



**樂旅中國 VI**  
*Music about China*

一年一度7新  
現代大型民族音樂 音樂會 盛會  
音樂總監 譚惠昌 無限生命力  
An annual showcase  
modern Chinese orchestral music  
dynamic versatility



「人間那得幾回聞」  
"... the sound they produce is out of this world."  
《衛報》The Guardian



35樂季音樂會 Concert of the 35th Orchestral Season

**6/3/2012 (二 Tue) 晚上8:00 pm**

香港大會堂音樂廳

Hong Kong City Hall Concert Hall



第四十屆(2012)香港藝術節節目  
A programme of the  
40th Hong Kong Arts Festival (2012)

[www.hkco.org](http://www.hkco.org)

香港中樂團與香港文化中心長期合作  
Hong Kong Chinese Orchestra is  
The Venue Partner of the 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



### 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.

#### 場地管理

方雅雯 高級經理 (香港大會堂)  
電話：2921 2836 傳真：2877 0353

#### 場地規則

各位觀眾：

為了令表演者及觀眾不致受到騷擾，請將鬧錶、傳呼機和手提電話的響鬧裝置關上。同時請勿在場內飲食或擅自攝影、錄音或錄影。多謝合作。

#### Venue Management

Ms Gladys Fong Senior Manager (Hong Kong City Hall)  
Tel.: 2921 2836 Fax.: 2877 0353

#### House Rules

Dear Patrons,

To avoid undue disturbance to the performers and other members of the audience, please switch off the beeping devices on your alarm watches, pagers and mobile phones before the performance. We also forbid eating and drinking, as well as unauthorized photography, audio and video recordings in the auditorium. Thank you for your co-operation.



### 獻辭 MESSAGE

香港藝術節匯聚全城文化精髓，是享譽亞洲的文化盛事。藝術節絢麗多姿的節目，每年吸引無數海內外藝術愛好者熱烈捧場。觀眾無論以香港為家，還是慕名而來，都不難感受箇中都會魅力。

香港藝術節雲集本地以至全球名家傾力演出，盡展藝術才華。精選節目包羅萬象，古今俱備，觀眾既可欣賞當代新銳創作，更可回味大師經典作品。

欣逢香港藝術節四十周年，可喜可賀。謹祝各位有一個愉快難忘的晚上。

The Hong Kong Arts Festival is a highlight of our city's cultural calendar and a widely celebrated arts event in Asia. Each year it presents a feast of exciting programmes that draw arts lovers from near and far, adding to Hong Kong's attractiveness both as a home and a tourist destination.

The Festival is an important platform for showcasing local talent alongside the best artists from around the world. With a judicious mix of programmes, it champions new and contemporary works while celebrating great masterpieces, giving audiences much to savour.

I congratulate the Hong Kong Arts Festival on its 40th Anniversary and wish you all a truly memorable evening.

曾蔭權

香港特別行政區行政長官

Chief Executive  
Hong Kong Special Administrative Region



歡迎蒞臨第40屆香港藝術節。

作為重要的國際文化盛會，香港藝術節每年呈獻世界頂尖及多元化的表演節目。今年榮幸再邀請到世界各地及本港藝術精英，帶來舞蹈、音樂、

歌劇及戲劇等精采表演，讓觀眾可欣賞振奮心靈的繽紛藝饌。

我藉此感謝香港特區政府、香港賽馬會、各贊助企業及個人的慷慨資助。踏入第40周年，香港藝術節除了雲集世界各地的藝術界翹楚，帶來精采演出，亦透過學生票贊助計劃及「青少年之友」計劃，培養年青人的藝術體驗；此舉有賴一群熱愛藝術的有心人慷慨資助，鼓勵年青人參與藝術節的精采演出，提升日後觀賞藝術的興趣。

各位觀眾的支持和參與，乃驅動藝術節向前邁進的力量。感謝您前來欣賞本節目，希望本屆藝術節為您帶來美好的觀賞時光。

李業廣

香港藝術節主席

I warmly welcome you to the 40th Hong Kong Arts Festival.

Recognised for the quality and variety of its programming, the annual Hong Kong Arts Festival is keenly anticipated as the premier event in Hong Kong's cultural calendar. This year we again welcome top international and local talent in dance, music, opera and theatre, whose artistry will delight and inspire us.

I wish to acknowledge strong support of the Government of Hong Kong SAR, the Hong Kong Jockey Club, and sponsors and donors who make this Festival possible. At this 40 year mark, I am particularly delighted that in addition to presenting wonderful artists to a discerning public, we can also nurture young audiences through our Student Ticket Scheme and Young Friends Scheme, thanks to the contributions of donors and supporters who generously share their own love for the arts with audiences of the future.

Thank you very much for coming to this performance. Your presence is paramount to the success of the Festival, and I wish you a very enjoyable experience.

Charles Lee

Charles Lee, Chairman



歡迎閣下蒞臨第40屆香港藝術節。

今年香港藝術節呈獻的藝術名家及精采節目，就如香港大都會一樣多元化又璀璨奪目。延續四十年的優良傳統，我們繼續邀請

本地及國際知名的星級藝術家點亮香港大小舞台，呈現世界豐碩的文化傳統，豐富未來的文化面貌。

衷心感謝多年來熱心支持香港藝術節的各界人士及團體。我們過去的成功源自他們對藝術的熱忱，他們亦深信豐盛多元的文化藝術生活，是香港作為名副其實的國際大都會之重要支柱。

感謝您與我們一起慶祝香港藝術節的四十年。藝術節團隊向每一位支持香港藝術節的觀眾衷心致謝，期望您盡享連串多姿多采的節目。

何嘉坤

香港藝術節行政總監

It is a pleasure and privilege to welcome you to the 40th Hong Kong Arts Festival.

The array of artistic talent and programmatic content presented at this year's Festival is as diverse and multi-faceted as the city which has hosted this annual event in the course of four decades. As we add to the roll call of local and international luminaries who grace our stages, we continue to draw upon the impressive traditions available to us, and work to augment a heritage for the future.

I am deeply grateful to many individuals and institutions for their contributions to the Festival's success over the years, informed by a love for the arts and an appreciation of how important it is for a major city worthy of that description to have a rich cultural life.

Thank you for being here to celebrate forty years of the Hong Kong Arts Festival. The Festival would not happen without its audience. The entire Festival team appreciates your contribution to the 40th Hong Kong Arts Festival and hopes that you enjoy many wonderful performances.

Tisa Ho

Tisa Ho, Executive Director



# 藝術總監的話 *Words from the Artistic Director*

香港中樂團已進入第三十五個樂季，行之有效的委約創作制度一直對樂團的發展有著積極而重大的作用，至今已超過2,100首作品。於2000年，樂團舉辦「21世紀國際作曲大賽」以鼓勵創作。榮幸地，樂團曾獲香港國際現代音樂節頒贈「最傑出弘揚現代中樂榮譽大獎」（2002）及亞洲作曲家同盟頒贈「最傑出弘揚亞洲現代音樂榮譽大獎」（2007）。這些獎項標誌著專業同行對樂團的認同。於2013年，香港中樂團在推動「音樂創作」方面，將與盧森堡現代音樂協會、盧森堡小交響樂團攜手舉辦「第十屆國際作曲大賽」，作品需以中國樂器及西方樂器合作演奏，誠邀世界各地作曲家參加。

「樂旅中國」系列音樂會已是連續第六年在香港藝術節中出現，於這麼幾年中便能夠成為一個品牌音樂會節目，實在要感謝香港藝術節對我們的信任，樂迷的支持。在過去5年的音樂會中，邀請的作曲家共有20位，分別來自中國、香港、盧森堡、瑞士、德國及非洲等；作品達24首，其中委約創作作品有12首，委約中樂版作品有4首，非委約但為世界或香港首演的作品有5首，其他的有3首。

今晚的「樂旅中國VI」以亞洲作曲家為題，五位作曲家來自不同國家，帶著不同的文化、藝術背景，因著不同的文化靈感與泉源，創作出今晚這五首音樂作品。五位作曲家分別是香港的伍卓賢、中國朝鮮族的權吉浩、旅德華裔菲籍的莊祖欣、台灣的陸檉及馬來西亞的周熙杰。他們過往的創作作品都已獲得不少的成功與掌聲，今晚的演出作品既有「21世紀國際作曲大賽」具有東南亞風味的得獎作品，亦有全新的委約創作，相信會組成一幅豐富多姿的音樂圖像，讓各位神馳於他們迥異不同的音樂藝術國度。

祝 各位有一個難忘的晚上！

香港中樂團  
藝術總監兼首席指揮



閻惠昌

The Hong Kong Chinese Orchestra is now in its 35<sup>th</sup> season. The longstanding commissioning system for new works has proved to have contributed tremendously to the development of the Orchestra. To date, we have more than 2,100 works in our stock repertoire. In furtherance of the cause, we organized the International Competition for Chinese Orchestral Composition in 2000 with excellent results. Our efforts have been endorsed by our colleagues in music, and we were awarded for 'The Most Outstanding Achievement in Advancing Contemporary Chinese Music' by the ISCM World Music Days 2002 Hong Kong in 2002, and the 'Most Outstanding Achievement in Advancing Asian Contemporary Music' by the Asian Composers League in 2007. Looking forward, we would be working in collaboration with the Luxembourg Society for Contemporary Music and the Luxembourg Sinfonietta in organizing the 10<sup>th</sup> International Composition Prize for the year 2013. We are inviting composers from all over the world to send in their new works, which should consist of both traditional Chinese instruments and classical western instruments.

The *Music About China* concert series is making its 6<sup>th</sup> appearance at the Hong Kong Arts Festival. We are gratified by the trust of the HKAF and the support of our fans in building a brand identity in such a short period. Over the five years of its existence, the series has already been graced by 24 works by 20 composers who came from China, Hong Kong, Luxemburg, Switzerland, Germany and Africa. Among them, 12 were commissioned new works, 4 were commissioned arrangements for Chinese orchestra, 5 were not commissioned but made their Hong Kong debut or world premiere during our concerts, and 3 from other categories.

The concert tonight, *Music About China VI*, features Asian composers. The five composers come from different countries in the region and have very different cultures and artistic backgrounds. But they have created five works for us, inspired by the muse of their own. They are Ng Cheuk-yin from Hong Kong, Quan Jihao, a Chinese-Korean from mainland China; Jeffrey Ching, a Chinese-Filipino, now residing in Germany; Lu Yun from Taiwan; and Chew Hee-chiat from Malaysia. All of them have a track record of success and garnered much applause. The programme this evening is made up of a winning work, with unique features of Southeast Asia, from the International Competition for Chinese Orchestral Composition 2000, as well as brand new commissioned works. They would take the audience on a journey into a colourful, vibrant and amazingly diverse realm of music.

Enjoy.

Yan Huichang  
Artistic Director and Principal Conductor  
Hong Kong Chinese Orchestra



# 樂旅中國VI — 第四十屆香港藝術節

## Music About China VI – The 40<sup>th</sup> Hong Kong Arts Festival

6.3.2012 (二 Tue)

女高音與樂隊 **渾天昏君**<sup>#</sup> 莊祖欣曲（旅德華裔菲籍）（香港中樂團委約創作／世界首演）  
Soprano and Orchestra **Horologia sinica**<sup>#</sup> Jeffrey Ching (Chinese-Filipino based in Germany)  
(Commissioned by the Hong Kong Chinese Orchestra / World Premiere)  
女高音 Soprano：費安倫 Andión Fernández

休息 Intermission

**紋III — 風格對話** 權吉浩曲（中國朝鮮族）（世界首演）  
**Vein III – A Dialogue on Styles** Quan Jihao (Korean Nationality in China) (World Premiere)

笛子與樂隊 **山·樂**（第三、四樂章） 陸櫟曲（台灣）（香港首演）  
Dizi and Orchestra **Music from the Mountain** (Movements 3 & 4) Lu Yun (Taiwan)  
(Hong Kong Premiere)

第三樂章 Ka-viaz之歌 The 3<sup>rd</sup> Movement Song of Ka-viaz

第四樂章 勇士之舞 The 4<sup>th</sup> Movement Warrior's Dance

笛子 Dizi：劉貞伶 Liu Chen-ling

笙與樂隊 **七月** 伍卓賢曲（香港）（香港中樂團委約創作／世界首演）  
Sheng and Orchestra **The Seventh Month** Ng Cheuk-yin (Hong Kong)  
(Commissioned by the Hong Kong Chinese Orchestra / World Premiere)

第一樂章 火 The 1<sup>st</sup> Movement Fire

第二樂章 飄 The 2<sup>nd</sup> Movement Floating

笙 Sheng：伍卓賢 Ng Cheuk-yin

**樂隊組曲II** 周熙杰曲（馬來西亞）  
**Orchestra Suite No. 2** Chew Hee-chiat (Malaysia)  
「21世紀國際作曲大賽」季軍得獎作品  
2<sup>nd</sup> runner-up work in the *International Competition for Chinese Orchestral Composition*

於音樂會後，將舉行「與作曲家對話」環節，歡迎觀眾留步參與。

There will be a "Meet-the-Composers" session after the Concert. Please feel free to stay and participate.

