香港 HONG KONG 周 WEEK

2026 第九届 天府戏剧季

中外名家名团 成都城市音乐厅

香港中樂團 HONG KONG CHINESE ORCHESTRA
藝術總監：閻惠昌 ARTISTIC DIRECTOR : YAN HUICHANG

香港周2026@成都

港韵乐蜀 音乐会

A MUSIC JOURNEY TO SICHUAN-HONG KONG CHINESE ORCHESTRA CONCERT

香港中乐团





5/9/2026（六 Sat）晚上7:30pm

成都城市音乐厅 · 音乐厅

主办 Presented by

康乐及文化事务署 Leisure and Cultural Services Department

HONG KONG 香港 ASIA'S WORLD CITY 亚洲国际都会

支持 Supported by

成都城市音乐厅 CHENGDU CITY CONCERT HALL

www.hkco.org

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

政府資助計劃 Government-funded programme

如演出曲目有两个乐章／段落或以上，请于全首乐曲完毕后才鼓掌。
If the music contains more than one movement/section, kindly reserve your applause until the end of the work.

香港周2026@成都：香港中乐团《港韵乐蜀》
Hong Kong Week 2026@Chengdu *A Music Journey to Sichuan*

5.9.2026 (六 Sat)

指挥：肖　超
Conductor: Xiao Chao

蜀宫夜宴　高为杰、朱舟及俞抒曲
The Evening Banquet at Shu Court　Gao Weijie, Zhu Zhou & Yu Shu

乐・蜀　肖超曲
Music and Joy in Shu Area　Xiao Chao

太阳颂（选自《太阳颂》第四乐章）　王丹红曲
Hymn to the Sun (The Fourth Movement of *Hymn to the Sun*)　Wang Danhong

－中场休息15分钟 Intermission 15 minutes －

琵琶与乐队 **霸王卸甲**　古曲　沈浩初传谱　林石城整理　关乃忠编曲
Pipa and Orchestra **King Chu Doffs His Armour**　Ancient Tune　From the notation of Shen Haochu Compiled by Lin Shicheng　Arranged by Kuan Nai-chung

琵琶：张莹
Pipa: Zhang Ying

蝴蝶扇动翅膀 II　为大型民族管弦乐队而作（2016）　郭元曲
（「中乐无疆界」国际作曲大赛原创作品—最佳配器）
Fluttering Butterfly Wings II　for Large Chinese Orchestra (2016)　Guo Yuan
('Chinese Music Without Bounds' International Composition Competition - Best Orchestration)

唐响　伍卓贤曲
Tang Resonating　Ng Cheuk-yin

© 本刊内容，未经许可，不得转载。
Reproduction in whole or in part without written permission is strictly prohibited.

香港中乐团
Hong Kong Chinese Orchestra

香港中乐团于1977年成立，素有「民乐翘楚」及「香港文化大使」之美誉。乐团经常获邀于国际著名音乐厅及艺术节演出，足迹遍及欧洲、美洲、亚洲、澳洲、北极圈等多个国家及地方，被誉为当今国际舞台上具领导地位的大型中乐团。乐团编制分拉弦、弹拨、吹管及敲击四个乐器组别，其中包括传统和新改革的多种乐器。乐团的拉弦声部于2009年全面使用由乐团研发的环保胡琴系列。演出的形式和内容包括传统民族音乐和近代大型作品。乐团更广泛委约各种风格及类型的新作，迄今委约或委编的作品逾2,400首。

乐团除了举办定期音乐会和艺术教育活动之外，亦秉持著与民同乐的精神，创办「香港国际青年中乐节」及多个器乐节，与香港市民携手缔造了多个最多人同时演奏的健力士世界纪录，包括2026年国际笙簧节刷新「最大规模的簧鸣乐器合奏」纪录。乐团2003年首创的香港鼓乐节已连续举办23年，成为一年一度万众期待的文化盛事，2020年起与考试及评核局合办「国际中国鼓乐评级试」。

乐团一直为中乐传承及发展努力耕耘，举办相关论坛及比赛，与卢森堡现代音乐协会合办的「2013国际作曲大赛」及2017年的「中乐无疆界—国际作曲大赛」等，为作曲家提供发表创作和交流的平台。乐团于2011年创办全球首届国际中乐指挥大赛，被誉为中乐发展史上的一个里程碑，至今共举行五届，乐团亦先后于2011年及2022年举办「国际中乐指挥高峰论坛」，多地专家、学者及乐团指挥应邀出席。

乐团积极透过数位方式和乐迷云端连情，打破地域界限及场地限制，与市民以乐连心，2020年举办首届「网上中乐节」，更于2021年推出全球首个中乐「网上音乐厅」，此外亦制作逾千万浏览率的MV系列，并率先于乐季小册子融入AR技术，充分体现艺术与生活互动的潮流。

香港中乐团在艺术、管治管理、艺术教育、市场推广上皆获各界高度评价及屡获殊荣，包括「第十九届艺术发展奖—艺术推广及教育奖」及「第六届香港公共关系奖2025」持份者传讯银奖等。乐团研制的环保胡琴系列除荣获国家「第四届文化部创新奖」（2012）外，更获多个机构颁发环保及创意奖项，成就屡创新高。2025年，乐团与观众携手刷新了「累计最多人体验环保胡琴系列」可持续发展（SDG）世界纪录。

香港中乐团于香港文化中心音乐厅
The HKCO at Hong Kong Cultural Centre Concert Hall

关注微信服务账号：
香港中乐团HKCO

关注小红书账号：
香港中乐团HKCO

详细资料 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, 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".

乐团获邀于欧洲巡演，其中匈牙利布达佩斯艺术皇宫音乐会更获世界古典音乐最大在线平台 Medici.tv 全球同步直播。
The HKCO was invited to tour in Europe, in which, the concert held at Hungary's Müpa Budapest was live streamed globally by Medici.tv, the world's leading online platform for streaming classical music.





