



香港中樂團
HONG KONG CHINESE ORCHESTRA

藝術總監：閻惠昌
ARTISTIC DIRECTOR: YAN HUICHANG



國際笙簧節
INTERNATIONAL SHENG HUANG FESTIVAL
2026

The 50th Orchestral Season
Opening Concert
THOUSAND REEDS,
ONE UNIVERSE

千簫一宇

第50樂季開幕音樂會
中國太平保險(香港)有限公司全力支持

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19/9/2026 (六 Sat) 晚上 8:00pm | 20/9/2026 (日 Sun) 下午 3:00pm

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



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



香港文化中心
Hong Kong
Cultural Centre

www.hkco.org

中華文化節2026節目及「亞藝無疆」藝術節2026節目之一
One of the Programmes of Chinese Culture Festival 2026 and
Asia+ Festival 2026



精彩連場！

Programme Highlights

香港中樂團 X 西九演藝：

Hong Kong Chinese Orchestra x WestK Performing Arts:

樂在茶時 Chinese Tea and Music

香港演藝博覽 Hong Kong Performing Arts Expo

HK PA X

「樂在茶時」為香港演藝博覽 2026「伙伴節目」之一
"Chinese Tea & Music" is one of the "Partner Programmes"
of Hong Kong Performing Arts Expo 2026

合辦機構：西九文化區

Co-presented by: WestK

藝術指導 Artistic Advisor：周熙杰 Chew Hee Chiat

特邀嘉賓 Special Guest：楊偉誠 Frankie Yeung

導聆 Guide Appreciation：黃璿僑 Wong Yui Kiu



10/10/2026 (六 Sat) 下午 5:00pm (粵語場次 Cantonese)

11/10/2026 (日 Sun) 下午 3:00pm (英語場次 English)

西九文化區戲曲中心茶館劇場

WestK Xiqu Centre Tea House Theatre

小組音樂會 Ensemble Concert

大師神韻

The Spirit of the Masters



作曲家 Composers：

王立平 Wang Liping

趙季平 Zhao Jiping

閻惠昌 Yan Huichang

賈達群 Jia Daqun

指揮 Conductor：

閻惠昌 Yan Huichang

笛子 Dizi：

王俊侃 Wang Junkan

大提琴 Cello：

李垂誼 Trey Lee

鼓板懷、皮弦胡 / 演唱：

Gubanhui, Pixianhu / Vocalist：

王坤 Wang Kun (6/11 廣州場次)

三弦 Sanxian：

趙太生 Zhao Taisheng

(21/11 香港場次)



6/11/2026 (五 Fri) 晚上 8:00pm

廣州星海音樂廳交響樂演奏大廳

Symphony Hall, Xinghai Concert Hall

(星海音樂廳小程序發售)

21/11/2026 (六 Sat) 晚上 8:00pm

香港文化中心音樂廳

Hong Kong Cultural Centre Concert Hall



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香港中樂團 HKCO

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Tickets are available at URBIX

獻辭 Message



香港中樂團自一九七七年成立以來，砥礪前行，力臻卓越，至今昂然邁向五十個樂季的里程，謹致由衷賀忱。

響應今年「藝術三月」盛事，香港中樂團隆重呈獻為期半年的「國際笙簧節 2026」，並以「笙生不息—千簧和鳴」笙簧馬拉松揭開序幕。樂團安排逾一千二百名新秀及資深樂手薈萃一堂，演奏中西笙簧樂器，締造「最大規模的簧鳴樂器合奏」世界紀錄。此項盛舉，不僅為樂團第四度名留健力士世界紀錄，亦為金禧樂季奏響先聲，精彩可期。

「千簧一字」開幕音樂會既是國際笙簧節的圓滿終章，也是香港中樂團新樂季的壯麗序曲。世界各地頂尖笙演奏家率領百人傾情合奏笙屬樂器，以一闕闕動人樂章，演繹「和而不同，美美與共」的藝術真諦，精妙絕倫。

半世紀春華秋實，香港中樂團卓然有成，引領中樂在本地代代傳承，亦積極邁向國際，對推動香港發展成為中外文化藝術交流中心貢獻力量。我深信樂團定能承舊創新，以更精湛的技藝、更繽紛的節目，滋養全球樂迷的心靈。

祝願香港中樂團在金禧樂季再譜輝煌，向全球各地傳揚中華樂韻之美，光耀藝壇。

香港特別行政區
行政長官李家超



Forging ahead with dedication and an unrelenting quest for excellence since its inception in 1977, the Hong Kong Chinese Orchestra (HKCO) now proudly approaches its milestone 50th season. I offer my heartiest congratulations on this momentous occasion.

To coincide with this year's "Art March" extravaganza, HKCO launched the six-month-long International Sheng and Reeds Festival 2026, heralded by the Endless Sheng, Thousand Reeds in Harmony Marathon. The marathon brought together more than 1,200 novice and seasoned players of Chinese and Western reed instruments to perform in unison, setting a world record for the largest ensemble of reed instruments. This remarkable feat not only marks HKCO's fourth Guinness accolade, but also stands as a magnificent prelude to its Golden Jubilee orchestral season, promising a year of stellar performances.

The opening concert — *Thousand Reeds, One Universe* is a grand finale to the International Sheng and Reeds Festival, as well as a dazzling overture to the HKCO's new orchestral season. With world-renowned *sheng* virtuosos leading a hundred-piece orchestra featuring reed instruments, this impassioned performance weaves a tapestry of enchanting melodies that exquisitely demonstrates the artistic ideal of "harmony in diversity and beauty in complementarity".

Through half a century of fruitful endeavours, HKCO has been a tireless champion of Chinese musical heritage both locally and internationally, marking significant contribution to Hong Kong's development into an East-meets-West centre for international cultural exchange. I am fully confident that HKCO will uphold its ethos of honouring tradition while embracing innovation, nourishing the souls of music lovers worldwide with ever more stunning virtuosity and diverse programmes.

May I wish HKCO every success in its Golden Jubilee season and enduring brilliance on the global stage.



(John KC Lee)
Chief Executive

Hong Kong Special Administrative Region

賀辭



財政司司長陳茂波



聲傳一字
樂貫千簧

香港中樂團第五十樂季揭幕音樂會
「國際笙簧節——千簧一字」

賀辭



文化體育及旅遊局副局長劉震



百笙競奏
萬籟和鳴

香港中樂團第五十樂季揭幕音樂會
「國際笙簧節——千簧一字」

賀辭



香港特別行政區立法會議員霍啟剛



笙簧交織
寰宇和鳴

香港中樂團第五十樂季揭幕音樂會
「國際笙簧節——千簧一字」

賀辭



香港中樂團理事會主席賴顯榮律師



笙簧和鳴
寰宇同樂

香港中樂團第五十樂季揭幕音樂會
「國際笙簧節——千簧一字」

藝術總監的話

Words from the Artistic Director

香港中樂團昂然邁進金禧第 50 樂季，本樂季將以百人笙同台演出的「千簧一字」音樂會揭開帷幕。這場音樂會是「國際笙簧節 2026」的閉幕演出。「簧」的振動，是人類音樂史上最古老、最普遍的生命呼吸，在中國音樂的浩瀚長河中，笙這件擁有三千餘年歷史的自由簧樂器，不僅是禮樂文明的「活化石」，更深刻影響了西方管風琴等樂器的發展。其可吹可吸的獨特性能，與中國哲學中的「吐納」之道不謀而合，可謂中華文化「天人合一」智慧的音樂化身。

為此，我精心設計了這場跨越地域與文明的「笙簧樂器交響版圖」。音樂會將呈現簧類樂器的譜系：從晉北聲腔的剛勁、日本正倉院唐笙的古雅，到黔桂山間蘆笙的婉轉、泰國排笙的南傳風情，乃至俄羅斯口簧琴的奇幻即興。音樂會分兩日舉行，所選曲目各具特色，匯聚了頂尖笙演奏家，如笙大師翁鎮發、活躍於國際的笙演奏家吳巍、蘆笙傳承人楊正平，以及來自日本、泰國等地的演奏家們，與樂團及百人笙團同台競奏。樂團更特邀上海音樂學院教授鍾之岳，率領「鳳簧爭鳴」大賽的得獎精英展現新聲。兩場音樂會皆以周熙杰的世界首演作品《太和承風》揭開序幕，並以陳明志的世界首演之作《寰宇同息》為笙簧節寫下經典篇章。在《寰宇同息》末段，我將帶領在場觀眾，以哼鳴融入樂團聲響。屆時，笙不再是「被演奏的對象」，而成為聯結所有呼吸的媒介，讓音樂廳化為一個聲氣相通的「宇」。

誠如古籍所言：「奕者，大也」，新樂季以「奕」為題，象徵盛大與光明，而「千簧一字」正是這份宏大意象的最佳體現。本樂季其他節目同樣精彩紛呈，包括：應邀於大灣區文化地標星海音樂廳演出並移師香港的「大師神韻」經典國風音樂會；於香港藝術節呈獻的清唱劇《帝女花》；由俞峰執棒並匯聚「金鐘獎」得主的「金韻新章」；香港回歸祖國 30 周年慶祝活動 2027 歐洲巡演「第二十七屆中國春節民族音樂會」；以及重溫香港流行音樂歷史的「致敬許冠傑」及「歲月流金」等，這些節目將共同構建一個既承古韻、亦納新聲的豐盛樂季。

一簧一世界，千笙共宇和，這不只是一場音樂會，更是一場可聽、可視、可參與的文明體驗。在香港中樂團金禧之年，讓我以這最古老的聲音，與您一同見證中樂最純粹、最壯闊的生命張力——願千簧共振之際，情誼永續，餘音長存。



「國際笙簧節2026」
International Sheng and Reeds Festival 2026

香港中樂團藝術總監兼終身指揮
閻惠昌

Striding proudly into its 50th Golden Jubilee, HKCO is commencing the orchestra season with “Thousand Reeds, One Universe”, the opening concert star-studded with a hundred-strong ensemble of renowned *Sheng* performers, which is also the closing concert of International Sheng and Reeds Festival 2026. The vibration of each reed is the most ancient and universal breath of life in the history of music. Anchoring three millennia of Chinese ritual music civilisation, the *Sheng* is a free-reed instrument that stands as a “living fossil”, having cast a profound influence on the development of Western instruments such as the Pipe Organ. Its unique capacity to sound by both blowing and inhaling resonates with the “*Tu Na*” (exhale and inhale) practice in Chinese philosophy, embodying the “Unity of Heaven and human”, one of Chinese culture’s most inspiring wisdoms.

To showcase its uniqueness, I have carefully curated this concert, a symphonic map transcending geographical boundaries and civilisations. The programme boasts the lineage of reed instruments, from the robust tune-types of Northern Shanxi to the elegant tones of the Tang-dynasty *sheng* preserved in Japan’s *Shosoin* Repository, from the graceful melodies of the Bamboo *Lusheng* in the mountains of Guizhou and Guangxi to the southern charm of the Thai *Khaen*, and even the fantastical improvisations of the Russian Jaw Harp. The concert is a two-day event with a distinctive selection of works. Assembled on stage with HKCO and a hundred *Sheng* performers are an array of first-rate *Sheng* performers, among them *Sheng* master Weng Zhenfa, internationally acclaimed *Sheng* performer Wu Wei and *Lusheng* tradition bearer Yang Zhengping, as well as overseas performers from Japan, Thailand, and beyond. The orchestra has warmly invited Professor Zhong Zhiyue from the Shanghai Conservatory of Music to lead the competition winners of the “Contenders For The Reeds, New Movement In Sheng” Competition For Professional Sheng Performance in unveiling new voices. Both concerts open with a world premiere of *Equilibrium and Legacy*, composed by Chew Hee Chiat, whilst Chan Ming-chi’s world premiere of *One Breath. One World* inscribes a landmark chapter in the Sheng and Reeds Festival. In its finale, I shall invite the audience to hum along, enabling human voices to merge into the orchestral symphony. At that moment, the *Sheng* will no longer be merely an instrument to be played, but an active medium connecting all who breathe, transforming the concert hall into a “universe” of shared breath.