<sup>#</sup> Published by Edition Gravis Verlag GmbH, Berlin



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.



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# 香港中樂團

## Hong Kong Chinese Orchestra

香港中樂團與江蘇省演藝集團民族樂團、中華國樂學會中華國樂團匯成百人大型樂隊演出「光明行——天下為公」音樂會，以音樂紀念辛亥革命100周年，四場音樂會分別為：北京國家大劇院（27.8，中央民族樂團亦參與演出）、南京紫金大劇院（29.8）、台北中山堂（23.10）及香港文化中心（28.10）。（8-10.2011）

9月，香港特區政府駐成都經濟貿易辦事處及成都市港澳事務辦公室邀請樂團出訪成都作音樂交流活動。為期四天的交流活動包括：親善探訪地震災區金堂縣三星鎮港青學校、與四川音樂學院合作於成都嬌子音樂廳舉行「港韻耀金秋——香港中樂團成都愛心音樂會」。（2011）

7月，樂團舉辦全球第一屆香港國際中樂指揮大賽及中樂指揮國際高峰論壇，旨在發掘優秀指揮人才，推動大型民族管弦樂發展，繁榮現代中國音樂文化。（2011）

香港中樂團於1977年成立，是香港唯一擁有85位專業演奏家的大型職業中樂團，享有「香港文化大使」之美譽，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、澳洲的多個國家及地方。演出編制分拉弦、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。樂團植根於歷史悠久的中國文化，演出的形式和內容包括傳統民族音樂和近代大型作品。此外，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已逾2,100首。

香港中樂團曾榮獲香港國際現代音樂節頒贈「最傑出弘揚現代中樂榮譽大獎」（2002）、亞洲作曲家同盟頒贈「最傑出弘揚亞洲現代音樂榮譽大獎」（2007）及香港電台頒贈「中文金曲金針獎」（2005），在推動大型民族樂團創作方面的成績，獲海內外藝術界的認同及讚譽。樂團參與演奏之唱片《華夏之根》榮獲2008第六屆中國金唱片獎器樂類專輯獎，樂團亦榮獲第六屆中國金唱片獎器樂類演奏獎。樂團之Chinese Music Alive音樂推廣計劃榮獲香港藝術發展局頒發2010藝術教育獎優異表現獎（2011）。

更多樂團介紹及影片，請瀏覽 [www.hkco.org](http://www.hkco.org)。

The Hong Kong Chinese Orchestra, the Chinese Orchestra of the Jiangsu Performing Arts Group and the Zhonghua Chinese Orchestra of Chinese Music Association join hands to create music of epic dimensions to commemorate the Centennial of the 1911 Revolution. The four touring concerts 'The World is For All' were held in National Centre for the Performing Arts (27.8, China National Orchestra performed as well), Nanjing Zijin Grand Theatre (29.8), Taipei Zhongshan Hall (23.10) and Hong Kong Cultural Centre (28.10). (8-10.2011)

In September, at the invitation of the Hong Kong Economic and Trade Office in Chengdu (CDETO) of the Government of the Hong Kong Special Administrative Region and the Hong Kong and Macao Affairs Office of Chengdu, the Orchestra went on a four-day visit to Chengdu for music exchange. The Orchestra paid a goodwill visit to the 2008 Wenchuan earthquake zone, and gave a joint concert with the Sichuan Conservatory of Music, *The HKCO in Chengdu - A Goodwill Concert*. (2011)

In July, the Orchestra held the first ever Hong Kong International Conducting Competition for Chinese Music and Hong Kong Symposium for Conducting. The Competition aims at identifying conducting talent, promoting the development of Chinese orchestral music, and helping modern Chinese music culture to prosper and grow. (2011)

The Orchestra was founded in 1977 and is the only professional, full-sized Chinese orchestra with 85 musicians in Hong Kong. Acclaimed as "a cultural ambassador of Hong Kong", Hong Kong Chinese Orchestra has been invited to perform at various famous venues in the world and at international festivals. It has been heard by audiences in Europe, North America, Asia and Australia. The Orchestra is deeply rooted in the Chinese cultural heritage. Its performance format and repertoire include both traditional Chinese music and contemporary full-scale works. It also explores new frontiers in music through commissioning new works of various types and styles. Over the years, it has commissioned over 2,100 original compositions and arrangements. The Orchestra is in four sections: bowed-strings, plucked-strings, wind and percussion, its instruments incorporating both the traditional and the improved, new versions.

The HKCO received international critical acclaim for its commitment in the promotion and development of large-scale Chinese orchestral works with presentation of 'The Most Outstanding Achievement in Advancing Contemporary Chinese Music' by the ISCM World Music Days Hong Kong (2002), 'The Most Outstanding Achievement in Advancing Asian Contemporary Music' by the Asian Composers League (2007), and 'The 28<sup>th</sup> Top Ten Chinese Gold Songs Award - The Golden Needle Award' by Radio Television Hong Kong (2005). *Roots of the Chinese*, a recording that featured the Orchestra, won two awards in the 'Instrumental Music - Album' category and the 'Instrumental Music - Performance' category at the 6<sup>th</sup> China Gold Record Awards (2008). The Chinese Music Alive Scheme of the Orchestra was awarded the Certificate of Merit - Award for Arts Education by the Hong Kong Arts Development Council (2011).

For more information and video, please visit [www.hkco.org](http://www.hkco.org).

香港中樂團於香港文化中心音樂廳  
Hong Kong Chinese Orchestra in Concert Hall, Hong Kong Cultural Centre





## 閻惠昌 Yan Huichang

藝術總監兼首席指揮

Artistic Director and Principal Conductor

1987年，獲中國首屆專業評級授予國家一級指揮。閻惠昌於1997年6月履任香港中樂團。2001年，獲新加坡政府頒發「2001年文化獎」。2004年獲香港特別行政區行政長官頒授銅紫荊星章，表揚其對於推廣中樂方面多所貢獻。

閻氏應聘擔任多間音樂院校客席及特聘教授，秉持傳承理念，曾多次於國內及香港進行演講及教授工作，包括中央音樂學院、上海音樂學院、香港演藝學院、四川音樂學院、瀋陽音樂學院及西安音樂學院等。閻氏一向積極推廣中樂教育，於2006年倡議香港演藝學院與香港中樂團合作並實施「專業樂團實習計劃」，並於2009年倡議創立全球首個中樂團樂隊學院。同年，獲香港演藝學院頒為榮譽院士，並獲聘為該校音樂學院之訪問學人，舉行指揮大師班及開設中樂指揮碩士課程。2010年，倡議舉辦全球首屆國際中樂指揮大賽，獲國內外各專業音樂學院廣泛支持及讚譽。

閻氏於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兼樂隊藝術指導。曾先後指揮北京、上海、台灣、新加坡及香港等地所有專業中樂團，亦有涉足西洋交響樂隊指揮，曾指揮中國國家交響樂團、深圳交響樂團等，他的藝術和指揮才華得到海內外樂界一致讚譽。活躍於指揮舞台上的閻氏亦積極從事音樂創作，獲獎無數，作品包括交響音畫《水之聲》、琵琶獨奏《思鄉曲》。其他作品包括佛教音樂《瀉仰宗》、《青蓮遇月》和《傳燈續明》等。閻氏早期曾創作及監製電腦音樂作品唱片專輯，其指揮香港中樂團的影音產品亦陸續推出。

在過去十多年，香港中樂團在閻氏的帶領下作全方位發展，積極地向海內外推廣中國音樂文化。

2011年12月獲聘為中國音樂學院教授、碩士研究生導師。

2011年7月，再次獲邀為「香港藝術及職業資歷評審局」專家。

2010年5月，台灣第五十一屆中國文藝獎章（海外文藝獎（音樂））。

2008年，第六屆中國金唱片獎綜合類獎項中的評委會特別獎（指揮類）。

December 2011 - appointed as a Professor and Supervisor on the Master's degree programme by the China Conservatory.

July 2011 - re-appointed as the Specialist of the Hong Kong Council for Accreditation of Academic and Vocational Qualifications.

May 2010 - Overseas Award for Music at the 51<sup>st</sup> Literary and Art Works Awards of the Chinese Writers' & Artists' Association (Taiwan).

2008 - Jurors' Award for Conducting at the 6<sup>th</sup> China Gold Record Awards - Multi Arts Category.

Yan Huichang was conferred the title of National Class One Conductor at the First Professional Appraisal of China in 1987. He joins the Hong Kong Chinese Orchestra in June 1997. Yan was awarded the "Cultural Medallion (Music)" by the National Arts Council of Singapore in September 2001. In 2004, he was awarded a Bronze Bauhinia Star (BBS) by the Chief Executive of the Hong Kong Special Administrative Region in recognition of his remarkable achievements in Chinese music as well as his efforts in promoting Chinese music.

Yan has been appointed guest or visiting professor by several music institutions, a position that allows him to promote Chinese music for the continuation of its heritage. He has given lectures and talks at the Central Conservatory of Music, Shanghai Conservatory of Music, The Sichuan Conservatory of Music, Shenyang Conservatory of Music and Xi'an Conservatory of Music in China, and The Hong Kong Academy for Performing Arts in Hong Kong. Yan has been a keen promoter of music education. In 2006, he was instrumental in proposing and the subsequent implementation of the Professional Orchestra Internship scheme through collaboration between The Hong Kong Academy for Performing Arts and the Hong Kong Chinese Orchestra. It was followed by The HKCO Orchestral Academy, which was a realization of Yan's innovative vision. In the same year, he was awarded an Honorary Fellowship by The Hong Kong Academy for Performing Arts, with an appointment as Visiting Scholar of its School of Music, where he gave master classes in conducting and established Master's degree courses in Chinese music conducting. In 2010, Yan initiated the world's first ever 'International Conduction Competition for Chinese Music', which was enthusiastically supported and highly commended by professional music conservatories in China and overseas.

After graduating from the Shanghai Conservatory of Music in 1983, Yan was appointed Principal Conductor and Artistic Director of the Chinese National Orchestra of China. As a conductor who has worked with all professional Chinese orchestras in Beijing, Shanghai, Taiwan, Singapore and Hong Kong and philharmonic or symphony orchestras such as the China National Symphony Orchestra and the Shenzhen Symphony Orchestra. Yan has won the acclaim of the music circles in China and abroad for his artistic and conducting talents. He is now the Specially Invited Conductor of Chinese Music of the Zhejiang Symphony Orchestra of China. Yan has also been involved in music of other genres. Apart from conducting on the concert stage, Yan is also actively engaged in composition and has won numerous awards. His representative works include the symphonic poem *The Sound of Water*, *Nostalgia for pipa solo*, Buddhist music *The Weiyang Sect*, *Qing Lian Yu Yue* ('Cyan Lotus under the Moon') and *Chuan Deng Xu Ming* ('The Passing of the Light'). In the early years of his career, Yan had been the composer and producer of digital music for record releases. The Hong Kong Chinese Orchestra's audio and video releases over the years have been made under his baton.

Led by Yan, the Orchestra has seen omni-direction growth in the last decade, and is a driving force behind the promotion of Chinese music culture in China as well as other parts of the world.





費安倫 女高音

Andión Fernández Soprano

生於馬尼拉的西菲混血兒。2001至2010年柏林德國歌劇院擔任獨唱。就讀柏林藝術大學時，聲樂師從阿姆斯特朗及哈特曼－特勒斯拉、現代音樂師從萊曼，獲學士學位（榮譽）。曾參加漢堡杜鳴高「Operalia國際歌劇大賽」、卡的夫「世界最佳歌手」比賽並獲獎。曾在柏林德國歌劇院、柏林德國國家歌劇院、巴登巴登節日音樂廳、萊茵河德國歌劇院、里斯本的高賓勤演奏廳等獻藝；曾擔演主要角色有《費加羅的婚禮》蘇珊娜、《西維爾的理髮師》露仙娜、《霍夫曼的故事》繆斯／尼克勞塞、《漢賽爾與葛雷泰》漢賽爾、《卡門》美姬拉等。曾與齊達、蒂勒曼、長野健、荷格沃特等著名指揮合作。由米蓋爾·儒洛夫斯基指揮、雷茲尼切克的《藍鬍子武士》作世界首次錄音時，演唱劇中的雅妮絲，好評如潮。

2006年在柏林，費安倫為丈夫莊祖欣的第五交響曲《藝室》首演中擔任獨唱，指揮為米蓋爾·儒洛夫斯基。2009年莊祖欣廣受讚譽的歌劇《孤兒》首演中，她所塑造的劇中主角，贏得歐洲輿論一致好評。《柏林早報》稱許她為「以歌聲及演技感人肺腑的歌手」。

2011年，先後在聖彼得堡和柏林，演唱魏拉羅伯士的《第五號巴赫風格的巴西組曲》和首演莊祖欣的《斷續牧歌》。2012年1月，她與艾富特愛樂樂團合作首演莊祖欣的《室內協奏曲》。

The Spanish-Philippine soprano Andión Fernández was born in Manila. A soloist of the Deutsche Oper Berlin from 2001 to 2010, she graduated with honors from the Universität der Künste, Berlin, and studied voice with Karan Armstrong and Irmgard Hartmann-Dressler, and contemporary music with Aribert Reimann. A prizewinner of Operalia International Opera Competition (Plácido Domingo World Opera Contest, Hamburg) and the Cardiff Singer of the World competition, she has sung in the Deutsche Oper Berlin, the Deutsche Staatsoper Berlin, the Festspielhaus in Baden Baden, the Deutsche Oper am Rhein, the Gulbenkian Auditorium in Lisbon, the Kallang Theatre and Victoria Theatre in Singapore, the Glazunov Hall in St Petersburg, and the Gran Teatre del Liceu in Barcelona. Among her major roles are Susanna (*Le nozze di Figaro*), Rosina (*Il barbiere di Siviglia*), Muse/Niklausse (*Les contes d'Hoffmann*), Hänsel (*Hänsel und Gretel*), Micaela (*Carmen*), Fuchs (*Das schlaue Fuchslein*), Tatjana (*Eugen Onegin*). She has worked with many distinguished conductors, including Alberto Zedda, Christian Thielemann, Marcello Viotti, Kent Nagano, Christopher Hogwood, Leopold Hager, and Michail Jurowski. As Agnes in Michail Jurowski's world premiere recording of Emil von Reznicek's *Ritter Blaubart* she received rave reviews.

