babel*.



張瑩

琵琶

Zhang Ying

Pipa

香港中樂團琵琶首席，2004年加入樂團，2013年擔任署理琵琶首席，2016年起出任現職位。現擔任香港演藝學院碩士生導師，並任教於香港大學、香港浸會大學、香港中文大學。張氏獲中國音樂學院碩士學位，先後師從趙藝囡、李桂香、吳俊生、任宏、楊靖教授。

2004年獲「龍音杯」國際民族器樂比賽琵琶青年專業組第一名；2002年獲文化部舉辦的「中國第一屆民族器樂大賽」琵琶青年專業組銀獎。並多次受邀擔任「敦煌杯」、「南洋藝術大賽」、「樂通天下琵琶展演」等重要賽事評委。

張氏近期以獨奏家身份的演出包括：2025年3月隨樂團首演著名作曲家瞿小松作品「虞姬夢」、2024年4月受邀指導新加坡鼎藝樂團「弦彈」音樂會並首演琵琶與室內樂《彈指品相間》、2024年7月與深圳交響樂團合作「絲竹韻融」音樂會、受邀在香港電台第四台「樂有所思音樂沙龍」策劃、2023年9月與香港管弦樂團於「國慶音樂會」中擔任《千里江山》琵琶協奏曲香港首演。2020年初隨香港中樂團於歐洲巡演，於瑞士、德國、比利時、奧地利與匈牙利，以琵琶獨奏身份與樂隊合作《霸王卸甲》而廣受好評。張氏曾發行琵琶專輯《瑩風飛舞》及《張瑩碩士畢業音樂會》DVD影碟。

Principal *Pipa* of the Hong Kong Chinese Orchestra, Zhang joined the HKCO in 2004 and served as Acting Principal *Pipa* in 2013, she has served in current position since 2016. She is a Master's degree programme lecturer at The Hong Kong Academy for Performing Arts, and is teaching at the University of Hong Kong, The Hong Kong Academy for Performing Arts, Hong Kong Baptist University and The Chinese University of Hong Kong. She holds a Master's degree from the China Conservatory of Music and was trained under Prof Zhao Yinan, Ms Li Guixiang, Prof Wu Junsheng, Ms Ren Hong and Prof Yang Jing.

In 2004, Zhang won First Prize in the Youth Section (Pipa) of 'Longyin Cup' International Ethnic Instrument Competition. In 2002, she received the Silver Award in Youth Section of *Pipa* at the 1st Chinese Instrumental Music Competition organised by the Ministry of Culture in China. She has frequently served as a jury member for major events including the 'Dunhuang Cup', 'Nanyang Arts Competition' and 'Letong Tianxia Pipa Showcase'.

Zhang's recent soloist engagements include the 2025 premiere with HKCO of the celebrated composer Qu Xiaosong's 'The Dream of Concubine'. In April 2024, she was invited coaching and premiere of *Moments Between Ledges and Frets* for pipa and chamber ensemble with Singapore's Ding Yi Music Company at its 'Strings & Pluck' concert; the 'Silk Strings Resonance' concert with the Shenzhen Symphony Orchestra in July 2024; curation of RTHK Radio 4's 'Musical Salon'; and the September 2023 pipa solo premiere of *A Thousand Miles of Rivers and Mountains* with the Hong Kong Philharmonic Orchestra at the National Day Concert. In early 2020, Zhang toured Europe with the HKCO, performing as pipa soloist in *King Chu Doffs His Armour* in Switzerland, Germany, Belgium, Austria and Hungary, receiving critical acclaim. Zhang Ying has released pipa albums such as *Ying's Whirling Breeze* and a DVD of *Zhang Ying Master's Graduation Recital*.



黃璿僑

筑前琵琶、南音琵琶

Wong Yui Kiu Cathy

Chikuzen-biwa, Nanyin Pipa

香港中樂團琵琶演奏家，2014年加入樂團。2009年獲頒香港演藝學院音樂演奏碩士學位，就讀期間，分別隨王梓靜老師及雷群安老師雙主修琵琶及阮琴，曾多次獲頒發多個不同類型的獎學金，如滙豐銀行慈善基金—香港與內地學生交流獎學金、鍾逸傑爵士夫人紀念獎學金及林聲翕教授紀念獎。2009-2010年度獲甄選為該年度香港藝術發展局資助的本地人材培育計劃其中一員，參加香港中樂團排練及演出。

黃氏曾獲邀前往美國、德國、瑞士、俄羅斯、阿根廷、日本、韓國、新加坡、馬來西亞及中國內地多個城市演出。自1995年起加入過不同的音樂團體，期間參與過不同的藝術節演出，包括香港藝術節、音樂新文化、上海世博文藝節目演出、香港藝術節新銳舞台系列、香港青年藝術節、香港兒童藝術節以及中華藝術節等。另曾參與過多種不同類型的演出，包括電影配樂錄音、舞蹈團及話劇團的配樂演奏，在流行音樂會中作現場演奏，亦曾多次接受香港電台邀請，錄製音樂節目。2014年與香港演藝學院作曲系合作舉辦琵琶獨奏及二重奏新作品音樂會，與多位本地年青作曲家合作。在教學活動方面，黃氏是現任香港演藝學院兼職導師、香港中樂團教育部導師及香港青少年中樂團分聲部導師。

Pipa virtuoso of the Hong Kong Chinese Orchestra, Wong Yui Kiu Cathy joined the HKCO in 2014. In 2009, she obtained the Master of Music in Performance from The Hong Kong Academy for Performing Arts. During her study, she double majored in *pipa* and *ruan* under the tutelage of Wong Chi-ching and Lui Kwan-on, and received multiple scholarships, including the HSBC Charitable Fund – Hong Kong & Mainland Exchange Scholarship, The Lady Jane Akers-Jones Memorial Scholarship, and Professor Lin Sheng-shih Memorial Prize. She was selected for the 2009–2010 Hong Kong Arts Development Council Local Arts Production Internship Scheme, participating in rehearsals and performances with the Hong Kong Chinese Orchestra.