As per an Chinese ancient classic, “*Yi* denotes greatness”. *Yi* has been chosen as the artistic motto for the new orchestra season, symbolising grandeur and brilliance, which is precisely what “Thousand Reeds, One Universe” manifests. This season presents a wealth of musical offerings. For example, a classical Chinese music concert “The Spirit of the Masters” in the Greater Bay Area Arts Festival at the invitation of the Xinghai Concert Hall, a cantata “The Flower Princess” at the Hong Kong Arts Festival, the “New Chapter of Golden Tone” concert conducted by Yu Feng and featuring winners of the Chinese Golden Bell Awards for Music, a European tour of “The Grand Chinese New Year Concert” as a celebration of the 30th anniversary of Hong Kong’s return to the motherland in 2027, together with a nostalgic journey through Hong Kong’s popular music with “Tribute to Sam Hui” and “Golden Years”. These diverse offerings will weave into a richly layered season that honours timeless classics while embracing emerging voices.

One reed, one world. A thousand *shengs*, one harmonious universe. Not only is it a concert, but it is also a cultural experience that invites you to listen, to see and to participate. At this golden jubilee of HKCO, allow me to present you with this most ancient of Chinese musical voices, bearing witness together to the purest and most boundless vitality of Chinese music. May the vibration of a thousand reeds bind us in lasting bonds, and may its resonance ring long and deep.

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



使命宣言 Mission Statement

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

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



樂韻繞樑 分享當下一瞬 Share the echoing moments

觀眾可於每首樂曲謝幕時拍照

演奏中之相片可於香港中樂團Facebook專頁及官方網頁下載

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

場地規則

各位觀眾：

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

在節目進行前，請關掉手提電話、其他響鬧及發光的裝置。

多謝各位合作。

House Rules

Dear Patrons,

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

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

Thank you for your kind co-operation.



觀眾問卷調查

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

Audience Survey

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



如演出曲目有兩個樂章／段落或以上，請於全首樂曲完畢後才鼓掌。

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

千簧一字

Thousand Reeds, One Universe

指揮：閻惠昌

Conductor: Yan Huichang

19.9.2026 (六 Sat)

太和承風 周熙杰曲 (香港中樂團委作／世界首演)

Equilibrium and Legacy Chew Hee Chiat (Commissioned by the HKCO / World Premiere)

笙與樂隊 晉調 閻海登曲 陳大偉伴奏

Sheng and Orchestra Jin Melody Yan Haideng Orch. by Chen Dawei

笙：翁鎮發 Sheng: Weng Zhenfa

蘆笙與樂隊 鄉音戀歌 楊正平曲 魏冠華編曲 (香港中樂團委編／首演)

Lusheng and Orchestra Love Song from the Countryside Yang Zhengping

Arr. by Ngai Kwun-wa (Arrangement Commissioned by HKCO / Premiere)

蘆笙：楊正平 Lusheng: Yang Zhengping

笙與樂隊 兌一湖與喜悅 (選自《易經》第三樂章) 恩約特·施耐德曲

Sheng and Orchestra Touei - Lake and Joy (From the third movement of Yi Jing) Enjott Schneider

笙：吳巍 Sheng: Wu Wei

中場休息 Intermission

「鳳簫爭鳴 笙韻新章」中國笙演奏專業大賽A1組金獎優勝者演出

Performed by Gold Award Winner in the A1 Category of the "Contenders For The Reeds, New Movement In Sheng" Competition For Professional Sheng Performance

第一高音笙協奏曲 澄海行 敖翔曲 (香港中樂團委編／中樂版首演)

Concerto for High Soprano Sheng No.1 Voyage of the Crystal Sea Ao Xiang

(Arrangement commissioned by the HKCO / Premiere of Chinese Orchestral Version)

笙：耿森 Sheng: Geng Sen

寰宇同息 為口簧琴、日本笙、泰國排笙與民族管弦樂而作 (2026) 陳明志曲

(香港中樂團委作／世界首演)

One Breath. One World for Jaw Harp, Sho, Khaen and Chinese Orchestra (2026)

Chan Ming-chi (Commissioned by the HKCO / World Premiere)

口簧琴：歐琳娜·烏泰 日本笙：三浦禮美 泰國排笙：孫·南塔猜

Jaw Harp: Olena UUTai Sho: Remi Miura Khaen: Sun Nantachai

千簧和鳴 伍卓賢曲 (香港中樂團委編／首演)

Thousand Reeds in Harmony Ng Cheuk-yin (Arrangement Commissioned by HKCO / Premiere)

笙：陳奕濉、翁鎮發、劉瑜、朱家明、鍾之岳 葫蘆笙：魏慎甫 葫蘆絲：陳子旭 蘆笙：楊正平

Sheng: Chen Yi-wei, Weng Zhenfa, Liu Yu, Zhu Jiaming, Zhong Zhiyue Hulusheng: Wei Shen-fu Hulusi: Chan Chi Yuk

Lusheng: Yang Zhengping



音樂會將於2026年10月24日 (星期六) 晚上8:00於香港電台第四台 (FM97.6 - 98.9兆赫及www.rthk.hk) 播出，以及2026年10月30日 (星期五) 下午3:00重播。

The concert will be broadcast on 24th October 2026 (Sat) at 8pm and with a repeat on 30th October 2026 (Fri) at 3pm on RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and www.rthk.hk).



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20.9.2026 (日 Sun)

太和承風 周熙杰曲 (香港中樂團委作／世界首演)
Equilibrium and Legacy Chew Hee Chiat (Commissioned by the HKCO / World Premiere)

蘆笙與樂隊 **鄉音戀歌** 楊正平曲 魏冠華編曲 (香港中樂團委編／首演)
Lusheng and Orchestra **Love Song from the Countryside** Yang Zhengping
Arr. by Ngai Kwun-wa (Arrangement Commissioned by HKCO / Premiere)
蘆笙：楊正平 Lusheng: Yang Zhengping

「鳳簫爭鳴 笙韻新章」中國笙演奏專業大賽A2組金獎優勝者演出
Performed by Gold Award Winner in the A2 Category of the “Contenders For The Reeds, New Movement In Sheng” Competition For Professional Sheng Performance

笙協奏曲 **剪綃零碎** 劉睿昕曲 (香港中樂團委編／中樂版首演)
Sheng Concerto **Silken Fragments of Plum Blossom** Liu Ruixin
(Arrangement commissioned by the HKCO / Premiere of Chinese Orchestral Version)
笙：劉暢 Sheng: Liu Chang

笙與樂隊 **兌一湖與喜悅** (選自《易經》第三樂章) 恩約特·施耐德曲
Sheng and Orchestra **Touei - Lake and Joy** (From the third movement of Yi Jing) Enjott Schneider
笙：吳巍 Sheng: Wu Wei

中場休息 Intermission

寰宇同息 為口簧琴、日本笙、泰國排笙與民族管弦樂而作 (2026) 陳明志曲
(香港中樂團委作／世界首演)

One Breath. One World for Jaw Harp, Sho, Khaen and Chinese Orchestra (2026)
Chan Ming-chi (Commissioned by the HKCO / World Premiere)
口簧琴：歐琳娜·烏泰 日本笙：三浦禮美 泰國排笙：孫·南塔猜
Jaw Harp: Olena UUTAI Sho: Remi Miura Khane: Sun Nantachai

簫 王乙聿曲

Reeds Wang I-Yu
笙：陳奕濊 管風琴：黃正彥 Sheng: Chen Yi-wei Organ: Wong Ching-yin

千簫和鳴 伍卓賢曲 (香港中樂團委編／首演)
Thousand Reeds in Harmony Ng Cheuk-yin (Arrangement Commissioned by HKCO / Premiere)
笙：陳奕濊、翁鎮發、劉瑜、朱家明、鍾之岳 葫蘆笙：魏慎甫 葫蘆絲：陳子旭 蘆笙：楊正平
Sheng: Chen Yi-wei, Weng Zhenfa, Liu Yu, Zhu Jiaming, Zhong Zhiyue Hulusheng: Wei Shen-fu Hulusi: Chan Chi Yuk
Lusheng: Yang Zhengping

香港中樂團

Hong Kong Chinese Orchestra

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

樂團除了舉辦定期音樂會和藝術教育活動之外，亦秉持著與民同樂的精神，創辦「香港國際青年中樂節」及多個器樂節，與香港市民攜手締造了多個最多人同時演奏的健力士世界紀錄，包括 2026 年國際笙簧節刷新「最大規模的簧鳴樂器合奏」紀錄。樂團 2003 年首創的香港鼓樂節已連續舉辦 23 年，成為一年一度萬眾期待的文化盛事，2020 年起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，至今共舉行五屆，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，充分體現藝術與生活互動的潮流。

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「第十九屆藝術發展獎—藝術推廣及教育獎」及「第六屆香港公共關係獎 2025」持份者傳訊銀獎等。樂團研製的環保胡琴系列除榮獲國家「第四屆文化部創新獎」(2012) 外，更獲多個機構頒發環保及創意獎項，成就屢創新高。2025 年，樂團與觀眾攜手刷新了「累計最多人體驗環保胡琴系列」可持續發展 (SDG) 世界紀錄。



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, including the World Record for “Largest reed instruments ensemble” in 2026 International Sheng Festival. The Hong Kong Drum Festival, which the Orchestra launched in 2003, is now into its 23rd 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 5 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 “The 19th Hong Kong Arts Development Awards - Award for Arts Promotion and Education” and the Silver Prize in the Stakeholder Engagement category at the “6th Hong Kong Public Relations Awards 2025” 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”.

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





閻惠昌 藝術總監兼終身指揮

Yan Huichang

Artistic Director and Principal Conductor for Life

自1997年6月起履任香港中樂團。

1987年獲頒授中國首屆專業評級國家一級指揮。

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

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

閻氏帶領香港中樂團創下多個中樂發展的里程碑，

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

閻氏師從著名指揮家夏飛雲、作曲家胡登跳、何占豪等教授，

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



詳細資料 Details

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

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

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

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

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

演奏家介紹

About the Performers



翁鎮發 笙

Weng Zhenfa Sheng

笙與樂隊 晉調 閻海登曲 陳大偉陪伴奏

Sheng and Orchestra **Jin Melody** Yan Haideng Orch. by Chen Dawei

國家一級演員、中國著名笙演奏家、教育家、樂器改革家，中國音樂家協會會員、原上海音樂學院、上海戲曲學校、上海師範大學音樂學院、上海復旦大學哲學學院、上海大學音樂學院特聘教授；現任飛雲民族管弦樂團團長。

在 1970 年代代表中國最早出國訪問演出並擔任獨奏。80 年代提出了在保留傳統笙演奏技法和音色的基礎上進行平均律改革，並與牟善平先生共同研製了 37 簧傳統改良笙，這項改革解決了一人多笙的難題，且無障礙演奏東、西方音樂，被譽為「中國第一笙」，並獲得中國文化部頒發的科技進步三等獎。自 2005 年起，又研發了中音笙、次中音笙和低音笙等 37 簧改良系列笙。並於 2015 年成立了翁鎮發笙樂團。2019 年榮獲由中國民族管弦樂學會頒發的「第八屆華樂論壇傑出民樂教育家」獎。2021 年榮獲中國民樂藝術終身貢獻榮譽稱號。

幾十年來，翁鎮發在國內多次重大器樂比賽中連獲大獎；與國內外著名唱片公司合作，灌錄了各類音樂唱片近百張；現已出版的個人獨奏專輯包括：《笙華》、《笙—小河淌水》（德國西柏林廣播電台錄製）、《笙聲慢》、《2015 年首屆中國笙藝術周之翁鎮發笙獨奏專場》；與笙名家共同錄製的《中國笙名家名曲》等。

翁鎮發巡演於世界各大洲，已有數十個樂團為他協奏過。2015 年成功首演德國作曲家施奈德為其改寫的笙與國樂團協奏曲《易經》。在德國舉辦個人獨奏音樂會巡演時更獲得了德國媒體的好評：「世界一流的笙演奏大師把這件極具異國風味的中國古老樂器『笙』如此豐富多彩的音色完美地交融在一起，實屬罕見。」

National Class-One Performer, renowned Sheng virtuoso, educator, and musical instrument innovator, Weng Zhenfa is a member of the Chinese Musicians' Association, he currently serves as Director of the Shanghai Feiyun Chinese Orchestra and was previously a Distinguished Professor across multiple Shanghai institutions, including the Shanghai Conservatory of Music and Fudan University.