Andión Fernández sang the solo part in her husband Jeffrey Ching's Fifth Symphony, "Kunstammer" at its world premiere in Berlin under Michail Jurowski in 2006. Her creation of the title role of his acclaimed opera *Das Waisenkind (The Orphan)* in 2009 was unanimously praised by European critics: "a singer who sweeps one away, vocally and dramatically" (Klaus Geitel, *Berliner Morgenpost*).

In 2011 Andión Fernández performed Villalobos' complete *Bachianas Brasileiras No. 5* and premiered Ching's *Broken Madrigals* in St. Petersburg and Berlin. In January 2012 she sang in the world premiere of Ching's *Concerto da camera* with the Erfurt Philharmonic.



劉貞伶 笛子

Liu Chen-ling Dizi

畢業於國立台灣藝術學院中國音樂學系。2000年進入台灣國家國樂團（NCO）。同年應台北市立國樂團（TCO）之邀，參與「明日之星」音樂會演出。2002年4月應國立台灣交響樂團之邀，參與「美麗新世界」音樂會演出《梆笛協奏曲》；5月應匈牙利沙瓦利亞交響樂團之邀，於匈牙利巴爾特克廳為「紀念紐約九一一」音樂會演出《梆笛協奏曲》。2003年12月於台北國家音樂廳與王甫建指揮合作演出。翌年4月於台灣國家國樂團二十週年團慶音樂會中與林昱廷指揮演出《白蛇傳》。

2006年代表國家國樂團參與杭州「第一屆海內外江南絲竹邀請賽」榮獲二等獎；9月首演劉學軒作品《碧海潮生曲》；11月於南京藝術學院音樂廳演出《山·樂》。2007年11月與長笛大師詹姆士高威同台演出《碧海潮生曲》，深獲大師高度讚賞。2009年9月應國家音樂廳交響樂團邀請錄製《樂典》馬水龍專輯《梆笛協奏曲》。11月於NCO&TCO團慶聯合音樂會「禧迎雙慶」中作笛子演奏，獲高度評價。2010年5月隨團參演「上海之春國際音樂節」；6月與著名指揮家閻惠昌於「閩選之樂」演出《山·樂》三、四樂章。2011年4月與著名指揮家張國勇，和笛子演奏家陳中申同台世界首演《桃花要過渡》。

目前於台灣國家國樂團擔任樂團首席兼管樂組聲部長一職，並任教於國立台灣藝術大學及中國文化大學的中國音樂學系。

Liu Chen-ling graduated from the National Taiwan University of Arts where she trained in Chinese Music. She joined the National Chinese Orchestra Taiwan (NCO) in 2000, and was invited by the Taipei Chinese Orchestra (TCO) to perform in their concert *Stars Ascendant* in the same year. In 2002, she was invited by the National Taiwan Symphony Orchestra to perform *A Bangdi Concerto* in their *Brave New World* concert in April, followed immediately by another performance of the piece at the *New York 9/11 - In Memoriam* concert held at the Béla Bartók National Concert Hall at the invitation of the Savaria Symphonic Orchestra of Hungary. In December 2003, she performed under the baton of Wang Fujian in a concert at the National Concert Hall Taipei. The following April saw her performing *The Legend of the White Snake* in the 20<sup>th</sup> Anniversary Concert of the NCO, with Lin Yu-ting conducting.

In 2006, Liu represented the NCO as a contestant in the 1<sup>st</sup> International Jiangnan Sizhu Invitation Competition and won a Class Two Award. It was followed by her premiere of Liu Hsueh-hsuan's *Song of Billowing Waves on the Azure Sea* in September that year, and a performance of *Music from the Mountain* at the Nanjing University of the Arts Concert Hall in November. She reprised *Song of Billowing Waves on the Azure Sea* in a performance with the world famous flutist, James Galway, in November 2007 and was highly praised by the legend himself. In September 2009, she was invited to record with the National Symphony of Taiwan *A Bangdi Concerto* as part of the album featuring compositions by Ma Shui-long. In November that year, she gave a critically acclaimed dizi performance at the joint concert celebrating the founding of the NCO and TCO. In May 2010, she was with the NCO to perform a solo at the 'Shanghai Spring' International Music Festival. It was followed by a performance of *Music from the Mountain - Third and Fourth Movements* at the concert *Yan Huichang and National Chinese Orchestra Taiwan*. In April 2011, she performed with the dizi virtuoso Chen Chung-shen the world premiere of *Peach Blossom at the Ferry Crossing*, with Zhang Guoyong conducting.

Liu is currently Concertmaster and Section Leader of Winds of the NCO, and teaches Chinese Music at the National Taiwan University of Arts and the Chinese Culture University.

女高音與樂隊 **渾天昏君<sup>#</sup>** 莊祖欣曲（旅德華裔菲籍）  
（香港中樂團委約創作／世界首演）

Soprano and Orchestra **Horologia sinica<sup>#</sup>** Jeffrey Ching  
(Chinese-Filipino based in Germany)  
(Commissioned by the Hong Kong Chinese Orchestra / World Premiere)

## 作曲家的話 What the composer says

每構思新的作品，必先要處理新作面對的歷史與文化因素，問題解決了，才可下筆。我認為對二十一世紀作曲家而言，個人表達只是其中一個目標之一。有時表達的工具與方法是需要審慎檢討，甚至再創造的。有時為了達到其他目標，有些作品甚至要放棄作任何個人表達。

以這首作品為例，我是從北宋（公元960至1127年）的歷史遺物取材，組成有文物特色的樂曲。這文物包括一個計時器、宋徽宗的書法、兩首宮廷燕饗詩。我身為創作人，只想把自己隱藏在完成的作品後面，就如影片完成後，沒有人會留意拍攝時鏡頭後的導演，又像珍物展覽時，沒有人留意那並沒有親手製造展品的策展人。

為香港中樂團作這首曲時，我還要面對另一挑戰：中樂團現在使用的樂器，在宋朝時根本不存在，我怎樣用這些中國樂器來作曲呢？答案是從設計著眼。計時器是件機械裝置，計時的聲音可以用敲擊樂呈現；書法則以我自創的幾何公式，轉化成一具具音樂雕塑，用不同的四分音來組成。在處理兩首燕饗詩時，配器須與宋朝宮廷樂隊相近。樂器音域與宋樂相若，但必須刻意把現代的調諧系統配合，以重新創造出宋代音樂的「三分損益」和「純律」。

Every new composition begins as a problem about its own historical and cultural ramifications, to which it must then propose a solution. I regard expression as only one possible goal for the twenty-first-century composer. Sometimes the very means of expression must be critically reviewed and re-invented. In some works, any hint of expression may have to be abandoned altogether for other aims.

In the present work, I assembled a musical artefact out of the cultural ruins of the Northern Song dynasty (AD 960-1127) - a clock, two palace odes, and an emperor's calligraphy. As an individual creator I wanted to disappear from the finished product, like the unseen eye behind a filmmaker's lens, or the museum curator who arranges priceless objects he didn't make.

In composing for the Hong Kong Chinese Orchestra, I faced another challenge: how to write for Chinese instruments hardly any of which existed in their present form in Song China. The answer proceeded from the design. The clock mechanism would use percussion only as time-keeping noises, while the calligraphy would be transcribed by an exact geometric method of my own into musical sculptures fashioned from quarter-tones. For neither of these layers was the historical character of the instruments primary. However, in the case of the two odes, the instrumentation had to match that of the Song court orchestra, the various instrumental ranges restricted to those of Song instruments, and our modern tuning system deliberately distorted to recreate the circle-of-fifths and just tunings of Song music.

## 曲目介紹 Programme Notes

樂曲全長二十分鐘。中國北宋時把計時器稱為「渾天儀」，曲名《渾天昏君》現解釋如下：

第一個組合是中國「水運儀象臺」，這是北宋大臣蘇頌在開封所造之水力推動天文計時器。農曆之節氣「驚蟄」，通常在西曆之三月六日。在曲中，「驚蟄」開始時，凌晨三時五十七分三十六秒至四時十六分四十八秒，以水聲、木魚聲、其他非定音敲擊樂器代表秒、分、刻、更籌。破曉之前，秒聲響起，有「雞人」在宋宮殿門上吟唱詩句，曲中的幕後歌聲便是重現當時景象。

第二個組合包括排簫、塤、簫、笛、笙、箏、編鐘、編磬，以及其他敲擊樂器，合奏出自《詩經》的燕饗樂《魚麗》及《南有嘉魚》。樂曲中的旋律、裝飾音、配器、樂器音高、座位編排方式、伴奏、調諧系統等，都是參考自宋代和後世的文獻。樂曲採用「中古漢語」來唱出歌詞，又把第二具「計時器」隱藏在闊大的四個二拍子節奏裡，與第一具計時器快速的三個四拍子節奏重疊。

第三個組合奏出一連串滑音，代表宋徽宗以瘦金體寫的《千字文》其中的七個字、取自唐玄宗所御制的詠鐘八字銘文——「制器垂象，永鑒無惑」。所缺的第八個字，則用宋徽宗「天下一人」花押來取代。

各「計時器」以穩定的節拍開始，漸漸加快，彷彿驚恐加深，然後慢慢地鬆解散落——詩、鐘、宋徽宗的花押落款，逐一曳進靜默無聲中，象徵解體。當開封於1127年被金人攻陷，渾天儀也遭拆卸劫掠，最後不知所終。徽宗是位出色的藝術家，但背負亡國之責，歷史上有「昏君」之譏譽，樂曲故名。

— 莊祖欣

歌詞：

[宋代雞人唱詞]

天欲曙 淡銀河  
耿珠露 平旦寅

[節選自《詩經·魚麗》]

魚麗於罍 鱸鯉  
君子有酒 旨且多

魚麗於罍 魴鱉  
君子有酒 多且旨

魚麗於罍 鯉鯉  
君子有酒 旨且有

[節選自《詩經·南有嘉魚》]

南有嘉魚 烝然汕汕  
君子有酒 嘉賓式燕以衍  
南有嘉魚 烝然罩罩  
君子有酒 嘉賓式燕以樂

<sup>#</sup> Published by Edition Gravis Verlag GmbH, Berlin



The piece lasts about twenty minutes. “Horologia sinica” means “Chinese clocks” in Latin.

The first “clock” is the hydraulic astronomical clock-tower built by the court official Su Song in Kaifeng during the Northern Song dynasty. An ensemble of water sounds, woodblocks, and other unpitched percussion accurately mark the seconds, minutes, quarters, and night-watch between 03:57:36 and 04:16:48 at the start of the solar period *jingzhe* (ca. 6 March). As the seconds start ticking, an offstage voice sings verses chanted by the “human cockcrow” above the Song palace gates before daybreak.

A second ensemble of panpipes, ocarinas, flutes, mouth organs, zithers, bells, chimes, and other percussion, play the festive odes “Yü li” and “Nan you jia yü” from the *The Book of Songs*, using melodies, ornaments, orchestration, instrumental ranges, seating plan, accompaniment, and tuning systems documented in Song and later sources. The odes are sung in Late Middle Chinese pronunciation, and conceal a second “clock” in broad 4/2 superimposed on the rapid 3/4 of the first.

The third ensemble executes a series of glissandi that are exact musical transcriptions of seven characters from the Song Emperor Huizong’s “Slender Gold” calligraphy, chosen to form seven of the eight words of a Tang emperor’s verse in praise of a clock. The missing eighth character is replaced by Huizong’s signature, “One Man Under Heaven”.

The “clocks” start in steady time, gradually accelerate as if mounting in panic, then slowly unwind, a breakdown which finally drags odes, clocks, and signature into silence with it. Emperor Huizong was a great artist, but traditionally denigrated as an incompetent ruler responsible for the destruction of his dynasty. The great astronomical clock of Kaifeng was dismantled and looted when the city fell to Tartar invaders in 1127.