Wong has been invited to perform in the United States, Germany, Switzerland, Russia, Argentina, Japan, Korea, Singapore, Malaysia, and cities across Mainland China. She has been active in various music ensembles since 1995, appearing at arts festivals including the Hong Kong Arts Festival, Musicarama, Expo 2010 Shanghai China, New Stage Series - Hong Kong Arts Festival, Hong Kong Youth Arts Festival, Hong Kong Children's Arts Festival, and the Chinese Arts Festival. Her performance activities range from movie soundtrack recording, accompanying dance troupes and theatre productions, live shows in pop music concerts, to regular appearances on RTHK music programmes. In 2014, she worked with the HKAPA Composition Department to organise a concert of new works for solo and duet *pipa*, collaborating with young local composers. Wong also teaches as a part-time instructor at HKAPA and serves as a tutor in the Education Department of Hong Kong Chinese Orchestra. She is also a section instructor of the Hong Kong Young Chinese Orchestra.



孫永志

尺八、中國笛

Sun Yongzhi

Shakuhachi, Chinese Dizi

香港中樂團笛子首席，1997年加入樂團並擔任笛子首席。1982年畢業於西安音樂學院並留校任教，曾任該院民族器樂系管樂教研室主任。另擔任香港演藝學院笛子導師及研究生導師、香港浸會大學笛子導師、馬來西亞藝術學院客席笛子導師、西安音樂學院客席教授及碩士研究生導師、中國音樂家協會竹笛學會副會長。

師從元修和，曾為笛子大師趙松庭弟子，對笛藝精於研習，兼收並蓄各家笛子風格流派之所長。近年來經由其表演的各類體裁經典作品有：趙季平的交響樂《東渡·鑒真大和尚》、陳明志的現代音樂作品《颯風的日子》和《聽風的歌》、笛子協奏曲有程大兆的《陝北四章》、鍾明信的《巴楚風情》、楊青的《蒼》、鄭濟民及羅偉倫的《白蛇傳》、與周煜國合作的《遐方怨》、顧冠仁的《牡丹亭》（笛箏雙協奏曲）等等，無不表現其精湛的技術功底與追求完美的藝術境界。

經常參與各類型演出與錄音，以及曾代表中國青年藝術團、陝西文化交流代表團、西安音樂家小組及香港中樂團出訪演出交流，演奏足跡遍及美、英、法、德、荷蘭、比利時、西班牙、瑞士、日本等數十個國家，發表論文《南北笛子風格》、《笛子音準談》及編寫笛子考級教材一至八冊。電影、電視及音樂作品的錄製有《心香》、《炮打雙燈》、《征服者》等。

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

Sun trained under Yuan Xiuhe and was also a formal disciple of Maestro Zhao Songting of *dizi* fame. He has done meticulous research on the art of *dizi*, and is therefore able to integrate the outstanding features of many stylistic schools. He has performed a variety of *dizi* classics in recent years, such as the symphony Monk Jianzhen Sailing Eastward by Zhao Jiping; the modern music Windy Days and Song of Wind-scape by Chan Ming-chi; *dizi* concertos Four Movements: Northern Shaanxi by Cheng Dazhao, Facets of Sichuan by Zhong Mingxin, Wilderness by Yang Qing, The Legend of the White Snake by Law Wai-lun and Cheng Jih-min, A Wife's Lament of Her Husband Far Away co-written by Sun and Zhou Yuguo; and the *dizi* and *zheng* double concerto, The Peony Pavilion by Gu Guanren. All of them demonstrate his technical virtuosity as well as his pursuit for artistic excellence.

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



安悅
古琴

An Yue
Guzhen

香港中樂團革胡演奏家，2009年加入中樂團，畢業於上海音樂學院，大提琴表演碩士。師從大提琴演奏家、教育家陳九鶴教授；亦師從國家級古琴藝術非物質文化遺產傳承人李祥霆教授學習古琴演奏。在校期間多次榮獲上海市政府獎學金、人民獎學金。受邀參與「上海之春」國際音樂節、中國藝術碩士研究論壇等國家級、專業性藝術文化活動。

2018年赴美國為第十七世大寶法王進行古琴演奏與文化交流活動，獲高度好評。參演香港中樂團「一念一花一全球直播音樂會」、「水之聲—武漢琴台音樂會」等演出。參與錄製中央人民廣播電台大灣區之聲《根脈中華》節目專訪。

演出足跡遍佈大中華，以及美國、德國、比利時、新加坡、日本等國家。安氏以「中西匯通，兼容並蓄」為核心藝術理念，融合西方古典大提琴的精準技法與嚴謹的結構美學，以及東方古琴的傳統神韻與意境美學，塑造出獨樹一幟的藝術表達風格，是當代兼具中西方音樂素養與多元藝術詮釋的音樂家。

Gehu virtuoso of the Hong Kong Chinese Orchestra, An Yue joined HKCO in 2009. He graduated from the Shanghai Conservatory of Music with a Master's degree in Cello Performance, studying under Professor Chen Jiuhe, a distinguished cellist and educator. He also studied *guqin* under Professor Li Xiangting, an inheritor of the national Intangible Cultural Heritage of *guqin* art in China. During his studies, he received multiple honours including the Shanghai Municipal Government Scholarship and the People's Scholarship in China. He was invited to perform at national and professional arts and cultural events such as the 'Shanghai Spring' International Music Festival and the China Master of Arts Forum.

