

26.2.2010

香港大會堂音樂廳
Concert Hall
Hong Kong City Hall

演出長約1小時50分鐘，包括一節中場休息
*Running time: approximately 1 hour and
50 minutes with one interval*

敬請關掉所有響鬧裝置，請勿擅自攝影、錄音或錄影，多謝合作。

Please switch off all sound-making devices.
Unauthorised photography or recording of any
kind is strictly prohibited. Thank you for your
co-operation.

封面照片及下圖 Cover image and the photograph below ©
Leo Yu (The Blue Hydrant)

07 音樂家 Musicians

08 曲目 Programme

10 樂曲介紹 Programme Notes

18 五重奏簡介 Quintet Profile

26 簡歷 Biographies



英皇口琴五重奏

King's Harmonica Quintet

高音口琴
Treble Harmonica

何百昌
Ho Pak-cheong

陳樹強
Kenneth Chan

中音口琴
Tenor Harmonica

劉振邦
Lau Chun-bong

駱英棋
Rocky Lok

低音口琴
Bass Harmonica

關文豪
Johnny Kuan

嘉賓樂手 Guest Performers

半音階口琴
Chromatic Harmonica

何卓彥
Leo Ho

和弦口琴
Chord Harmonica

黃志榮
Wesley Wong

敲擊樂
Percussion

錢國偉、陳家彤
Ronald Chin, Doris Chen

古琴
Guqin

謝俊仁
Tse Chun-yan

《絲路、絲路》旁述
Silk Road, Silk Road Narrator

謝曉琳
Tse Hiu-lam

加料節目	Festival Plus
示範講座	Talk and Demonstration
22.2.2010 (一) 晚上6:00-8:00	22.2.2010 (Mon) 6:00 – 8:00pm
生活與文化	Life and Culture
講者：英皇口琴五重奏	Speakers: King's Harmonica Quintet
合辦：香港大學通識教育	Co-presented with General Education Unit, The University of Hong Kong
詳情請參閱藝術節加料節目指南，或瀏覽加料節目網站： www.hk.artsfestivalplus.org	For details please refer to the Festival Plus Booklet or go to the Festival Plus website: www.hk.artsfestivalplus.org

林安琪

《絲路、絲路》(2006, 2010)

I. 海拔12,000呎

II. 小駱駝之旅

III. 童星魅影* (世界首演)

嘉賓演出 陳家彤、謝曉琳

新疆民謠

陳毅堅改編

《歡慶歌舞》

《在銀色的月光下》

《我的花兒》

格拉祖諾夫 (1865 – 1936)

英皇口琴五重奏改編

選自第三弦樂四重奏，作品26，

《斯拉夫四重奏》

間奏曲

馬祖卡舞曲

格蘭尼茨 (1949 –)

英皇口琴五重奏為傳統口琴三重奏、

敲擊樂及四個半音階口琴改編

《口琴終始曲》

I. 根

II. 黎明破曉

III. 暴風之海

嘉賓演出 何卓彥、黃志榮、錢國偉、陳家彤

— 中場休息 —

許翔威 (1963 –)

《越空探索者之夜曲》* (世界首演)

為口琴五重奏和古琴而作

嘉賓演出 謝俊仁

斯卡爾科塔斯 (1904 – 1949)

英皇口琴五重奏改編

五首希臘舞曲，選自《36首希臘舞曲》，
作品36

伊庇洛迪歌（中板）

克里迪歌（中庸的小快板）

查美歌（中庸的快板）

阿爾卡迪歌（中板）

克利夫迪歌（充滿活力的快板）

皮亞蘇拉 (1921 – 1992)

* 李昌改編 / △ 郭承祖改編

《自由探戈》[#]

《遺忘》[△]

《布宜諾斯艾利斯之冬》[#]

《賦格與神秘曲風》[△]

* 作品由2010香港藝術節協會委約創作，費用由「CASH音樂基金」贊助。

Angel Lam

Silk Road, Silk Road (2006, 2010)

- I. Mirage, Elevation 12,000 ft
- II. Baby Camel Walk
- III. Mirage on the Train* (World premiere)

Guest Performers Doris Chen, Tse Hiu-lam

Folk songs from Xinjiang

Re-arranged by Chan Ngai-kin

Joyous Celebration *Under the Silvery Moonlight* *My Flower*

Alexander Glazunov (1865 – 1936)

Re-arranged by King's Harmonica Quintet

Selections from String Quartet No 3, *Quatuor Slave*

Interludium: Moderato
Alla Mazurka: Allegretto

Shlomo Gronich (1949 –)

Re-arranged by King's Harmonica Quintet
for traditional harmonica trio, percussion
and 4 chromatic harmonicas

HarmoniCadence

- I. Roots
- II. Dawn Breaks
- III. A Stormy Sea

Guest Performers Leo Ho, Wesley Wong,
Ronald Chin, Doris Chen

— Interval —

Hui Cheung-wai (1963 –)

*Nocturne for Voyager in Space** (World premiere) Written for harmonica quintet and *guqin*

Guest Performer Tse Chun-yan

Nikos Skalkottas (1904 – 1949)

Re-arranged by King's Harmonica Quintet

Five Greek Dances from *36 Greek Dances*, Op 36

Epirotikos (Moderato)
Kretikos (Allegretto moderato)
Tsamikos (Allegro moderato)
Arkadikos (Moderato)
Kleftikos (Allegro vivo)

Astor Piazzolla (1921 – 1992)

Re-arranged by Li Cheong

△ Re-arranged by Kwok Shing-cho

Libertango[#] *Oblivion*[△] *Invierno Porteno*[#] *Fuga y Misterioso*[△]

* Works commissioned by Hong Kong Arts Festival Society in 2010 with sponsorship from CASH Music Fund.