- Jeffrey Ching

#### Chinese text of sung verses:

##### [Chant of the Human Cockcrow in Song times]

Soon it will be daybreak The milky way turns pale  
Dewdrops are forming It is the third to fifth hours

##### [From The Book of Songs: Yü li]

The fish pass into the basket, Yellow-jaws and sand-blowers.  
Our host has spirits, Good and abundance of them.

The fish pass into the basket, Bream and tench.  
Our host has spirits, Abundance of them and good.

The fish pass into the basket, Mud-fish and carp.  
Our host has spirits, Good and in quantities.

##### [From The Book of Songs: Nan you jia yü]

In the south there are fine fish, In their multitudes they swim.  
Our lord has wine; His honoured guests shall feast and rejoice.  
In the south there are fine fish, In their multitudes they glide.  
Our lord has wine; His honoured guests shall feast and be merry.



莊祖欣 作曲  
Jeffrey Ching Composer

莊祖欣生於馬尼拉一個華人家庭，以優等成績畢業於哈佛大學，主修漢學及音樂，又曾在劍橋大學及倫敦大學修讀法律、哲學與作曲。他曾在倫敦大學教授音樂，並任職音樂系講師。2004年加入英籍，現與妻子西菲混血女高音費安倫居於柏林。

莊氏以其音樂作品，曾三度以菲律賓文化代表團團員身分出訪中國。1998年，菲律賓政府委約創作樂曲《典禮》，以誌菲律賓脫離西班牙獨立百周年紀念，為莊氏第三首交響曲。莊氏曾獲頒授「傑出青年國民」及「何塞·黎剎優異獎」（「藝術、文學、文化」類別）。

2006年，其第四首交響曲《明律回音》由狄米齊·儒洛夫斯基及上海愛樂樂團在上海藝術節作世界首演；至於其第五首交響曲《藝室》，則由米蓋爾·儒洛夫斯基在柏林首演。較近期的大型作品是根據元劇《趙氏孤兒》寫成的歌劇《孤兒》，2009年在德國最新的艾爾福特劇院首演，並贏得2009至10年度的觀眾獎「最佳歌劇製作獎」。這作品更獲得歐洲輿論一致讚賞，《法蘭克福日報》形容為「把各地語言、故事、音樂化作世界音樂戲劇，運用史前最陰暗的題材，把我們近距離拉到人類永恆的歷史面前。」於2011年初，其為12把大提琴和女高音而作的《斷續牧歌》於聖彼得堡作首演；為結他、大提琴、女高音及弦樂而作的《室內協奏曲》於2012年1月由愛爾福特愛樂樂團作首演。莊氏剛為莫斯科市立交響樂團委約而創作中。

Jeffrey Ching was born to Chinese parents in Manila. He graduated magna cum laude in sinology and music from Harvard University, and read law, philosophy, and composition in Cambridge and London Universities. He taught music at the University of London, where he eventually became Lecturer-in-Music. He took British citizenship in 2004 and now lives in Berlin with his wife, the Spanish-Philippine soprano Andión Fernández.

Ching has represented the Philippines through performances of his music in three cultural delegations to China. In 1998 a Philippine government commission resulted in his Third Symphony, *Rituals*, commemorating the centennial of the Philippine declaration of independence from Spain. That year Ching was named one of the five outstanding young citizens of 1998. He was among the first recipients of the Jose Rizal Award for Excellence (category: Art, Literature, and Culture) from the President of the Philippines.

In 2006 Ching's Fourth Symphony *Souvenir des Ming* was premiered by Dmitri Jurowski and the Shanghai Philharmonic at the Shanghai Arts Festival, and his Fifth Symphony *Kunstammer* was premiered by Michail Jurowski and the Deutsches Kammerorchester Berlin the same year. In 2009 Ching's opera *The Orphan*, based on the Yuan play *The Orphan of Zhao*, won the Theater Erfurt Audience Prize for best opera production of 2009-2010. It was also widely acclaimed by European critics, the *Frankfurter Allgemeine Zeitung* describing it as “world-music theatre, which - with a topic from darkest prehistory - brings us close to the timeless history of man”. In April 2011 Ching's *Broken Madrigals* for twelve cellos and soprano was premiered in St. Petersburg, and his *Concerto da camera* for guitar, cello, soprano, and strings was premiered by the Erfurt Philharmonic in January 2012. He has begun work on a new commission for the Moscow City Symphony Orchestra.



## 紋III — 風格對話 權吉浩曲（中國朝鮮族）（世界首演）

### Vein III – A Dialogue on Styles

Quan Jihao (Korean Nationality in China) (World Premiere)

#### 作曲家的話 What the composer says

何為音樂創作？何為東方化？西方音樂和東方音樂的本質性區別究竟在哪兒？民歌、戲曲等傳統音樂中的音調、節奏，或民俗、風俗題材的展現，固然很重要，但它並非本源。東西方音樂的本質上區別在於「揉弦、吟詠」，即便在同一文化體系裡，漢族和朝鮮族音樂中的揉弦風格也相差甚遠……表達民族個性的「根」主要在於語言，是它發揮了最本質的作用，而揉音即為它的延伸——對它們的挖掘與表現也隨之促成了人的個性。

「揉音為根、吟詠為本」及「單音化、線行化、色彩化、東方化」的主導思想是我曾經提出來的創作理念，也許這就是我在不斷矯正自己創作路徑和表達方式的過程中，逐漸擁有的音樂語彙或有別於他人的表現方式。即使音樂元素發生了根本性變化，也依然沒有改變自己獨特的表現方式，想堅守自己的藝術風格，這就是我對「個性」的理解。

有幸與著名的香港中樂團、閻惠昌先生合作，首演《風格對話》，述我理念，鳴我心聲，不勝榮幸。

What is music composition? And what is the orientalization of music? What is the basic difference between music East and West? The exposition of traditional forms of music such as folk songs and opera, and the presentation of the modes, rhythms, folklore and thematic materials contained in these genres, is, of course, of great importance. However, these are not at the heart of the matter. The material difference between eastern and western music lies in the vibrato strings, and in the recitatives and singing. Even within a homogeneous cultural system, the vibrato strings in Han and Korean music are miles apart in their style.... To express the characteristic "roots" of a nation, the principal means is the language, which functions at the most fundamental level. The vibrato is an extension of the language, and by exploring and expressing these factors, character is formed.

Using "vibrato as the root and recitation as the base" and emphases on "monotones, linear forms, colours and oriental touches", I have proposed my concept of musical composition. This perhaps explains why in my constantly revised directions as a composer and my ways of expression, I have developed a musical idiom that is not the same as the one commonly professed by others. Even when there are fundamental changes in the musical elements on which my works are based, I have found it unnecessary to change my unique way of expression. I desire to maintain vigorously my personal artistic style, and this is my understanding of the word "character".

I am very fortunate to work with the Hong Kong Chinese Orchestra and Mr. Yan Huichang in the premiere of *A Dialogue on Styles*. It offers an opportunity to state my principles and express my thoughts, and I deem it a tremendous honour.

#### 曲目介紹 Programme Notes

「跨界」思維（多元風格）為該作品的創作初衷。京劇和朝鮮族「盤索裡」這兩種源於不同文化浸染的曲種，雖風格各異，卻彼此暗含著自然融合及對話的可能。如：兩種迥異的揉音和滑音、兩種不同抑揚頓挫的韻白和吟腔、奇妙的鑼鼓經與華麗的「長短」，以及那令我難以忘懷的過門音調和「人聲喊唱」……兩類風格、兩種神韻、兩個畫面、兩樣韻律的呈現、對話、交融是這部作品中所力圖表現的核心內涵。

— 權吉浩

The idea of "crossover", or a heterogeneous style, is the original intention for this work. The Chinese Peking Opera and the Korean *Pansori* are two song types that develop out of two entirely different cultural traditions, yet despite their stylistic differences, they both hold inherent potentials for integration and dialogue with each other. Examples include the two different types of vibrato and glissando, two different types of singing and reciting styles with different stresses and accents, the amazing gong-and-drum music of one and the "long/short" of the other; and the unforgettable interlude tunes and the "shout singing of the crowds" ... all these make for two different styles, two different sentiments, two scenarios, two visual images, and two different melodic structures. Their presentation, dialogue and integration, form the core content that the composer is trying hard to present.

- Quan Jihao

特別鳴謝香港中文大學音樂系借出打擊樂器。

Special thanks to the Music Department, the Chinese University of Hong Kong for providing the percussion instrument.



權吉浩 作曲

Quan Jihao Composer

中國音樂學院作曲系教授、博士生導師。就讀於延邊藝術學院、上海音樂學院作曲指揮系，先後師從於許元植、王建中、楊立青教授學習作曲。

權吉浩創作了大量不同體裁、個性突出的音樂作品，包括《長短組合》系列、《紋》系列、《印象》系列作品等，並提出了「揉音為根、吟詠為本」的創作理念及「單音化、線行化、色彩化、東方化」的主導思想，而這些創作理念及主導思想，一直貫穿在其大量作品的創作實踐中。權吉浩曾多次受國內外委約創作，多部作品在各種國際音樂節上演，多次出訪進行學術講座，數部（篇）學術撰述在國內外發表。1992年在北京音樂廳舉辦了個人作品專場音樂會。

主要獲獎作品有：鋼琴組曲《長短的組合》（入選「20世紀華人音樂經典」）、交響樂《樂之吟——長短組合III》獲文化部第四屆、第十六屆「全國音樂作品評獎」一等獎；民族管弦樂《樂之舞》、交響音詩《戲韻》獲第十二屆、第十六屆「全國音樂作品評獎」二等獎；大型合唱《紫玉與韓中》、民族室內樂《宗》等五部作品獲三等獎及優秀獎；大提琴協奏曲《紋》、琵琶協奏曲《京劇印象》等八部作品獲「台灣省立交響樂團、台灣文建會作曲比賽」第一、二、三名及「上海國際音樂比賽——中國風格鋼琴作品創作比賽」三等獎、中國音樂金鐘獎等。

Quan Jihao is a professor and supervisor on the doctoral degree programme at the China Conservatory's Department of Music. He graduated from the College of Arts of Yanbian University and the Shanghai Conservatory of Music where he studied Composition under Xu Yuanzhi, Wang Jianzhong and Yang Liqing.

A prolific and versatile composer, Quan has many works of different styles and outstanding features to his credit, such as the three series of *Combination of Long and Short*, *Vein* and *Impressions*. He propounds to create music by using "vibrato as the root and intonation as the base" and gives emphases on "monotones, linear forms, colours and oriental touches", and exemplifies them in his abundant oeuvre. He has often been commissioned to write new works for international music festivals and invited to give lectures and talks overseas. He has several academic papers published in China and other parts of the world. A concert featuring his works was held at the Beijing Concert Hall in 1992.

Quan has won many prizes and awards. His piano suite *Combination of Long and Short* was named one of the 20<sup>th</sup> Century Chinese Music Classics. The symphonic work, *Combination of Long and Short III – The Intonation of Music* won a Class One Award at the 4<sup>th</sup> and 16<sup>th</sup> National Music Compositions Accreditation Awards organized by the Ministry of Culture. *The Dance of Music* for Chinese orchestra and the symphonic poem *Rhyme of Xiqu* won a Class Two Award at the 12<sup>th</sup> and 16<sup>th</sup> National Music Compositions Accreditation Awards organized by the Ministry of Culture. Five of his works, including *Zong* for Chinese chamber orchestra won Class Three Awards and Outstanding Awards. Eight of his works, including the *Vein* Cello Concerto and the *pipa* concerto *The Impressions of Peking Opera* won the First, Second and Third prizes at the Composition Competition organized by the National Taiwan Symphony Orchestra and the Council for Cultural Affairs of Taiwan, a Class Three Award at the Piano Compositions Competition of the International Music Concours held in Shanghai, and were selected for the Golden Bell Award for Chinese Music.

笛子與樂隊 山·樂 (第三、四樂章) 陸櫟曲 (台灣) (香港首演)

Dizi and Orchestra **Music from the Mountain**  
(Movements 3 & 4) Lu Yun (Taiwan) (Hong Kong Premiere)

### 作曲家的話 What the composer says

很高興能有機會在香港與大家分享台灣原住民素材的作品《山·樂》。台灣原住民共分為十四族，各別擁有不同的語言、音樂、文化、信仰與生活習慣。自幼學習音樂的我也開始關注於音樂與文化間的互動關係，在2004年參加賽夏族矮靈祭並到泰雅族的部落生活三周，其悠然自得的生活方式及尊重生命與自然的生活態度，對從小生活在都市中的我影響至深。2005年台灣國家國樂團委託創作笛子與國樂團的作品，原住民的素材立刻躍於腦中，進而成為這首四個樂章的笛子協奏曲。筆者謹以此作品獻給在台灣生活與對台灣貢獻的人民，願能開啟大家對於台灣原住民文化的興趣。

I am delighted to be able to share with the audience of Hong Kong my work on Taiwan aboriginal culture, *Music from the Mountain*. The aborigines of Taiwan come from fourteen tribes, each with their own language, music, culture, religion and lifestyle. Since I began learning music at a young age, I became interested in the interactive relationship between music and culture. In 2004, I participated in the Pas-ta'ai Ritual of the Saisiyat tribe, and stayed for three weeks in an Ataya village. These indigenous people's contented, self-contained lifestyle and their respect for life of all kinds and for Nature have impressed me deeply, since I have spent all my life in the city. In 2005, when the National Chinese Orchestra Taiwan commissioned me to write something for dizi and Chinese orchestra, I immediately thought of the aborigines. The work that finally emerged was a dizi concerto with four movements. I dedicate this work to the people who live in Taiwan and contribute to Taiwan, and hope that it would arouse more interest in the indigenous culture of Taiwan.

