



香港中樂團
HONG KONG CHINESE ORCHESTRA

藝術總監：閔惠昌
ARTISTIC DIRECTOR: YAN HUIHANG

來自江南和嶺南的中國交響樂

光明

Chinese Music from
Jiangnan and Lingnan



17-18/4/2026 (五、六 Fri, Sat) 晚上8:00pm

香港文化中心音樂廳

Hong Kong Cultural Centre Concert Hall

www.hkco.org



香港文化中心
Hong Kong
Cultural Centre



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

精彩連場！

Programme Highlights

山海夢尋 - 金野與香港中樂團 Dreams of Mountains and Seas - Jin Ye with the Hong Kong Chinese Orchestra



指揮 Conductor :
金野 Jin Ye



環保二胡 Eco-Erhu :
毛清華 Mao Qinghua

9/5/2026 (六 Sat) 晚上 8:00pm
香港大會堂音樂廳
Hong Kong City Hall Concert Hall

光影之悟空破地獄 - 朱芸編與香港中樂團 Cinematic Odyssey: Wu Kong and The Last Dance - Chu Wan Pin & HKCO



指揮 Conductor :
胡栢端 Rupert Woo Pak Tuen

作曲、編曲及二胡 :
Music, Arrangement and Erhu :
朱芸編 Chu Wan Pin

5-6/6/2026 (五、六 Fri, Sat) 晚上 8:00pm
香港大會堂音樂廳
Hong Kong City Hall Concert Hall

香港教育大學全力支持 The Education University of Hong Kong Proudly Supports 俠跡天涯 The Hero's Quest



指揮 Conductor :
周熙杰 Chew Hee Chiat



演唱 Vocal :
葉巧琳 Mischa Ip



演唱 Vocal :
楊立門 Raymond Young



管子、嗩吶 Guan, Suona :
秦吉濤 Qin Jitao

22-23/5/2026 (五、六 Fri, Sat) 晚上 8:00pm
香港文化中心音樂廳
Hong Kong Cultural Centre Concert Hall



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如演出曲目有兩個樂章／段落或以上，請於全首樂曲完畢後才鼓掌。

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

光明 - 來自江南和嶺南的中國交響樂

Chinese Music from Jiangnan and Lingnan

17-18.4.2026 (五、六 Fri,Sat)

指揮：彭家鵬

Conductor: Pang Kapang

茉莉花 劉文金曲

Jasmine Liu Wenjin

第四交響樂* 關廼忠曲 (中樂版香港首演)

Symphony No.4* Kuan Nai-chung (Hong Kong Premiere of the Chinese Orchestral Version)

第一樂章：快板—奏鳴曲式 **The first movement: Allegro Vivace, Sonata**

第二樂章：慢板 **The second movement: Largo**

第三樂章：快板 **The third movement: Allegro**

第四樂章：慢板—快板迴旋曲 **The fourth movement: Lento - Allegro, Rondo**

中場休息 Intermission

第五中國交響樂—光明* 劉長遠曲 (香港首演)

Chinese Symphony No.5 – Light* Liu Changyuan (Hong Kong Premiere)

第一樂章：生機勃勃 **The first movement: Vibrant Life**

第二樂章：惡魔肆虐 **The second movement: Confrontation**

第三樂章：大愛無疆 **The third movement: Boundless Love**


環保二胡：徐慧 環保革胡：董曉露 Eco-Erhu: Xu Hui Eco-Gehu: Tung Hiu Lo

第四樂章：精神家園 **The fourth movement: Homeland**

第五樂章：奔向光明 **The fifth movement: Light**

* 蘇州民族管弦樂團委約作品

Commissioned by Suzhou Chinese Orchestra

 2026年4月17日(星期五)的音樂會由香港電台錄音製作，將於2026年5月16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5月22日(星期五)下午3:00重播。

The concert on 17th April 2026 (Fri) is recorded by RTHK and will be broadcast on 16th May 2026 (Sat) at 8pm and with a repeat on 22nd May 2026 (Fri) at 3pm on RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and www.rthk.hk).