林安琪

《絲路、絲路》(2006, 2010)

我參照美國非虛構小說大師杜魯門·卡波特《聖誕回憶》一書的寫作技巧，完成了這個充滿童真的樂章。歌曲是成年人對童年片段的回憶，一個既美麗而又哀傷的世界。

第一和第三樂章的靈感源自這樣一個故事：在海拔12,000呎，空氣稀薄，頭發暈，身體虛弱，呼吸也變得困難，但這一切都是值得的。

瞭望窗外那壯麗的景色：遠處的雪山像雪糕一樣讓人喜愛；湛藍的天空像金屬一樣閃閃發亮；白雲白得似螢光，綠草無邊無垠地蔓延……我從未見過如此有層次感的，充滿光與影的綠色。

突然，我想起了兒時的一位同學，……她似乎也在，就坐在我後面。記得那一次，繪畫老師責備我，認為我不該老愛把顏色填過界，不守規矩。我委屈得哭了出來，但這位同學安慰我，還說願意用一盒豆奶來換我那幅畫。

然後，她又消失了。

第二樂章有兩個主題：小駱駝活潑的腳步和好玩的性格，以及旅人騎在大駱駝上開朗快樂的心情，我把這兩個元素溶混在音符裏，希望聽眾能分享到那種在大西北旅行的樂趣。

樂曲介紹由作曲家提供

Angel Lam

Silk Road, Silk Road (2006, 2010)

I referenced the writing technique of US author Truman Capote's non-fiction novel style in this composition. Like his *A Christmas Memory*, this piece is filled with childhood fantasy, and is an adult view of childhood memories, a sorrowful world of beauty too rich to be forgotten.

The first and third movements are inspired by the following story: At 12,000ft, the air is thin, everybody has difficulty breathing. My body is weak, head dizzy; but this is worth it.

The mountains outside the window are covered with snowcaps like ice-cream sundaes. The sky, a metallic blue against florescent white clouds and the grass an endless field of rolling greens...I have never seen so many greens in my life.

Suddenly, I think of my elementary school classmate... she seems to be here sitting right behind me. I remember that day in third grade class, my art teacher was not happy with my painting. She said I always painted outside the lines and edges of the drawing. She was angry at me; angry that I did not obey the rules.

I cried, and my classmate comforted me. She was even willing to trade her box of soymilk for my painting.

Suddenly, she disappeared again.

The second movement has two main ideas: the little camel's playful and happy personality, and the travellers' joyful and relaxing mood riding on the camels. I fused these two elements in the music. I hope listeners can share the fun of travelling in the northwestern plains of China.

Programme notes by the composer

新疆民謠

陳毅堅改編

《歡慶歌舞》

樂曲根據新疆天山南部維吾爾族民歌素材改編而成，原曲作者借鑒古典主義寫作手法，以流暢的旋律，豐富的和聲，活潑的節奏，描繪勤勞的維吾爾人跳起熱情奔放的麥西萊普，喜慶豐收的熱鬧場景。

《在銀色的月光下》

這首旋律優美，略帶傷感的樂曲在中國廣為流傳，是塔塔爾族的代表作品。塔塔爾族主要分佈在新疆北部地方，人民能歌善舞，民歌種類繁多，音樂節奏鮮明，活潑動聽，具有獨特的民族風格。

本作品反映了永恆的愛情主題，表達了一位青年在失去心愛之人後的傷感、思戀和嚮往之情，主題以物達意、借月詠愁，與小夜曲有異曲同工之妙。

《我的花兒》

這是根據一首歡快、熱烈的哈薩克族民歌改編的樂曲，原歌詞大意是「美麗的姑娘我的花兒，雖然我們剛相見，多情的眼睛我一見你就傾心」，充份展示了哈薩克族小伙子的爽直性格和火熱激情。

哈薩克族屬新疆北部草原遊牧民族，「哈薩克」意為「白天鵝」，當地人熱愛音樂，創造了豐富多彩的文化藝術，其長詩、民歌、諺語、器樂均獨具特色，影響深遠。

樂曲介紹：朱景東

Folk songs from Xinjiang

Re-arranged by Chan Ngai-kin

Joyous Celebration

This piece is based on a Uyghur folk song. The original composition makes use of an ancient rhythm with rich harmony and a lively melody, to bring to life the joyous Uyghur Meshrep harvest celebration.

Under the Silvery Moonlight

This beautiful melody with tinges of melancholy is popular in China, and is a representative piece from Xinjiang's Tartar minority, found mostly in the north of the province. Their culture is rich in folk songs that have lively melodies full of ethnic flavour.

This piece reflects the pain and longing of a young man who has lost his love. In the loneliness of the night, he shares his pain with the moon.

My Flower

This piece is adapted from a Kazak folk song. The lyrics to the song go, "Beautiful maiden, my flower, even though we have just met, I am in love with you". This highlights the straight-forward nature and hot-blooded passion of Kazak youth.

The Kazak people are nomads found on the plains of Northern Xinjiang. They have unique musical instruments, love music and have a legacy rich in ballads, folk songs, and proverbs.