## 曲目介紹 Programme Notes

取材自台灣原住民音樂，以四個樂章描繪原住民的生活情趣，以及他們剛強堅毅與樂天知命的人生哲學。

**第一樂章 黥面老人的獨白：**G調大笛；描述長老們講述族裡傳說的神韻。

**第二樂章 山林孩童的嬉戲：**G調梆笛；描繪孩童遊戲時的童真。

**第三樂章 ka-viaz之歌：**D調曲笛；「ka-viaz」是布農族稱呼百步蛇之詞，意思為朋友，因此，本樂章亦稱「朋友之歌」。

**第四樂章 勇士之舞：**台灣原住民男子經過考驗後稱作「勇士」，勇士們必須擔負起保護族人的責任。本樂章講述勇士們高歌起舞的情景。

— 本曲獻給親愛的家人，以及在這片土地上認真生活的人們 —

※ 首演：2005年10月9日於台灣台北國家音樂廳  
指揮／瞿春泉 笛子／唐俊喬 台灣國家國樂團

是次音樂會只演奏第三及四樂章。

— 陸檉

Inspired by the aboriginal music of Taiwan, the work consists of four movements which describe the everyday life of the aborigines, their strength and stoicism, and their easy, accommodating outlook on life.

**First Movement Soliloquy of a Tattooed Old Man - G dadi**  
Here an elder tells the legends of his tribe.

**Second Movement Children Playing in the Mountain Forests - G bangdi**  
The innocent charm of children at play is described here.

**Third Movement Song of Ka-viaz - D qudi.**  
“Ka-viaz” is what the Bunun tribe calls the hundred pacer sharp-nosed viper (*Deinagkistrodon acutus*), but it also means ‘friend’. This movement is, therefore, also called “Song of Friends”.

**Fourth Movement Dance of the Valiants -**  
Taiwanese aboriginal men need to pass a rite of passage before they can be called a ‘valiant’. A ‘valiant’ is charged with the responsibility of guarding and protecting his people. This movement describes a scene of the valiants singing and dancing.

- I dedicate this piece to my beloved family, and all those who fervently live on this land.

Premiered on 9 October, 2005, at the National Concert Hall, Taipei, with Qu Chunquan conducting the National Chinese Orchestra Taiwan, and Tang Junqiao on the *dizi*.

Only the third and the fourth movements are played in this concert.

- Lu Yun



陸檉 作曲

Lu Yun Composer

2003年以二胡與國樂團作品《西秦王爺》在「2003台灣文建會民族音樂創作比賽—協奏曲組」榮獲第一名後，該作品陸續在台灣、香港、新加坡以及中國北京、上海、南京、瀋陽等十多個城市演出，並以此入圍台灣第十六屆金曲獎傳統暨藝術音樂作品類最佳作曲人獎。2004年《西秦王爺》參加「中國·徐州首屆胡琴藝術節」，為該屆藝術節唯一獲邀的台灣作品，並受台北市立國樂團選為赴中國巡演之代表作品；《西秦王爺》又獲選為「2003台北市民族器樂大賽—二胡比賽」決賽指定曲以及「2008台北市民族器樂大賽—二胡比賽」複賽指定曲。04、05年分別又以《弄獅》（嗩吶與國樂團）與《臉譜集》（琵琶與國樂團）獲得同一比賽同一組別之最高獎項，為該比賽唯一連續三年入圍並且獲得最高獎項之得獎者。

2005年受台灣國家國樂團委託創作笛子協奏曲《山·樂》，為該樂團創團以來最年輕受邀稿者。作品不但在比賽中獲得肯定，並由大陸著名指揮家卞祖善、韓忠杰、夏飛雲等指揮演出，以及著名的笛演奏家唐俊喬、嗩吶演奏家郭雅志演奏。2006年畢業於台灣台北藝術大學音樂系碩士班，論文《國樂團配器之我見》獲得高度評價，目前於美國University of Missouri-Kansas City 攻讀博士學位。

After winning the first prize at the Chinese Music Competition organized by the Council for Cultural Affairs in Taiwan in 2003, Lu Yun's *God of the Children*- for *Erhu* and Chinese Orchestra was taken to various cities in Taiwan, then to Hong Kong, Singapore, Beijing, Shanghai, Nanjing, Shenyang etc.. It was later shortlisted for the Best Composer Award - Traditional Music Category at the 16<sup>th</sup> Golden Melody Awards in Taiwan. The following year, *God of the Children* was the only work by a Taiwan composer to be invited to participate in the first Xuzhou *Huqin* Festival of China. It was also selected by the Taipei Chinese Orchestra as a highlight of its touring programme to China. The work was chosen as a compulsory piece for the final round of the 2003 Taipei Chinese Instrumental Competition - *Erhu*, and for the semi-finals of the same competition in 2008. Lu won the top award at the same competition in 2004 and 2005 with *Lion Game* - for *Suona* and Chinese Orchestra, and *Masks* - for *Pipa* and Chinese Orchestra, which made her the only candidate to be shortlisted for three consecutive years and the winner of the top award. She became the youngest composer commissioned by the National Chinese Orchestra Taiwan when she wrote *Music from the Mountain* for the NCO in 2005.

Lu's achievement is recognized not only in the many prizes and awards won, but also by the fact that her works have been performed by the *dizi* virtuoso Tang Junqiao and *suona* virtuoso Guo Yazhi under the baton of maestri Bian Zushan, Han Zhongjie and Xia Feiyun. She was awarded a Master of Music by the Taipei National University of the Arts in 2006. The thesis of her dissertation was *My Views on the Orchestration of a Chinese Orchestra* and was critically acclaimed. Lu is currently reading for her doctoral degree at the University of Missouri - Kansas City.



笙與樂隊 七月 伍卓賢曲（香港）（香港中樂團委約創作／世界首演）

Sheng and Orchestra **The Seventh Month**  
Ng Cheuk-yin (Hong Kong) (Commissioned by  
the Hong Kong Chinese Orchestra / World Premiere)

### 作曲家的話 What the composer says

十多年前寫了一首笙協奏曲《七月》，但一直沒有演出過。今次藉著「樂旅中國」這個契機，我把這首作品重寫了，只保留了舊樂曲的主題。因為這些年自己對大型民樂合奏的想法不斷改變，舊的想法不合時宜，只有重寫。

相比其他中國樂器的協奏曲，笙的協奏曲真的很少。可能笙這件樂器真的難寫，以致作品不多。我創作這首作品時，先是思考不要寫什麼，之後才想我要寫什麼。最後結合了中國和西方的一些音樂概念，運用了最少的元素發展寫成了這首協奏曲的頭兩個樂章《火》和《飄》。第三個樂章未能完成，希望在不久的將來能把他完成。

About ten years ago, I wrote a sheng concerto entitled *The Seventh Month* but this work was not performed. So I took this year's 'Music About China' concert as an opportunity to put this work on stage. As the work was not performed before and I have got some new ideas and concepts about writing music for Chinese Orchestra after I wrote this piece. So I actually rewrite this work but just kept the old theme.

The number of sheng concertos definitely pales by comparison to other instruments. The reason may be that sheng is a rather challenging instrument for composers. When I was rewriting this piece, the first thing I have to figure out was "what not to write", rather than what "I wanted to write". In the end, I combined some musical ideas from both Chinese and Western music, and used minimal elements to develop the two movements, *Fire* and *Floating*. The third movement is still in the gestation stage, and I hope it would not take too long in coming.

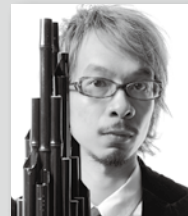
### 曲目介紹 Programme Notes

七月是指農曆七月的鬼節。樂曲寫的是在中國人想法中人鬼兩個世界的並存。但由於我不熟悉靈界的事情，所以寫的主要是人界的心境。

— 伍卓賢

The Seventh Month on the Lunar Calendar is traditionally considered by the Chinese as a time when the spirits come up from the netherworld and roam the earth, because the Ghost Festival takes place on the 14<sup>th</sup> day of the seventh lunar month. The co-existence of the living and the dead inspired me to write this piece. Rather than describing the world of phantoms, which I know little of, I prefer to express the world of the human psyche in this piece.

- Ng Cheuk-yin



伍卓賢 作曲／笙

Ng Cheuk-yin Composer / Sheng

著名作曲家、笙演奏家。跨界音樂組合「SIU2」發起人、香港小交響樂團首位駐團藝術家、香港中文大學音樂系首位駐校作曲家及無伴奏合唱組合「姬聲雅士」創團成員。他畢業於香港中文大學音樂系隨陳永華教授主修作曲，其後到東京國際基督教大學研修日語。

2009年憑合唱劇場《石堅》取得CASH金帆獎的最佳正統音樂作品獎，此作品並被選為2010年上海世博香港文化節目開幕演出。2008年獲選為TimeOut HK Magazine 2008年全港二十大音樂人，而流行作品《櫻花樹下》亦取得了各個音樂大獎。

伍卓賢曾為不同藝術團體及歌手創作音樂，作品類型廣泛，並於世界各地演出。主要大型管弦樂作品有《飛》（香港藝術節）、《白》（法國聖里奇音樂節及漢斯夏季音樂節）、Static Days（ISCM Slovenia）、民族管弦樂《旅》（香港中樂團30樂季開幕作品）和敲擊樂協奏曲《不夜城》（香港中樂團鼓王群英會）等。其他作品包括全球傑出華人青少年歌唱節主題曲《我唱出了世界的聲音》、香港兒童合唱團40周年音樂劇及主題曲《豆芽國》、演戲家族音樂劇場《我愛Laughing媽》等。

除音樂創作外，伍卓賢亦為笙演奏家。演出風格獨特，得到世界各地樂迷傳媒樂評讚譽。

Ng Cheuk-yin is a renowned composer, arranger and performer. He is Hong Kong Sinfonietta's first Artist Associate (2006-2008), the Chinese University of Hong Kong's first resident composer, a founder member of the a cappella group "The Gay Singers" and the creator of the crossover group "SIU2". After graduated from the Music Department of the Chinese University of Hong Kong, he went on to study Japanese at the International Christian University in Tokyo.

In 2009, Ng received the Best Serious Composition in CASH Golden Sail Music Awards for a theatrical choral concert *Rock Hard*. And this work was performed as the opening show of Hong Kong's cultural program in Shanghai EXPO 2010. Listed among TimeOut HK Magazine's Top 20 Musicians 2008, he also won a lot of Pop Music Awards for his pop song *Under the Sakura Tree* sung by Hins Cheung.

Ng's works range from chamber and orchestral works to electronic music; from rock music to musicals; from choral works to pop songs and music for crossover bands and ensembles. His works have been performing by different groups all over the world.

Ng's major orchestral works include *Static Days* (2003 ISCM / Belgrade Philharmonic Orchestra), *White* (2004 Saint-Riquier Festival and the *Les Flâneries Musicales d'Été de Reims* in France / Hong Kong Sinfonietta), *Journey* (the 30<sup>th</sup> Season Opening Concert / Hong Kong Chinese Orchestra & Four Gig Heads), *Fly* (2007 Hong Kong Arts Festival / Hong Kong Sinfonietta & Jun Kung), etc.

Other works include the theme song *Singing Voices of the world* for the Global Outstanding Children and Youth Chinese Singing Festival; music for *Hong Kong - Equestrian Capital* (commissioned for the opening ceremony of 2008 Beijing Olympics); the Musical and Theme Song *A Tale from the Magical Beanland* for Hong Kong Children's Choir; *Sheng It Up* (Hong Kong Arts Festival 2008); *Laughing Mama* of the Actor's Family (The International Arts Carnival 2009), etc.

Ng is also a sheng performer. As the music director of the Chinese fusion group SIU2, Ng's performance is highly acclaimed by audience, media and critics all over the world.

## 樂隊組曲II 周熙杰曲（馬來西亞）

### | Orchestra Suite No. 2 Chew Hee-chiat (Malaysia)

#### 作曲家的話 What the composer says

這首樂曲我作於十二年前。我其後一直在香港中樂團工作，已經十年了，由初時對樂團很陌生，到現在變得已經很熟悉，再回頭聽這曲，卻覺得很新鮮。一方面，如果要我重新再作，我也作不出這樣的作品；另一方面，即使我真的重新再作，現在所用的手法也會非常不一樣。這感覺很特別！

個人覺得作曲最困難的是決定使用什麼手法，萬事起頭難呀！但無論如何，我作曲的原則是要用盡方法，使自己的音樂感動人。雖然每次創作都會盡量突破自己，最終總希望聽和演的人有共鳴。希望這首樂曲仍然能做到這一點！

*Orchestra Suite No. 2* was first written twelve years ago. Two years later I joined the Hong Kong Chinese Orchestra. It has been ten years since, and I find it strangely exciting to look back upon that time – I was a newcomer then, and an 'old hand' now; and as for *Orchestra Suite No. 2*, on hearing it again, I find it has a refreshing appeal. If I am to rewrite it, I do not think I can come up with something like this; and even if I have to rework it, I am sure I would have used different compositional techniques.