In 2018, An Yue travelled to the United States for a *guqin* performance and cultural exchange event with the 17th Gyalwang Karmapa, receiving wide acclaim. He has also appeared in the Hong Kong Chinese Orchestra's major performances, including 'Universe in a Flower - 5G 4K Live Streamed Concert' and 'The Sound of Water - Wuhan Qintai Concert'. He participated in a special interview for 'The Roots of China', a broadcast programme of the Greater Bay Area Voice on China National Radio.

His performance tours have taken him across Greater China as well as to the United States, Germany, Belgium, Singapore, and Japan. Guided by an artistic philosophy of 'fusion of Eastern and Western arts', An Yue integrates the technical precision and structural aesthetics of Western classical cello with the poetic spirit and contemplative aesthetics of the Eastern *guqin*, crafting a distinctive artistic expression that embodies both traditions. He is a contemporary musician whose artistry bridges cultures and redefines modern expressions of classical heritage.



秦吉濤

管

Qin Jitao
Guan

香港中樂團管、嗩吶演奏家，2006年加入樂團。另擔任陝西省嗩吶協會榮譽理事、深圳市福田區現代青年國樂團榮譽藝術顧問，並任教於香港演藝學院。畢業於西安音樂學院嗩吶、管專業，加入香港中樂團後成為樂團首位高音管職位的演奏家，多年來潛心研究管在樂團中的技法規範並不斷拓展多樣化的演奏風格。

繼2014年「當中樂遇上JAZZ」中一首《Summertime》成功將中樂爵士樂跨界演出後，再次於2017年「爵世浪漫•Ted Lo & HKCO」中與香港爵士樂教父羅尚正合作演出《野草莓巷》，大獲好評。同年獲邀於深圳市委宣傳部、市文聯主辦，市文聯組聯部、市文化藝術專家聯誼會承辦的「中國心·深港情—慶祝香港回歸20周年民樂名家音樂會」特邀嘉賓。於2024年香港中樂團「絲綢之路」音樂會及2023年「彭修文作品專場系列之中國狂想曲」音樂會擔任管獨奏，亦於2013年「HKCO4U—雙管齊鳴」音樂會及2008年「HKCO菁英」音樂會中擔任嗩吶及管獨奏。演出足跡遍佈世界各地。

Guan and *Suona* virtuoso of the Hong Kong Chinese Orchestra, Qin joined the HKCO in 2006. He is currently Honorary Director of the Suona Society of Shaanxi, Honorary Artistic Advisor to the Contemporary Youth Chinese Orchestra of Futian District, Shenzhen City, and teaches at The Hong Kong Academy for Performing Arts. Graduate of the Xi'an Conservatory of Music with professions in *suona* and *guan*, Qin is the first virtuoso of Soprano *Guan* of the HKCO. Over the years, he has devoted himself to the study of technical specifications of *guan* in the orchestra and has continuously expanded his diverse playing styles.

He gave a successful crossover rendition of Summer Time at the 'Chinese Music with All That Jazz' concert in 2014. It was followed by another collaboration with Ted Lo, the 'godfather of jazz' in Hong Kong, with Arbutus Lane at the concert 'Romancing the Jazz - Ted Lo & HKCO' in 2017. In the same year, Qin was invited to perform at the Celebration of the 20th Anniversary of the Establishment of the HKSAR in Shenzhen. Qin performed *guan* solos for the HKCO in 'The Silk Road' concert in 2024 and 'From the Peng Xiuwen Collection – Chinese Rhapsody' concert in 2023, he also performed at the 2013 'HKCO4U - *Guan* Duo in Concert' and the 2008 'Rising Stars of HKCO' concert as a *suona* and *guan* soloist. Qin has performed in numerous concerts all over the world.



馬瑋謙

嘟嘟克笛

Ma Wai Him

Duduk

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

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

多次與陳蕾、李駿傑、陳凱詠、李幸倪、黃家強、周國賢、陳粒、羅尚正等流行音樂人合作。2025年，獲城市當代舞蹈團邀請參與國際綜藝合家歡舞蹈劇場「我的運動會」，擔任作曲及現場演奏。2024年，受風車草劇團邀請參與舞台劇「Didar」，跨界擔任演員及音樂演奏。

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

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

Ma has performed many crossover concerts with singer-songwriters of pop music, such as Panther Chan, Jeremy Lee, Jace Chan, Gin Lee, Steve Wong Ka-keung, Endy Chow, Chen Li, Hong Kong jazz legend Ted Lo and many more. In 2025, Ma was invited by City Contemporary Dance Company to perform Live Music & Composition for International Arts Carnival 2025: 'My Arena: Dance of Triumph'. In 2024, Ma was invited to perform as an actor and musician in the Windmill Grass Theatre's drama 'Didar'.