阎惠昌 艺术总监兼终身指挥

Yan Huichang

Artistic Director and Principal Conductor for Life

自1997年6月起履任香港中乐团。

1987年获颁授中国首届专业评级国家一级指挥。

对文化发展的贡献获各地政府予以表扬，包括新加坡政府「2001年文化奖」、香港特别行政区银紫荆星章、国际演艺协会「2022年卓越艺术家奖」、香港艺术发展局「第十七届香港艺术发展奖－杰出艺术贡献奖」及「台湾2018传艺金曲奖最佳指挥奖」等。

阎氏现应聘为上海音乐学院中国民族管弦乐研究中心主任及指挥系教授、硕士、博士研究生导师、香港演艺学院荣誉院士，并担任多间音乐院校客席及特聘教授、陕西省广播电视民族乐团荣誉音乐总监、中央民族乐团终身荣誉指挥。

阎氏带领香港中乐团创下多个中乐发展的里程碑，

其艺术成就更获各界肯定。他全方位拓展香港中乐团，推动委约作品；积极与不同界别互动，探索交融；领导发展乐器改革；倡议创立全球首个中乐乐队学院；于香港演艺学院开设中乐指挥硕士课程；倡议举办及主持多次中乐国际研讨会及高峰论坛；创办全球首个国际中乐指挥大赛，被中国音协主席赵季平誉为「中国音乐发展史上的里程碑」。

阎氏师从著名指挥家夏飞云、作曲家胡登跳、何占豪等教授，

于1983年以优异成绩毕业于上海音乐学院，随即受聘为中国中央民族乐团首席指挥。除中乐指挥外，他亦曾获邀客席指挥中国交响乐团、北京交响乐团、上海交响乐团、深圳交响乐团、广州交响乐团等。阎氏亦为活跃作曲家，创作乐曲屡次获得国家大奖。

详细资料 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, 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.

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.



肖超 指挥

Xiao Chao Conductor

国家一级指挥、中国音乐学院指挥专业博士（在读）、上海音乐学院指挥专业硕士、四川音乐学院二胡专业硕士。现任四川交响乐团常任指挥、「天姿国乐」首席指挥、成都现代室内乐团首席指挥、成都大学生合唱团音乐总监、西南财经大学特聘教授、成都城市音乐厅签约艺术家、国家艺术基金评审专家、中国音乐金钟奖作品奖评审专家。同时与国内多个职业交响乐团、职业民族乐团及多所音乐学院、艺术学院乐团有著良好且密切的广泛合作。

肖超启蒙于指挥家唐青石学习指挥，后硕士毕业于上海音乐学院指挥系，师从指挥家阎惠昌教授。在2011香港国际中乐指挥大赛获得亚军。2015年入选国家艺术基金「青年指挥人才培育」计画。2017年入选美国国家艺术基金会「中国民乐指挥人才培育」计画。2021年考上中国音乐学院指挥系继续攻读博士学位，师从指挥家邵恩教授。

肖超指挥的作品范围广泛，涉及西方管弦乐、中国民族管弦乐、合唱、歌剧等不同领域，在国内外演出大量各种类型的音乐会。他也作为作曲编曲者有大量作品在世界各地的音乐厅上演。曾担任国乐观念剧《伎乐24》音乐总监，此剧荣膺第二十届上海国际艺术节优秀项目。2019年编制的作品荣获中央广播电视总台「首届中国器乐电视大赛」最佳编配奖。

National Class One Conductor Xiao Chao is a Ph.D candidate in Conducting at the China Conservatory of Music. He holds two Master's degrees, one in the Conducting specialism of the Shanghai Conservatory of Music, and another, in Erhu Specialism of the Sichuan Conservatory of Music. He is currently the Resident Conductor of the Sichuan Symphony Orchestra, Principal Conductor of the ensemble 'Beauty & Melody' of the Sichuan Song and Dance Troupe and the Chengdu Modern Chamber Orchestra, the Music Director of the Chengdu University Choir, Distinguished Professor at Southwestern University of Finance and Economics, and a contracted artist of the Chengdu City Concert Hall. Furthermore, he is an evaluation expert for the National Arts Fund and a juror for the Composition Award of the Chinese Golden Bell Award for Music. Xiao also works closely on a wide range of projects with numerous professional orchestras and folk ensembles, conservatories, and art institute orchestras.

Xiao received his first conducting training under conductor Tang Qingshi before he received a Master in Conducting at the Shanghai Conservatory of Music under the supervision of Yan Huichang. He came second in the first International Conducting Competition for Chinese Music in 2011. He was twice selected for internship schemes organised by the China National Arts Fund, including the one for young conductors in 2015 and the one for Chinese music conductors in 2017. He was admitted to the doctoral programme for Conducting of the China Conservatory of Music, where he was supervised by Prof Shao En.

Xiao has conducted an expansive repertoire of works in a variety of genres ranging from Western symphonies to traditional Chinese orchestras, choral music, and opera, and he has also put on numerous genres of concerts both in China and abroad. Many of Xiao's musical compositions and arrangements have also been performed in concert halls around the globe. Xiao was the Music Director of the Chinese Music Conceptual Theatre, *The Beauty of Music 24*, which was picked as an outstanding production at the 20th China Shanghai International Arts Festival. In 2019, a work with instrumentation by him won the Best Instrumentation at the Chinese Instrumental Music Television Competition of the China Central Radio and Television.



张莹 琵琶

Zhang Ying Pipa

香港中乐团琵琶首席，2004年加入乐团，2013年担任署理琵琶首席，2016年起担任现职。现担任香港演艺学院硕士生导师，并任教于香港大学、香港浸会大学、香港中文大学。张氏获中国音乐学院硕士学位，先后师从赵艺囡、李桂香、吴俊生、任宏、杨靖教授。

2004年获「龙音杯」国际民族器乐比赛琵琶青年专业组第一名；2002年获文化部举办的「中国第一届民族器乐大赛」琵琶青年专业组银奖。并多次受邀担任「敦煌杯」、「南洋艺术大赛」、「乐通天下琵琶展览」、「台北市立国乐团琵琶大赛」等重要赛事评审。

张氏近期以独奏家身分的演出包括：2025年9月作为主奏出演香港中乐团49乐季开季音乐会「丝语·琵琶」；2025年8月参与「金玉琅琅」音乐会；2025年3月随乐团首演著名作曲家瞿小松作品「虞姬梦」；2024年7月与深圳交响乐团合作「丝竹韵融」音乐会及受邀在香港电台第四台「乐有所思音乐沙龙」策划并演出「指尖上的诗情画意」；2024年4月受邀指导新加坡鼎艺乐团「弦弹」音乐会并首演琵琶与室内乐《弹指品相间》；2023年9月与香港管弦乐团于「国庆音乐会」中担任《千里江山》琵琶协奏曲香港首演；2020年初随香港中乐团于欧洲巡演，于瑞士、德国、比利时、奥地利与匈牙利，以琵琶独奏身份与乐团合作《霸王卸甲》而广受好评。

张氏曾发行琵琶专辑《莹风飞舞》及《张莹硕士毕业音乐会》DVD。

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

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

Zhang's recent soloist engagements include performance as a featured soloist in the Hong Kong Chinese Orchestra's 49th Orchestral Season Opening Concert *Silken Notes of the Pipa* in September 2025; performed for the opening concert of the Taoyuan Traditional Music Festival in August 2025; the premiere with HKCO of the celebrated composer Qu Xiaosong's 'The Dream of Concubine' in March 2025; the 'Silk Strings Resonance' concert with the Shenzhen Symphony Orchestra and curation of RTHK Radio 4's 'Musical Salon' in July 2024; coaching and premiere of *Moments Between Ledges and Frets* for *pipa* and chamber ensemble with Singapore's Ding Yi Music Company at its 'Strings & Pluck' concert in April 2024; and *pipa* solo premiere of *A Thousand Miles of Rivers and Mountains* with the Hong Kong Philharmonic Orchestra at the National Day Concert in September 2023. In early 2020, Zhang toured Europe with the HKCO, performing as *pipa* soloist in *King Chu Doffs His Armour* in Switzerland, Germany, Belgium, Austria and Hungary, receiving critical acclaim.