My feeling is that the most difficult part about composing is to decide what compositional techniques to use. The first step is always the most difficult. But whatever it is, my primary goal in writing music is to reach out and touch people. While every time I write I would try to shake off what I had done before and break new ground, I still hope that I would find resonance among those who play my music and those who listen to it. This, is what I hope *Orchestra Suite No. 2* would be able to do.

#### 曲目介紹 Programme Notes

作品由兩個可效仿許多不同風格民歌的短旋律組成。我聽了由「香港中樂團」演奏、「雨果」出版的鐳射唱片《風采》，發覺那樣多才多藝、具表現力和適應力的中樂團，寫作品給樂團演繹，潛在創作空間很大，於是有感而作了《樂隊組曲II》。此曲雖然不以傳統中國音樂為主題材，但作品還是有調性的音樂。風格上，採用了東方、西方和東南亞許多地方的配器手法，「國際化地」顯示多樣的色彩。

— 周熙杰

\* 此曲曾獲香港中樂團「21世紀國際作曲大賽」季軍獎。

This work is based on two short melodies, composed in such a way that they could seem to resemble the folk songs of many different cultures. The actual inspiration came when I listened to "Feng Cai" (or *Tang Capriccio*), the CD produced by HUGO and recorded by the HKCO. I discovered the enormous potentials that I could compose for the orchestra that is in such great versatility. A tonal work, *Orchestra Suite No. 2* may not have many Chinese folk materials. The composition is 'cosmopolitan-ly' flavored because it encompasses not only the Chinese style of instrumentation but also other colourful Oriental, Western and some parts of South East Asian styles.

- Chew Hee-chiat

\* This music was awarded the 2<sup>nd</sup> Runner-up prize of the International Competition for Chinese Orchestral Composition 2000 by the Hong Kong Chinese Orchestra.



周熙杰 作曲

Chew Hee-chiat Composer

現任香港中樂團駐團指揮。2011年初獲邀為香港演藝學院講授中樂指揮課。2010年5月，於大型戶外音樂會「香江華采」中，指揮四首由香港作曲家以香港十八區為主題的華采樂章作世界首演。09年，樂團應邀作為YouTube交響樂團合作夥伴，周氏編配譚盾作品《Eroica》中樂合奏版，效果令人擊節讚賞。08年，與樂團年青演奏家演出「HKCO菁英」，帶來中樂新氣息。05年，於「香港笛簫節」開幕式中，指揮五百多名樂手演出其作品《笛簫飛揚》，創下最多人同時演奏笛子的健力士世界紀錄。04年，指揮新加坡華樂團「南洋音樂之旅II」音樂會，大獲好評。

周氏於2002年加入樂團，積極協助大小演奏會指揮及編曲配器等工作。03至10年，擔任香港少年中樂團指揮一職，參與樂團的教育系統發展；亦經常主持在本地及海外舉行的工作坊，以中、英語介紹中國樂器及樂曲欣賞。

周氏早期師從蘇照雄及錢兆熹學習作曲，為美國東南密蘇里州立大學雙學位學士（電腦和音樂）、南卡大學音樂碩士（管弦樂團指揮）。畢業後回國即投入民族樂團的指揮及發展工作，擔任馬來西亞專藝民族樂團音樂總監。他的音樂作品富東南亞獨特風格，曾獲2000年「21世紀國際作曲大賽」季軍大獎及「文建會2002年民族音樂創作獎」競賽佳作獎。

Composer and conductor Chew Hee-chiat has been carving an important niche in Chinese music over the last decade. Currently the Resident Conductor with the Hong Kong Chinese Orchestra, he has been playing an active and diverse role that covers conducting, arrangement and instrumentation for its numerous concerts since he joined the Orchestra in June 2002.

In 2011, he gave lectures for the HKAPA on Chinese orchestral conducting. In May 2010, he conducted the world premiere of four works by Hong Kong composers at the outdoor mass concert, *Cadenzas of Hong Kong*. In May 2008, Chew led the Orchestra's young artists in a concert *Rising Stars of HKCO* which highlighted the young and energetic side of the Orchestra and put it in a refreshingly new light. In 2009, when the HKCO became a partner of the YouTube Symphony, Chew won rave response for his arrangement of Tan Dun's *Internet Symphony - Eroica* for Chinese orchestra. Other notable occasions include the Opening Rally of the *Hong Kong Dizi and Xiao Festival* in 2005, in which more than 500 players performed his work, *A Celebration of Dizi*, under his baton, and the event achieved a new *Guinness Book of Records* as having the largest number of people playing the *dizi* at the same time.

His involvement in the education and development work of the Orchestra began when he became the conductor of the Hong Kong Junior Chinese Orchestra in 2003. Since then, he has also hosted many bilingual workshops to introduce Chinese music and Chinese instruments to audiences in Hong Kong and other parts of the world.

Chew received lessons in composition from Saw Boon Kiat of Malaysia and renowned composer Qian Zhaoxi of China before he went to the United States where he graduated from the Southeast Missouri State University with a double bachelor's degree in cello performance and computer science in 1994. He went on to read a postgraduate course at the University of South Carolina, and was awarded a Master of Music degree in orchestral conducting in 1996. On returning home to Malaysia, he began his career in Chinese music conducting, and was Music Director of the Professional Cultural Center Orchestra (PCCO) of Malaysia. He was widely acclaimed when he guest conducted the Singapore Chinese Orchestra in the concert, *A Nanyang Musical Voyage II*, in March 2004.

Conducting aside, Chew is an award-winning composer as well. His works have characteristic features that demonstrate his Southeast Asian cultural heritage. He was second runner-up in the International Competition for Chinese Orchestral Compositions 2000 and winner of the Outstanding Composition Award in the Chinese Music Competition 2002 organized by the Council for Cultural Affairs in Taiwan.





## 高韶青 特邀嘉賓樂團首席

George Gao Guest Concertmaster

當今最創新的二胡大師之一，現代二胡音樂代表，曾獲加拿大Gemini大獎提名。為北京全國二胡邀請賽一等獎、最佳指定曲目、最佳自選曲目三大獎得主。首演代表作有二胡曲《秋韻》、《中國暢想曲》、《二胡隨想曲》、《二胡隨想曲第二號—蒙風》、《二胡隨想曲第三號—炫動》等。他作曲的隨想曲系列成為當今二胡經典作品，為重大國際二胡比賽之必選曲目。藝術理念創新、詮釋富感染力，把二胡推向世界音樂舞台，啟發中國音樂「新民樂」新潮流，對中國音樂現代化有巨大影響。

曾為許多電影、電視、廣告譜曲，與眾多荷李活知名製片商及作曲家合作。曾與德國Bamberg交響樂團，奧地利Graz交響樂團，俄羅斯愛樂交響樂團、加拿大多倫多交響樂團、法國Lille交響樂團等眾多著名樂團合作。

最忙的二胡演奏家之一，每年演出上百場。演奏獲許多荷李活電影、電視所錄製，演奏的科幻電視連續片「泰星來客」獲艾美大獎最佳主題音樂獎提名。參與作曲並演奏的「潁州的孩子」及「仇崗衛士」先後獲奧斯卡最佳紀錄短片獎（2006）及該獎提名（2010）。

高氏為中國音樂學院、上海音樂學院、國立台灣藝術大學等眾多院校客席教授。

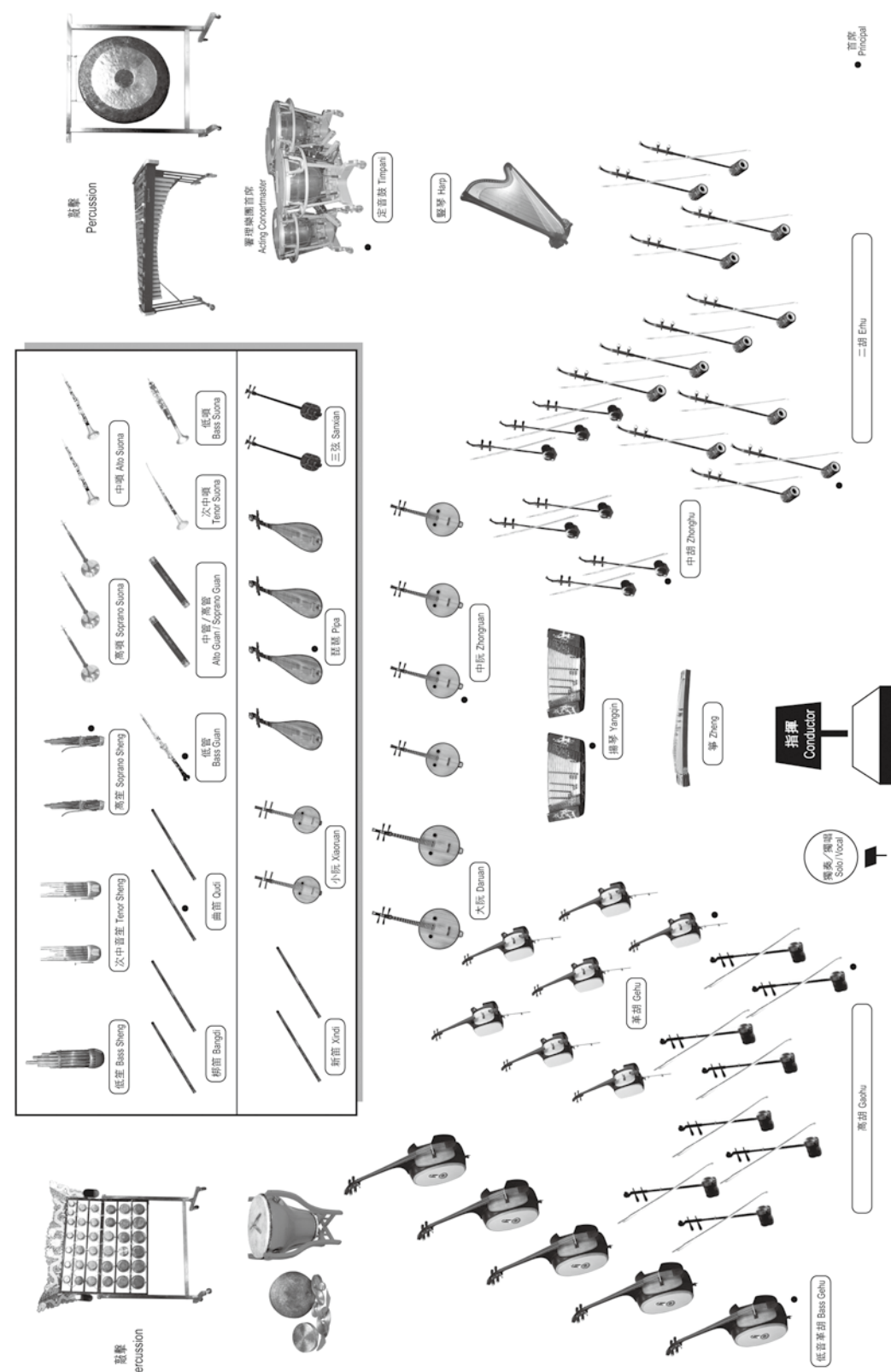
Hailed as one of the most innovative and representative *erhu* artists of today, George Gao had been nominated for the Gemini Award in Canada. He was the winner of three highest honours at the National Erhu Competition in Beijing - a Class One Award, Best Performance of the Compulsory Piece, and Best Performance of Self Selection. Some of the works he wrote and premiered himself include *Autumn Rhyme*, *Chinese Rhapsody*, *Capriccio for Erhu*, *Erhu Capriccio No. 2 - Mongolian Fantasy* and *Erhu Capriccio No. 3 - Xuan Dong*. His capriccio series has become classics in contemporary *erhu* compositions, and are designated as compulsory pieces in many important *erhu* competitions of the world. His pioneering concepts and soul-stirring interpretation of music have been the contributing factors to putting the *erhu* on the international stage. He is regarded as an innovative artist who has initiated new trends to create the genre "New Chinese Music", and has cast considerable influence on modernizing Chinese music.

Gao has scored for many motion pictures, television and commercials, and has collaborated with many famous producers in Hollywood and composers. He has performed with many famous orchestras of the world, including the Bamberg Symphony Orchestra of Germany, Graz Symphony Orchestra of Austria, Russian Philharmonic Orchestra, Toronto Symphony Orchestra, Orchestre National de Lille, etc..