趙太生

薩茲

Zhao Taisheng

Saz

香港中樂團三弦首席，2005年加入樂團。中國音樂家協會會員，香港理工大學德藝書院榮譽院士，以及香港藝術發展局藝術家年獎（音樂）獲得者。趙氏畢業於北京中央音樂學院民樂系三弦專業，屢獲殊榮，包括首屆江南絲竹創作比賽敦煌一等獎、第三屆全國民樂展播比賽優秀演奏獎、北京市十佳演奏員等。

藝術足跡遍布海內外，曾於俄羅斯、新加坡、愛沙尼亞、澳門、上海、大連、武漢等地唱響《黑土歌》。2025年於廣洲星海音樂廳香港中樂團新年音樂會擔任三弦獨奏。2024年慶回歸「國風」音樂會擔任三弦獨奏，2024年4月受北京民族樂團邀請在國家大劇院演出「儺」及「颯大風」，全場轟動。2023年2月與香港中樂團舉辦「颯大風」個人獨奏音樂會，獲多間媒體採訪報道；同年3月隨樂團赴日本四地巡演，安可獨奏環節三分鐘，贏得滿堂喝彩。

2018年起，先後受邀在星海音樂學院圖書館、上海音樂學院、天津音樂學院、山西大學音樂學院、首都師範大學音樂學院及香港理工大學等舉辦了「樂器表現無極限—從三弦說起」系列講座，受到師生熱烈歡迎。2020年至今，獲世界多地11位作曲家為其創作三弦小品，鼓勵全社會用音樂的力量抗擊疫情。

Principal *Sanxian* of the Hong Kong Chinese Orchestra, Zhao joined the HKCO in 2005. Zhao is a member of the Chinese Musicians' Association, The Honorary Fellow of The STARS Residential College of The Hong Kong Polytechnic University, and the awardee of Artist of the Year (Music) of the 18th Hong Kong Arts Development Awards. Zhao graduated in the Department of Traditional Chinese Musical Instruments of Central Conservatory of Music in Beijing major in *Sanxian* Professional. He received numerous awards, including the Dunhuang Class One Award at the First International Jiangnan Wind and String Competition, Outstanding Performance Award at the 3rd All China Folk Music Instrumental Music Showcase, and was named one of the 'Ten Best Performers of Beijing'.

Zhao has performed Song of the Black Earth in Russia, Singapore, Estonia, Macau, Shanghai, Dalian and Wuhan over the years. In 2025, he performed as a *sanxian* soloist at the Hong Kong Chinese Orchestra's New Year Concert at Xinghai Concert Hall in Guangzhou. In 2024, he also served as a *sanxian* soloist at HKSAR Anniversary Day Celebration Concert 'Guo Feng'. In April 2024, he was invited by the Beijing Chinese Orchestra to perform 'Nuo' and 'As the Strong Winds Blow' at the National Centre for the Performing Arts in Beijing and received critical acclaim. In Feb 2023, Zhao held a solo concert 'As the Strong Winds Blow' with the Hong Kong Chinese Orchestra and received wide media coverage; in March the same year, he went on the tour to four cities of Japan with the Orchestra, where he enjoyed huge applause from the audience after his solo encore session.

Since 2018, Zhao has been invited to give talks on *sanxian* by the Xinghai Conservatory of Music, Shanghai Conservatory of Music, Tianjin Conservatory of Music, Music School of Shanxi University and Hong Kong Polytechnic University receiving great applause. Since 2020, Zhao has received compositions from 11 composers around the world to encourage the society to fight against the pandemic with the power of music.

絲路弦音：琵琶家族的文明巡禮

Sounds of the Silk Road: A Cultural Guide to the Pipa Family

【五弦琵琶：絲路東漸的盛唐遺音】

Five-string Pipa: The Splendid Tang Dynasty Resounds

起源與形制：誕生於印度，經波斯、龜茲沿天山北麓傳入中原。形制比四弦琵琶略小，共鳴箱呈半梨形，設十品位，琴軫左三右二，音域寬廣，盡顯盛唐氣象。

文化脈絡：隋唐宮廷十部樂中，八部皆聞其聲（如龜茲樂、天竺樂）。白居易在《五弦彈》中以「五弦並奏君試聽，淒淒切切複錚錚」描摹其多元表現力，堪稱胡漢音樂交融的活化石。

傳承新生：宋代後漸失於中原，唯日本奈良正倉院藏有遺珍。「絲語·琵琶」音樂會中使用的是仿唐螺鈿紫檀五弦琵琶改良品，新增了低音弦，讓千年遺音煥發新聲。



Origin and Form: Beginning in India, the instrument travelled through Persia and Kucha along the northern foothills of the Tianshan Mountains before reaching the central plains of China. Slightly smaller than the four-string pipa, its soundbox is shaped like a half-pear. Equipped with ten frets, it features three tuning pegs on the left and two on the right, boasting a wide pitch range, fully embodying the grandeur of the Tang Dynasty.

Cultural Context: Eight of the Ten Ensembles of Sui and Tang court music—including those of Kucha and India—includes the five-string pipa. The famed poet Bai Juyi depicted its versatile expressive power in his poem *Playing the Five-string Pipa* with the following couplet: “Hark, listen to the five strings strum in unison, wailing and keening, then clinking and clacking”. This instrument is a living fossil attesting to the fusion of Han Chinese musical traditions with the Hu nationalities.