Programme notes by Zhu Jingdong

格拉祖諾夫

英皇口琴五重奏改編

選自第三弦樂四重奏，作品26，
《斯拉夫四重奏》

格拉祖諾夫在綿長的生命中，認識過很多俄國音樂大師，如國民樂派的穆索斯基、鮑羅丁；激情的柴可夫斯基；晚年又聽過他頗為厭惡的普羅科菲耶夫和蕭斯達高維契。雖然如此，俄羅斯音樂對他的創作影響甚微，來自文化深厚的出版業世家，品味正統，自稱仰慕的是布拉姆斯；可是，他最上乘的作品——芭蕾舞曲《雷蒙達》和《四季》，卻是切切實實的俄羅斯風格。其他樂曲，例如這首弦樂四重奏，也加入了很多俄羅斯色彩和主題。

這首四重奏的樂章在不同時期寫成，因為每一段都通過舞曲和格調反映出祖國的風格，後來就加上《斯拉夫四重奏》的副題。喜慶的第一樂章之後是一首間奏曲，這首樂曲看似源於民歌，事實卻是原創的樂曲。古老的和音帶出濃重的俄國手風琴色彩，那是俄國農民最鍾愛的樂器，成為樂曲中最引人注目的俄羅斯元素。第三樂章富有真正的農民馬祖卡舞曲節奏，而非蕭邦式的精緻改編，格拉祖諾夫的樂章利用了單調的低音、突然的爆發，帶出厚厚的農村舞曲風格。

Alexander Glazunov

Re-arranged by King's Harmonica Quintet

Selections from String Quartet No 3,
Op 26, *Quatuor Slave*

During his long life, Glazunov knew nationalistic Russian composers like Mussorgsky and Borodin; the passionate Tchaikovsky; and in his later years, heard — and detested — music of Prokofiev and Shostakovich. However, he was little influenced by Russian music. Coming from a cultured publishing family with very proper tastes, Glazunov claimed that his major influence was Johannes Brahms. Yet he was certainly Russian in his best works, the ballets *Raymunda* and *The Seasons*. He frequently used Russian colours and themes in works such as this string quartet.

Each movement was composed at a different time, and only later did he subtitle it “the Slav Quartet”, since each section reflected Mother Russia in dance and colour. A festive opening movement is followed by an interlude which seems to have a folk song as its basis (although it is actually an original tune). The main Russian element is in the old harmonies, with a thick colour reminiscent of the Russian accordion — a favorite of the peasants. The third movement has the rhythm of a real peasant mazurka, not Chopin's sophisticated adaptations of the dance. Glazunov's movement employs drones, sudden outbursts, very much in line with rural dances.

格蘭尼茨

英皇口琴五重奏改編

《口琴終始曲》

以色列作曲家格蘭尼茨憑着千變的格調揚名國際；他在美國研習作曲，筆下之作無論是電影或舞台劇音樂，還是芭蕾舞曲、古典樂曲，都糅合以色列搖滾樂、節奏怨曲、民俗音樂、猶太克萊茲梅爾樂曲和中東音樂風格，可謂百味紛陳。

《口琴終始曲》是作曲家於2000年為阿德勒口琴三重奏所作，同年其妻子米歇爾成為三重奏的新成員。本曲第一樂章以鐘錶的滴答聲開始，彷彿在說：「時間在延伸，口琴五重奏也在成長，20年來齊心協力，以活力和蓬勃的朝氣不斷創造新的里程碑。」樂曲主題跟從巴爾幹及希臘傳統，從緩慢而厚重的旋律過度到快速而激動人心的吉普賽舞曲，終曲又回到猶太風格。

第二樂章從巴羅克音樂中汲取靈感。在緩慢而有張力的低音和聲之上，富有情感的旋律從容地流淌；精湛的演奏技巧也逐漸顯露，使樂段絢麗奪目。

最終章一開始展示了異域風情的廣闊天地，隨後，低音口琴開始了快速的八七拍旋律，為本章定下節奏。

本曲的曲譜從未發表，作曲家特委英皇口琴五重奏改編樂曲。

Shlomo Gronich

Re-arranged by King's Harmonica Quintet

HarmoniCadence

Israeli Shlomo Gronich is an international composer with countless moods and styles. He studied musical composition in the US, and composes film and theatre music, ballet and classical works in a style described as a blend of typical Israeli rock, rhythm and blues, ethnic, klezmer and Middle-Eastern music.

HarmoniCadence was composed for the Adler Trio in 2000 when his wife Michal became the trio's new soloist. The first movement commences with the sound of a ticking clock, as if to say, "Time continues...and so the King's Harmonica Quintet, who have been together for over 20 years, will keep on establishing new milestones with infusions of young spirit and vitality." The theme acquires the sounds of the Balkan/Greek tradition, progressing from a slow, intensive melody to a fast, exciting Gypsy dance, and then returning to a finale with the original Jewish theme.

The second movement was inspired by Baroque music. On the surface of slow, restrained musical chords floats a soulful melody that flows deliberately, and gradually becomes a work of flamboyant virtuosity.

The final movement starts with an atmosphere of slow ethnic expanses, then the bass harmonica opens a fast 7/8 rhythm upon which this segment is built.

The score has never been published and the King's Harmonica Quintet was entrusted by the composer to create their own arrangement.