With more than a hundred performances each year, Gao is one of the most sought-after *erhu* recitalists in the world. His *erhu* music can be heard in many Hollywood motion pictures and on television. The soundtrack for the popular science fiction television series, *Earth: Final Conflict* was nominated for an Emmy Award for Outstanding Main Title Theme Music. He was also featured in the soundtrack for the short documentary films, *The Blood Of Yingzhou District*, which won an Oscar for Documentary Short Subject in 2006 and *The Warriors of Qiugang*, which won an Oscar nomination for the same category in 2010.

Gao is currently a visiting professor of the China Conservatory, Shanghai Conservatory of Music and National Taiwan University of Arts.

## 聲部位置圖 General Layout Plan of Instrument Sections





### 品牌・建立難・拆毀易！

#### Brand Building: An Arduous and Fragile Feat

周凡夫 Chow Fan-fu

百年老店垮於一夕之間的故事，古今中外多的是。經過百多年才能建立起品牌的名店，亦可毀於一旦，往往是競爭越來越強烈的殘酷現實下的寫照！

文化藝術的品牌建立往往需要更多的時間，能成就香港大會堂在香港演藝場館越來越多的今日，仍是音樂愛好者首選的音樂場館的地位，是經歷了半個世界之久的風風雨雨考驗下才建立起來的；香港藝術節能產生名牌效應，亦是四十年不斷打拚的功力累積而成的成果；香港中樂團能在業內攀上牛耳地位，更是三十五年來無數人的心血澆灌出來的果實！相對來說，樂團每年在香港藝術節推出的「樂旅中國」音樂會，能成為「一年一度了解現代大型民族音樂作品」的盛會，祇辦了五、六年，便已建立起品牌效應，那則是近乎奇蹟的事。

音樂欣賞是一種體驗，現代音樂作品往往是具有「探險」求新精神的作曲家「獵奇」式，甚至「天馬行空」超出聽眾原有體驗的創作，加上新創作難免會有眼高手低，仍未成熟的作品，也就做成現代音樂作品難以欣賞，不少人拒而遠之的現象。每年的「樂旅中國」都能夠以介紹「最新鮮」的現代大型民族音樂作品作為號召，都能做到既叫好又叫座，打破現代新作品是票房毒藥的「宿命」，還形成品牌效應，關鍵其實亦在於為藝術把關的當家，作為「樂旅中國」指揮的閻惠昌能深切體會到品牌建立難，拆毀易的道理。為此，每次在邀請作曲家為「樂旅中國」創作新曲，和選取作品時，便必然謹而慎之，從各個不同的層面去作出考慮，力求能選出具有創意，具有啟發性的成熟作品。

然而，這卻是知易行難的事，既然要講「創意」那就多少存在著「非常規」的元素，這便往往難有準則去衡量。在香港以外曾演出過的作品，可能會有錄音、錄像、評論等資料參考（如今次選演的台灣青年女作曲家陸棹的笛子與樂隊曲《山・樂》第三、四樂章），但委約作曲家創作新曲便務必慎重其事。作曲家的「往績」會是考慮的一個因素外，事前進行充份溝通、了解，務求作曲家能創作出既能達到樂團要求，又能滿足個人創作欲望的作品，便至為關鍵。

今年獲得委約創作新曲的伍卓賢，這些年來活躍於香港不同音樂層面（通俗、流行、爵士、古典、中樂、音樂劇、西樂、聲樂、器樂），而且創意爆棚，「往績」令人信心十足；這次他的新作品笙與樂隊曲《七月》（The Seventh Month），更親自上台擔任笙獨奏。另一位香港聽眾陌生，在柏林定居的莊祖欣，生於菲律賓華僑家庭，畢業於美國哈佛（Harvard University）、英國劍橋及倫敦（Cambridge and London Universities）三大名校，對中西樂律深有研究，所寫第四交響曲《明律回音》，結合巴赫對位手法及中國古代音樂元素和精神，德國艾爾福特劇院（Theater Erfurt）首演他的歌劇《孤兒》（Das Waisenkind），更是融入古代漢語與五種歐洲語言的作品，「往績」同樣驕人，這次他為樂團所寫女高音與樂隊《渾天昏君》（Horologia sinica），則是將中國古代的水運儀象台、宋朝的雅樂和宋徽宗的書法融合，充滿新意的樂曲。

其實在「往績」與充份溝通下，作曲家並不一定便能寫出作品來，這次新加坡的陳國華便因病難以執筆，在這種情況下，要再度委約其他作曲家，時間會很緊迫，新作質量難保證，作為把關的閻惠昌，

在「廣播線眼」下，終找得現時於中國音樂學院任教的權吉浩所寫的《紋III — 風格對話》，一首將京劇和朝鮮族「盤索里」這兩種源於不同文化浸染的曲種的風格進行對話的樂曲。早於八十年代中，一首鋼琴組曲《長短的組合》，筆者便記下了權吉浩這個名字（該曲後來獲選入「二十世紀華人音樂經典」），此後權吉浩的佳作陸續面世，已寫有交響樂七部、民族管弦樂四部等作品（但卻很少在香港演出），「往績」同樣不弱。現時被選上的樂曲，閻總監表示從樂譜分析及就錄音小樣所聽，他有信心這應是一首值得向香港聽眾推介的作品！至於周熙杰的《樂隊組曲II》，是廿一世紀國際作曲比賽季軍作品，已經過演出和時間的考驗，閻總監認為同樣值得再次向聽眾推介。

不過，好作品還要有好的演出者，才能將作品的「好」演繹出來。這對「演足全場」的指揮的閻惠昌和的樂團來說，確是要付出較一般音樂會更多的個人練習和樂隊合排的時間，沒有這群敬業樂業的音樂家，要保持這個對推動音樂不斷向前走的品牌便不容易了！

Down the ages, we have seen and heard so many instances of the collapse of long-established businesses. Well-known brands that took more than a century to build were destroyed practically overnight – a cruel fate almost always due to having succumbed to fierce and relentless competition.

Within the field of culture and the arts, to create and nurture a brand often calls for even more time and effort. The fact that the Hong Kong City Hall Concert Hall remains the most preferred venue among music lovers today, in spite of the proliferation of other auditoria in the territory, stands testimony to its brand equity, developed through all the trials and tribulations in the course of half a century. The 'Hong Kong Arts Festival' brand name is likewise achieved through the continuous and tireless efforts of forty long years. On the same note, the leading position of the Hong Kong Chinese Orchestra in the music industry is the fruit of labour of countless individuals over the past 35 years. So in contrast, the meteoric rise of HKCO's *Music about China* series – an annual showcase of the latest contemporary Chinese orchestral music – to become a brand identity within just the last five or six years is nothing short of extraordinary.

Music appreciation is experiential in nature. Avant garde composers of contemporary music often adopt adventurous and novelty-seeking concepts to produce powerful, unbridled compositions which are beyond the known experience of the average audience. Some of these new creations can also seem half-baked as a result of the composer's technical limitations and unrealistic ambition, making the appreciation of contemporary music like these a challenge repulsed by many. Yet, every year the *Music about China* concert bills the 'latest offerings' in Chinese orchestral music. The series not only defies the stigma of contemporary music being box office flops, but even goes to the other extreme as being hugely popular and critically acclaimed, so much so that it has been a brand name closely associated with the HKCO. The key to this success is the programming acumen of the Orchestra's Artistic Director and Principal Conductor, Yan Huichang. Yan is very much aware of the precariousness of brand building – it takes arduous efforts to build, and perhaps only one stroke to destroy. With such knowledge in mind, he and the Orchestra are highly cautious in commissioning composers for the *Music about China* series. In striving to choose technically mature compositions that are both creative and inspiring, due consideration has to be given at many levels.

But then, this selection task is easier said than done. Creative works will more likely than not incorporate elements that are the 'exception rather than the rule', so there are no standard criteria of assessment. For those works that have been performed outside Hong Kong, there may be audio and video recordings available, or reviews and critiques which can serve as reference. (One of the examples this year is *Music from the Mountain - Movements 3 and 4*, a composition for *dizi* and orchestra by the young female composer Lu Yun from Taiwan). But for commissioned new works, the selection process needs to be much more stringent. In such cases, apart from considering the track record of the composer, it is crucial that adequate communication and understanding

【劉揚無伴奏一人音樂會 Liu Yang Goes Solo 24.3.2012】

## 相提並論《如來夢》與巴哈

### On Tathāgata's Dream and Bach

周凡夫 Chow Fan-fu

如果將劉文金的無伴奏二胡套曲《如來夢》與巴哈的無伴奏器樂曲相提並論，難免會有人認為將《如來夢》抬高了；無疑地，劉文金在中國音樂創作上堪稱成就輝煌，從二胡與鋼琴的《豫北敘事曲》和《三門峽暢想曲》，到二胡協奏曲《長城隨想》，都足以讓他留名中國音樂史。但巴哈在西方畢竟被尊為「音樂之父」，同時，巴哈為大提琴、古鍵琴（Harpichord）和小提琴所寫的無伴奏組曲，在音樂史上都具有劃時代的重要意義，他所寫的六套無伴奏大提琴組曲，死後近二百年「重現江湖」，已成為大提琴家的試金石；他所作的六首無伴奏小提琴曲（三首奏鳴曲、三首組曲），更被尊為「小提琴音樂的聖經」。但從樂曲欣賞的角度，卻大可將《如來夢》與巴哈這些無伴奏樂曲相提並論。

能相提並論之處，非僅在於這些無伴奏器樂曲，都是一人一樂器來演奏，更在於《如來夢》一如巴哈的無伴奏器樂曲，在演奏者的技巧要求上都極高，加上一人一樂器的無伴奏音樂，演奏時祇須稍有瑕疵，便無所遁形！

不過，《如來夢》和巴哈的無伴奏器樂曲，單從「表面」來看，都是多樂章作品，但亦有著截然不同的地方；巴哈的無伴奏器樂曲，全都是無標題的「純音樂」（Absolute Music），但《如來夢》卻是「標題音樂」（Programme Music），不僅作品用上《如來夢》的標題，八個樂章同樣各有標題。在西方音樂而言，「純音樂」與「標題音樂」的「美學」考慮並不一樣，《如來夢》與巴哈的無標題音樂，在美學上的出發點，不僅存在著前後二、三百年的歷史差距，更存在著東方與西方，佛教與基督教的哲學上的差距。

然而，這些差距如果就音樂欣賞的方法而言，卻並不存在，原因是巴哈的無伴奏器樂曲，就「純音樂」來說，自可直接就樂聲本身之「美」來欣賞，亦可各自運用已有的生活經驗來作出各種聯想。《如來夢》的八個樂章，都有很具體的標題，但儘管各個標題還配上了很形象化的人物，但其屬性本質帶有很強的佛學哲理和宇宙觀，即使是對佛學有心得，更仔細地細閱其實並不難明的「樂曲解說」，但怎樣才能將文字——哲理——音樂三者接連起來，那就同樣像聽巴哈那樣，須各自運用已有的生活經驗來作出各種的聯想了。

對欣賞音樂經驗較少的聽眾而言，要引發這種聯想，相對來說，似乎會較困難，但欣賞音樂時的環境氣氛，顯然有助於引發聯想，巴哈的宗教音樂在教堂演出，演出者和欣賞者的感受都會和在音樂廳中很不一樣的道理便在此。為此，將《如來夢》安排在南蓮園池演出，道理亦是一樣，這亦是可以將《如來夢》與巴哈的無伴奏器樂曲相提並論的一個原因。

（作者建議聽眾演出前和演出後，在志蓮淨苑或南蓮園池周邊，靜心走走，對《如來夢》的音樂當會有更深的體會。）

be established in advance to facilitate the composition of works that meet the professional expectations of the orchestra as well as express the individual creativity of the composer.

Among the talent selected and commissioned to compose new works for this year's *Music about China VI* are Ng Cheuk-yin, who is prolifically creative and has been active in different genres on the Hong Kong music scene, crossing pop, jazz, classical, musicals, Chinese music, Western music, vocal music and instrumental music. Ng's contribution is *The Seventh Month*, a *sheng* and orchestra piece which features the composer himself in a *sheng* solo. In addition, there is Jeffrey Ching, a Berlin-based Chinese Filipino who graduated from the elite Harvard, Cambridge and London Universities, and has researched both Chinese and Western musicology extensively. Although Ching is less known in Hong Kong, his credentials are no less impressive: his highly acclaimed compositions include Symphony No. 4 *Souvenir des Ming*, which crosses Bach's polyphonic techniques with the elements and spirit of ancient Chinese music, and *Das Waisenkind* (The Orphan) which premiered at the Theater Erfurt, and features a fusion libretto of the ancient Chinese language with five European ones. His composition for *Music about China VI* is *Horologia sinica* for soprano and traditional Chinese orchestra, a novel piece showcasing the combination of the ancient Chinese astronomical clock tower, the imperial court music of China's Song Dynasty and the calligraphy of the Song Emperor Huizong.