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香港中樂團

Hong Kong Chinese Orchestra

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

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

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

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

香港中樂團在藝術、管治管理、藝術教育、市場推廣上皆獲各界高度評價及屢獲殊榮，包括「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。



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

[詳細資料 Details](#)



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

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

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

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

Other accolades and acclaims the Orchestra has won are its achievements in the arts, governance and administration, arts education, marketing and promotion, which includes ‘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.



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.



彭家鵬 指揮

Pang Kapang Conductor

一級指揮，享有國務院政府津貼。第十三、十四屆全國政協委員，第76屆國際青年音樂聯盟執委。中國廣播民族樂團、中國歌劇舞劇場、澳門中樂團（2003-2016）、河南交響樂團、中國東方交響樂團、東方中樂團藝術總監兼首席指揮；烏克蘭國家交響樂團、奧地利薩爾斯堡莫札特交響樂團、奧地利格拉茲交響樂團、韓國釜山國立國樂管弦樂團、捷克國家交響樂團的常任客席指揮；2017年6月起任蘇州民族管弦樂團藝術總監兼首席指揮。

彭家鵬畢業於中央音樂學院指揮系，先後師從著名指揮家夏飛雲、徐新、鄭小瑛，獲碩士學位。作為第35屆國際康德拉申指揮大師班獎唯一的亞洲獲獎指揮家，他以第一名的成績完成國際指揮大師班（烏克蘭基輔）的學業。曾獲中國金唱片指揮特別獎、國家「四個一批」人才、中國十大傑出青年等榮譽。自2000年起連續13年在維也納金色大廳指揮世界各大樂團，引起巨大轟動，奧地利《信報》稱他「兼有日本小澤征爾和意大利指揮大師穆蒂的指揮風範」，奧地利最具權威的音樂評論家辛科·衛奇評價他「生機盎然、熱情洋溢、手部動作快而線條優美，具有獨特的風格」。

2013年他遠赴以培養世界大師級指揮而聞名的維也納音樂表演藝術大學深造歐洲歌劇，獲得導師康阿德·萊茵特納教授評論：「有著非凡的才華、高度的敏銳和細膩的樂感，這使他的指揮藝術臻於完美」。2021年榮獲奧地利音樂劇院獎、國際音樂文化成就獎。

Maestro Pang Kapang is a National First-class Conductor, receiver of the special government allowance of the State Council, Member of the 13th & 14th National Committee of the Chinese People's Political Consultative Conference, and a Board Member of the 76th Jeunesses Musicales International Annual General Assembly. He is Artistic Director and Chief Conductor for the China Broadcasting Chinese Orchestra, China Opera and Dance Theater, Macao Chinese Orchestra (2003-2016), Henan Symphony Orchestra, China Oriental Symphony Orchestra, and Oriental Chinese Orchestra (Wuhan). He serves as permanent guest conductor with the National Symphony Orchestra of Ukraine, the Mozart Symphony Orchestra (Salzburg, Austria), the Graz Symphony Orchestra of Austria, the Busan National Orchestra (South Korea), and the Czech National Symphony Orchestra. Since June 2017, he has been the Artistic Director and Chief Conductor of Suzhou Chinese Orchestra.

Mr. Pang graduated with a Master's degree from the Conducting Department of Central Conservatory of Music under the tutelage of renowned conductors Xia Feiyun, Xu Xin, and Zheng Xiaoying. He was the only Asian award-winning conductor at the 35th Kirill Kondrashin International Conductor's Masterclass. Mr. Pang completed the International Conductors' Masterclass (Kyiv, Ukraine) with first place. He received the honor of the Special Conductor's Prize of China Golden Record in addition to being selected into China's Four Batches of Talents and Top Ten Outstanding Youth. Beginning from 2000, Maestro Pang had conducted world-renowned symphony orchestras at the Wiener Musikverein for 13 consecutive years, creating a huge sensation. Kurier, an Austrian newspaper, described him as "having the styles of Japanese maestro Seiji Ozawa and Italian maestro Riccardo Muti combined." Cinko Welch, Austria's most authoritative music critic, commended him for his "vibrancy, passion, quick and graceful hand movements with a unique style."

In 2013, Mr. Pang pursued further studies of European operas at the University of Music and Performing Arts Vienna, an institution known for training world-class conductors. Professor Rheintenaus, his tutor, made the comment that "Mr. Pang is gifted with an extraordinary talent, a high degree of sensitivity and exquisite musicality, which help his conducting art approach near perfection." In 2021, he received the Austrian Musical Theater Prize in the category of "International Music and Cultural Engagement."