In the 1970s, Weng was among the first soloists to represent China on international performance tours. In the 1980s, alongside Mou Shanping, he pioneered an equal-tempered 37-reed improved traditional Sheng. By preserving traditional tonal character while expanding versatility to modern and Western works, this innovation eliminated the need to swap instruments mid-performance. Hailed as China's "number one sheng for solo performance," the instrument earned a Class Three Technology Advancement Award from the Ministry of Culture. Weng later expanded this design into alto, tenor, and bass models, founded the Weng Zhenfa Sheng Ensemble in 2015, and was named a "Lifetime Contributor to Chinese Traditional Music Art" in 2021.

A winner of major national instrumental competitions, Weng has recorded nearly 100 albums across various genres. His prominent solo releases include *Sheng Hua*, *Stream Flowing: Traditional Music From China* (recorded by Radio Berlin), *Sheng Sheng Man*, and *Weng Zhenfa Sheng Solo Recital*.

Weng has toured globally as a soloist with dozens of orchestras. In 2015, he premiered Schneider's concerto *Yi Jing*. His solo tour in Germany drew widespread critical praise, with one critic noting: "The world-class Sheng virtuoso used an instrument that is truly exotic to the Western audience. It is amazing to see how the Sheng can embody such beautifully rich tone colours in one small, single instrument."



楊正平 蘆笙

Yang Zhengping Lusheng

蘆笙與樂隊 鄉音戀歌 楊正平曲 魏冠華編曲（香港中樂團委編／首演）
Lusheng and Orchestra **Love Song from the Countryside** Yang Zhengping
Arr. by Ngai Kwun-wa (Arrangement Commissioned by HKCO / Premiere)

現任凱里學院教授、黔东南州音樂家協會主席、貴州省級蘆笙代表性傳承人、中國民族管弦樂學會笙專業委員會會員及國家藝術基金專家委員會專家。

他自幼酷愛蘆笙，先後畢業於貴州省藝術學校蘆笙班、貴州大學及貴州師範大學，師從蘆笙教育家楊昌樹教授，以及現代蘆笙之父、蘆笙泰斗東丹甘先生。

楊氏長期致力於蘆笙文化的傳承、推廣、表演、教學與學術研究。他先後榮獲中國文化藝術政府獎、文華藝術院校獎、第二屆全國民族器樂演奏比賽少數民族特色樂器獨奏銅獎、「金蘆笙」首屆國際民族吹管樂大賽蘆笙類金獎、貴州省第二屆專業藝術器樂演奏比賽蘆笙組一等獎、第五屆全國青少年民族樂器演奏比賽少數民族特色樂器獨奏銅獎等諸多殊榮；並應邀赴美、法、德、意、日、韓等十多個國家交流演出，其演奏作品《清水江畔豐收樂》、《歡樂的苗家》、《草原情歌》等蘆笙曲獲荷蘭帕拉多斯唱片公司錄製發行。

在音樂創作與樂器改良方面，其代表作包括《夢回家鄉》、《蘆笙舞曲》、《鄉音戀歌》、《夢裡黔音》等；他成功研製 29 管及 32 管改良蘆笙，有效解決了傳統蘆笙在近關係調與遠關係調之間轉調困難的瓶頸。此外，他先後發表《蘆笙種類調查與研究》、《論多管蘆笙演奏技巧與呈現方式》等多篇學術論文，並出版 CD 專輯《楊正平蘆笙演奏專輯》以及《蘆笙音樂與演奏》、《黔东南蘆笙文化研究》等專著。

Yang Zhengping is currently a professor at Kaili University, Chairman of the Qiandongnan Musicians Association, a Provincial Representative Bearer of Lusheng tradition in Guizhou, a member of the Sheng Professional Committee of the Chinese National Orchestra Society, and an expert on the China National Arts Fund Expert Committee.

Passionate about Lusheng from an early age, he graduated from the Lusheng program at the Guizhou Provincial School of Arts, as well as Guizhou University and Guizhou Normal University. He studied under Lusheng educator Professor Yang Changshu and the legendary master Dong Dangan, who is widely regarded as the "Father of Modern Lusheng."

For many years, Yang has devoted himself to the preservation, promotion, performance, teaching, and academic study of Lusheng culture. He has received numerous honors, including the Chinese Government Award for Culture and Arts, the Wenhua Award for Arts Institutions, the Bronze Award in the solo performance category for Ethnic Minority Specialty Instruments at the 2nd National Chinese Ethnic Instrumental Music Competition, the Gold Award in the Lusheng category at the 1st "Golden Lusheng" International Ethnic Wind Instrument Competition, the First Prize in the Lusheng category at the 2nd Guizhou Professional Instrumental Music Competition, and Bronze Award in the solo performance category for Ethnic Minority Specialty Instruments at the 5th National Youth Ethnic Instrumental Music Competition. Additionally, he has been invited to perform and engage in cultural exchanges in over ten countries, including the United States, France, Germany, Italy, Japan, and South Korea. His Lusheng performances have been recorded and released by the Dutch label Paradox.

In musical composition and instrument innovation, his notable work includes *Love Song from the Countryside*. He successfully developed improved 29-reed and 32-reed Lushengs, effectively addressing a longstanding limitation of the traditional instrument by making modulation between closely related and distantly related keys considerably more practical. Furthermore, he has published and released numerous academic papers and CD albums.



吳巍 笙

Wu Wei Sheng

笙與樂隊 兌一湖與喜悅（選自《易經》第三樂章） 恩約特·施耐德曲
Sheng and Orchestra **Touei - Lake and Joy** (From the third movement of *Yi Jing*)
Enjott Schneider

當代最重要的笙演奏家之一，也是將這一擁有三千多年歷史的中國傳統樂器引入國際當代音樂舞臺的開創性人物。曾任上海音樂學院笙專業特聘教授、中央民族大學外籍教授，現任德國柏林 SRH 應用科學大學世界音樂系教授。憑藉卓越的演奏技藝、非凡的創造力以及跨越文化與風格的藝術實踐，重新定義了笙在 21 世紀音樂中的可能性。

吳巍活躍於當代音樂、交響樂、室內樂、爵士樂、電子音樂、巴洛克音樂等多個領域。他與國際重要作曲家保持長期合作關係，如陳銀淑、黃若、尤卡·蒂恩蘇（Jukka Tiensuu）、貝恩德·理查·道伊奇（Bernd Richard Deutsch）、英尤特·施耐德（Enjott Schneider）等，並參與大量新作品的創作與世界首演。

此外，吳巍曾受邀與柏林愛樂樂團、紐約愛樂樂團、琉森音樂節當代管弦樂團、北德廣播爵士大樂隊、荷蘭巴洛克樂團等樂團和藝術機構合作，並頻繁亮相於 BBC 逍遙音樂節、琉森音樂節、東京三得利音樂廳夏季音樂節等國際重要藝術舞臺。

其錄音作品也備受國際認可。由德意志留聲機公司發行的陳銀淑《笙協奏曲》榮獲 BBC 音樂雜誌獎，2014 年國際古典音樂大獎。ECM 唱片公司 2026 年發行的《吳巍三重奏》專輯不僅榮獲 2026 年德國古典音樂大獎（OPUS KLASSIK），亦贏得主流媒體的高度評價。

One of the most important Sheng players of our time, Wu Wei is a pioneering figure who has introduced this traditional Chinese instrument, with a history spanning over 3,000 years, onto the international contemporary music stage. Having previously served as a Distinguished Professor of Sheng at the Shanghai Conservatory of Music and a visiting professor at Minzu University of China, he is currently a professor in the World Music Department at SRH Berlin University of Applied Sciences. Through his exceptional musicianship, extraordinary creativity, and artistic practice spanning cultural and stylistic boundaries, he has redefined the possibilities of Sheng in 21st-century music.

Wu Wei is active across a diverse range of genres, including contemporary music, symphonic music, chamber music, jazz, electronic music, and Baroque music. He maintains long-standing collaborations with leading international composers, such as Unsuk Chin, Huang Ruo, Jukka Tiensuu, Bernd Richard Deutsch, and Enjott Schneider, and has been deeply involved in the creation and world premieres of numerous new works.

In addition, Wu Wei has been invited to collaborate with leading ensembles and institutions around the world, such as the Berlin Philharmonic, the New York Philharmonic, Lucerne Festival Contemporary Orchestra, NDR Bigband, and the Dutch Baroque Orchestra. He has also appeared regularly on major international stages, including the BBC Proms, Lucerne Festival, and Suntory Hall Summer Festival in Tokyo.

His recordings have likewise garnered significant international acclaim. His recording of Unsuk Chin's *Three Concertos*, released by Deutsche Grammophon, won both the BBC Music Magazine Award and the International Classical Music Award (ICMA) in 2014. His album *Pur ti miro*, released by ECM Records in 2026, not only won the 2026 OPUS KLASSIK award but also received widespread critical acclaim from leading media outlets.



歐琳娜·烏泰 口簧琴

Olena UUTai Jaw Harp

寰宇同息 為口簧琴、日本笙、泰國排笙與民族管弦樂而作 (2026)

陳明志曲 (香港中樂團委作／世界首演)

One Breath. One World for Jaw Harp, Sho, Khaen and Chinese Orchestra (2026)

Chan Ming-chi (Commissioned by the HKCO / World Premiere)

歐琳娜 (Olena) 是國際知名西伯利亞口簧琴 (Khomus) 演奏家、喉音歌唱大師，以及新薩滿「民謠電音」(Folktronica) 的先驅。她的藝術根植於西伯利亞北部的泛靈論信仰，被廣泛譽為突厥喉音歌唱與薩哈 (Sakha) 原住民文化遺產的全球文化大使。

An internationally acclaimed Siberian virtuoso of the *khomus* (jaw harp), master throat singer, and pioneer of neo-shamanic "folktronica", Olena was rooted in northern Siberian animism, where she is widely recognized as a global cultural ambassador for Turkic throat singing and indigenous Sakha heritage.



三浦禮美 日本笙

Remi Miura Sho

寰宇同息 為口簧琴、日本笙、泰國排笙與民族管弦樂而作 (2026)

陳明志曲 (香港中樂團委作／世界首演)

One Breath. One World for Jaw Harp, Sho, Khaen and Chinese Orchestra (2026)

Chan Ming-chi (Commissioned by the HKCO / World Premiere)

三浦禮美出生於東京，畢業於國立音樂大學音樂學系。在學期間，她深深為日本傳統樂器「笙」(shō) 的獨特音色所吸引。她的笙演奏師承宮田麻由美與豐英秋，雅樂合奏則隨芝祐靖學習。1994 年，尚在求學階段她便已正式展開雅樂演奏家的職業生涯。

Born in Tokyo, Remi Miura studied musicology at Kunitachi College of Music, where she became fascinated by the sound of Sho (shō). She studied Sho under Mayumi Miyata and Hideaki Bunno, and *gagaku* ensemble playing with Sukeyasu Shiba. She began her career as a *gagaku* musician while still a student in 1994.



孫 · 南塔猜 泰國排笙

Sun Nantachai Khane

寰宇同息 為口簧琴、日本笙、泰國排笙與民族管弦樂而作 (2026)

陳明志曲 (香港中樂團委作/世界首演)

One Breath. One World for Jaw Harp, Sho, Khaen and Chinese Orchestra (2026)

Chan Ming-chi (Commissioned by the HKCO / World Premiere)

孫 · 南塔猜是一位獨立音樂家兼傳統伊森樂團領隊，深耕泰國東北部傳統音樂的保護與創新發展逾 15 年。他的藝術創作將根深柢固的本土傳統與當代全球視野融為一體，以音樂作為敘事、展現文化認同與促進社區連結的活力平台。

Sun Nantachai is an independent musician and traditional Isan ensemble leader with over 15 years of experience dedicated to preserving and evolving the folk music of Northeast Thailand. His artistry bridges deep-rooted local traditions with contemporary global concepts, using music as a vibrant space for storytelling, cultural identity, and community engagement.