Zhang Ying has released *pipa* albums such as *Ying's Whirling Breeze* and a DVD of *Zhang Ying Master's Graduation Recital*.

蜀宫夜宴　高为杰、朱舟及俞抒曲

作者根据四川省成都西郊，五代前蜀皇帝陵墓中的二十四幅石刻图像，创作了此曲，描绘公元十世纪前，蜀宫夜宴的歌舞场面。石刻中的宫庭乐队，除琵琶、箏、笙、箫、笛、筚篥（现称为「管」）、铜钹、拍板等现今常见的乐器外，还有箜篌、羯鼓、腰鼓等。作者在此曲中，既模仿传统的中国音乐风格（吸收了《霓裳羽衣曲》的曲调），又运用了现代的作曲手法（丰满的和声、对位旋律等）。配器手法洗练、色彩丰富，表现情绪深刻。

乐曲缓慢的敲击及低音乐器开始，笛箫轻柔地加入。深沉感人的旋律，展现出清幽月朗的夜景。然后其他乐器逐渐加入，管弦乐钟鼓齐鸣迎贵客，宾主兴致勃勃地入席就坐。

转入中段，各乐器组轮流出现，旋律是根据南宋音乐家姜白石的《霓裳中序第一》的曲调发展而成，特点在「变徵」音（即升半音Fa）。这是《霓裳羽衣曲》的歌舞场面。

作者采用了回旋曲的结构，并根据诗人白居易对《霓裳羽衣曲》的描述：《散序》、《中序》、《曲破》和《曲终长引声》的程序创作。主题多次变奏，重复出现，调性逐渐变得丰富；然后是节奏强烈的快板，不断转换和弦，和弦结构也渐趋复杂；旋律风格已摆脱了传统汉族的风格，而带有浓厚的波斯和印度色彩。强烈对比的节奏，加上敲击乐的烘托，乐曲气氛由宁静、优美而变得粗犷、热烈。

然后重现原先的主题音乐（带有「变徵」音的特徵），是宴后送客的场面。乐曲接近结束时，二胡、中胡及箫清淡的演奏，象徵古代乐工在寂夜中的忧伤。这个悲剧性的结束，使人回味思索，对创造出灿烂辉煌的音乐文化，而又身处低下阶层的乐工，寄予同情及缅怀。

* 此曲使用之特色乐器：巴乌（林育仙）

乐·蜀　肖超曲

蜀，四川之古称。人杰地灵的天府之国得天独厚，孕育出灿若星河的辉煌文明。一代代蜀人传唱的歌，在青山绿水间流转千禧年，愈久弥香。

摘取吉光片羽，佐以现代调味：民歌小调、川戏摇滚……以丝竹模拟锣鼓，将传统结合现代；奏响今人心中的蜀乐传承。

音乐的蜀？

快乐的蜀？

乐音绕梁，

乐而思蜀……

— 肖超

太阳颂（选自《太阳颂》第四乐章）　王丹红曲

第一乐章：踏江

第二乐章：挑山

第三乐章：思念

第四乐章：太阳颂

民族管弦乐《太阳颂》是基于巴渝地区民间素材发展而成。〈踏江〉、〈挑山〉、〈思念〉、〈太阳颂〉四个乐章为我们展示了一幅巴山蜀水的风景画。作品具有浓郁的巴渝风韵与文化气质、深邃的情感内涵和磅礴的气势，展现了劳动人民广阔的生活精神与坚韧的生命力量。

琵琶与乐队　霸王卸甲　古曲　沈浩初传谱　林石城整理　关乃忠编曲

简称《卸甲》，属大套武曲。最早见于华秋苹编的《琵琶谱》中，后李芳园收录于《南北派十三套大曲琵琶新谱》改称为《郁轮袍》，并增加了几个小段落，又注明唐朝王维所作所为，应未可尽信。但此后各家所传之乐谱均以此为蓝本。共分为十五段：（一）营鼓、（二）升帐、（三）点将、（四）整队、（五）排阵、（六）出阵、（七）接战、（八）垓下、（九）楚歌、（十）别姬、（十一）鼓角甲声、（十二）出围、（十三）追兵、（十四）逐骑、（十五）众军归里。

此曲为南派琵琶曲。其定弦与一般琵琶曲不同，为A、B、E、A（一般定 A、D、E、A），故在「扫」弦会产生紧张的特殊音响。乐曲开始时，鼓声、号角声及马蹄声交织在一起，这是楚汉相争的序幕，殊觉雄壮，中间几段著重描写项羽之骁勇善战的威武形象。所谓「力拔山兮气盖世」是也。及至《楚歌》、《别姬》，加入了新的素材，败走之势已成，壮气已消。

项羽悲壮地诀别他的爱妃虞姬，突围而出。这是全曲的对比部份。最后的乐段，项羽逃到乌江，在前无去路后有追兵的情况下自刎身亡，是无可奈何的悲剧性的结束。

此曲并非著重战争场面的描写，而把重点放进称霸一时的项羽在失败时的内心描述，尤其是别姬时的无奈与落寞。所谓「时不利兮骓不逝」是也。全曲虽属变奏体形式，但在结构上，具有完整「起、承、转、合」的程序，是一首优秀的琵琶曲，亦显示出我国古代音乐文化的高度发达。

蝴蝶扇动翅膀II 为大型民族管弦乐队而作（2016） 郭元曲

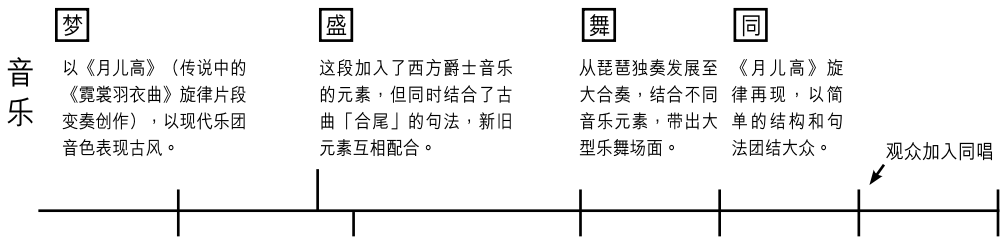
该作品利用中国民族乐器之间音色天然分离的特质，采用旋律齐奏、加花、支声旋律等传统演奏方式，运用线条、音色来构建音乐，有别于西方音乐中常用的和声、对位等作曲技术。各乐器演奏相同音符时产生的自然音高微差，加上音色的「凹凸」交替，使旋律具有了一定的立体感，蝶翅振动的各种状态在音响上得以呈现。贯穿全曲的十六分音符音型快速振动，宛如蝴蝶扇动翅膀时对空气的扰动，渐次聚集能量，蓄势带来更为强烈的律动。音乐充满动感，在音响的海洋中让人恍如置身于蝴蝶飞舞的世界。