Transmission and Renewal: The five-string pipa gradually disappeared from the central plains after the Song Dynasty, but precious relics have survived in the Shosoin Repository in Nara, Japan. The instrument used in this concert is a modernised replica of the Tang Dynasty five-string pipa. Inlaid with mother-of-pearl and rosewood, it features an added bass string, thus extending its pitch range for today’s audiences.

照片提供：方錦龍工作室

Photo provided by: Fang Jinlong Studio

【琵琶（曲項琵琶前身）：西域入華的千年主角】

Pipa (Predecessor of the curved-neck pipa):

Protagonist in the Millennial Westward Journey Along the Silk Road

絲路之旅：源自波斯巴爾巴特琴（Barbat），漢代經天山南麓於闐傳入。曲項（頸部90°直角）、梨形音箱，初以木撥彈奏，聲音如駝鈴般古樸。

本土蛻變：南北朝風靡，唐代革新為手彈（掐琵琶），躍升為獨奏樂器。白居易《琵琶行》中「大珠小珠落玉盤」道盡顆粒性音色之妙，從宮廷燕樂到民間說唱，皆為其舞臺。

現代新生：經增加品相及改良，使用鋼弦等，孕育出《彝族舞曲》《草原英雄小姐妹》等經典，彰顯傳統樂器的時代生命力。



Silk Road Journey: Originating from the Persian Barbat, the instrument entered China during the Han Dynasty via Khotan along the southern foothills of the Tianshan Mountains. Featuring a curved neck at a right angle and a pear-shaped soundbox, it was originally played with a wooden plectrum, producing a rustic sound reminiscent of camel bells.

Local Transformation: Popular during the Northern and Southern Dynasties, the instrument evolved in the Tang Dynasty into the plucked format (pinched pipa), ascending in prominence to become a solo instrument. Bai Juyi's *Song of the Pipa* captures its distinctive percussive tone with this poetic line: "As pearls big and small frolicking on a jade platter". The pipa has graced numerous musical stages: from imperial court banquets to folk narrative performances.

Modern Revival: Through the addition of frets and improvements such as steel strings, it has fostered such classics as *Dance of the Yi Tribe* and *Heroic Little Sisters of the Grassland*, demonstrating the enduring vitality of traditional instruments in contemporary times.

照片提供：香港中樂團

Photo provided by: Hong Kong Chinese Orchestra

【南音琵琶：中原古韻的閩海活化石】

Nanyin Pipa: Living Fossil of Ancient Central Plains Music in the Minnan Sea

唐風遺存：橫抱彈奏的姿態宛如唐代畫卷中走來，鳳首曲頸、月眉形「簫孔」，作為福建南音「上四管」核心，與洞簫共擎主旋律，兼具指揮之責。

文化密碼：簫板桐木面板、玳瑁音品工藝傳承唐宋制琴智慧，曲目多擷《詩經》與閩南民謠。名曲有《梅花操》等，皆蕴含着儒家的「中和」美學，被稱為海上絲路的閩南聲音檔案。



Tang Legacy: The horizontally cradled playing posture of this instrument evokes images from Tang dynasty paintings. Featuring a phoenix-shaped head, curved neck and crescent- moon shaped “reed holes”, it serves as the core of the “upper four pipes” in the performance of Fujian Nanyin, sharing the main melody with the dongxiao flute and also acting as ensemble leader.

Cultural Code: With its soundbox made of paulownia wood, reed plates and tortoise-shell frets, the legacy of instrument-making of Tang and Song dynasties are preserved. The instrument’s repertoire draws mainly from *The Classic of Poetry* and Minnan folk songs. Famous pieces such as *Plum Blossom Melody* embody Confucian aesthetics of harmony and balance, earning the instrument its reputation as the Minnan sound archive of the Maritime Silk Road.

照片提供：黃璿僑

Photo provided by: Wong Yui Kiu

【筑前琵琶：扶桑雅樂的千年和聲】

Chikuzen Biwa: The Timeless Resonance of Japan's Gagaku

起源與形制：發端於日本平安時代的盲僧琵琶，在明治時期的筑前國（今福岡）完成形制革新。共鳴箱呈獨特的淚滴形，木製面板設四至五弦，以扇形大撥彈奏，其形制恰處於中國琵琶與薩摩琵琶之間的美學平衡。

文化脈絡：延續《平家物語》《源氏物語》等敘事傳統，融合薩摩琵琶的剛勁與京都雅樂的柔美。既保留武士文學的雄渾，又發展出獨特的女性演奏流派，形成剛柔並濟的美學特質。

傳承新生：明治時期經鶴崎賢定、吉田竹子等宗師改革，確立「琵琶歌」藝術體系。當代更與三味線、尺八形成新邦樂組合，在現代劇場煥發新生。



Origin and Form: Emerging from the blind-monk biwa tradition of Japan's Heian period, the Chikuzen biwa was refined in the Meiji era in Chikuzen Province (modern-day Fukuoka). Its teardrop-shaped soundbox, crafted with a wooden soundboard and four to five strings, is played with a large, fan-shaped plectrum, striking an aesthetic balance between the Chinese pipa and the Satsuma biwa.