陳奕濰 笙

Chen Yi-wei Sheng

簫 王乙聿曲

Reeds Wang I-Yu

香港中樂團笙首席，2011 年加入樂團，2016 年出任笙首席。曾多次獲臺灣音樂比賽笙獨奏第一名，後以笙主修及鋼琴主修分別畢業於臺灣藝術專科學校國樂科（現改制為臺灣藝術大學）、臺北市私立實踐大學民生學院音樂系，師從郭秀容、張慶隆與諸大明、蔡佩真等多位中西音樂名家。

Principal Sheng of the Hong Kong Chinese Orchestra, Chen joined the HKCO in 2011 and took his current position in 2016. Chen won first prize multiple times in the sheng solo category of music competitions in Taiwan. He later graduated from the NTUA with a major in sheng and from the College of Human Ecology at the Shih Chien University in Taipei with a major in piano, respectively. His teachers included many virtuosos in Chinese and Western music - Kuo Hsiu-jung, Chang Ching-Lung, Zhu Daming and Tsai Pei-Chen.



黃正彥 管風琴

Wong Ching-yin Organ

簫 王乙聿曲

Reeds Wang I-Yu

香港中樂團胡琴演奏家，2023 年加入樂團。加入香港中樂團後曾隨團赴新加坡、澳洲、韓國及中國內地巡演。自幼師事張偉鋒老師學習二胡、板胡和高胡。樂團演奏經驗豐富，曾擔任香港青年中樂團樂團首席。大學年間隨香港著名管風琴家林芎彬主修管風琴，於瑞典交流期間曾請益管風琴家 Hans Hellsten 和 Anders Johnson。

Huqin virtuoso of the Hong Kong Chinese Orchestra, Wong joined the HKCO in 2023 and followed the orchestra to tours in Singapore, Australia, Korea and Chinese Mainland. He studied under Cheung Wai-fung since young age on erhu, banhu and gaohu. He has served as the concertmaster of Hong Kong Youth Chinese Orchestra. Wong majored in organ in his undergraduate years under tutelage of Dr Anne Lam and studied with Hans Hellsten and Anders Johnson in Sweden when he had his exchange studies.

「鳳簫爭鳴 笙韻新章」中國笙演奏專業大賽金獎優勝者
Gold Award Winner of the “Contenders For The Reeds, New Movement In Sheng”
Competition For Professional Sheng Performance



耿森 笙

Geng Sen Sheng

第一高音笙協奏曲 澄海行 敖翔曲（香港中樂團委編／中樂版首演）
Concerto for High Soprano Sheng No.1 **Voyage of the Crystal Sea** Ao Xiang
(Arrangement commissioned by the HKCO / Premiere of Chinese Orchestral Version)

武漢音樂學院笙專業外聘教師。先後師從田野副教授、譚軍教授、王磊教授。曾獲國家獎學金，並榮獲「湖北省優秀共青團員」、「全省黨員標兵」等榮譽稱號，榮獲「國際笙簧節2026」中國笙演奏專業大賽 A1 組金獎。

Geng Sen serves as an adjunct faculty member specializing in Sheng at the Wuhan Conservatory of Music. He studied under Associate Professor Tian Ye, Professor Tan Jun, and Professor Wang Lei. He is the Gold Award Winner in the A1 Category of the “International Sheng and Reeds Festival 2026 - Competition for Professional Sheng Performance.”



劉暢 笙

Liu Chang Sheng

笙協奏曲 剪綃零碎 劉睿昕曲（香港中樂團委編／中樂版首演）
Sheng Concerto **Silken Fragments of Plum Blossom** Liu Ruixin
(Arrangement commissioned by the HKCO / Premiere of Chinese Orchestral Version)

上海音樂學院民樂系 2026 級碩士研究生，劉氏於 2017 年以專業第一名的優異成績考入中國音樂學院附中，師從王洋老師。2022 年以吹管樂組第一名的佳績考入上海音樂學院，師從鍾之岳副教授，同時還受到翁鎮發教授的悉心教導。榮獲「國際笙簧節 2026」中國笙演奏專業大賽 A2 組金獎。

Liu Chang is currently pursuing a Master's degree (Class of 2026) in the Department of Chinese Traditional Instruments at the Shanghai Conservatory of Music. In 2017, Liu ranked first in his specialty in the entrance examination for the Middle School Affiliated to the China Conservatory of Music, where he studied under Mr Wang Yang. In 2022, he again ranked first in the wind instrument category for admission to the Shanghai Conservatory of Music and studied under Associate Professor Zhong Zhiyue while also receiving guidance from Professor Weng Zhenfa. He is the Gold Award Winner in the A2 Category of the “International Sheng and Reeds Festival 2026 - Competition for Professional Sheng Performance.”

笙

Sheng

中國自由簧樂器的鼻祖，也是傳統「八音」中的「匏」類樂器，距今已有三千年歷史，深刻影響了管風琴等西方樂器的發展。其結構由笙斗（常為木製或金屬製）、笙苗（竹管）和簧片組成，是唯一能演奏和聲的中國傳統吹管樂器。自殷商甲骨文便有記載，春秋戰國時更盛行於宮廷與民間，音色清越柔和。歷經世代演變，現代改良笙已拓展出 21 至 42 簧等多種規格。香港中樂團作為頂尖中樂團，在其演出中廣泛使用了高音笙、中音笙、次中音笙、低音笙等完整的現代笙系列，展現了這件古老樂器現代化的豐碩成果。

As the progenitor of Chinese free-reed instruments, the *sheng* is categorized under the gourd (*pao*) class within the traditional *Bayin* ("Eight Tones") system. Boasting a history of over 3,000 years, it profoundly influenced the development of Western instruments such as the pipe organ. Composed of a windchest (typically made of wood or metal), bamboo pipes, and reeds, it holds the distinction of being the only traditional Chinese wind instrument capable of playing harmony.

Historical records of the instrument date back to the oracle bone inscriptions of the Shang dynasty. It flourished in both royal court and folk settings during the Spring and Autumn and Warring States periods, prized for its clear, delicate, and mellow tone. Through centuries of evolution, modern adaptations have expanded the instrument into various standard configurations ranging from 21 to 42 reeds.

As a premier Chinese orchestra, the Hong Kong Chinese Orchestra extensively incorporates a complete family of modern *sheng*—including soprano, alto, tenor, and bass variations—in its performances, showcasing the rich achievements in the modernization of this ancient instrument.



相片由香港中樂團提供
Photo provided by the HKCO

蘆笙

Lusheng

蘆笙為笙在西南少數民族地區的傳承與演化，流行於苗、侗、瑤等族群，已獲列入國家級非物質文化遺產。其結構承襲笙斗（多為木製）、笙苗與簧片的組合，外形與音色展現強烈的民族色彩，常見六管或更多。在苗族與侗族文化中，蘆笙地位卓然，民間俗語稱「蘆笙一響，腳底板就癢」，凡節慶與婚喪皆不可或缺。演奏時常伴隨熱烈的「蘆笙舞」，是溝通人神、傳承族群記憶的重要文化媒介。

The *lusheng* represents a regional adaptation and continuation of the traditional *sheng* among ethnic minority groups in Southwestern China. Widely practiced by the Miao, Dong, and Yao peoples, it has been inscribed on China's national list of intangible cultural heritage. Structurally retaining the core components of a windchest (mostly wooden), bamboo pipes, and reeds, its distinct appearance and timbre express a vibrant ethnic character, typically featuring six or more pipes.

Holding a paramount status in Miao and Dong cultures, the *lusheng* is indispensable to festivals, weddings, and ceremonial rituals, as reflected in the folk adage: "When the *lusheng* sounds, the soles of one's feet itch to dance." Performances are frequently accompanied by the exuberant "Lusheng Dance," serving as a vital cultural medium to bridge the human and spiritual realms and preserve the collective memory of the community.



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Photo provided by the HKCO

葫蘆笙

Hulusheng

葫蘆笙被視為笙最原始的形態之一，其顯著特徵為採用天然葫蘆製作笙斗。歷史源遠流長，先秦時期已見於西南地區，今廣泛流行於彝、拉祜、傣、納西等少數民族。其竹管多為三至七根，音色較一般笙更顯深沉渾厚；按壓笙苗底部音孔所產生的獨特上滑音，為其標誌性演奏技巧。自古以來，它便承載著豐富的社交與情感功能，如古南詔時期，青年男女即常藉吹奏葫蘆笙傾訴情意。



相片由香港中樂團提供
Photo provided by the HKCO

Regarded as one of the most primordial forms of the *sheng*, the *hulusheng* is distinguished by its use of a natural gourd as its windchest. Boasting an ancient lineage, it was documented in Southwestern China as early as the pre-Qin period and remains widely practiced today among ethnic minority groups including the Yi, Lahu, Dai, and Naxi.

The instrument typically features three to seven bamboo pipes, producing a tone noticeably deeper and fuller than that of the conventional *sheng*. A signature playing technique involves covering the finger holes near the base of the pipes to create a distinctive upward glissando. The *hulusheng* has fulfilled vital social and emotional functions—during the Nanzhao period, for instance, young men and women frequently played it as a musical expression of courtship and affection.

葫蘆絲

Hulusi

又名「葫蘆簫」，其構造雖與葫蘆笙相近，同以天然葫蘆為氣斗，然其奏法與音律卻別具一格。此樂器盛行於雲南德宏地區的傣族與德昂族聚居地，民間更流傳著諸多關於其起源的動人愛情傳說。葫蘆絲的音色優美婉轉，略帶一絲鼻音與憂鬱之美，極具藝術感染力。傳統葫蘆絲雖音域較窄，但演奏者常藉由「循環換氣法」使樂音連綿不絕。一曲經典的《月光下的鳳尾竹》，不僅將其獨特韻味發揮至極，更使其成為雲南民族音樂最具代表性的文化符號。

Also known as the *hulu xiao*, the *hulusi* shares a structural resemblance to the *hulusheng*, utilizing a natural gourd as its windchest, yet possesses a distinct playing technique and tonal scale. The instrument is widely played across the Dehong region of Yunnan Province—particularly among the Dai and De'ang ethnic communities—and is steeped in rich local folklore featuring touching romantic legends about its origins.

The *hulusi* is renowned for its lyrical and graceful timbre, imbued with a subtle nasal quality and a melancholic charm that holds profound artistic expression. Although the traditional *hulusi* features a relatively narrow pitch range, musicians frequently employ the “circular breathing” technique to sustain an unbroken, continuous melody. The classic composition *Fernleaf Hedge Bamboo Under Moonlight* brings the instrument’s unique charm to its fullest expression, cementing the *hulusi* as an iconic cultural symbol of Yunnan ethnic music.



相片由香港中樂團提供
Photo provided by the HKCO

芒筒

Mangtong

又稱「蘆笙筒」或「地筒」，是一種單簧氣鳴樂器，盛行於貴州、廣西的苗族、侗族地區。其構造簡練，由一根帶簧片的細竹管（簧管）和一根粗大的大竹筒（共鳴筒）組合而成。吹奏時，樂音經由粗竹筒共鳴放大，迸發出低沉雄渾、深厚震撼的音響。因樂器本身沒有按音孔，只能吹奏單音，故在蘆笙合奏中主要擔綱低音聲部，與高亢的蘆笙形成鮮明對比，為整體旋律奠定穩固厚重的根基，亦是苗族、侗族大型集體歌舞中不可或缺的「力量之音」。

Also known as the *lushengtong* or *ditong*, the *mangtong* is a single-reed aerophone widely practiced across the Miao and Dong ethnic regions of Guizhou and Guangxi. Elegant in its structural simplicity, the instrument consists of a slender bamboo tube fitted with a reed, inserted into a large, thick bamboo cylinder that acts as a resonator.

When played, the tone is acoustically amplified through the outer cylinder, producing a deep, thunderous sound of profound presence. Lacking finger holes, the instrument is capable of playing only a single pitch. Consequently, it serves as the bass anchor in *lusheng* ensembles, providing a striking contrast to the high-pitched *lusheng* while establishing a solid, resonant foundation for the overall performance. It remains an indispensable “voice of power” in the large-scale collective song and dance celebrations of the Miao and Dong communities.