唐响 伍卓贤曲

唐代中国与外国的交流可说是极度繁盛与开放，以致当时社会能达到黄金盛世。时至今日，由于互联网的发达，全世界的文化交流达至历史上前所未有的顶峰。音乐及艺术无分界限及形式，各种风格互相碰撞影响，又产生出新的声音。新盛世下应是保护自我还是放开怀抱？回看唐朝盛世能找到答案吗？

乐曲以传说中的唐代古韵为起点，带观众穿梭中西古今繁荣盛世，时而置身现代都市，时而置身古代宫廷。

《唐响》音乐结构图



由作曲家伍卓贤提供

* 此作品于2016年由香港中乐团有限公司委约，费用由香港作曲家及作词家协会辖下的「CASH音乐基金」赞助。

** 此曲由香港中乐团委作，并于2016年9月香港文化中心音乐厅举行的「周秦汉唐 穿越香港」音乐会上作世界首演，指挥阎惠昌。

The Evening Banquet at Shu Court Gao Weijie, Zhu Zhou & Yu Shu

The composers were inspired by 24 stone carvings in the excavated mausoleum of the Emperor of Early Shu in the Five Dynasties Period (903-960 A.D.), found in the western suburbs of Chengdu in Sichuan. The carvings depicted in vivid detail a banquet scene at the Shu Court, with dancers and musicians performing. The instruments included not only the kind one commonly sees today, such as the *pipa*, *zheng*, *sheng*, *xiao*, *dizi*, *guan*, cymbals and clappers, but also the *konghou*, *jiegu* and waist-drums. The composition is in the style of traditional Chinese music such as *Song of the Rainbow Feather Dresses*, and incorporates modern composition techniques where there is contrapuntal melodies and rich harmonies. The orchestration is expertly done, offering rich tonal colours and profound sentiments.

The music is in compound ternary form. It opens with a deeply moving introduction with the percussions and the bass section. Then the light-hearted notes of the *dizi* and *xiao* join in, depicting a peaceful, moonlit night. Other instruments join in - the chime, the gong and the wind instruments welcome the noble guests in unison until they are all seated.

The middle section is based on the *Zhong Xu*, *No. 1 of Dance of the Rainbow Dresses* by Jiang Baishi of Southern Song and is characterised by the note of *bianzhi* (which is similar to Se of Solfège). The song and dance begin. The rondo form is used, and develops according to what is described in the poem of Bai Juyi. Variations on the theme enrich the tonality, followed by a rhythmic allegro and quickly changing chords. The chords progress to more complicated form, and gradually break away from the traditional Han style to Indian and Persian dance rhythms. The strong contrasting rhythms accompanied by the percussions lead this originally quiet section to a rousing end.

The theme reappears, with *bianzhi* characteristics, and brings the banquet to an end as the guests take their leave. The music draws to a close, and the *erhu*, *zhonghu* and *xiao* play on, in lucid expression of the sadness of the ancient musicians on a lonely night. The wistful end arouses in the listener pity and sympathy for the lowly musicians of a thousand years ago.

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

Music and Joy in Shu Area Xiao Chao

In ancient times, Sichuan was known as the Kingdom of Shu. It was a land blessed with natural splendour, the home of heroes, and the birthplace of a glorious civilization. Generations of its people passed down their songs, which echoed across millennia over the kingdom's verdant mountains and crystal waters, becoming richer with each year.

Piecing together fragments of ancient works and giving them a dash of modern flair – traditional folk songs and 'Rock and Roll' of Sichuan Opera…Using *Sizhu* to simulate gongs and drums, combining tradition with modernity, the Shu music captures the hearts of today listeners and passes down from one generation to another.

Musical Shu?

Joyful Shu?

As the music fills the air,

let the sound carry you off to Shu…

- Xiao Chao

Hymn to the Sun (The Fourth Movement of *Hymn to the Sun*) Wang Danhong

The first movement: Walking on the River

The second movement: Picking Up the Mountains

The third movement: A Missing Heart

The fourth movement: Hymn to the Sun

Hymn to the Sun for Chinese orchestra is based on the folk music of ancient *Bayu* culture, that is, the region around Chongqing in Sichuan today. In four movements – *Walking on the River*, *Picking Up the Mountains*, *A Missing Heart* and *Hymn to the Sun* – the work offers a panoramic view of the landscape and humanism of the region. The exotic mood, vernacular traits, emotional depths and magnificent grandeur come together to show the spirit and vitality of the hardworking people living on this land.

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

From the notation of Shen Haochu Compiled by Lin Shicheng

Arr. by Kuan Nai-chung

This is one of the exemplary works of the 'military category' of *pipa* music. The earliest known score was found in Hua Qiuping's *Pipa Scores*, and later was also included in Li Fangyuan's *Thirteen Sets of New Pipa Scores of the Northern and Southern Schools*. The number of sections was also expanded. While Li attributed the piece to Wang Wei of the Tang Dynasty, there was insufficient proof of this. However, the score in Li's collection has become the basis on which later arrangements were worked. It has a total of fifteen sections: 1. the camp drum; 2. assembly; 3. appointing the generals; 4. forming the squadrons; 5. the battle array; 6. marching forth; 7. in close combat; 8. the battle at Gaixia; 9. the Song of the Chu; 10. parting with Lady Yu; 11. the sound of drums, horns and armour; 12. the breaking through; 13. in close pursuit; 14. chasing away the horses; and 15. the victorious return.

As a representative work in the 'Southern School', the *pipa* is tuned to A, B, E, A (versus the more common A, D, E, A). The strumming therefore creates an unusual, 'strung up' sound. The music begins with the prelude to the famous battle that would determine the fate of two states, Chu and Han. With drums, horns and the sounds of horses galloping, a magnificent scene at camp unfolds. Then the heroic image of the King of Chu is created through a succession of passages. He is cast as a great fighter and strategist. But with the turn of events, he suffers his downfall. The mood changes from heroic magnificence to tragic lament. After hearing *the Song of Chu* and *Parting with Lady Yu*, he has no choice but to meet his own end. Although he breaks through the enemy front – a point that marks the turn – he only manages to escape to the Wujiang River, where, caught between the dead end and the pursuing enemies, he takes his own life, and the music comes to a tragic close.