Cultural Context: Rooted in narrative traditions such as *The Tale of the Heike* and *The Tale of Genji*, it blends the robust vigour of Satsuma biwa with the refined grace of Kyoto's court music (Gagaku). This fusion yields a distinctive aesthetic of strength and softness, reminiscent of the bold and resolute musical style of samurais and the unique qualities of the female performing tradition.

Legacy and Renewal: Masters such as Kenjo Tsurusaki and Takeko Yoshida during the Meiji period helped reform the tradition and established the "biwa song" genre. Today, it thrives in new Japanese music ensembles alongside instruments such as the shamisen and shakuhachi, revitalised in modern theatre settings.

照片提供：黃璿僑

Photo provided by: Wong Yui Kiu

【薩茲：琵琶西漸的文明母體】

Saz: The Cultural Progenitor of the Westward - Spreading Pipa

起源與形制：發端於中古中東，在奧斯曼帝國時期定型為巴格拉瑪制式。琴身採用獨特的拼接梨形共鳴箱，長頸設七至九品，可依瑪卡姆音階體系移動品位，其聲鏗鏘如金石，被譽為突厥語民族的《詩琴》。

文化脈絡：作為阿什克遊吟詩人傳唱史詩的聖器，承載著不少民族記憶，並構建出橫跨多地的音聲地理。

當代迴響：從伊斯坦堡地下音樂廳到柏林世界音樂節，電子薩茲與搖滾樂隊迸發火花，讓千年品柱與合成器展開穿越時空的對話。



Origin and Form: Originating in medieval Central Asia, the Saz, formalised as the bağlama in the Ottoman Empire, features a distinctive pear-shaped soundbox crafted from spliced wood, with a long neck bearing seven to nine frets. These frets can be adjusted to the maqam scale system, producing a resonant, metallic timbre, earning it the title of “Lyre of Turkic peoples”.

Cultural Context: As the sacred instrument of Ashik bards, the saz carries with it epic histories and collective memories, weaving a sonic geography across diverse regions.

Contemporary Resonance: From Istanbul’s underground music venues to Berlin’s MusikFest, the electric saz has added tremendous flair to rock bands, enabling a transcendent discourse between ancient fretted strings and modern synthesisers.

照片提供：趙太生

Photo provided by: Zhao Taisheng

曲目介紹

第一樂章：長風破浪時（前奏曲）

民族管弦樂 **長風破浪時**

陳明志曲

任何一項具超前的國際視野、真摯人文關懷的舉措，需有慎密周詳的規劃及勇於實踐的勇氣，以面對各種困難和挑戰，不斷前進，才會達到成功的彼岸。《長風破浪時》體現的是一種鼓舞人心的精神，它的含義是敢於冒險、迎接挑戰，積極進取，不斷向前，也是我們實現自己夢想的必要條件。樂曲開篇由吹打樂群與鼓樂組互相呼應，模擬「千帆並舉」的勢態及象徵當代城市聲音景觀，以恢宏的氣勢與音響在觀眾四方迴蕩，展現國民抖擻的胸懷與氣度，以及邁向新時代的冀盼與奮進心情。

—由陳明志提供

第二樂章：文·詩經瓊瑤、玄鳥

中國琵琶的文曲素以推拉吟揉、擗打帶輪及泛音等技法，帶出抒情優美、簡樸動人的旋律見稱，擅於深刻表達人物內心的思想感情，展示令人嚮往的生動意境。

五弦琵琶與民族管弦樂 **瓊瑤**

馬久越曲

《瓊瑤》取材自《國風·衛風·木瓜》篇，在藝術上，全詩語句多有重疊複遞，音樂性強；而參差的句式又造成跌宕有致的韻味，深具濃厚的民歌色彩。此曲旨在展現「投我以木瓜，報之以瓊琚（美玉）」的美好情操與聲情並茂的效果。

五弦琵琶與民族管弦樂 **玄鳥**

馬久越曲

《玄鳥》選自《詩經》中的《商頌·玄鳥》，全詩共二十二句，通篇寫商的「受天命」治國，寫得淵源古老，神性莊嚴，感情純真，氣勢雄壯。「天命玄鳥，降而生商，宅殷土芒芒。」全詩從神話開始，以「天命」為綫索一以貫之，帶有濃厚的上古色彩。

—由陳明志提供

第三樂章：武·霸王卸甲

琵琶與民族管弦樂 **霸王卸甲** 古曲

沈浩初傳譜 林石城整理 關廼忠編曲

琵琶武曲是用形象鮮明的音樂語言來表現一定的故事情節，適合氣勢宏偉、結構相對龐大的樂曲。此曲以琵琶傳統武曲代表《霸王卸甲》為依據，通過大量運用掃弦、夾掃、煞音、絞弦、雙弦推、拍提、滿輪等演奏方式，配以交響性思維的管弦樂法，分別以輔助、襯托、閃回、交疊等技術，展現垓下之戰的具體情景與悲劇性，以及項羽在四面楚歌聲中失敗的悲壯心情。

—由陳明志提供

第四樂章：一抹清風柔（間奏曲）

古琴、管、嘟嘟克笛、南音琵琶與民族管弦樂 **一抹清風柔**

陳明志曲

香港在海上絲綢之路的歷史進程中，主要扮演著香料輸送與轉運的角色，其中又以經東莞運送沉香往內陸尤為重要。此間奏曲通過具有三千多年悠久歷史、代表中原雅樂文化的古琴，連接北方民間傳統的管，帶著絲綢之路的異域風情——嘟嘟克笛各自輕緩的獠吟淖注與拉伸吐納，配以南音琵琶的適時和應，彷彿訴說著歲月的滄桑與變遷，傳達出深沉的情感與豐富的意境，讓聆聽者彷彿聽到歲月的起伏與跌宕，亦是一次微型的「一帶一路」文化對話。