許翔威

《越空探索者之夜曲》

探索浩瀚宇宙，是無止境的旅程，更可能會是萬年長久的孤寂。人類遠航太空探索，還只是起步階段。現在正有數艘從地球出發的飛船，駛向無邊星域，其中「旅航者」1號和2號載有人類的存在印記，音樂聲軌中有一段來自中國的古琴曲，期待將來在星空某處遇上聆聽者，天外也許會傳來智慧回聲。

目前的飛船只能在偌大的星際空間慢慢前行，「旅航者」要到達距我們最近的恆星至少得花幾萬年時間。但探索者的精神不在乎達成目標，不斷發現的航行，已是意義非凡。人間世，物質有限制，山水有盡頭，什麼才是無涯？生命與天地呼應，超越時空，想象無窮。

幻想自己是另一人，身處遠在20010年茫茫星空裏一艘的飛船，靜聽夜曲……

樂曲介紹由作曲家提供

Hui Cheung-wai

Nocturne for Voyager in Space

The voyage to explore the universe is an endless trip. The loneliness of an interstellar voyager can last for thousands of years. We are still in the beginning stages of humankind's space exploration. At present a few spaceships have been launched from Planet Earth heading for other galaxies. Voyager 1 and Voyager 2 are carrying humankind's imprints, including recordings of music from the world. *Qin* music representing Chinese culture is among the selection. Perhaps someday in outer-space the recording will be heard by extraterrestrial listeners, and humans will receive feedback.

The current spaceships can only proceed "slowly" through the immensity of the universe. It takes about 40,000 years for Voyager 1 to pass by the nearest star to our solar system. But the spiritual odyssey of an explorer needs no destination. The journey of discovery itself is the reward. On Earth, there are limits to materials and boundaries to lands and waters. What could be boundless? How about your inner-space?

Imagine you are someone else inside a faraway spaceship in the far-future year 20010, in the midst of countless stars, listening to a nocturne in serenity...

Programme notes by the composer

斯卡爾科塔斯

英皇口琴五重奏改編

五首希臘舞曲，選自《36首希臘舞曲》，作品36

伊庇洛迪歌（中板）

克里迪歌（中庸的小快板）

查美歌（中庸的快板）

阿爾卡迪歌（中板）

克利夫迪歌（充滿活力的快板）

英年早逝的尼科斯·斯卡爾科塔斯一生坎坷，為了餬口，往往要屈就於小劇院拉奏小提琴。儘管如此，他依然全情投入音樂創作。

他有兩種迥異的創作風格：一方面他推崇嚴格的無調性系統，此類作品緊張而不和諧，演奏難度極高，因而絕少演出；另一方面，他是希臘的民族主義者，為鋼琴和樂團寫了數百首民間舞曲。匈牙利民族音樂家巴托克能走訪各地蒐集民歌素材，但斯卡爾科塔斯卻沒有這樣的餘裕，只能參考流傳的樂譜和錄音，筆錄、編排甚至重新創作，整理出希臘各小島的民謠。

1936年，斯卡爾科塔斯完成了36首舞曲，並編排了不同樂器組合的版本。雖然我們習慣把希臘看成一個整體，但希臘各地傳統差異很大，造就了豐富多樣的音樂形式。

今晚的五首樂曲就取自1936年的曲集，原曲本是為弦樂四重奏和樂團編制，每一首都有強烈的節奏、奇特的和聲和近似異國情調的旋律。

Nikos Skalkottas

Re-arranged by King's Harmonica Quintet

Five Greek Dances from *36 Greek Dances*, Op 36

Epirotikos (Moderato)

Kretikos (Allegretto moderato)

Tsamikos (Allegro moderato)

Arkadikos (Moderato)

Kleftikos (Allegro vivo)

Nikos Skalkottas had a very difficult life, always in need of money, relegated to playing violins in small theatres, and dying young. Yet he was a most dedicated composer with two totally different musical faces.

He believed in the strict atonal system, and his music written under this system has such density and dissonance that it is extremely difficult and rarely played.

Skalkottas' other musical face was the opposite. He was a Greek nationalist, and he wrote — for piano and orchestra — literally hundreds of Greek folk dances. Unlike that other nationalist, the Hungarian Béla Bartók, he did not have the resources to go out into the field hunting for folk dances. Instead, he used printed transcriptions and recordings, writing down, arranging and sometimes re-composing music from all over his native isles.

In 1936, Skalkottas completed 36 dances, which he arranged for different sets of instruments; and while we like to speak of Greece as a single country, its folk traditions are highly varied, resulting in music of great diversity.

The five pieces heard tonight come from that 1936 collection, originally arranged for a string quartet and string orchestra. Each has a driving rhythm, strange harmonies and an almost exotic melody.

皮亞蘇拉

李昌改編

△ 郭承祖改編

《自由探戈》[#]

《遺忘》[△]

《布宜諾斯艾利斯的冬天》[#]

《賦格與神秘曲風》[△]

皮亞蘇拉本身也是著名的探戈手風琴演奏家，他所創作的探戈音樂常常由他本人擔任獨奏。他曾經和許多不同的演奏家一起演出，而其中一個最常見的組合就是手風琴、小提琴、大提琴、結他和鋼琴的五重奏（在濃厚的阿根廷色彩之下，也可以感受到他對古典音樂，猶其是巴赫的賦格曲的鍾愛）。

手風琴和口琴都屬於自由簧片類的樂器，靠空氣振動簧片發聲，但前者以手去拉動風箱，而後者則直接用口吹奏，因而各自發展出不同的特色。這個改編給口琴五重奏的版本，在保留原曲的神韻之餘，亦同時嘗試發掘一些口琴獨有的技巧。