The emphasis of the music is on the fall of a heroic figure rather than on the battle scene. It captures his psychological changes, his resignation to fate, and his loneliness. Although written with the intention of being a 'variation', the work is structurally complete with an opening, exposition, transition and close. It is a beautifully written piece for the *pipa* and demonstrates the advanced musical culture of ancient China.

Fluttering Butterfly Wings II for Large Chinese Orchestra (2016) Guo Yuan

The piece leverages the distinctive timbres of traditional Chinese instruments and their performance techniques, such as unison playing, ornamentation, heterophony, and timbral melody. The subtle natural pitch variations created when different instruments play the same note, combined with alternating timbral contrasts, impart a three-dimensional quality to the melody. Various states of fluttering are vividly expressed through sonic textures shaped by line and timbre. The rapid, vibrating semiquaver figures running through the work evoke the fluttering of butterfly wings, while quieter passages serve as intervals where energy builds, preparing for an even more powerful surge.

Tang Resonating Ng Cheuk-yin

The Tang Dynasty (618-907) may well be described as a golden age, whether socially or politically, domestically or externally. Cultural exchanges were at its peak, and China embraced the world with open arms. Today, the internet has also pushed global exchanges to an unprecedentedly high point. In music and art, there are no boundaries, no limitations in forms and formats, as genres and styles meet head on and exert reciprocal influence. As a result, new sounds have emerged. In this new golden age, should we be keep to our own, or should we welcome the world with open arms? Can we find the answers in the prime days of Tang?

With the legendary 'ancient melodies' of Tang as our point of departure, the music takes us through a time tunnel where we can freely shuttle back and forth between ancient worlds of East and West, where we can be in our cosmopolitan city at one point, and the ancient royal courts of China at another.

The Musical Form of *Tang Resonating*

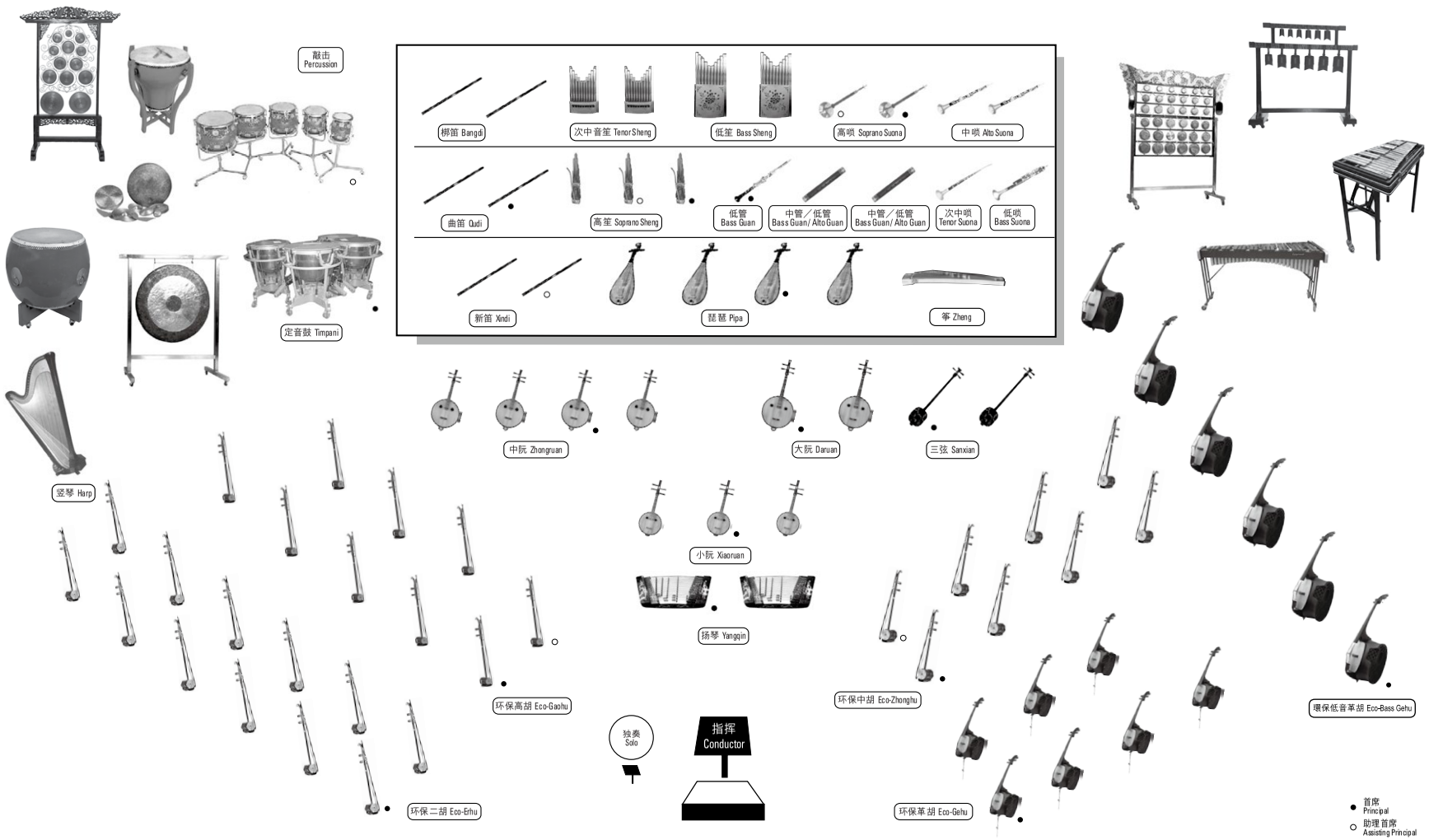
	Dream	The Golden Age	Dance	Universality
The music	Composed as a variation on melodic passages from As the Moon Rises, which is said to be the legendary Song of the Rainbow Dress of the Tang Dynasty, the music attempts to bring out the archaistic mood through the tone colour of a modern orchestra.	Elements of Western Jazz music are added to this section. At the same time, the compositional technique of hewei in traditional Chinese music, i.e. repeating the theme melody in the last phrases, is used to blend the old with the modern.	This section begins with a pipa solo, then develops into a tutti as it blends the various musical elements together to conjure up the magnificent scene of a music-and-dance performance.	The theme melody of As the Moon Rises reappears, and rounds up everybody at the concert with its simple form and phrases. The audience joins in the chorus
The imagery	Introduction Passages from the ancient tune conjure up the golden epoch of the Tang Dynasty.	Imagination takes flight in a transition point where the prime of a bygone age intersects with a modern city that is constantly changing.	Music-and-dance performances of different ethnic groups are put together as the section traces the development contour from a quiet pipa solo in the beginning to a rousing scene in the end.	The ancient tune is revived, and as it is passed from generation to generation, it becomes a universal tune that speaks to all.