—由陳明志提供

第五樂章：英·聽海之心

筑前琵琶、尺八與民族管弦樂 **聽海之心**

陳明志曲

發端於日本平安時代的盲僧琵琶，在明治時期的筑前國（今福岡）完成形制革新。筑前琵琶同樣用撥子彈奏，但與我國曲項琵琶大異其趣。其演奏技巧多具拍擊刮劈等充滿氣勢及肅殺氣氛，可說是東方海上絲綢之路器樂文化交融的重要見證。此曲以多面不同大小的銅鑼及整齊而細緻的鼓點，讓「沖岩」與「海潮音」與筑前琵琶及中國笛以重疊累積的方式層層遞進，最終在與大自然間的互動過程中，我們不僅可從中得到靈感，還能感受到生命的壯麗和神秘，同時也可從中找到航道的方向和意義。

—由陳明志提供

第六樂章：傑·音詩共和

薩茲與民族管弦樂 音詩共和

加齊格萊汗二世、陳明志曲

在土耳其、阿塞拜疆一帶常有許多吟遊詩人拿著大小不一，與琵琶及魯特琴類似的長頸撥絃樂器——薩茲四處遊歷，他們喜愛用音樂和詩歌來記錄旅途的所見所聞，這些以彈唱為主的樂音多為有感而發的即興創作，故大多簡易淳樸、且充滿田園氣息，別有一番鄉情味。在絲路商貿繁盛的同時，這些載滿旅途味道的音聲，自與香料、陶瓷、綢緞、茶葉等飄流在絲路各地。此曲引用了加齊格萊汗二世的《Mahur Pesrev》與《Mahur Semai》兩首鄂圖曼古典音樂的旋律，通過薩茲的吟詠及與樂隊時而對話、時而共融的不經意間，記錄及見證我們在與各國交流中的喜怒哀樂、成長與變遷。

—由陳明志提供

第七樂章：揚帆濟滄海（後奏曲）

琵琶、五弦琵琶、筑前琵琶、薩茲與民族管弦樂 揚帆濟滄海

陳明志曲

與前奏曲《長風破浪時》互相呼應的後奏曲《揚帆濟滄海》，意在面對風浪時，得需有一種迎著風帆起航、敢於冒險、迎接挑戰，積極進取，不斷向前的精神。四類琵琶將與樂隊及置於舞臺四周的敲擊樂小組共同登場，除了奏響鴻運氣勢的主題外、西方與民族風味的旋律在曲裡交匯，其中包括各類琵琶以華人熟知的《蒼海一聲笑》素材為變奏基礎、與樂隊互燃共奏，以示香港歷來在「海上絲路」及「一帶一路」中扮演國際交流與傳達的橋樑角色。在樂曲後段，先前出現的素材融合再現，金鼓齊鳴，恢宏的氣勢與音響再次迴蕩，展現在新時代的絲路邁向新里程，以喻國運日益昌隆、氣盛人和。

—由陳明志提供

Programme Notes

Movement I: Riding the Winds and Breaking the Waves (Prelude)

Chinese Orchestra **Riding the Winds and Breaking the Waves**

Chan Ming-chi

To break new grounds while maintaining a global vision and an utmost humanity requires meticulous planning and daring. Riding the Winds and Breaking the Waves embodies that infectious spirit: it symbolises the courage to take risks, embrace challenges and forge ahead with determination—vital conditions for realising our dreams. This movement opens with a stirring call- and-response between the wind and percussion sections evoking “a thousand sails raised together” as well as a vibrant soundscape of a modern metropolis. With forward momentum and resounding sonorities from all directions, the work captures Chinese people’s energy and magnanimity, as well as their aspirations in the new era.

- Provided by Chan Ming-chi

Movement II: Literary – The Beautiful Jade and The Mythical Bird from the Classic of Poetry

Chinese pipa is renowned for employing techniques such as sliding, bending, plucking, rolling and harmonics when it seeks to creating expressive, simple yet elegant melodies that captivate inner emotions and evoke vivid imagery.

Five-string Pipa and Chinese Orchestra **The Beautiful Jade**

Ma Jiuyue

The Beautiful Jade is inspired by the eponymous poem collected in The Classic of Poetry (Guo Feng, Wei Feng section). Artistically, the poem’s repetitions and layered phrasing render a strong musicality. The varied sentence structure also adds a dynamic, rhythmic charm evocative of folk melodies. This piece aims to portray the deeply felt sentiments of “A gift of a papaya from you, a precious jade in return from me”.

Five-string Pipa and Chinese Orchestra **The Mythical Bird**

Ma Jiuyue

The Mythical Bird is inspired by the eponymous poem collected in The Classic of Poetry from The Mythical Bird - Sacrificial Odes of Shang. It stands out with its 22 lines, vividly depicting the Shang Dynasty’s “divine authority” to rule, imbued with ancient lineage and solemnity, pure emotion and majesty. The opening lines, “The mysterious bird, ordained by heaven, descends to give birth to Shang, dwelling in the vast lands of Yin”, weave a mythical narrative threaded with the concept of a heavenly mandate, rich in ancient character.