相片由香港中樂團提供
Photo provided by the HKCO

口簧琴

Jaw Harp

口簧琴，古稱「簧」，是世界上最為古老的樂器之一，被譽為「人類擁有的第一件樂器」或「人類初音」。其構造極為簡潔：一片彈性金屬、骨製或竹製簧舌固定於框架之上。演奏時，樂手將琴臺置於雙唇或牙齒之間，撥動簧舌使其振動，並以口腔為共鳴腔，通過改變嘴形與呼吸來調節音色與泛音。其聲音雖為固定基音，卻蘊含著極為豐富的泛音列。在中國，口簧琴流傳於近二十個少數民族中，常用於婚喪禮俗、節日慶典，也用以訴說宗族歷史、傳遞男女情意。它的音色可如泣如訴，亦可活潑有力，在這方寸之間承載著千年的情感與記憶。

The jaw harp, known in ancient China as *huang* (reed), is one of the oldest instruments in the world, often hailed as “the first instrument of mankind” or “the primal human voice”. Its construction is deceptively simple: a single flexible tongue of metal, bone or bamboo is fixed to a frame. To play, the performer places the frame between the lips or the teeth and plucks the tongue, setting it into vibration, while using the oral cavity as a resonating chamber. By altering the shape of the mouth and the breath, the player modulates timbre and overtones. Though the fundamental pitch is fixed, the instrument produces a remarkably rich harmonic series. In China, the jaw harp is found among nearly twenty ethnic minorities, where it accompanies weddings, funerals, festivals, and rituals, and serves to narrate clan histories or convey amorous messages. Its tone can be plaintive and lyrical, or lively and rhythmic, carrying millennia of emotion and memory within its tiny, portable frame.



相片由歐琳娜·烏泰提供
Photo provided by Olena UUTAi

日本笙

Sho

日本笙是一種源自中國笙的自由簧樂器，由唐代傳入日本。它由十七根纖細的竹管插入圓形漆製笙斗中構成，其中兩根無聲管被保留，宛如一隻收攏雙翼、佇立休息的鳳凰。作為日本雅樂（宮廷音樂）的核心樂器，笙的音色被譽為「從天而降的光芒」，空靈、高雅而超凡脫俗。演奏時，吹吸皆可發聲，樂手常同時按住多孔，奏出獨特的和聲音簇（合竹）。這種遠離塵世的音韻，使笙在逾千年的傳承中幾乎始終深植在雅樂的殿堂之內。

The Sho (*shō*) is a free-reed mouth organ that originated in China and was introduced to Japan during the Tang Dynasty. It consists of seventeen slender bamboo pipes set into a circular lacquered wind chamber. With two silent pipes retained, it resembles a resting phoenix with folded wings. As a core instrument of *Gagaku* (Japanese court music), the Sho is renowned for its luminous, ethereal tone, described as “light descending from heaven”. Both inhalation and exhalation produce sound, and the performer typically depresses multiple finger holes simultaneously to create distinctive tone clusters (*Aitake*). This otherworldly sonority, far removed from mundane life, has kept the Sho almost exclusively within the precincts of the imperial court for over a thousand years, preserving its sacred and aristocratic character unchanged through the centuries.



相片由三浦禮美提供
Photo provided by Remi Miura

泰國排笙

Khaen

泰國排笙（Khaen，學術文獻中常稱為泰國竹製口風琴或泰國「笙」）是一種源自湄公河流域（特別是泰國東北部伊森地區與寮國）的竹製自由簧氣鳴樂器。標準的泰國排笙，由十六根竹管組成，平行排列為兩排，每排八根，稱為「Khaen paet」；這些竹管嵌入稱為「tao Khaen」的木製風箱中。

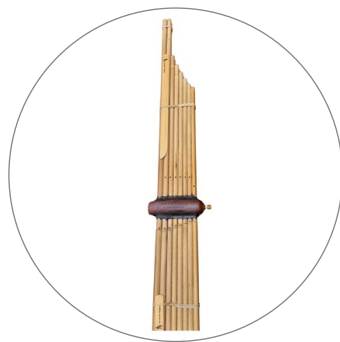
根據民族音樂學傳統，泰國排笙的發明乃為摹擬神話妙音鳥（Karavika）的啼鳴。泰國排笙深植於當地民間文化，是農耕生活的持久象徵。它既可作為獨奏樂器，亦廣泛應用於傳統伊森民間樂團中，常與泰國琵琶（*phin*）、泰國提琴（*saw*）、泰國圓筒排笛（*wot*）、泰國木琴（*pong lang*）、泰國口弦（*hun*）以及泰國長鼓（*klong yao*）等樂器合奏。此外，泰國排笙也是泰國傳統敘事歌唱藝術「莫蘭」（*Mor Lam*）不可或缺的和聲與伴奏樂器。

泰國排笙音樂的理論框架建基於五聲音階結構，演奏者在此基礎上進行具風格化的即興演奏。由於其自由簧片在吸氣與呼氣時均能振動發聲，因此泰國排笙能產生類似歐洲風笛的持續音（*drone*）。這種強勁且富有共鳴的音響特質，體現了該地區濃厚的田園文化，在音符起落間將現代聽眾與祖先的記憶緊緊相繫，讓這份古老的文化遺產在歲月中生生不息。

Khaen (frequently referred to in academic literature as the Thai bamboo mouth organ or Thai “sheng”) is a free-reed aerophone constructed from bamboo, originating from the Mekong River Basin, particularly Northeastern Thailand (Isan) and Laos. The standard instrument comprises sixteen bamboo pipes arranged in two parallel rows of eight—designated as the “Khaen paet”—which are fitted into a wooden windchest known as the “tao Khaen”.

Ethnomusicological tradition posits that the Khaen was devised to emulate the vocalization of the “Karavika”, a mythical celestial bird. Deeply embedded in regional folk culture, the instrument functions as an enduring symbol of agrarian life. It is performed both as a solo instrument and within traditional Isan folk ensembles, frequently accompanying instruments such as the “*phin*” (lute), “*saw*” (fiddle), “*wot*” (panpipes), “*pong lang*” (xylophone), “*hun*” (jaw harp), and “*klong yao*” (long drum). Furthermore, it provides the essential harmonic and rhythmic accompaniment for “*Mor Lam*”, a traditional genre of narrative vocal performance.

The theoretical framework of Khaen music is grounded in pentatonic scale structures, within which performers engage in stylistic improvisation. Because the free reeds vibrate during both inhalation and exhalation, the instrument generates a continuous drone reminiscent of the European bagpipe. This powerful and resonant acoustic profile embodies the pastoral identity of the region, linking contemporary listeners to ancestral traditions and facilitating the transmission of cultural heritage across generations.



相片由孫南塔猜提供
Photo provided by Sun Nantachai

太和承風 周熙杰曲（香港中樂團委作／世界首演）

本樂曲作為「千簧一字」音樂會的開場曲，展現中國宮廷古風的莊嚴和美音樂會序曲。樂曲由 90 人大型中樂團與百人中國笙簧演奏家共同編制演出，樂隊中特別使用了編鐘、編磬、古琴、陶埙與古箏等特色樂器。曲名中的「太和」意指天地人和與宮廷雅正，而「承風」則代表承襲三千年笙簧雅樂之風。

在樂曲結構上，全曲由莊嚴的引子導入，接著進入正時板展現五度相生與雅燕共樂的場景。隨後，音樂轉入行板呈現「笙笙不息」的意象，再藉由快板展露承風撥浪的動感。樂曲後段進入散板，宛如鳳凰展翅，最後以廣板作結，完整呼應《太和承風》的主題。

本曲的核心特色在於以編鐘與編磬作為整首作品的「禮樂骨架」，並以百人笙簧交織出厚實的「和聲雲層」。在古琴、陶埙與古箏點綴的古意之中，大型中樂團進一步鋪陳出磅礴氣勢，整體音樂追求「莊而不威、和而不濫、雅而不冷、雄而不躁」的藝術境界。



周熙杰 作曲

香港中樂團助理藝術總監兼常任指揮，曾任澳門中樂團首席客席指揮兼藝術顧問 (2023-24 樂季)。周氏 2002 年加入香港中樂團為助理指揮，並於 2022 年 9 月起出任現職位。周氏積極協助樂團策劃樂季、籌備不同類型演奏會，近年致力於中樂與其他不同界別、媒體的跨界合作，包括 2020 年指揮「張敬軒 X 香港中樂團盛樂演唱會」及 2018 年指揮「風雷雨雪、陽光雨林—來自大自然的聲音」音樂會，將馬來西亞雨林音樂融入中樂。2024 年，周氏帶領香

港中樂團首次到馬來西亞巡演，大獲業界及傳媒肯定。周氏於 2023 年指揮臺北市立國樂團「涿鹿·夢蝶」音樂會及 2004 年指揮新加坡華樂團「南洋音樂之旅 II」音樂會等，亦大獲好評。

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

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

笙與樂隊 **晉調** 閻海登曲 陳大偉配伴奏

山西古稱「晉」，此曲以山西的地方戲曲音調為素材，以優美的旋律展現了山西風光的美麗。《晉調》是經典笙曲，為一代宗師閻海登的代表作。

蘆笙與樂隊 **鄉音戀歌** 楊正平曲 魏冠華編曲（香港中樂團委編／首演）

樂曲取材於貴州黔東南地區苗族芒筒蘆笙音樂元素，並與現代創作技法結合創作而成。扣人心弦的樂曲旋律，仿佛是從遠古傳來的呼喚，蘊含著貴州黔東南民族文化的深厚底蘊和神秘魅力。

蘆笙的音符在空氣中靈動地跳躍飛舞，每一個音符就像是一顆璀璨的明珠，串聯起一段段動人的故事，勾起人們內心深處最柔軟的情感。旋律時而激昂，如洶湧的波濤衝擊著心靈的海岸；時而婉轉，似潺潺的溪流滋潤著乾涸的心田。讓人沉浸其中，久久不能自拔。一個個音符在指尖流淌，一個個故事在曲中訴說，跳躍在指尖的音符，迴蕩在耳畔的旋律，匯成了一曲美妙動聽的鄉音戀歌，表達了海內外中華兒女對貴州家鄉深深的眷念之情。

笙與樂隊 **兌一湖與喜悅**（選自《易經》第三樂章） 恩約特·施耐德曲

《易經》這部作品將為西方交響樂團創作的笙協奏曲《易》於 2015 年濃縮精簡，並專為中國樂器而作。如此的改寫成就了《易經》這部嶄新的作品。

其三個樂章與中國易經中眾所皆知的八卦相互呼應：第一樂章「震一雷」，震為動，為雷，具有挑動、猛烈、狂暴的性格。第二樂章「坎一水與深淵」，坎意旨深處或深淵，代表自然現象中的水，象徵月亮、憂鬱、及各種神祕及難解事物（因此，此樂章以十二音列為素材基礎）。第三樂章「兌一湖與喜悅」，兌象徵喜悅、朋友、幸福、寧靜平和，代表自然現象中的澤。

《易》並不刻意以亞洲節奏與旋律來表現東方概念，其音高材料多來自西方音樂的範疇。該作品連結中西方音樂的關鍵在於笙的使用與傳統中國樂器的典型聲響特色。

* 本次音樂會只演奏第三樂章「兌一湖與喜悅」。

第一高音笙協奏曲 **澄海行** 敖翔曲（香港中樂團委編／中樂版首演）

《六月二十日夜渡海》

參橫斗轉欲三更，苦雨終風也解晴。
雲散月明誰點綴？天容海色本澄清。
空餘魯叟乘桴意，粗識軒轅奏樂聲。
九死南荒吾不恨，茲遊奇絕冠平生。

—宋·蘇軾

作品靈感來自於蘇軾《六月二十日夜渡海》中「天容海色本澄清」之意，以樂寫心，盡抒面對滄海波濤的蒼茫心境。旋律起落間，情緒隨浪濤翻湧跌宕；強勁快板鋪陳人生浮沉與內心激盪，於風浪奔湧、幾番掙扎中執著前行，終在豁然開朗間，奏出歷經世事後的豁達與澄明。全曲在動靜相生、張弛有度中，道盡千帆過盡、雲開月明的人生境界。