Chart provided by the composer Ng Cheuk-yin

* Commissioned by Hong Kong Chinese Orchestra Limited in 2016 with sponsorship from CASH Music Fund.

** This music was commissioned by the HKCO and world premiered in September 2016 at the 'Bridging the Glorious Dynasties of Ancient China and Hong Kong' Concert in the Hong Kong Cultural Centre Concert Hall, under the baton of Yan Huichang.

声部位置图
General Layout Plan of Instrument Sections



演奏家编制将依照实际情况安排。Musicians at the live performance may vary and are subject to assignment.





香港中乐团研发环保胡琴系列演出超越1700场创造历史

荣获国家「第四届文化部创新奖」（2012）

推荐单位：香港特别行政区政府民政事务局

环保鼎式高胡的新发明技术获国家知识产权局授予专利权（2024）

刷新「累计最多人体验环保胡琴系列」的「可持续发展世界纪录」（2025）

环保胡琴系列是乐团为发展民族管弦乐新型的整体音响而创制的改革乐器。新研发的环保鼎式高胡之发明技术，已于 2024年 2月获得国家知识产权局授予实用新型专利权。

高胡、二胡、中胡的改革重点，是在保留传统乐器的音色和演奏法的基础上，扩张其表现力。而革胡和低音革胡的改革，则从乐团的整体音响结构出发，创造适合现代民族管弦乐团使用的民族拉弦低音乐器。整套膜振弦乐器在横跨 6 组 8 度的音域里，音色融为一体，音量较传统弦乐器大三分之一以上，实现了整体音响在层次、织体、质感、厚度、响亮度上前所未有的突破。这种具典型的中国胡琴韵味音色亦具交响功能的音响，更具有丰富的表现力和艺术感染力。新的整体音响为民族音乐的发展开拓新的空间。

第一代环保胡琴研发由 2005 年开始，2009 年整体完成。2014 年完成第二代，2019 年进入第三代。目前演出场次超越 1700 场。三代环保胡琴研发之目的，为配合艺术总监的整体发展布局。通过乐器功能的改良，扩展乐曲表现力及提高演奏水准。通过三者的循环互动为乐团带来质的改变，全方位提高乐团的层级。环保胡琴结构性改革的灵感与突破点，均源自对现场演出的观察，经研究室的设计、实验后推出的试验品。通过多场演出验证后，调整、定型。经过艺术小组审核，最后由艺术总监拍板进入乐队使用。经此程序诞生的三代环保胡琴具备很高的科学性与实用性，也迎来乐团水准的不断提升。

最近几年艰难复杂的环境中，在两位总监身体力行的带领下，环保胡琴的研发推广工作通过互联网拓展更大的发展空间。与大湾区及世界环保大潮流接轨，以环保和艺术双赢的标准，继承发扬传统的中国音乐文化艺术，是我们应有的担当。「士不可以不弘毅，任重而道远。」（《论语》）

研究及发展部研究员、乐器研究改革主任

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



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

香港中乐团 Hong Kong Chinese Orchestra



艺术总监兼终身指挥
香港中乐团乐队学院院长
Artistic Director and Principal Conductor for Life
Director of The HKCO Orchestral Academy
阎惠昌 SBS
Yan Huichang SBS



助理艺术总监兼常任指挥
Assistant Artistic Director and
Resident Conductor
周熙杰
Chew Hee Chiat



客席常任指挥
Guest Resident Conductor
孙鹏
Sun Peng



副指挥兼
香港青少年中乐团常任指挥
Associate Conductor of the HKCO and
Resident Conductor of the Hong Kong
Young Chinese Orchestra
胡柏端
Rupert Woo Pak Tuen