茉莉花 劉文金曲

《茉莉花》是流傳於浙江、東北、華北地區的民歌，曲調優美、流暢，富有裝飾的風格，帶著濃郁的民間藝術的特色，意大利偉大的歌劇創作家普契尼將此曲調用於他的著名歌劇《杜蘭朵》中，自此便在歐美及世界流傳甚廣。

作曲家劉文金將普契尼歌劇中的《茉莉花》曲調與原始的中國民歌《茉莉花》融為一體，在民族管弦樂隊的演奏中，形成新的立體層面和色調，成就一首趣味盎然的民族管弦樂曲。

— 劉文金

第四交響樂* 關廼忠曲（中樂版香港首演）

樂曲前三樂章是在 2001 年為交響樂隊而作，二十年後受蘇州民族管弦樂團之約，續寫了第四樂章，並把前三個樂章改寫成民族管弦樂隊版本。作曲家把這部作品獻給維也納古典樂派奠基人、交響樂之父——奧地利作曲家海頓。樂曲的結構上是維也納古典形式，但主題旋律卻是廣東音樂風格，是作曲家與海頓的一場跨時空對話。

第一樂章：快板—奏鳴曲式，第一主題明快而單純，第二主題引用了廣東音樂《早天雷》的素材，整個樂章充滿了青春的朝氣。

第二樂章：慢板，主題引用了廣東客家民謠《落水天》的旋律，情緒略有惆悵、朦朧，但也不是過分的悲傷。

第三樂章：快板，整個樂章中胡琴組都是用撥弦，而彈撥樂器也放棄了撥片和假指甲，用手指直接撥動琴弦，和胡琴的撥弦融為一體。樂曲的中段有一些《賽龍奪錦》的影子。

第四樂章：慢板—快板迴旋曲，整個樂章充滿了歡快和喜悅的氣氛，引用了《步步高》的旋律。三連音、五連音在不同的聲部形成了複合的節奏。閃光、跳動融合成了一片歡樂的海洋，這也許就是我們無悔青春的寫照吧。

— 關廼忠

第五中國交響樂—光明* 劉長遠曲 (香港首演)

受樂團委約，作曲家於 2020 年 1-10 月完成了這部為大型民族管弦樂隊創作的作品，通過追尋一代代仁人志士的心路歷程，挖掘民族音樂的敘事性，賦予民族交響新的意義。

第一樂章：生機勃勃

理想的種子破土、萌芽、生長，歡快的旋律意味著青春、奮鬥、夢想。追尋光明的人們，用心跳的戰鼓敲響新的生活。生機勃勃的美好世界，讓他們對未來滿是憧憬，對前途充滿信心。

第二樂章：惡魔肆虐

追尋光明的征程中，風險挑戰時刻伴隨，錯綜複雜的聲音鼓噪喧囂。無調性的音樂表現生死、善惡的交鋒。人們在千難萬險、千辛萬苦中尋找出路，與苦難與災難抗爭，與命運交鋒。

第三樂章：大愛無疆

祖國的愛、母親的愛、情侶的愛、人類的愛……愛為人們插上翅膀，愛賦予平凡的人們不平凡的力量。二胡與大提琴的對話，是愛的傳遞。一顆顆平凡的心發出溫暖的光，照亮前方的路。

第四樂章：精神家園

守護精神家園，是守護心靈深處最真的情感，是守護人類的一方淨土。這是精神家園的和聲，是自然與人類的和聲，是人類命運共同體的和聲，你中有我，我中有你。

第五樂章：奔向光明

人類在與命運的抗爭中不斷前行。追尋真理的渴望，引領人們穿越黑暗、走過死亡、戰勝風浪。信仰、希望、堅強，讓人們於危難中振作，於絕望中重生。真理的光芒，是人們前進的方向。

— 劉長遠

* 蘇州民族管弦樂團委約作品



Jasmine Liu Wenjin

This version of *Jasmine* is popular in the regions of Jiangsu, Zhejiang, Northeastern China as well as Northern China. Lyrical, flowing and developing in ornamental progression, it has all the traits of folk art. It became an internationally recognised tune when Puccini wrote it into his opera, *Turandot*.