* 此曲為「國際笙簧節 2026」的委約作品，同為「鳳簫爭鳴 笙韻新章」中國笙演奏專業大賽決賽 A1 組指定作品。

寰宇同息 為口簧琴、日本笙、泰國排笙與民族管弦樂而作（2026）

陳明志曲（香港中樂團委作／世界首演）

本曲以「笙」為引，展開一場跨越音聲疆界的對話。作品結構依四種意境徐徐鋪展——始於口簧琴泛音沉吟的「本源之息」；經由各地笙音次第綻放、交織流轉的「百川之鳴」；繼而進入節奏相叩、情思攀升的「心脈共振」；終至所有樂器主題交匯昇華，化為浩蕩聲景的「萬音歸宗」。笙簧以其氣息連綿、音韻交融之特質，成為貫穿全篇的脈絡。它與民族管弦樂的多層織體相應，構築出自大地至蒼穹的音響空間。曲意不在敘述，而在共鳴；不執於形式，而歸於呼吸。樂曲尾段在指揮的引領下，全場呼吸與哼鳴漸次融入其中，使音樂廳化為「人類共同體」的共鳴腔，聆聽者亦成為聲響的一部分，並以「和平・友愛」的摩斯密碼回應原始的呼吸主題，將抽象的理念化為可感知的集體儀式，真正實現「寰宇同息」的深刻寓意。全曲嘗試以東方音韻為底色，融匯多元笙語，在聽覺間鋪設一條通往共生的路徑，進而完成一場呼喚和平、叩問共存的跨文化藝術實踐。

來自《寰宇同息》的邀請

三位獨奏家從大地、天穹與人間而來——而您，是這場呼吸儀式中不可或缺的共鳴者。當您的跺腳加入大地的脈動、拍手點亮空氣的輪廓、呼喊融入旋律的河流——您已不是聆聽者，而是聲景的共創者。呼吸不是背景，呼吸就是音樂本身。您參與創造的聲音，是世界需要的回應。此刻，請加入我們！

圖式	對應動作	意象
	手向上托	Hei — 用力從鼻孔吸氣（寰宇同吸）
	手向下壓	Ho ! — 大聲從嘴巴呼氣（寰宇同呼）
	腳掌向下踩	跺腳 — 讓大地回應您的呼喚
	雙掌相擊	拍手 — 讓空氣因您而震動
	喊「哈！」	「哈！」 — 讓聲場被您的聲音充滿
	雙手上托	上托 — 聲音遠去，但光在手中延續
	左右雙臂張開， 手指觸碰頭頂	愛心 — 樂器代替武器。 愛心「送」地球

請隨指揮的手勢——雙手舉起、落下、展開（呼喊）、上托——成就通往桃源的「和平」與「友愛」的理想國度。



陳明志 作曲

香港土生土長作曲家，音樂製作人。為上海音樂學院首屆博士後（民族管弦樂創編）。陳氏一直以作曲家及音樂會策劃、統籌的身份活躍於樂壇，創作領域涵蓋管弦樂、跨媒體劇場音樂及舞臺聲音設計，作品常獲選在國內外的現代音樂節及音樂會上演；曾獲日本文化廳舞臺藝術獎、聯合國音樂局年度推薦樂曲獎、全國音樂作品創作優秀獎、香港藝術家年獎（音樂）等殊榮。

他歷任香港中樂團駐團作曲家、臺南藝術大學民族音樂學研究所副教授、上海音樂學院音樂工程系教授、星海音樂學院作曲系教授等職。近期創作包括國家藝術基金大型舞臺藝術作品項目《八桂情緣》（2018）、《大灣情緣》（2020）、《蒼龍引》（2022）、《絲語·琵琶》（2025）等；並主持科研項目《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》，出版專著《中樂因您更動聽》、《聲音景觀應用研究》、《光影之聲——電影中的聲音景觀探究》等。

陳氏長年致力於作曲、聲音設計、聲音景觀研究與應用、音樂與動態影像、肢體律動的互動與組合的教學、研究與創作；近年更持續探索 AI 作曲與交互聲景的邊界，聚焦於生成式 AI 在民族音樂語彙解構與重構中的應用與實踐。

千簧和鳴 伍卓賢曲（香港中樂團委編／首演）

《千簧和鳴》是一首集合各種簧片樂器與樂團一同演奏的樂曲。除了樂團恆常編制的高中低音笙之外，還有笙家族的葫蘆笙和蘆笙，另外還有葫蘆絲和芒筒，亦有西方的簧片樂器口琴和風笛。樂曲最開頭是全體簧片樂器的大合奏，當樂團進入之後就是各種簧片樂器的獨奏者與樂團互動的段落，尾聲由幾位中國笙演奏名家帶領所有演奏者一同演奏模仿想象中的鳳凰展翅之聲，最後以主題旋律作結。各種簧片樂器各有特色，各展風采，和而不同，以千簧共奏和諧之聲。

笙協奏曲 剪綃零碎 劉睿昕曲（香港中樂團委編／中樂版首演）

《山園小梅》（其二）

剪綃零碎點酥幹，向背稀稠畫亦難。
日薄從甘春至晚，霜深應怯夜來寒。
澄鮮祇共鄰僧惜，冷落猶嫌俗客看。
憶著江南舊行路，酒旗斜拂墮吟鞍。

— 宋·林逋

「剪綃」二字，原指剪裁絲綢，自古詩人常以其比喻花瓣或葉片的薄透與輕盈；「零碎」則摹寫其凋零飄散之態。

作品意境汲取自宋代林逋《山園小梅》（其二）一詩。該詩結構獨特，每聯皆以樂景映襯哀情，此般情緒邏輯亦貫穿於樂曲的鋪展之中。依詩歌意象，全曲分為「點酥幹」、「春向晚」、「夜來寒」等六個段落，勾勒出梅花向晚、故夢易逝的輪廓。

創作時，常念及早逝的法國作曲家莉莉·布朗熱（Lili Boulanger）與她那部令人慨嘆的《詩篇 129》（PSAUME CXXIX）。我將該作的主題動機引用於這首為中國 37 簫笙而寫的作品裡，以期在聲響的疊映間，喚起一場跨越時間與文化的和鳴。

* 此曲為「國際簫笙節 2026」中國笙作品徵集評選第一名，同為「鳳簫爭鳴 笙韻新章」中國笙演奏專業大賽決賽 A2 組指定作品。

簫 王乙聿曲

樂曲從傳統笙悠遠的長音揭開序幕，演奏者佇立於管風琴旁，兩個同一祖源的樂器，開始訴說出「簫」的過去、現在與未來：傳統笙由長音逐漸發展成和音，管風琴演奏的分解音堆也邁向和聲，以基礎主題音 Sol、Si、Do，襯托著傳統笙的演奏。接著，管風琴用亮麗的色彩，帶出笙節奏性強烈的塊狀音型，演奏者回到舞台前方，更換 36 簫高音笙，與樂團中的高音笙、中音笙、低音笙群組，以及舞台後方的管風琴，形成「簫」家族的立體音場。純音樂的寫作手法，只為引領觀眾心跳，以高難度的演奏技巧、狂喜的律動節奏，使每個音符都成為令人心跳加速的腎上腺素，更讓這個古老的樂器家族，跨越古今中外的文化藩籬。樂曲中最驚喜之處，則是邀請了大家族中的遠房始祖——「口簫琴」，用即興的方式穿插在樂曲當中，單簫、雙簫、四簫即興變換，淡淡的賽德克旋律，在 36 簫高音笙、管風琴、國樂團間隱隱穿梭，那份樸實與自然，或許才是「簫」家族在跨越古今東西後，最終的回歸。

* 是次演出使用 37 簫笙演奏。

Equilibrium and Legacy Chew Hee Chiat

(Commissioned by the HKCO / World Premiere)

Opening this “Thousand Reeds, One Universe” concert is a stately and graceful overture emulating ancient Chinese court music, featuring a 90-member large-scale Chinese orchestra together with a hundred Chinese reed players. The ensemble also includes such distinctive instruments as *bianzhong* (bronze bells), *bianqing* (stone chimes), *guqin*, *xun* and *zheng*. The first two characters in the Chinese title “太和” (*taihe*) signify harmony among heaven, earth and mankind as well as courtly refinement; the other two characters “承風” (*chengfeng*) epitomise the legacy of three millennia of sheng and reed music.

Beginning with a solemn prelude and followed by an elegant scenario built on the interval of the perfect fifth, the music subsequently shifts gear to emphasise the continuous sonic fabric unique to the *sheng*. A lively allegro section ensues, akin to the dynamic energy of winds and waves. Free-metre passages then evoke the image of a phoenix spreading its wings, and the work concludes with grandeur tying in with the theme of *Equilibrium and Legacy*.

The core of this composition lies in *bianzhong* and *bianqing* as the “ritual and musical skeleton”, while a hundred *sheng* and reed players interweave to create rich sonic layers as in “clouds of harmonies”. Amidst the ancient aura engendered by the *guqin*, *xun* and *zheng*, the large-scale Chinese orchestra appears all the more majestic. Overall, the music aspires to an artistic realm that is “solemn but not imposing, harmonious but not excessive, graceful but not cold, and powerful but not impetuous”.

Chew Hee Chiat Composer (Photo on Pg.30)

Assistant Artistic Director and Resident Conductor of the Hong Kong Chinese Orchestra, Chew was the Principal Guest Conductor and Artistic Advisor of the Macao Chinese Orchestra (2023-24 season). Chew joined the HKCO in 2002 as Assistant Conductor and took his current position in September 2022. Chew plays an active and diverse role that covers assisting in orchestral season planning and preparation for numerous concerts. In recent years, Chew is committed to the cross-disciplinary cooperation between Chinese music and other different sectors and media, including ‘Hins Cheung X HKCO’ in 2020, and in 2018, Chew conducted the ‘Listening to Nature’ concert, which had brought the music of Malaysia rainforest into Chinese music. Chew was widely acclaimed by the music circle and media when he led the Hong Kong Chinese Orchestra on the debut tour to Malaysia in 2024. Chew guest-conducted the Taipei Chinese Orchestra in the concert ‘Zhuolu & Dreaming of Butterflies’ in 2023, and the Singapore Chinese Orchestra in the concert ‘A Nanyang Musical Voyage II’ in 2004 and has received rave reviews.

To promote the development of local creations, Chew re-launched HKCO’s ‘Music from the Heart’, a stage for original composition, inspiring many outstanding local composers since 2015. Since 2007, Chew has conducted The Hong Kong Drum Festival concert for over 10 consecutive years. His work *Let the Thunder of Drums Roll VII* becomes the Festival standard repertoire.

Conducting aside, Chew’s works have characteristic features that demonstrate his Southeast Asian cultural heritage. His work *Harken Back to Zhou* is selected as one of the ‘100 Chinese Music Classics Select’ by HKCO. He was second runner-up in the International Competition for Chinese Orchestral Compositions 2000 (HK) and winner of the Outstanding Composition Award in the Chinese Music Competition 2002 organised by the Council for Cultural Affairs in

Taiwan. Graduated from the Southeast Missouri State University with a double bachelor's degree in cello performance and computer science, and the University of South Carolina with a Master of Music degree in orchestral conducting, Chew was formerly the Music Director of the Professional Cultural Center Orchestra of Malaysia.

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

Sheng and Orchestra **Jin Melody** Yan Haideng Orch. by Chen Dawei

Jin Melody is inspired by melodic materials of the regional folk opera of Shanxi. The region in northern China was known as “Jin” in ancient history, hence the title. There is a lyrical quality about the music that reminds one of the picturesque beauty of Shanxi. Written by Yan Haideng, it was an instant success when it was premiered.

Lusheng and Orchestra **Love Song from the Countryside** Yang Zhengping Arr. by Ngai Kwun-wa (Arrangement Commissioned by HKCO / Premiere)

Drawing on the musical elements of the *mangtong lusheng* tradition from the Miao people in southeastern Guizhou, this work combines traditional folk materials with contemporary compositional techniques. Heart-stirring melodies harken to ancient times, filled with profound ethnic cultural heritage and enigmatic charms of the region.