感性的《自由探戈》是為自由譜寫；《遺忘》是淒冷思鄉的歌曲，為皮蘭德羅的電影《亨利四世》而寫；《布宜諾斯艾利斯的冬天》寫於意大利，受到韋華第的啟發，他在樂曲的高潮部分引用了《四季》的元素；而《賦格與神秘曲風》則運用十八世紀巴羅克的賦格技巧，由仰慕者馬友友灌錄成唱片，並由作曲家親自演奏手風琴部份。

除特別註明，樂曲介紹：哈里·羅爾尼克

Astor Piazzolla

Re-arranged by Li Cheong

△ Re-arranged by Kwok Shing-cho

Libertango[#]

Oblivion[△]

Invierno Porteno[#]

Fuga y Misterioso[△]

A prolific bandoneón player, Piazzolla composed mostly for ensembles in which he was the soloist and the music director. One of his favourite combinations was an ensemble of bandoneón, violin, cello, piano and guitar, which provided the Argentinean flavour, yet showed his deep affinity to classical music, especially the fugues by J S Bach.

Both harmonica and bandoneón are free-reed wind instruments, yet a bandoneón player draws air into the instrument by pulling or pushing the bellows, while a harmonica player forces air through the instrument by blowing. This arranged version for harmonica quintet tries to recapture the essence and vividness of Piazzolla's compositions while providing a different rendition of his music.

Piazzolla wrote the sensual *Libertango* as "a song to liberty", while *Oblivion* is a bleak, nostalgic song, written for the film *Henry IV* by Pirandello. *Invierno Porteno* was composed in Italy, where the composer, feeling inspired by Vivaldi, quotes from *The Four Seasons* during the climax. *Fuga y Misterioso*, uses the 18th Century Baroque technique of a fugue. It was recorded by his admirer, Yo-Yo Ma, with the composer playing a kind of accordion.

Unless otherwise specified,
programme notes by Harry Rolnick

英皇口琴五重奏

KING'S HARMONICA QUINTET

英皇口琴五重奏由香港五位熱愛口琴的人士於1987年成立。他們決意為口琴演奏藝術開創新領域，希望把口琴的潛能發揮得淋漓盡致。他們改編古典弦樂四重奏及室樂的樂曲，由兩支高音半音階口琴、兩支中音半音階口琴及一支低音半音階口琴來演奏，一方面保存原曲的神髓，一方面利用口琴合奏的技巧和音色特性，讓聽眾耳目一新。

英皇口琴五重奏是世界數一數二的口琴合奏樂隊，演奏曲目範圍甚廣，跨越三個世紀的作曲家的作品，從巴赫、莫扎特到現代的歌舒詠、蕭斯達高維契。

2000年2月，樂隊為口琴曲目的發展樹立了新的里程碑，獲得五首受委約為口琴五重奏創作的作品，其中部份更加入笙、鋼琴、敲擊樂、豎琴等樂器，並於2000年香港藝術節作世界首演。五重奏的原創曲目現已近30首，包括2002年1月與香港管弦樂團合作首演許翔威的作品《約會巴黎》及《五角水晶之反映》，以及2004年3月與香港中樂團合作首演梅廣釗的作品《彩雲追月狂想曲》。

五重奏推動當代音樂發展的作用得到了肯定，獲特邀在國際現代音樂協會2002年於香港舉辦的世界音樂節演出，2006年又在香港作曲家聯會舉辦的音樂新文化音樂節中演出。

1995年，五重奏於日本橫濱的世界口琴節進行了首次海外演出。自此，他們定期於國際舞台亮相。在1995及1997

King's Harmonica Quintet was formed in 1987 by five Hong Kong harmonica enthusiasts. They created a revolutionary form of harmonica performance aiming to fully exploit the capabilities of the harmonica. The Quintet transcribes classical string quartet and ensemble works for two treble chromatic, two tenor chromatic, and one bass chromatic harmonica. While the originality of the works is preserved, the special techniques and tone quality of the harmonicas are incorporated to give the audience a stylistic and innovative musical presentation.

The Quintet is one of the finest harmonica ensembles in the world. Their repertoire embraces three centuries of musical development and ranges from the music of Bach and Mozart to contemporary composers such as Gershwin and Shostakovich.

A milestone in the development of the harmonica repertoire was reached in February 2000 when five works were commissioned for the Quintet, some in collaboration with other musical instruments, like the *sheng*, piano, percussion and harp. These works premiered during the 2000 Hong Kong Arts Festival. The Quintet's repertoire of original compositions now numbers almost 30. Among these are two pieces by Hui Cheung-wai — *Rendezvous Paris* and *Reflections from a Pentagonal Crystal* — which debuted with the Hong Kong Philharmonic Orchestra in January 2002, and Mui Kwong-chiu's *Rhapsody of Coloured Clouds Chasing after the Moon* which debuted with the Hong Kong Chinese Orchestra in March 2004.