Composer Liu Wenjin incorporates Puccini's interpretation of *Jasmine* with the more rustic Chinese tune in this orchestral version, and a new architecture of tone colours comes out very distinctly with a witticism that is at the same time very appealing to the ear.

- Liu Wenjin

Symphony No.4* Kuan Nai-chung (Hong Kong Premiere of the Chinese Orchestral Version)

The first three movements of this symphony were composed in 2001 for a Western orchestra. Two decades later, commissioned by the Suzhou Chinese Orchestra, a fourth movement was added with the pre-existing three arranged for Chinese orchestra. With this work, composer Kuan Nai-Chung pays tribute to Austrian composer Franz Joseph Haydn—founder of the Classical era's Viennese School and father of the symphony. Although structured in conventional Viennese classical form, musical themes in this symphony carry a distinctive Cantonese musical style, making it a veritable dialogue across time and space between Kuan and Haydn.

The first movement: Allegro Vivace, Sonata. Cast in sonata form, the first theme is lively and direct, while the second theme contains elements from the Cantonese tune *Thunder During the Drought*. The entire movement is infused with youthful vivacity.

The second movement: Largo. Based on the Hakka folk tune *Rainy Day*, the main theme has a tinge of melancholy, but is not overly forlorn.

The third movement: Allegro. The entire *huqin* (bowed-string) section employs pizzicato throughout, while the entire plucked string section plays without plectrums or nail extensions, thus all of these musicians' fingers engage in the purest form of "plucked strings". The middle section of this movement bears some resemblance to the tune *Dragon Boat Race*.

The fourth movement: Lento - Allegro, Rondo. Filled with happiness and enthusiasm, this movement quotes the melody of *Stepping High*. As triplets are superimposed on quintuplets, a complex rhythmic texture arises. The music dances and sparkles in an ocean of joy, akin to a carefree portrait of youthfulness without regret.

- Kuan Nai-chung

Chinese Symphony No.5 – Light* Liu Changyuan (Hong Kong Premiere)

By commission from the orchestra, the composer completed this work for a grand Chinese orchestra from January to October 2020. By tracing the emotional journeys of generations of noble-minded patriots, the composer probed into the narrative aspect of Chinese music, imparting a new significance to Chinese symphony.

The first movement: Vibrant Life

The seeds of ideals break through the soil, sprout, and grow; joyful melodies symbolize youth, endeavors, and dreams. Those who seek the light sound the call for a new life with the drum of their hearts. In this vibrant beautiful world, they are filled with anticipation for and confidence in the future.

The second movement: Confrontation

The journey of pursuing the light is always accompanied by risks and challenges, and is surrounded with the complexity of loud cacophonous noises. The atonal music describes the clash between life and death, good and evil. Amid a myriad of trials and tribulations, people search for a way out, battle against adversities and disasters, and resist their fate.

The third movement: Boundless Love

The love for one's homeland, the maternal love, the love between lovers, the love of humanity... Love lends wings to people, and endows ordinary individuals with extraordinary strength. The dialogue between the *erhu* and the cello is a transmission of love. Each ordinary heart emits a warm light, illuminating the path ahead.

The fourth movement: Homeland

Guarding the sanctuary of the soul is safeguarding the most genuine emotions deep down inside, and it is safeguarding a pristine land for humanity. This is the harmony of the spiritual home, the harmony of nature and humanity, and the harmony of a shared human destiny. There is something of each in the other.

The fifth movement: Light

Humanity continues to advance in its struggle against destiny. The desire to seek truth guides people through darkness, death, and storms. Faith, hope and resilience uplift them in times of dire peril and revive them from the depths of despair. The radiance of truth is the guiding light that directs people forward.