桂冠艺术家 Artist Emeritus



阎学敏
Yim Hok Man

客席乐团首席 Guest Concertmaster



沈　诚
Shen Cheng



严洁敏
Yan Jiemin



张重雪
Zhang Chongxue

环保二胡 Eco-Erhu

胡琴联合首席兼
二胡首席
Co-Principal Huqin
and Principal Erhu



徐　慧
Xu Hui



石佩玉
Shih Pei-yu



巫采蓉
Wu Tsai-jung



杜锡础
To Shek Chor



施盘藏
Sze Poon Chong



张宇慧
Zhang Yuhui



刘一歌
Liu Yige



萧秀娴
Siu Sau Han



韩婧娜
Han Jingna



苏纯贤
So Shun Yin



黄锦沛 □
Wong Kam Pui

环保中胡 Eco-Zhonghu

胡琴联合首席兼中胡首席
Co-Principal Huqin and Principal Zhonghu



毛清华
Mao Qinghua

助理首席
Assistant Principal



许　然
Hui Yin



方子蔚
Fong Tsz Wai



黄正彦
Wong Ching Yin



萧秀兰
Siu Sau Lan



罗永年
Law Wing Nin

环保高胡 Eco-Gaoho

胡琴联合首席兼高胡首席
Co-Principal Huqin and Principal Gaohu



胡珈城 □
Wu Ga Shing



谢灿鸿 □
Tse Chan Hung



黄心浩
Wong Sum Ho

助理首席
Assistant Principal



麦嘉然
Mak Ka Yin



王家乐
Wong Ka Lok



向　旋
Xiang Xuan



匡乐君
Kuang Lejun



宋　慧
Song Hui



李晓丁
Li Xiaoding



黄伟俊
Wong Wei Juin



万芸安
Wan Yun-an



魏冠华
Ngai Kwun Wa

环保革胡 Eco-Gehu

首席
Principal



董晓露
Tung Hiu Lo



安　悦
An Yue



李小夏
Lee Hsiao-hsia



吴　帆
Wu Fan



何　伟
He Wei



柯雨萌
Ke Yumeng

环保低音革胡 Eco-Bass Gehu



魏汉业
Ngai Hon Yip

首席
Principal



齐洪玮
Qi Hongwei



李庭灏
Li Ting Ho



陈岳华
Vonghemrat Pichan



黎　伟
Li Wei



郑洁云
Cheng Chieh-yun

扬琴 Yangqin

首席 Principal



李采文 □
Li Choi Man



李孟学
Lee Meng-hsueh



张家翔
Chang Chia-hsiang

小阮／柳琴 Xiaoruan / Liuqin

首席 Principal



葛　杨
Ge Yang



陈怡伶
Chen I-ling

琵琶 Pipa

首席 Principal



詹祥琳
Chan Siang-lin



张　莹
Zhang Ying



王楷涵
Wang Kai-han



邵珮仪
Shiu Pui Yee



黄璿侨
Wong Yui Kiu

中阮 Zhongruan

首席 Principal



吴棨熙
Ng Kai Hei



吴曼翎 ■
Wu Man-lin



陈淑霞
Chan Shuk Har



梁惠文
Liang Wai Man



宫嘉豪 □
Kung Ka Ho

大阮 Daruan

首席 Principal



刘若琳
Lau Yuek-lam



冯彦霖
Fung Yin Lam

三弦 Sanxian

首席 Principal



赵太生
Zhao Taisheng



陈晓锋
Chan Hiu Fung

筝 Zheng



李宜蒨
Lee Yi-chien

竖琴 Harp



谭怀理 □
Tam Wai Li

曲笛 Qudi

笛子首席 Principal Dizi



孙永志
Sun Yongzhi

梆笛 Bangdi



巫致廷
Wu Chih-ting



林育仙
Lin Yu-hsien



李　想
Li Xiang

新笛／大笛 Xindi / Dadi

笛子助理首席 Assistant Principal Dizi



陈子旭
Chan Chi Yuk



杜峰廉
To Fung Lim

高音笙 Soprano Sheng

笙首席 Principal Sheng



陈奕濰
Chen Yi-wei

笙助理首席 Assistant Principal Sheng



魏慎甫
Wei Shen-fu



戴宇承
Tai Yu-cheng

次中音笙 Tenor Sheng



阮建熹
Yuen Kin Hei



陆　仪
Lu Yi

低音笙／高音笙 Bass Sheng/ Soprano Sheng



王彦瑾
Wang Yen-chin



林进颖
Lam Chon Weng

高音唢呐 Soprano Suona

唢呐首席 Principal Suona



马玮谦
Ma Wai Him

唢呐助理首席 Assistant Principal Suona



胡晋僖
Wu Chun Hei

中音唢呐 Alto Suona



罗行良
Law Hang Leung



蔡暐彦 □
Tsoi Wai Yin

次中音唢呐 Tenor Suona



关乐天
Kwan Lok Tin

低／高音唢呐 Bass/ Soprano Suona



刘　海
Liu Hai

高／中／低音管 Soprano / Alto / Bass Guan

首席 Principal



卢伟良
Lo Wai Leung



任钊良
Ren Zhaoliang



秦吉涛 ■
Qin Jitao

敲击 Percussion

首席 Principal



陆健斌
Luk Kin Bun

助理首席 Assistant Principal



钱国伟
Chin Kwok Wai



李芷欣
Lee Tsz Yan



陈律廷
Chan Lut Ting



廖倚苹
Liao Yi-ping



缪世哲
Miao Shih-jhe



关凯仪
Kwan Hoi Yee



李伟希 □
Li Wai Hei



吴咏彤 □
Ng Wing Tung

■ 休假演奏家
On Leave Musician

□ 特约演奏家
Freelance Musician

香港中乐团演奏家排名按笔划序。
弦乐组演奏家座位次序，均采用定期轮流方式（首席及助理首席除外）。
The HKCO members are listed in Chinese stroke order.
The string section utilizes revolving seating on a systematic basis. Musicians (except principals and assistant principals) change seats systemically.

教育部 Education



教育主任
Education Executive

蔡雅丝
Choi Ngar Si

研究及发展部 Research and Development



研究及发展部研究员
乐器研究改革主任
Research Fellow, Research and Development Department
Research & Development Officer (Musical Instrument)
阮仕春
Yuen Shi Chun

民间音乐小组 The Folk Music Ensemble

组长：阎学敏
副组长：卢伟良
Leader: Yim Hok Man
Assistant Leader: Lo Wai Leung

乐器改革小组 Instrument R&D Group

组长：阎惠昌
副组长：阮仕春
组员：周熙杰、阎学敏、任钊良、刘海
Leader: Yan Huichang
Assistant Leader: Yuen Shi Chun
Members: Chew Hee Chiat, Yim Hok Man, Ren Zhaoliang, Liu Hai

香港青少年中乐团 Hong Kong Young Chinese Orchestra

指挥	Conductor
胡柏端	Rupert Woo Pak Tuen

香港青少年中乐团分声部导师 Section Instructors of the Hong Kong Young Chinese Orchestra

二胡／高胡／中胡	**Erhu / Gaohu / Zhonghu**
黄心浩	Wong Sum Ho
革胡	**Gehu**
李小夏	Lee Hsiao-hsia
低音革胡	**Bass Gehu**
李庭灏	Li Ting Ho
扬琴	**Yangqin**
李孟学	Lee Meng-hsueh
阮	**Ruan**
陈怡伶	Chen I-ling
琵琶／三弦	**Pipa / Sanxian**
黄璿侨	Wong Yui Kiu
箏	**Zheng**
姚　欣	Iu Yan
笛子	**Dizi**
陈子旭	Chan Chi Yuk
笙	**Sheng**
魏慎甫	Wei Shen-fu
唢呐	**Suona**
刘　海	Liu Hai
敲击	**Percussion**
李芷欣	Lee Tsz Yan

香港青少年箏团导师 Instructors of the Hong Kong Youth Zheng Ensemble

蔡雅丝	Choi Ngar Si
刘惠欣	Lau Wai Yan

乐器班 Instrumental Class

导师	Tutors
二胡	**Erhu**
毛清华	Mao Qinghua
黄心浩	Wong Sum Ho
徐　慧	Xu Hui
李晓丁	Li Xiaoding
萧秀兰	Siu Sau Lan
韩婧娜	Han Jingna
谢灿鸿	Tse Chan Hung
扬琴	**Yangqin**
李孟学	Lee Meng-hsueh
柳琴	**Liuqin**
葛　杨	Ge Yang
梁惠文	Liang Wai Man
陈怡伶	Chen I-ling
琵琶	**Pipa**
张　莹	Zhang Ying
邵珮仪	Shiu Pui Yee
黄璿侨	Wong Yui Kiu
阮	**Ruan**
刘若琳	Lau Yuek-lam
吴棨熙	Ng Kai Hei
三弦	**Sanxian**
赵太生	Zhao Taisheng

导师	Tutors
箏	**Zheng**
蔡雅丝	Choi Ngar Si
刘惠欣	Lau Wai Yan
徐美婷	Chui Mei Ting
古琴	**Guqin**
余美丽	Yu Mei Lai
笛子	**Dizi**
陈子旭	Chan Chi Yuk
巫致廷	Wu Chih-ting
杜峰廉	To Fung Lim
何兆昌	Ho Siu Cheong
笙	**Sheng**
魏慎甫	Wei Shen-fu
陆　仪	Lu Yi
唢呐	**Suona**
马玮谦	Ma Wai Him
胡晋僖	Wu Chun Hei
刘　海	Liu Hai
罗行良	Law Hang Leung
管	**Guan**
任钊良	Ren Zhaoliang
秦吉涛	Qin Jitao
敲击	**Percussion**
陆健斌	Luk Kin Bun
李芷欣	Lee Tsz Yan
陈律廷	Chan Lut Ting
李慧美	Li Wai Mei
梁正杰	Leung Ching Kit
关凯仪	Kwan Hoi Yee