The sounds of resonant *lusheng* leap and dance nimbly in the air, each note a radiant pearl stringing together narratives that touch the softest corners of the heart. At times the melody surges with passion, like crashing waves beating against the shores of the human soul; at other times, it flows gently like a murmuring stream rejuvenating parched earth. The musical experience is at once immersive and mesmerising, note after note flows from the reeds as musical passages unfold. *Love Song from the Countryside* comprises dance rhythms and lilting melodies, expressing the deep longing of Chinese people both at home and abroad for their Guizhou roots.

Sheng and Orchestra **Touei - Lake and Joy** (From the third movement of *Yi Jing*) Enjott Schneider

Yi Jing is an 2015 adaption of the *sheng* concerto *Changes* (2003) for western symphonic orchestra. It was concentrated, shortened and arranged for Chinese instruments. The result was a freshly new composition.

The three movements corresponds to the well-known eight trigrams of the “*Yi Jing*” (the Book of Changes): *Tschen* is the “awaker”, the thunder, carrying the characteristics of provocativeness, ferociousness and impetuousness. *Kan* meaning “depth” or the “abyss” is the image for water that corresponds to the moon, to melancholy and to all things that are secret and hard to understand. (Consequently, this movement is based on a 12-tone-row). *Touei* stands for joy, friends, happiness, serene calmness, where the image of the lake serves as metaphor.

It is not intended that *Changes* corresponds to Asian rhythmic and melodic standards; the tonal material rather stays within the conventions of western music. The bridge connecting Western and Chinese music results from the assignment of the *sheng* and the typical sound of Chinese instruments.

* Only the third movement: *Touei - Lake and Joy* is performed in this concert.

Concerto for High Soprano Sheng No. I **Voyage of the Crystal Sea** Ao Xiang (Arrangement commissioned by the HKCO / Premiere of Chinese Orchestral Version)

Crossing the Sea on the Night of the 20th Day of the 6th Month

The stars shift, the Dipper turns; midnight draws near,
The endless rain and gale at last give way to clear.
Clouds part, the moon shines bright—what need for ornament?
The sky and sea retain their native, pure content.
In vain I share the Sage’s wish to sail afar,
Yet faintly hear the ancient music of the stars.
Though death a hundred times in southern wilds I faced,
This wondrous journey stands as life’s most glorious grace.

— Su Shi

Inspired by Su Shi’s verse “The sky and sea retain their native clarity,” this work reflects the vast melancholy of gazing upon rolling waves. Its shifting melodies mirror surging emotions; the brisk, powerful passages depict life’s ups and downs and inner strife, pressing onward through storms. Emerging into clarity, it conveys the enlightenment and tranquility of one weathering life’s trials. Structured in dynamic contrast, the composition captures the serene wisdom of a life renewed after hardship.

* This piece was commissioned for the International Sheng and Reeds Festival 2026, and is also the set piece for Category A1 in the finals of the “Contenders For The Reeds, New Movement In Sheng” Competition For Professional Sheng Performance.

One Breath. One World for Jaw Harp, Sho, Khaen and Chinese Orchestra (2026) Chan Ming-chi (Commissioned by the HKCO / World Premiere)

This work takes the *sheng* as its guide, unfolding a dialogue that transcends the boundaries of sound. The structure develops slowly through four realms: it begins with the profound murmur of the bass *sheng* and the ethereal mystery of the jaw harp in “Primal Breath”; proceeds through the blossoming and interweaving of diverse *sheng* voices from various traditions in “Converging Streams”; moves into the rhythmic interplay and rising emotional intensity in “Pulsing Heartbeat”; and culminates in the convergence and sublimation of all instrumental themes into a vast, resonant soundscape in “Universal Fusion.” The *sheng*, with its continuous breath and intertwining timbres, serves as the connective thread throughout the piece. In dialogue with the rich textures of the Chinese orchestra, it constructs an acoustic space stretching from the earth to the heavens. The work’s essence lies not in narrative, but in resonance; not in formal structure, but in breath. In the final section, under the conductor’s guidance, the audience’s collective breathing and humming gradually merge into the music, transforming the concert hall into a resonating chamber of a shared humanity—the listeners become part of the sound itself. A Morse-code message of “PEACE · LOVE” responds to the primal breath theme, rendering abstract ideals into a tangible collective ritual and truly realizing the profound meaning of “One Breath, One World.” Rooted in Eastern sonorities while embracing a multitude of *sheng* languages, the piece lays out an aural pathway toward coexistence, fulfilling a cross-cultural artistic endeavor that calls for peace and questions the very nature of shared existence.

Chan Ming-chi Composer (Photo on Pg.33)

A Hong Kong-born composer and music producer, Chan was the first postdoctoral fellow at the Shanghai Conservatory of Music (specialising in orchestration and arrangement for Chinese national orchestras). Chan has long been active in the music scene as a composer, concert planner, and coordinator. His oeuvre includes orchestral works, cross-media theatre music, and stage sound design, and his pieces are frequently selected for performance at contemporary music festivals and concerts both in China and abroad. He has received numerous awards, including the Japan Agency for Cultural Affairs’ Stage Arts Award, the International Music Council’s Recommended Composition of the Year, the National Outstanding Composition Award, and the Hong Kong Artist of the Year Award (Music).

Chan has served as Composer-in-Residence with the Hong Kong Chinese Orchestra, Associate Professor at the Graduate Institute of Ethnomusicology of Tainan National University of the Arts, Professor at the Department of Music Engineering of Shanghai Conservatory of Music, and Professor at the Composition Department of Xinghai Conservatory of Music.

His recent major works include the National Arts Fund large-scale stage productions *Nostalgia of Guangxi* (2018), *Nostalgia of Greater Bay Area* (2020), *Trail of Blue Dragon* (2022), and *Silken Notes of the Pipa* (2025). His research projects include “Applied Research and Practice on the Living Transmission and Cross-boundary Innovation of Intangible Cultural Heritage in the Context of Soundscape,” and his monographs include *Applied Research on Soundscapes* and *The Sound of Light and Shadow – An Exploration of Soundscapes in Cinema*.

For many years, Chan has been dedicated to teaching, research, and creative work in composition, sound design, soundscape studies and applications, and the interaction and integration of music with moving images and bodily movement. He continues to explore the boundaries of AI composition and interactive soundscapes, with a particular focus on the application and practice of generative AI in the deconstruction and reconstruction of ethnic musical idioms.

An Invitation from *One Breath. One World*

Three soloists come from the Earth, the Sky, and the Realm of Humanity—and you are the indispensable resonating body in this ritual of breath. When your stomping joins the pulse of the earth, your clapping ignites the contours of the air, and your chanting flows into the river of melody—you are no longer a listener, but a co-creator of the soundscape. Breath is not the background; breath is the music itself. The sound you help create is the response the world needs. Now, join us!

Symbol	Corresponding Action	Imagery
	Strike both palms together	Hei — forcefully inhale through the nostrils.
	Shout "Ha!"	Ho! — loudly exhale through the mouth
	Stamp the sole of the foot downward	Stomp — Let the earth answer your call
	Strike both palms together	Clap — Let the air tremble because of you
	Shout "Ha!"	"Ha!" — Let the sound field be filled with your voice
	Lift both palms upward	Upward lift: — The sound fades away, but light lingers in your hands
	Open both arms to the sides, with fingertips touching above the head	Love — Instruments replace weapons — send a "heart" of love to the Earth

Please follow the conductor's gestures—hands raised, lowered, opened (for the shout), and lifted upward—to bring forth the "Peace" and "Love" that lead us toward utopia.

Thousand Reeds in Harmony Ng Cheuk-yin

(Arrangement Commissioned by HKCO / Premiere)

Thousand Reeds in Harmony marshals many types of reed instruments with the Chinese orchestra. Beyond the standard family of *shengs* (high, middle and low ranges) usually found in an orchestra are other some distant cousins: *hulusheng* and *lusheng*, *hulusi* and *mangtong*, as well as the harmonica and bagpipe from the West. The work begins with all of the reed instruments playing together. After the orchestra enters, soloists take turns in interacting with the ensemble. The finale features a group of Chinese *sheng* virtuosos leading everyone to imitate the sounds of phoenixes spreading their wings, with the main theme returning once more in the coda. Though each of these reed instruments is unique in beauty and charm, together they create wondrous harmony.

Sheng Concerto Silken Fragments of Plum Blossom Liu Ruixin

(Arrangement commissioned by the HKCO / Premiere of Chinese Orchestral Version)

Plum Blossoms in a Mountain Garden (II)

Silken fragments adorning delicate stems,
facing this way and that, dense or sparse, are hard to paint.
As the day grows shorter, I gladly yield from spring till dusk;
when frost deepens, I fear the chill of night.
Pure freshness is treasured only by the monk close by;
in their solitary beauty, they dislike the common gaze.
I recall the ancient roads of Jiangnan I once trod,
where tilted, fluttering banners brushed against the saddle.

—Lin Bu (Song Dynasty)

The two characters “剪綃” (*jianxiao*) originally refer to the cutting of silk cloth, but ancient poets have long used them as a metaphor for the translucence and weightlessness of petals or leaves. The two characters “零碎” (*lingsui*) encapsulate their scattered, withered state.

The work is inspired by Song dynasty poet Lin Bu's second instalment of *Plum Blossoms in a Mountain Garden*. The poem has a distinctive structure, each couplet juxtaposing joy and sorrow, and such emotional logic is carried through in the musical composition. The piece is divided into six sections with poetic images—among them “Delicate Stems”, “Spring till Dusk” and “Chill of Night”—chronicling plum blossoms after nightfall and the fleeting nature of bygone dreams.

During the compositional process, I was reminded of the French composer Lili Boulanger (who died young) and her deeply moving *Psaume CXXIX* (Psalm 129). I have quoted that work's thematic motif in this piece for the Chinese 37-reed *sheng*, hoping to rouse a resonance transcending time and culture.

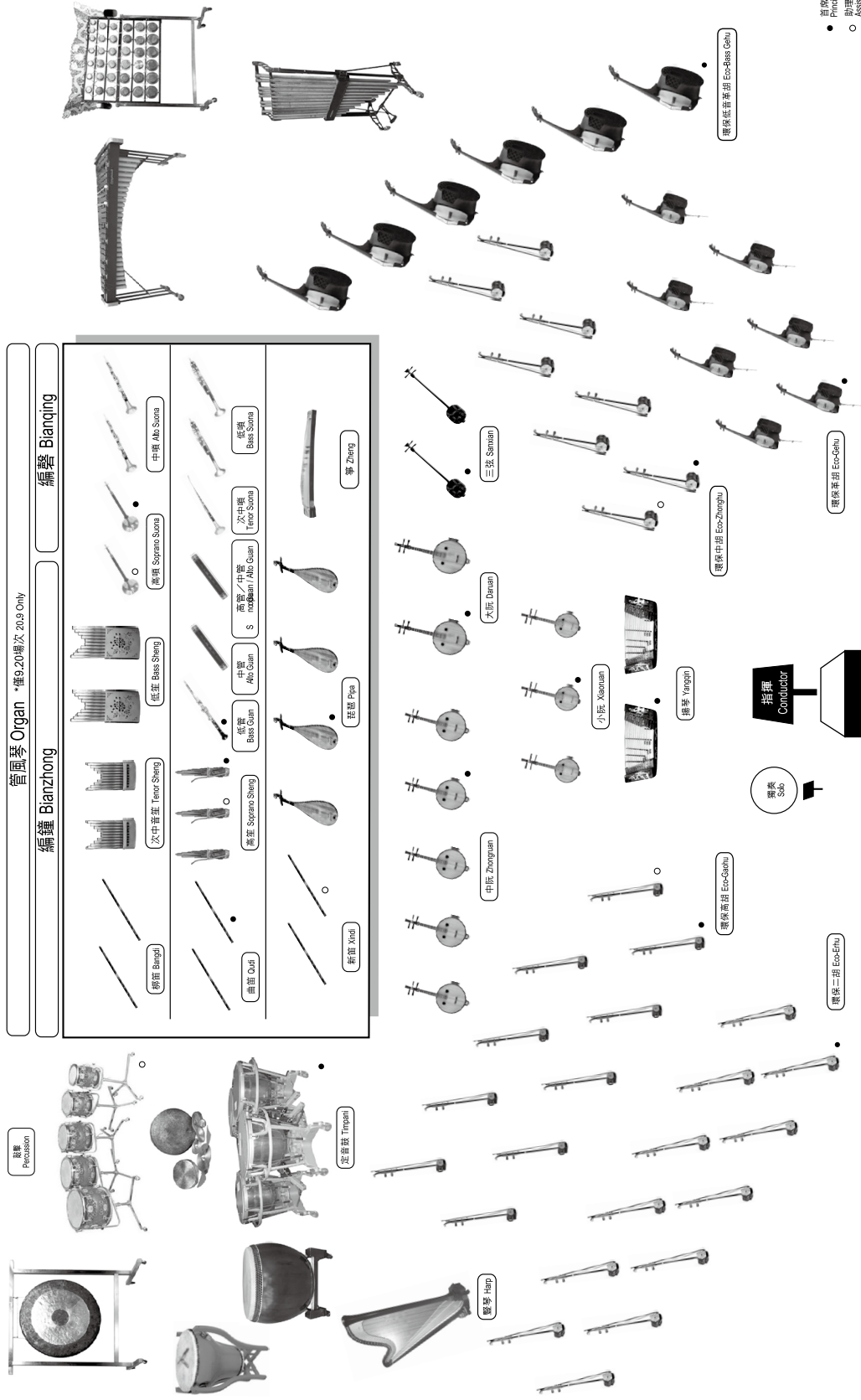
* This piece won First Place in the Call For New Works at the International Sheng and Reeds Festival 2026, and is also the set piece for Category A2 in the finals of the “Contenders For The Reeds, New Movement In Sheng” Competition For Professional Sheng Performance.