- Liu Changyuan

* Commissioned by Suzhou Chinese Orchestra

光明——來自江南和嶺南的中國交響樂

Chinese Music from Jiangnan and Lingnan

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



兩款環保鼎式高胡



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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

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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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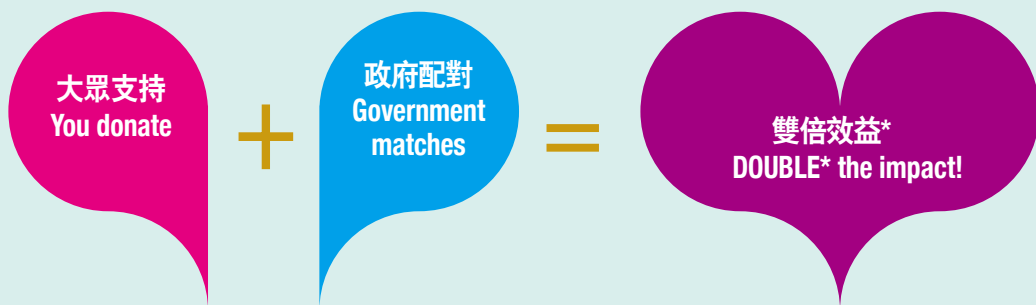
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報名方式



即日起可透過以下
網上表格報名

「國際笙簧節2026」活動反應熱烈，香港中樂團現開辦【笙快速入門班】及『笙樂器班』— 讓你親身體驗這件充滿生命力的樂器。課程由香港中樂團的演奏家們授課，名額有限，立即報名！

笙快速入門班

小組班 (10-15人)

課程收費

小組班 (每堂60分鐘)：
學費 (共10堂) HK\$ 2,000

上課地點

香港中樂團
(香港皇后大道中345號上環市政大廈7樓)

上課時間 (小組班)

逢星期六 2:30 - 3:30pm /
3:30 - 4:30pm /

逢星期日 3:15 - 4:15pm /
4:15 - 5:15pm

笙樂器班

(個人班、二人班、小組班)

課程收費

小組班 (初級, 每堂60分鐘)：
學費/期 (共12堂) HK\$ 2,520

二人班 (初級, 每堂60分鐘)：
學費/期 (共12堂) HK\$ 3,600

個人班 (初級, 每堂45分鐘)：
學費/期 (共12堂) HK\$ 6,960

暑期工作坊

認識中樂齊齊揀

對象：
未曾學習中樂但對中樂有興趣的
5-13歲兒童

時間：2小時

導師：
麥嘉然老師（負責拉茲樂介紹）
羅行良老師（負責吹打樂介紹）
黃瓊僑老師（負責彈撥樂介紹）

語言：廣東話為主

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

親子鼓樂工作坊

對象：6-10歲兒童及家長

時間：1小時

導師：李慧美老師

語言：廣東話為主

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

小星星

對象：6-12歲兒童
時間：1小時

古箏

導師：劉惠欣老師
語言：廣東話為主

二胡

導師：麥嘉然老師
語言：廣東話為主

琵琶

導師：黃瓊僑老師
語言：廣東話為主

噴吶

導師：羅行良老師
語言：廣東話為主

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



*暑期工作坊將於7月或8月之星期六下午舉行，日期及時間容後公佈，請密切留意！

費用：

認識中樂齊齊揀
\$700/一對親子

親子鼓樂工作坊
\$350/一對親子

小星星
\$400/一項
(如參加者需家長陪同，
每位陪同家長另收\$100)

查詢

課程資訊

電話：3185 1640 / 3185 1624
電郵：edu@hkco.org
Facebook：@HKCO中樂加油站
Instagram：@hkco_education



香港中樂團 Hong Kong Chinese Orchestra



藝術總監兼終身指揮
香港中樂團樂隊學院院長
Artistic Director and Principal Conductor for Life
Director of The HKCO Orchestral Academy
閻惠昌 SBS
Yan Huichang SBS