In recognition of their contribution in promoting contemporary music, the Quintet was invited to perform in a special concert of the ISCM (International Society for Contemporary Music)

年的世界口琴節，五重奏囊括了16個獎項。1996年10月台北舉行第一屆亞太口琴節，五重奏應邀與亞洲頂尖口琴家同台演出。及後五重奏成為亞太地區以至各世界口琴節的常客，或任特邀樂隊，或任評委或論壇主講。2004年，五重奏更接受亞太國家一致推舉，代表香港主辦第五屆亞太口琴節。

2006年9月，五重奏獲邀在意大利「威尼斯建築雙年展」香港展覽揭幕式演出。2007年2月再獲香港特區政府布魯塞爾經濟貿易辦事處邀請，巡迴歐洲六個城市作春節特別演出。至今，五重奏已踏遍歐洲及亞太地區超過20個國家。

2006年，五重奏獲委香港電台第四台駐台音樂家（直播及錄音音樂會），並受邀在國際電信聯盟首次在總部日內瓦以外舉行的世界電信展部長晚宴上演出；又於2008北京奧運火炬在香港傳送時，在傳送閉幕禮中演出。

www.khq.hk

World Music Days 2002 Hong Kong and the Musicarama Festival 2006 presented by the Hong Kong Composers' Guild.

The Quintet performs regularly overseas since making its international debut at the 1995 World Harmonica Festival in Yokohama, Japan. In the two World Harmonica Festivals in 1995 and 1997, members of the Quintet seized a total of 16 awards. At the first Asia Pacific Harmonica Festival held in 1996 in Taipei, the Quintet was invited to perform in the gala concert with top Asian harmonica players. Since then, the Quintet has appeared regularly at these international harmonica festivals as guest performers, adjudicators and seminar speakers. The Quintet, representing Hong Kong was unanimously endorsed by the Asia Pacific countries to host the 5th Asia Pacific Harmonica Festival in 2004 in Hong Kong.

In September 2006, the Quintet was invited to showcase during the Opening Ceremony of the Hong Kong Exhibition in the biennial Architectural Exhibition in Venice, Italy. In February 2007, the Quintet was invited by the HKSAR Government's Economic & Trade Office in Brussels to perform in six European cities during that Chinese New Year.

So far, the Quintet had performed on the stages of more than 20 countries in Europe and the Asia Pacific region.

In 2006, the Quintet was appointed Artist-in-Residence for Radio Television Hong Kong Radio 4 (live and recorded concerts), and performed at the Ministers' Dinner of the International Telecommunication Union Conference in Hong Kong, being the first ever outside of Geneva. In 2008, the Quintet was invited to participate in the gala performance of the closing ceremony for the Beijing Olympic torch relay in Hong Kong.

www.khq.hk

何百昌 Ho Pak-cheong

高音口琴
Treble Harmonica



何百昌於1995及1997年世界口琴節共取得兩項冠軍、兩項亞軍及兩項季軍殊榮，2002年，他以獨奏家身份與香港管弦樂團合作演出，同年創立香港口琴協會，2005年獲委任為德國世界口琴節之評委，是擔任此職之首位非海外華人。

繼2002年獲選為香港十大傑出青年之一，何百昌於2007年再獲香港特別行政區政府頒授行政長官社區服務獎狀。何百昌現為威爾斯親王醫院骨科系手外科部主任及顧問醫生。

Ho Pak-cheong has won a total of two championship, two first runner-up and two second-runner-up titles in World Harmonica Festivals in 1995 and 1997. In 2002, he performed as a soloist with the Hong Kong Philharmonic Orchestra. In 2005, he became the first ever non-overseas Chinese jury member in the World Harmonica Festival in Germany. He is the founding president of the Hong Kong Harmonica Association (HKHA) which was incorporated in 2002.

Ho was recognized as one of the Ten Outstanding Young Persons of Hong Kong in 2002 and received the Chief Executive's Commendation for Community Service by the Government of the Hong Kong Special Administrative Region in 2007.

Ho is a consultant orthopaedic surgeon in the Prince of Wales Hospital specialising in hand surgery.



陳樹強 Kenneth Chan

高音口琴
Treble Harmonica

陳樹強在1997年在德國世界口琴節比賽中，與何百昌合演二重奏，贏得公開比賽組的第二名。

陳樹強是一位多才多藝的音樂家，除了擅長吹奏口琴，還研習和教授長笛及木笛多年，對吹管樂器有深入認識。現為香港口琴協會口琴樂隊的長笛及短笛首席，並自該會2002年成立起出任董事。

At the World Harmonica Festival 1997 in Germany, Kenneth Chan played a duet with Ho Pak-cheong and was named first runner-up in the Open category.

Chan is a versatile music performer. Besides being a proficient harmonica player, he also plays and teaches the flute and recorder. He is the principal flautist and piccoloist of the HKHA Harmonica Orchestra, and has been a director of the HKHA since its incorporation in 2002.

劉振邦 Lau Chun-bong

中音口琴
Tenor Harmonica



劉振邦為五重奏中組合的重要部分，在改編弦樂四重奏作品給五個口琴演奏時，為達到最好的音樂效果，他須演繹原樂譜中的小提琴、中提琴以至大提琴的樂段。

劉振邦曾擔任在香港舉行的第五屆亞太口琴節籌委會副主席（口琴節策劃），為口琴節的成功，發揮關鍵作用。香港口琴協會2002年成立以來，劉振邦一直出任董事，並擔任其口琴樂團中音口琴首席。

Lau Chun-bong's role as the third harmonica in the Quintet is pivotal to its remarkable ensemble effect. In scores for string quartets rearranged for harmonicas, Lau plays the parts of violin, viola or cello to achieve the best musical effects.

Lau was the Vice President (Festival Planning) of the Organising Committee of the 2004 5th Asia Pacific Harmonica Festival in Hong Kong, serving a vital role in its much acclaimed success. He has also served as a director of the HKHA since its incorporation in 2002. He is the principal tenor player in the association's Harmonica Orchestra.