Reeds Wang I-Yu

The piece begins with a long note played by the traditional *sheng*. Standing beside the organ, the *sheng* player joins this instrument of shared origin to narrate the past, present, and future of “the reeds.” The long note of the *sheng* then develops into chords, while the organ’s arpeggios evolve into vertical harmony, playing the fundamental pitches Sol-Si-Do to support the *sheng*. Later, the organ plays in a bright and brilliant color, evoking the rhythmic cluster patterns of the *sheng*. The *sheng* player returns to the center front of the stage, replacing the traditional *sheng* with a 36-reed soprano *sheng*, playing together with the soprano, alto, and bass *sheng* in the orchestra and with the organ situated at the back of the stage. This forms a three-dimensional soundscape of reed instruments. The absolute music compositional style will excite the pulse of the audience. The challenging performing techniques and the ecstatic rhythms turn each note into pure adrenaline, causing heartbeats to race. Through the instrumental combinations in this piece, the ancient instrument family of the reeds transcends the division between Eastern and Western cultures. Particularly stunning is the use of the jaw harp, a distant relative ancestor. The jaw harpist improvises by switching among one-, two-, and four-reed jaw harps. A simple Seediq melody lightly wanders around the voices of the 36-reed soprano *sheng*, the organ, and the Chinese orchestra. Such simplicity and purity, perhaps, is the final destination of “the reeds,” having crossed between East and West, past and present.

*The 37-reed *sheng* is used in this concert.

圖置部位聲



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



香港中樂團研發環保胡琴系列演出超越1700場創造歷史

榮獲國家「第四屆文化部創新獎」(2012)

推薦單位：香港特別行政區政府民政事務局

環保鼎式高胡的新發明技術獲國家知識產權局授予專利權 (2024)

刷新「累計最多人體驗環保胡琴系列」的「可持續發展世界紀錄」(2025)

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

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

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

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

研究及發展部研究員、樂器研究改革主任
阮仕春 (8.3.2024)

The HKCO Eco-Huqin Series

With performances over the 1700 historical mark

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

On the recommendation of the Home Affairs Bureau, HKSAR Government

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

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

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

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

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

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

Yuen Shi Chun

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

8 March 2024



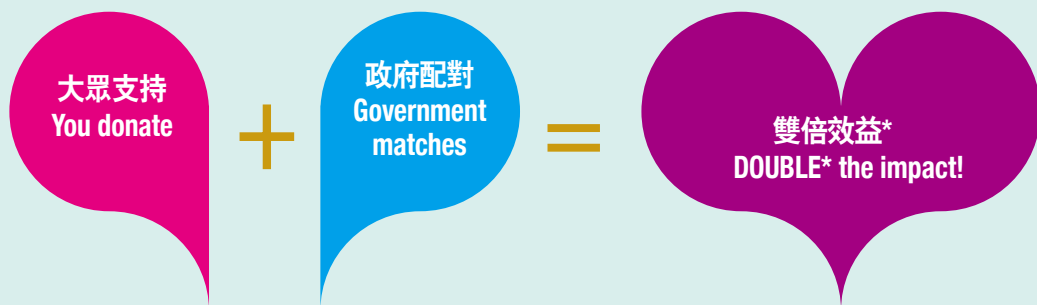
環保鼎式高胡、環保高胡、環保中胡、環保二胡、環保低音革胡、環保革胡
Ding-style Eco-Gaohu, Eco-Gaohu, Eco-Zhonghu, Eco-Erhu, Eco-Bass Gehu, Eco-Gehu

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- 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
知音捐助人 Connoisseur Donor	知音，出自伯牙彈琴，子期知音的故事。古人云：「知音難尋」，「人生有一知音足以」。知音是聆聽和領悟音樂的最高境界。 One who accords critical acclaim to the Orchestra.	HK\$300,000 — \$499,999
妙音捐助人 Delight Donor	妙音，感覺音樂美妙或奇妙。 One who finds pleasure and delight in the music of the Orchestra.	HK\$100,000 — \$299,999
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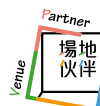
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Ms Elsie Leung
Mr Yin Wo, Kenny Chow

(按筆劃序 Listed in Chinese stroke order)



香港中樂團
HONG KONG CHINESE ORCHESTRA

藝術總監：閔惠昌
ARTISTIC DIRECTOR: YAN HUICHANG

五十

鼓王

群英會

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香港鼓樂節 2026
Hong Kong Drum Festival

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周熙杰 Chew Hee Chiat



喬佳佳
Qiao Jiajia

伍清思
Ng Chun-sze Emma

馮敬堯
Fung King-yiu

人人鼓劇場
Orang Orang Drum Theatre

我是那個誰 改編婆羅州民謠 Boyz Chew, Zye Leow 編曲
有個忙碌的人(選段) Boyz Chew, Zye Leow 編曲
焚 Boyz Chew, Zye Leow 曲
演出：人人鼓劇場及 Rosemary Joel

歷往肆章III 馬吳曲
敲擊：伍清思、喬佳佳、馮敬堯

山響 趙思智曲
敲擊：伍清思、喬佳佳、馮敬堯及香港中樂團敲擊小組

哎喲媽媽 印尼民謠 江賜良編曲
演出：人人鼓劇場 演唱：Rosemary Joel、Zye Leow

打擊協奏曲(選段) 鍾耀光曲
第三樂章：飛向
敲擊：伍清思

敲擊協奏曲
龍騰虎躍 李民雄曲
敲擊：喬佳佳

敲擊協奏曲
衝 呂天佑曲
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敲擊與樂隊
鼓樂澎湃 VII.2023 周熙杰曲
觀眾、演奏家與樂團互動演出

Tuyang Sit In The Corner Adapted from Sarawak Folk Song Arr. by Boyz Chew and Zye Leow
Ado Sorang Sibuk Sangat (Excerpts) Arr. by Boyz Chew and Zye Leow
Bakar Boyz Chew and Zye Leow
Performed by Orang Orang Drum Theatre and Rosemary Joel

Four Movements For Memory III Ma Hao
Percussion: Ng Chun-sze, Qiao Jiajia, Fung King-yiu

Mountain Sounds Zhao sizhi
Percussion: Ng Chun-sze, Qiao Jiajia, Fung King-yiu, HKCO Percussion Group

Ayo Mama Indonesian Folk Music Arr. by Simon Kong
Performed by Orang Orang Drum Theatre Vocals: Rosemary Joel, Zye Leow

Concerto for Percussion and Chinese Orchestra (Excerpts) Chung Yiu-kuang
Chapter III: Flying Towards
Percussion: Ng Chun-sze Emma

Percussion Concerto
Flying Dragon and Leaping Tiger Li Minxiong
Percussion: Qiao Jiajia

Percussion Concerto
Surge Mark Lui
Percussion: Fung King-yiu

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香港中樂團

HONG KONG CHINESE ORCHESTRA

藝術總監：閻惠昌

ARTISTIC DIRECTOR: YAN HUICHANG

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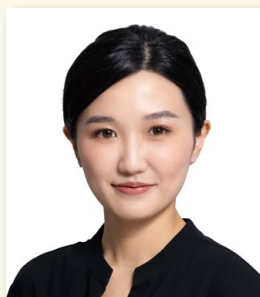
Xu Hui Co-Principal Huqin and Principal Erhu

中央音樂學院二胡、板胡雙主科研究生畢業，師從趙寒陽教授和李恒教授。2006年加入樂團，曾舉辦多場胡琴個人獨奏音樂會。

Xu holds a double postgraduate degree in *erhu* and *banhu* from the Central Conservatory of Music, where she trained under Professors Zhao Hanyang and Li Heng. She joined the HKCO in 2006 and has given numerous *huqin* solo recitals.

歡迎加入香港中樂團大家庭 Welcome to the HKCO family

(按姓氏筆劃排列 / In Chinese stroke order)



李宜蓀 古箏

Lee Yi-chien Guzheng

畢業於上海音樂學院博士班，主修古箏，為「文華獎」獲得者。

Lee graduated with a doctoral degree from the Shanghai Conservatory of Music, majoring in *guzheng*, and is a recipient of the Wenhua Award.

李想 笛子

Li Xiang Dizi

本碩均畢業於香港演藝學院，主修笛子。曾參與香港中樂團及澳門中樂團等樂團演出。

Li graduated with both Bachelor's and Master's degrees from The Hong Kong Academy for Performing Arts, majoring in *dizi*. He has performed with professional ensembles including the HKCO and the Macao Chinese Orchestra.



黃紫柔 環保胡琴

Wong Tsz-yau Eco-Huqin

畢業於香港演藝學院，主修二胡及副修板胡。現修讀音樂碩士，主修高胡。曾獲多個二胡獎項。

Wong graduated from The Hong Kong Academy for Performing Arts, majoring in *erhu* and minoring in *banhu*. Currently pursuing a Master of Music degree, majoring in *gaohu*, and is the recipient of numerous *erhu* awards.

香港中樂團 Hong Kong Chinese Orchestra



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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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二胡首席
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Principal Erhu



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Xu Hui



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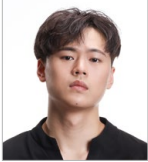
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	陳奕濂 Chen Yi-wei	魏慎甫 Wei Shen-fu		戴宇承 Tai Yu-cheng	阮建熹 Yuen Kin Hei	陸儀 Lu Yi

低音笙／高音笙 Bass Sheng / Soprano Sheng	高音噴呐 Soprano Suona	噴呐首席 Principal Suona	噴呐助理首席 Assistant Principal Suona	中音噴呐 Alto Suona			
							
		王彥瑾 Wang Yen-chin	林進穎 Lam Chon Weng		馬瑋謙 Ma Wai Him	胡晉偉 Wu Chun Hei	羅行良 Law Hang Leung

次中音噴呐 Tenor Suona	低／高音噴呐 Bass / Soprano Suona	高／中／低音管 Soprano / Alto / Bass Guan	首席 Principal				
							
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- 特約演奏家
Freelance Musician
- 休假演奏家
On Leave Musician

香港中樂團演奏家排名按筆劃序。
弦樂組演奏家座位次序，均採用定期輪流方式（首席及助理首席除外）。
The HKCO members are listed in Chinese stroke order.
The string section utilizes revolving seating on a systematic basis. Musicians (except principals and assistant principals) change seats systematically.

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

香港青少年中樂團

Hong Kong Young Chinese Orchestra

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Conductor

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香港青少年箏團導師

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低音革胡 Bass Gehu

李庭灝 Li Ting Ho

揚琴 Yangqin

李孟學 Lee Meng-hsueh

阮 Ruan

陳怡伶 Chen I-ling

琵琶／三弦 Pipa / Sanxian

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箏 Zheng

姚欣 lu Yan

笛子 Dizi

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