名誉赞助人 The Honorary Patron

中华人民共和国香港特别行政区行政长官
李家超先生 大紫荆勋贤 SBS PDSM PMSM
The Honourable John KC LEE GBM SBS PDSM PMSM
The Chief Executive Hong Kong Special Administrative Region
People's Republic of China

首任主席及资深理事会顾问
Founding Chairman & Senior Council Advisor

徐尉玲博士 SBS MBE JP
Dr Carlye W L Tsui SBS MBE JP

理事会顾问 Council Advisors

唐家成先生 GBS JP
Mr Carlson K S Tong GBS JP
黄天祐博士 SBS JP DBA
Dr Kelvin T Y Wong SBS JP DBA
梁广灏工程师 SBS OBE JP
Ir Edmund K H Leung SBS OBE JP
李伟强先生
Mr Ricky W K Li
陈伟佳博士 MH
Dr Benjamin W K Chan MH

艺术顾问 Artistic Advisors

卞祖善教授
Prof Bian Zushan
韦慈朋教授
Prof John Lawrence Witzleben
陈澄雄教授
Prof Chen Tscheng-hsiung
陈锦标博士
Dr Joshua Chan
乔建中教授
Prof Qiao Jianzhong
曾叶发教授
Prof Richard Tsang
湛黎淑贞博士（艺术教育）
Dr Cham Lai Suk Ching, Estella (Arts Education)
刘　星先生
Mr Liu Xing
沈　诚教授
Prof Shen Cheng

理事会 Council

主席 Chairman
赖显荣律师
Mr Henry H W Lai

副主席 Vice-chairman
陈心愉女士 JP
Ms Bonnie S Y Chan JP

副主席 Vice-chairman
廖锦兴博士 MH
Dr Bobby K H Liu MH

司库 Treasurer
黄伟诚先生
Mr Stacey Martin Wong

义务秘书 Hon. Secretary
吕庆耀先生 JP
Mr Bryant H Y Lu JP

理事 Member
陈永华教授 JP
Prof Chan Wing Wah JP
范骏华先生 JP
Mr Andrew C W Fan JP
林李婉冰女士 MH
Mrs Nina Y B Lam MH
黄舒明女士 MH JP
Ms Wong Shu Ming MH JP
吴守基先生 GBS MH JP
Mr Wilfred S K Ng GBS MH JP
凌俊杰先生 JP
Mr Clarence C K Ling JP
卓欧静美女士 MH
Mrs Corona C M Cheuk MH
陈思敏女士
Ms Christina S M Chan

行政部 Executive

行政总监 Executive Director
钱敏华博士 Dr Chin Man Wah, Celina

节目及教育部 Programme and Education

节目、教育及巡演主管 Head of Programme, Education and Touring
孙丽娟 Sun Li-chuan, Patricia

舞台技术及制作高级经理 Technical & Production Senior Manager
曾浩然 Tsang Ho Yin, Ray

节目高级助理经理 Programme Senior Assistant Manager
王霭榆 Wong Oi Yu, Fish

节目助理经理 Programme Assistant Manager
陈　曦 Chan Hei, Tracy

节目主任 Programme Executive
梁惜希 Leung Sik Hei, Hebie
韩松达 Hon Chung Tat, Alex
曾嘉美 Zeng Jiamei, Jamie
林嘉慧 Lam Ka Wai, Kris
潘卓瑶 Pun Cheuk Yiu, Lydia

舞台及制作高级助理经理 Stage & Production Senior Assistant Manager
邓颖雯 Tang Wing Man, Terri

舞台技术及制作高级助理经理 Technical & Production Senior Assistant Manager
林　栋 Lam Tung

舞台及制作助理经理 Stage & Production Assistant Manager
麦柏光 Mak Pak Kwong

舞台及制作主任 Stage & Production Executive
黄文颂 Wong Man Chung, Michael

高级乐谱管理 Senior Orchestra Librarian
吴素宜 Ng So Yi, Zoe

乐谱管理 Orchestra Librarian
周颂欣 Chow Chung Yan, Florence

助理乐谱管理 Assistant Orchestra Librarian
黄子森 Wong Tsz Sum, Summer

教育助理经理 Education Assistant Manager
林奕荣 Lam Yik Wing
林颍珊 Lam Wing Shan, Wing

编辑 Editor
朱慧欣 Chu Wai Yan, Kayley

市务及拓展部 Marketing and Development

市务及拓展主管 Head of Marketing and Development
黄卓思 Huang Chuk Sze, Tracy

市场及拓展助理经理 Marketing and Development Assistant Manager
古怡琳 Ku Yi Lam, Amy
黄羽霆 Wong Yu Ting, Ashley

市务及拓展主任 Marketing and Development Executive
王珈莉 Wong Ka Lee, Carrie

财务部 Finance

财务主管 Head of Finance
李乔欣 Li Kiu Yan, Ella

财务助理经理 Finance Assistant Manager
谢贵华 Tse Kwai Wah, Ronald

会计主任 Accounting Executive
黄小敏 Wong Siu Man, Vivian

会计及行政助理 Accounting and Administration Assistant
林卓仪 Lam Cheuk Yee, Joanne

人事及行政部 Personnel and Administration

人事及行政高级经理 Personnel and Administration Senior Manager
郑正贞 Cheng Ching Ching, Cynthia

人事及行政助理经理 Personnel and Administration Assistant Manager
汤咏仪 Tong Wing Yee, Candy

人事及行政主任 Personnel and Administration Executive
陈惠芬 Chan Wai Fun, Sandy









100 Chinese Music Classics Select 中樂百首精選 | Tutti 合奏 | Solo/Concerto 獨奏/協奏 | Chamber 室內樂/重奏 | International Conducting Competition for Chinese Music 國際中樂指揮大賽











Trans-media 跨媒體 | Concert 音樂會 | Hong Kong Drum Festival 香港鼓樂節 | Behind the Scene 幕後花絮

香港中樂團 HKCO

網・上・音・樂・廳
NET CONCERT HALL



串流啟動 科技享樂

Hong Kong Chinese Orchestra

Anytime! Anywhere!

www.hkconetconcerthall.com

香 HONG
港 KONG
周 WEEK

香港周2026@成都
Hong Kong Week 2026@Chengdu

2026.9.4-20



诚邀您分享宝贵意见
Share your views with us

节目详情 Programme Details

康乐及文化事务署
Leisure and Cultural Services Department

HONG 香港 KONG
ASIA'S WORLD CITY 亚洲国际都会