駱英棋
Rocky Lok

中音口琴
Tenor Harmonica

駱英棋在1995及1997年的世界口琴節比賽中吹奏不同音域的口琴，共獲得一項冠軍、兩項亞軍及一項季軍殊榮。最近十年，他以獨奏家身份在澳洲、新加坡、馬來西亞等地演出。集合對不同音域的口琴吹奏心得，他努力研究呼吸的高階運用。

駱英棋為2003年香港口琴節及第五屆亞太口琴節2004（香港）籌委會副主席（財務及秘書處），現時為香港口琴協會副會長，並自該會於2002年成立至今出任董事。駱英棋現為一跨國企業的區域首席財務官。

Rocky Lok won one champion, two first runner-up and one second runner-up titles in the World Harmonica Festivals of 1995 and 1997 where he played different ranges of harmonica. In the 2000s, Lok appeared as a soloist in Australia, Singapore and Malaysia. With proficiency in treble, tenor and bass harmonica playing, he devotes his time in the furtherance of breathing and playing excellence.

Lok was Vice President (Finance & Secretariat) of the Organizing Committee of the 2003 Hong Kong Harmonica Festival and the 5th Asia Pacific Harmonica Festival 2004 in Hong Kong. Currently, he is Vice President of the HKHA and has been a director since its incorporation in 2002. Lok is the Chief Financial Officer of a multinational corporation for the Greater China region.

關文豪
Johnny Kuan

低音口琴
Bass Harmonica



關文豪出色的低音口琴演奏技巧令世界各地的聽眾及口琴樂手拜服。英國口琴奇才泰特驚歎：「低音部分細膩感人，令人難以想像低音口琴能發出這般音色！」。日本通寶樂器製造公司之總裁真野泰治形容他是「最傑出的低音口琴樂手」。

關文豪現為香港口琴協會會長及其口琴樂團指揮，致力推廣口琴教育，他的學生在多個國際口琴節中屢奪殊榮。他亦熱心於聖樂事工，培育教會音樂人才，現為教會詩班指揮。從2008年開始，每年皆獲邀請出任新加坡青年節中央評審委員。

Johnny Kuan's virtuosity has astonished harmonica players and audiences around the world. "The bass playing is outstandingly sensitive ...", exclaimed Douglas Tate, the late British harmonica legend. Yasuharu Mano, President of Japan's Tombo Musical Instrument Co Ltd, also described him as "the best bass harmonica player".

Kuan is currently the President of the HKHA and conductor of its Harmonica Orchestra. He is also conductor of his church choir. Kuan has dedicated much time in educating youngsters. Under his leadership and guidance, his students won numerous prizes in Harmonica Festivals worldwide. Since 2008 he has been invited by the Ministry of Education in Singapore to be the adjudicator for the Central Judging of the annual Singapore Youth Festival.



林安琪
Angel Lam

作曲家
Composer

林安琪在香港出生，九歲時移居美國加州，就讀耶魯大學並獲文藝研究全額獎學金，後於著名的皮博迪音樂學院繼續進修博士。林安琪曾兩度獲卡內基音樂廳委約創作，近期又獲委約為馬友友及亞特蘭大管弦樂團編寫大提琴協奏曲《遊園，京夢……》。

Angel Lam grew up in Hong Kong and Huntington Beach, California. She is a two-time winner of the Carnegie Hall emerging composer commission and most recently a recipient of a new commission to write a work for solo cello and orchestra, dedicated to solo cellist Yo-Yo Ma, the Atlanta Symphony Orchestra and Carnegie Hall's *Ancient Paths, Modern Voices: A Festival Celebrating Chinese Culture*.

Lam is a doctoral candidate at the prestigious Peabody Conservatory and an artist diploma candidate at Yale University under the Henry and Lucy Moses Full Scholarship.

許翔威
Hui Cheung-wai

作曲家
Composer



許翔威作品超過150首，不少世界級音樂家和國際藝術節都曾選演他的樂曲，其樂曲於世界各地都有廣泛演出及廣播。截至2009年，許翔威已創作了28套口琴樂曲，獨奏合奏兼而有之，包括由香港中樂團委約創作的《飛舞九龍城》，以及英皇口琴五重奏和香港管弦樂團聯合委約的《約會巴黎》。

An eclectic composer with his own style, Hui Cheung-wai has composed over 150 works. His music has been chosen by world-class musicians and selected by international music festivals, as well as being widely showcased and broadcast. By 2009, Hui had composed 28 suites of harmonica music ranging from solo pieces to pieces for large ensembles, including *Nine Dragon: Dance to Soar* commissioned by the Hong Kong Chinese Orchestra and *Rendezvous Paris* commissioned by the King's Harmonica Quintet and the Hong Kong Philharmonic Orchestra.



謝俊仁
Tse Chun-yan

古琴
Guqin

謝俊仁1983年開始習琴，先後師從關聖佑、劉楚華及蔡德允。曾在香港及國內外多次公演，2001年出版個人古琴唱片《一閃燈花墮》。其創作琴曲《雙乙反調》曾被選為中國古琴六級考試選曲之一。謝俊仁本身職業是醫生，2005年退休後於香港中文大學音樂系進修，2009年獲博士學位，現為香港中文大學音樂系兼任助理教授。

Tse Chun-yan began studying the *guqin* in 1983 under Kwan Sing-yau, Lau Chor-wah and Tsar Teh-yun. He has appeared in numerous public performances in Hong Kong, Mainland China and abroad. His personal CD, *The Oil-Lamp Flickered*, was released in 2001. One of his compositions, *Composition in Yifan Mode* was selected as a test piece in the Grade 6 *qin* examination in China. Tse is a medical doctor by profession, and after his retirement in 2005, he studied in the Music Department of the Chinese University of Hong Kong, obtaining his PhD in 2009. He now teaches in the Department as an adjunct assistant professor.