- Provided by Chan Ming-chi

Movement III: Martial – King Chu Doffs His Armour

Pipa and Chinese Orchestra

King Chu Doffs His Armour

Ancient Tune

Transcribed by Shen Haochu Compiled by Lin Shicheng

Arr. by Kuan Nai-chung

Martial pieces in the pipa repertoire use vivid musical language to depict specific stories; they are particularly effective in grand and structurally complex compositions. This piece is based on the traditional martial pipa classic King Chu Doffs His Armour. Apart from extensive use of techniques such as strumming, sweeping, muted notes, twisted strings, double-string slides, strikes and full rolls on the pipa, different orchestral textures at times accompany, underscore, provide flashbacks and overlapping layers to portray the Battle of Gaixia and Xiang Yu's heroic yet tragic defeat amidst the songs of Chu on all sides.

- Provided by Chan Ming-chi

Movement IV: A Gentle Breeze (Interlude)

Guqin, Guan, Duduk, Nanyin Pipa and Chinese Orchestra

Chan Ming-chi

A Gentle Breeze

In the historical evolution of the Maritime Silk Road, Hong Kong served primarily as an entrepot for spices, and the trade of agarwood through Dongguan to the mainland was particularly significant. In this interlude, the guqin—a 3,000-year-old instrument emblematic of erudite music from the central plains—connects with the traditional northern folk guan and the duduk, the latter evoking the Silk Road's foreign allure. Their gentle slides and trills and expressive phrasing, complemented by timely responses of the Nanyin Pipa, conjure the vagaries and transformations of time, abounding in profound emotions and rich imagery. Listeners are transported through the ebbs and flows of history, experiencing a miniature cultural dialogue of the “Belt and Road Initiative”.

- Provided by Chan Ming-chi

Movement V: Heroic Spirit – Heart of the Ocean

Chikuzen-biwa, Shakuhachi and Chinese Orchestra **Heart of the Ocean** Chan Ming-chi

Emerging from the blind-monk biwa tradition of Japan's Heian period, the Chikuzen-biwa was refined in the Meiji era in Chikuzen Province (modern-day Fukuoka). It was mainly used to edify his subjects and to accompany narrative ballads. In contrast to the Chinese *quxiang pipa*, the Chikuzen-biwa is played with a plectrum and features techniques such as striking and scraping, evoking a powerful and solemn atmosphere, making it an important testament to the cultural fusion of instrumental music along the Eastern Maritime Silk Road. This piece features gongs in various sizes along with precise, intricate drumbeats to create the sounds of “clashing rocks” and “tidal waves” interwoven with the Chikuzen-biwa and Chinese flute in a layered, progressive approach. The resulting music not only inspires but also conveys the grandeur and mystery of nature and of life, guiding listeners to find direction and meaning along the journey.

- Provided by Chan Ming-chi

Movement VI: Exceptional – Serene Symphonic Poem

Saz and Chinese Orchestra

Serene Symphonic Poem Gazi Giray Han “Tatar”, Chan Ming-chi

In regions such as Turkey and Azerbaijan, wandering minstrels often carried the saz—a longnecked plucked string instrument akin to the *pipa* and lute—travelling far and wide. They used music and poetry to capture sights and sounds along the journey, creating spontaneous, heartfelt compositions that were simple, rustic, imbued with pastoral charm and tinged with a longing for home. Amid the thriving Silk Road trade, such melodies, themselves epitomes of travel, were transported alongside spices, ceramics, silk and tea across various regions. This piece is inspired by the melody of two classical Ottoman music compositions of Gazi Giray Han “Tatar”, *Mahur Pesrev* and *Mahur Semai*. Through the Saz's expressive narrative and interplay with the orchestra—sometimes in dialogue, sometimes fused together—this piece records and bears witness to the joys, sorrows, development and transformation experienced in exchanges with other nations.

- Provided by Chan Ming-chi

Movement VII: Sailing Across the Vast Ocean (Postlude)

Pipa, Five-string Pipa, Chikuzen-biwa, Saz and Chinese Orchestra

Sailing Across the Vast Ocean

Chan Ming-chi

The postlude *Sailing Across the Vast Ocean* echoes the prelude *Riding the Winds and Breaking the Waves*, setting off to embrace adventure and face challenges, forging ahead as sails unfurl in the winds. Four types of pipas join the orchestra and percussion ensembles positioned around the stage, delivering a majestic theme of prosperity while blending Western and ethnic melodies. The piece incorporates variations based on the Chinese pop song “A Laugh at the World”, interwoven with the orchestra in a dynamic, fiery interplay, symbolising Hong Kong’s enduring role as a bridge for international exchange and communication vis-à-vis the Maritime Silk Road and the Belt and Road Initiative. In the final section of the piece, earlier motifs return accompanied by gongs and drums, creating a grand and thunderous soundscape that heralds a new milestone in the Silk Road of the modern era, signifying a flourishing national destiny and harmonious vitality.

- Provided by Chan Ming-chi

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Performers of Hong Kong Chinese Orchestra

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- ◆ 助理首席 Assistant Principal
- 特約演奏家 Freelance Musician
- △ 香港中樂人才菁英計劃 Hong Kong Chinese Orchestra 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 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 systemically.



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