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



客席常任指揮
Guest Resident Conductor
孫鵬
Sun Peng



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

桂冠藝術家
Artist Emeritus



閻學敏
Yim Hok Man

客席樂團首席
Guest Concertmaster



沈誠
Shen Cheng



嚴潔敏
Yan Jiemin



張重雪
Zhang Hongxue

環保二胡
Eco-Erhu

首席*
Principal*



徐慧
Xu Hui



石佩玉
Shih Pei-yu



匡樂君
Kuang Lejun



宋慧
Song Hui



巫采蓉
Wu Tsai-jung



杜錫礎
To Shek Chor



張宇慧
Zhang Yuhui



施盤藏
Sze Poon Chong



蕭秀嫻
Siu Sau Han



韓婧娜
Han Jingna



蘇純賢
So Shun Yin



黃錦沛
Wong Kam Pui

環保中胡
Eco-Zhonghu

胡琴聯合首席兼
中胡首席
Co-Principal Huqin
and Principal Zhonghu

助理首席
Assistant Principal



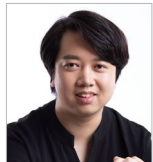
毛清華
Mao Qinghua



許然
Hui Yin



王家樂
Wong Ka Lok



黃正彥
Wong Ching Yin



黃偉俊
Wong Wei Juin



蕭秀蘭
Siu Sau Lan

環保高胡
Eco-Gaohu

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

助理首席
Assistant Principal



謝燦鴻
Tse Chan Hung



胡珈城
Wu Ga Shing



黃心浩
Wong Sum Ho



麥嘉然
Mak Ka Yin



方子蔚
Fong Tsz Wai



向旋
Xiang Xuan

環保革胡
Eco-Gehu

首席
Principal



李曉丁
Li Xiaoding



萬芸安
Wan Yun-an



劉一歌
Liu Yige



魏冠華
Ngai Kwun Wa



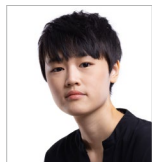
羅永年
Law Wing Nin



董曉露
Tung Hiu Lo



安悅
An Yue



李小夏
Lee Hsiao-hsia



吳帆
Wu Fan



何偉
He Wei



柯雨萌
Ke Yumeng



魏漢業
Ngai Hon Yip

環保低音革胡
Eco-Bass Gehu

首席
Principal



齊洪璋
Qi Hongwei



李庭灝
Li Ting Ho



陳岳華
Vonghemrat Pichan



黎偉
Li Wei










鄭潔云
Cheng Chieh-yun



蘇諾兒
So Lok Yee

揚琴 Yangqin	首席 Principal	小阮 Xiaoruan / Liangqin	首席 Principal			
						
	李孟學 Lee Meng-hsueh		葛 楊 Ge Yang	陳怡伶 Chen I-ling	詹祥琳 Chan Siang-lin	

琵琶 Pipa	首席 Principal					中阮 Zhongruan	首席 Principal		
									
	張 瑩 Zhang Ying	王楷涵 Wang Kai-han	邵珮儀 Shiu Pui Yee	黃璿僑 Wong Yui Kiu	吳榮熙 Ng Kai Hei	吳曼翎 Wu Man-lin			

			大阮 Daruan	首席 Principal			三弦 Sanxian	首席 Principal		
										
陳淑霞 Chan Shuk Har	梁惠文 Liang Wai Man	宮嘉豪 Kung Ka Ho		劉若琳 Lau Yuek-lam	馮彥霖 Fung Yin Lam			趙太生 Zhao Taisheng		

箏 Zheng	豎琴 Harp			曲笛 Qudi	笛子首席 Principal Dizi		
							
陳曉鋒 Chan Hiu Fung	李宜蒨 Lee Yi-chien			譚懷理 Tam Wai Li	孫永志 Sun Yongzhi	巫致廷 Wu Chih-ting	





梆笛 Bangdi			新笛 / 大笛 Xindi / Dadi	笛子助理首席 Assistant Principal Dizi		
						
	林育仙 Lin Yu-hsien	李 想 Li Xiang		陳子旭 Chan Chi Yuk	杜峰廉 To Fung Lim	

高音笙 Soprano Sheng	笙首席 Principal Sheng	笙助理首席 Assistant Principal Sheng	次中音笙 Tenor Sheng			
						
	陳奕濼 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		高音嗩吶 Soprano Suona	嗩吶首席 Principal Suona	嗩吶助理首席 Assistant Principal Suona	中音嗩吶 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

次中音嗩吶 Tenor Suona		低 / 高音嗩吶 Bass / Soprano Suona		高 / 中 / 低音管 Soprano / Alto / Bass Guan	首席 Principal		
							
	蔡暉彥 Tsoi Wai Yin		關樂天 Kwan Lok Tin		劉海 Liu Hai	盧偉良 Lo Wai Leung	任釗良 Ren Zhaoliang