黃志榮 Wesley Wong

和弦口琴
Chord Harmonica



黃志榮先後於英皇書院及香港中文大學音樂系畢業，擅長口琴演奏。2005年與友人合作，獲世界口琴節三重奏冠軍；2008年於第七屆亞太口琴節公開組半音階口琴獨奏折桂。2008年6月舉辦首次個人獨奏會，其後更於香港電台節目《室樂雅聚》舉辦了一場獨奏演出。

Wesley Wong graduated from King's College and the Music Department of the Chinese University of Hong Kong. He specialises in harmonica performance. In the 2005 World Harmonica Festival, he and his friends came in first in the Trio category, and he was the winner in the Chromatic Harmonica Solo (Open Class) of the 7th Asia Pacific Harmonica Festival. His debut solo recital was held in June 2008, after which he was featured as a soloist in one episode of *Music of Friends*, a RTHK Radio 4 programme.



何卓彥 Leo Ho

半音階口琴
Chromatic Harmonica

何卓彥現年15歲，就讀英皇書院中學四年級。六歲起先後隨張健寧先生及李尚澄先生習口琴。九歲首次參賽，即獲第一屆香港口琴節少年組半音階口琴獨奏季軍。自此，何卓彥在本港及國際比賽屢奪殊榮。2008年第七屆亞太口琴節上，他獲五個參賽項目冠軍；2009年德國世界口琴節上，他獲青少年組半音階口琴獨奏、二重奏冠軍，以及公開組口琴小組合奏和大合奏亞軍。

Fifteen-year-old Leo Ho is a King's College Form Four student. Ho began harmonica lessons at age six under Mr Cheung Kin-ling and one year later, was tutored by harmonica virtuoso Mr Lee Sheung-ching. In 2003, his first exposure to competition earned him third prize in the Junior Chromatic Harmonica Solo Competition of the First Hong Kong Harmonica Festival. Since then, he has won many local and international awards, including the first prize in all five categories he entered at the 2008 7th APHF; first prize in the Youth Solo and Duo Competitions and second prize in Open Class Ensemble and Orchestra Competitions at the World Harmonica Festival and Competition in Germany in 2009.

錢國偉 Ronald Chin

敲擊樂
Percussion



錢國偉精通中西各敲擊樂器，經常代表香港出訪世界各地演出及學術交流講座，1996年於國際敲擊樂協會中作專場獨奏演出。2000年獲英國劍橋名人傳記中心列入《20世紀傑出音樂家名人錄》。

錢國偉1989年加入香港中樂團，現為敲擊助理首席。1998年創立香港鼓藝團，發揚中國鼓文化，2008年分別獲香港藝術發展局頒發傑出青年藝術獎及國際青年商會香港總會選為十大傑出青年之一。

A veteran performer in Chinese and Western percussion instruments, Ronald Chin has represented Hong Kong in various performance tours and academic exchanges around the world. In 1996, he gave a critically acclaimed solo performance for the Percussive Arts Society, and since 2000, his name has been included in *Outstanding Musicians of the 20th Century* published by Cambridge University's International Biographical Centre.

Chin joined the Hong Kong Chinese Orchestra in 1989, and is currently Assistant Percussion Principal. In 1998, he founded the Hong Kong Drum Ensemble to actively promote Chinese drum music. In 2008, he was presented an Award for Outstanding Young Artist by the Hong Kong Arts Development Council and named one of the Ten Outstanding Young Persons by the Junior Chamber International Hong Kong.



陳家彤 Doris Chen

敲擊樂
Percussion

陳家彤現於香港演藝學院舞台及製作藝術學院修讀製作科藝設計。現隨錢國偉學習中西敲擊樂，並為香港鼓藝團團員，香港口琴協會口琴樂團及香港中華基督教青年會口琴樂團之敲擊樂手。

Doris Chen studies Entertainment Design and Technology at The Hong Kong Academy for Performing Arts' School of Theatre and Entertainment Arts. She studies both Chinese and Western percussion with Ronald Chin. Chen is a member of the Hong Kong Drum Ensemble, and percussionist for the HKHA Harmonica Orchestra and the Hong Kong Chinese YMCA Harmonica Orchestra.

謝曉琳 Tse Hiu-lam

旁述
Narrator



謝曉琳現就讀於何東中學中六級商科班，曾多次代表學校參與學界朗誦比賽。於2008年第59屆香港學校朗誦節中，榮獲英語獨誦季軍及中文二人朗誦亞軍；又於學校55周年校慶音樂劇《窈窕淑女》中出演佐妲·卡爾帕西一角。

Tse Hiu-lam is currently a sixth form commerce student at Hotung Secondary School. She has represented her school in many speech festivals and inter-school competitions. At the 59th Hong Kong Schools Speech Festival in 2008, she placed second and third in Cantonese Double Verse Speaking and English Solo Verse Speaking respectively. Her performance in her school's 55th Anniversary musical *My Fair Lady* as Zoltan Karpathy earned her favourable audience reviews.