敲擊 Percussion		首席 Principal	助理首席 Assistant Principal			
						
	秦吉濤 Qin Jitao	陸健斌 Luk Kin Bun	錢國偉 Chin Kwok Wai	李芷欣 Lee Tsz Yan	陳律廷 Chan Lut Ting	廖倚苹 Liao Yi-ping

			
繆世哲 Miao Shih-jhe	關凱儀 Kwan Hoi Yee	李偉希 Li Wai Hei	吳詠彤 Ng Wing Tung

- * 署理職務
Acting
- 特約演奏家
Freelance Musician
- △ 香港中樂人才菁英計劃
Hong Kong Chinese Music Talent
Development Programme

香港中樂團演奏家排名按筆劃序。
弦樂組演奏家座位次序，均採用定期輪流方式（首席及助理首席除外）。

The 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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Education Executive

蔡雅絲
Choi Ngai Si

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

阮仕春
Yuen Shi Chun

民間音樂小組 The Folk Music Ensemble

組長：閻學敏

副組長：盧偉良

Leader: Yim Hok Man

Assistant Leader: Lo Wai Leung

樂器改革小組 Instrument R&D Group

組長：閻惠昌

副組長：阮仕春

組員：周熙杰、閻學敏、任釗良、劉海

Leader: Yan Huichang

Assistant Leader: Yuen Shi Chun

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

香港青少年中樂團

Hong Kong Young Chinese Orchestra

指揮

胡栢端

Conductor

Rupert Woo Pak Tuen

香港青少年箏團導師

Instructors of the
Hong Kong Youth Zheng Ensemble

蔡雅絲
劉惠欣

Choi Ngai Si
Lau Wai Yan

導師

箏

蔡雅絲
劉惠欣
徐美婷

Tutors

Zheng

Choi Ngai Si
Lau Wai Yan
Chui Mei Ting

古琴

余美麗

Guqin

Yu Mei Lai

笛子

陳子旭
巫致廷
杜峰廉
何兆昌

Dizi

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

笙

魏慎甫
陸儀

Sheng

Wei Shen-fu
Lu Yi

嗩吶

馬瑋謙
胡晉僊
劉海
羅行良

Suona

Ma Wai Him
Wu Chun Hei
Liu Hai
Law Hang Leung

管

任釗良
秦吉濤

Guan

Ren Zhaoliang
Qin Jitao

敲擊

陸健斌
李芷欣
陳律廷
李慧美
梁正傑
關凱儀

Percussion

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

香港青少年中樂團分聲部導師

Section Instructors of the

Hong Kong Young Chinese Orchestra

二胡／高胡／中胡

黃心浩

Erhu / Gaohu / Zhonghu

Wong Sum Ho

革胡

李小夏

Gehu

Lee Hsiao-hsia

低音革胡

李庭灝

Bass Gehu

Li Ting Ho

揚琴

李孟學

Yangqin

Lee Meng-hsueh

阮

陳怡伶

Ruan

Chen I-ling

琵琶／三弦

黃璿僑

Pipa / Sanxian

Wong Yui Kiu

箏

姚欣

Zheng

Iu Yan

笛子

陳子旭

Dizi

Chan Chi Yuk

笙

魏慎甫

Sheng

Wei Shen-fu

嗩吶

劉海

Suona

Liu Hai

敲擊

李芷欣

Percussion

Lee Tsz Yan

樂器班

Instrumental Class

導師

二胡

毛清華

黃心浩

徐慧

李曉丁

蕭秀蘭

韓婧娜

謝燦鴻

揚琴

李孟學

柳琴

葛楊

梁惠文

陳怡伶

琵琶

張瑩

邵珮儀

黃璿僑

阮

劉若琳

吳樂熙

三弦

趙太生

Tutors

Erhu

Mao Qinghua

Wong Sum Ho

Xu Hui

Li Xiaoding

Siu Sau Lan

Han Jingna

Tse Chan Hung

Yangqin

Lee Meng-hsueh

Liuqin

Ge Yang

Liang Wai Man

Chen I-ling

Pipa

Zhang Ying

Shiu Pui Yee

Wong Yui Kiu

Ruan

Lau Yuek-lam

Ng Kai Hei

Sanxian

Zhao Taisheng

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