In spite of a good track record and adequate communication, there is no guarantee that a commissioned piece would definitely materialise for the event. A case in point on this occasion is Singapore's Mark Chan, who is unable to fulfil the commission due to illness. Chan's withdrawal posed a problem, as there was little time to commission a replacement, and rushing a composition could compromise its quality. After an exhaustive search, Yan located a suitable candidate who is on the faculty of China Conservatory, Quan Jihao. Quan's ensemble piece, *Vein III - A Dialogue on Styles*, is a cross-cultural work between the traditional music of the Chinese Peking Opera and the Korean *pansori*. Judging from the music scores and the demo recording, Yan has full confidence that this new composition will be a worthwhile treat for the Hong Kong audience. Quan's outstanding repertoire began in the mid-1980s with his memorable piano suite *Combination of Long and Short* (which has subsequently been recognized as a '20<sup>th</sup> Century Chinese Music Classic', followed by seven symphonies and four works for Chinese orchestra, although his works have rarely been performed in Hong Kong. Last but not least is Chew Hee-chiat's *Orchestra Suite No. 2*, which was second runner-up in the International Competition for Chinese Orchestral Composition. Having passed the twin tests of time and previous performance, it is considered by Yan as a great piece well worth a revisit by the audience.

Nevertheless, a good composition still requires good performers in order to bring all its "goodness" to life. The mantle falls therefore on the conductor Yan Huichang and his orchestra to put in the extra rehearsal hours to ensure the best quality performance. Without the dedication and professionalism of this complement of musicians, it would be difficult to sustain the momentum of this brand known as "*Music about China*".

(12.2011)

At first glance, it may be a brow-raising proposal to put *Tathāgata's Dream*, the suite for unaccompanied *erhu* by Liu Wenjin, on par with the unaccompanied instrumental suites by J. S. Bach. While Liu's position as a successful composer in China is indisputable, and his works, from *A Northern Henan Ballad* and the *Sanmen Gorge Capriccio* for *erhu* and piano to his *erhu* concerto *The Great Wall Capriccio*, all deserve their eminent places in the history of music in China, they may not warrant his status as being comparable to that of J.S. Bach. After all, Bach is venerated in the West as the Father of Music and his unaccompanied suites for the cello, the harpsichord and the violin are all works of monumental significance in the history of music. His six suites for the unaccompanied cello, which were rediscovered two hundred years after his death, are now the touchstone for the calibre of any cellist. His six pieces for the unaccompanied violin - three sonatas, three partitas - are held in the highest esteem as the "bible of violin music". So where does the comparison come in? I would say, it is possible purely from the angle of music appreciation.

The reason behind my proposition is not just that all these works in question are performed by single soloists only. It has more to do with the fact that *Tathāgata's Dream*, like Bach's unaccompanied instrumental works, is technically demanding to the extreme. As with works involving only one performer playing a single instrument, any slightest mistake will not go unnoticed.

Both Bach's unaccompanied instrumental works and *Tathāgata's Dream* are works with many movements. But the difference is that the former are works of absolute music, and do not carry descriptive titles, while the latter is programme music, with a thematic title and a title for each of its eight movements. As far as western music is concerned, absolute music and programme music are subject to different aesthetic considerations. *Tathāgata's Dream* and Bach's works are aesthetically subject to different parameters, no less in their being almost three hundred years apart, but also in the divergences between East and West, and between Christian and Buddhist philosophies.

Be that as it may, such differences are immaterial when it comes to music appreciation *per se*. This is because Bach's unaccompanied instrumental works, as works of absolute music, may be appreciated purely on the basis of the beauty of their sounds. It is also possible for thoughts to be associated with these works out of the personal experience of individual listeners. While the eight movements of *Tathāgata's Dream* all carry very concrete titles, and stylized images of persons are assigned to each of them, the nature of the work carries with it a lot of Buddhist philosophy and cosmic view. Even for someone who has a good understanding of Buddhism, and he has read carefully the notes attached to the music which are after all not that difficult to understand, it would be quite a task to associate words with the philosophical thoughts and the music itself. It would then be similar to listening to Bach, and the listener's life experience will be the basis for the thoughts that he associates with the music.

For a listener who is not experienced in music appreciation, it may be relatively difficult to develop this type of association of thoughts. But environmental factors definitely have a part to play. For both performers and listeners, Bach's religious music that is being played in a church definitely evokes a response that is very different from that in a concert hall. That is why *Tathāgata's Dream* is going to be performed at the Nan Lian Garden of the Chi Lin Nunnery, and why *Tathāgata's Dream* may earn its place next to Bach's works for unaccompanied solo instruments.

(I would suggest taking a quiet, meditative walk around the Nan Lian Garden and the Chi Lin Nunnery before or after the concert, as such exercise will be conducive to a better understanding of *Tathāgata's Dream*. C.F.F.)





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陳鴻燕  
Chan Hung-yin



林育仙  
Lin Yu-hsien

高音鍵笙  
Soprano Sheng


笙首席  
Sheng Principal



鄭德惠  
Cheng Tak-wai

笙助理首席  
Sheng Assistant Principal



陳奕濂  
Chen Yiwei

次中音抱笙  
Tenor Sheng


陸儀  
Lu Yi


蘇紹勳  
So Siu-fun

低音抱笙  
Bass Sheng


梁仁昭

高音嗩吶  
Soprano Suona

特邀客席首席  
Guest Principal


郭雅志  
Guo Yazhi

嗩吶助理首席  
Suona Assistant Principal


夏博研  
Xia Boyan


葛繼力  
Kot Kai-lik

中音嗩吶  
Alto Suona


羅行良  
Law Hang-leung


胡晉偉

次中音嗩吶  
Tenor Suona


李清芳  
Li Ching-fong

低／高音嗩吶  
Bass / Soprano Suona


劉海  
Liu Hai

高／中／低音管  
Soprano / Alto / Bass Guan

管首席  
Guan Principal


盧偉良  
Lo Wai-leung


任釗良  
Ren Zhaoliang


秦吉濤  
Qin Jitao

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Percussion

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Yim Hok-man

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Assistant Principal


王東  
Wang Dong

助理首席  
Assistant Principal


錢國偉  
Ronald Chin


高山  
Gao Shan


陳新  
Chan San


陳偉康

特邀獨奏家  
Guest Soloist


陸健斌  
Luk Kin-bun


翟悅敏


譚寶碩  
Tam Po-shek



樂團藝術交流計劃 Artistic Exchange Programme

23.9.2011	吳曉芳（高胡） Wu Xiaofang (Gaohu) 中國音樂學院附中 中、二胡教師 中國音樂學院碩士 Middle School attached to China Conservatory Teacher of Zhonghu, Erhu Master, China Conservatory	劉 虹（二胡） Liu Hong (Erhu) 中國音樂學院附中 中、二胡教師 中國音樂學院碩士 Middle School attached to China Conservatory Teacher of Zhonghu, Erhu Master, China Conservatory	張 昭（中胡） Zhang Zhao (Zhonghu) 中國音樂學院附中 中、二胡教師 中國音樂學院碩士 Middle School attached to China Conservatory Teacher of Zhonghu, Erhu Master, China Conservatory	張 健（笛子） Zhang Jian (Dizi) 中國音樂學院附中 笛子教師 中國音樂學院研究生 Middle School attached to China Conservatory Teacher of Dizi Postgraduate of China Conservatory
6-8.2011	張海洋（高胡） Zhang Haiyang (Gaohu) 山東歌舞劇院民族樂團 樂團首席 Concertmaster, Chinese Orchestra of Shandong Song and Dance Theatre	陶 亮（二胡） Tao Liang (Erhu) 山東歌舞劇院民族樂團 二胡演奏家 Erhu Musician, Chinese Orchestra of Shandong Song and Dance Theatre		

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9.2009 - 7.2010	張冀文（高胡） Zhang Jiwen (Gaohu) 西安音樂學院 Xi'an Conservatory of Music	倪慧娣（琵琶／中阮） Ni Huidi (Pipa / Zhongruan) 西安音樂學院 Xi'an Conservatory of Music	趙 靜（琵琶／中阮） Zhao Jing (Pipa / Zhongruan) 西安音樂學院 Xi'an Conservatory of Music

香港藝術發展局資助「人才培育計劃」  
Internship Scheme under the auspices of the Hong Kong Arts Development Council

2-10.2010	陳子旭（笛子） Chan Chi-yuk (Dizi)	黃璿僑（中阮） Wong Yui-kiu (Zhongruan)	梁仁昭（高音鍵笙） Leung Yan-chiu (Soprano Sheng)
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香港演藝學院—專業樂團實習計劃  
The Hong Kong Academy for Performing Arts / HKCO - Institutions Partnership Programme & Professional Orchestra Internship

4-6.2011	郭嘉瑩（揚琴） Guo Jiaying (Yangqin)	胡晉僊（管／嗩吶） Wu Chun-hei (Guan / Suona)	12.2007 - 1.2008 黃璿僑（琵琶） Wong Yui-kiu (Pipa)
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1-4.2010	姚 欣（箏） Yu Yan (Zheng)	林筱瓊（琵琶） Lam Siu-king (Pipa)	1.2006 陳子旭（笛子） Chan Chi-yuk (Dizi)
2.2009	陳敬臻（笛子） Chan King-chun (Dizi)		黎家棣（中阮） Lai Ka-tai (Zhongruan)
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- △ 香港中樂團樂隊學院實習學員  
（來自西安音樂學院）  
Intern of The HKCO Orchestral Academy  
(from Xi'an Conservatory of Music)
- ▲ 香港演藝學院—專業樂團實習計劃  
The Hong Kong Academy for Performing Arts / HKCO  
– Institutions Partnership Programme & Professional Orchestra Internship
- 香港中樂團演奏家排名按筆劃序。  
弦樂組演奏家座位次序，均採用定期輪流方式（首席及助理首席除外）。  
The HKCO members are listed in Chinese stroke order.  
The string section utilizes revolving seating on a systematic basis.  
Musicians (except principals and assistant principals) change seats systemically.

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民間音樂小組 The Folk Music Ensemble 組長：閻學敏 副組長：孫永志 Leader: Yim Hok-man Assistant Leader: Sun Yongzhi	

香港兒童／少年中樂團 Hong Kong Children / Junior Chinese Orchestra	樂器班 Instrumental Class
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3-6/2012

日期 / 時間 Date / Time	音樂會 Concert	指揮 / 藝術指導 Conductor / Artistic Advisor	獨奏 / 演出嘉賓 Soloist / Guest Artist	地點 Venue	系列 Series
16/3/2012 上午11:00am 下午2:30pm	學校文化日 — 「少數民族音樂世界」音樂會 School Culture Day: The Musical World of Ethnic Minorities	周熙杰 Chew Hee-chiat	葛 楊 Ge Yang	臺灣大會堂演奏廳 Tsuen Wan Town Hall Auditorium	中樂教育推廣 Education for Chinese Music
21/3/2012 上午11:00am 下午2:30pm	教育導賞音樂會 Education Concert			香港文化中心音樂廳 Hong Kong Cultural Centre Concert Hall	
26/4/2012 上午11:00am 下午2:30pm	原鄉情懷 — 學生音樂會 Exotic and Vernacular Music of China — Student Concert			屯門大會堂演奏廳 Tuen Mun Town Hall Auditorium 元朗劇院演藝廳 Yuen Long Theatre Auditorium	
27/4/2012 晚上8:00pm	原鄉情懷 — 普及音樂會 Exotic and Vernacular Music of China — Popular Concert			元朗劇院演藝廳 Yuen Long Theatre Auditorium	
20/3/2012 下午3:00pm	都市浪漫：高中生藝術體驗計劃 Love in the City: Arts Experience Scheme for Senior Secondary Students	周熙杰 Chew Hee-chiat	鄧卓斌 Francis Tang 董曉露 Tung Hiu-lo 徐 慧 Xu Hui 張 靈 Zhang Ying 高 山 Gao Shan	香港文化中心音樂廳 Hong Kong Cultural Centre Concert Hall	中樂教育推廣 Education for Chinese Music
24/3/2012 下午4:30pm 晚上7:30pm	劉揚無伴奏一人音樂會 Liu Yang Goes Solo	閻惠昌 Yan Huichang	劉 揚 Liu Yang	南蓮園池 — 香港軒 Xiang Hai Xuan Multi-purpose Hall, Nan Lian Garden	香港中樂團演奏家 The HKCO Virtuosi
31/3/2012 晚上8:00pm	羅晶與香港中樂團II Luo Jing & HKCO II	閻惠昌 Yan Huichang	羅 晶 Luo Jing	沙田大會堂演奏廳 Sha Tin Town Hall Auditorium	香港中樂團演奏家 The HKCO Virtuosi
6-7/4/2012 晚上8:00pm	中樂嘉年華 Chinese Music Fun ! Fun ! Fun !	郭亨基 Kwok Hang-kei	香港兒童／少年中樂團 Hong Kong Children / Junior Chinese Orchestra 樂器班學員 Members of Instrumental Classes	葵青劇院演奏廳 Kwai Tsing Theatre Auditorium	中樂教育推廣 Education for Chinese Music
4-5/5/2012 晚上8:00pm	紅樓夢 The Dream of the Red Chamber	閻惠昌 Yan Huichang	姚 珏 Yao Jue 李垂誼 Trey Lee	香港大會堂音樂廳 Hong Kong City Hall Concert Hall	名家名曲 The Distinguished
1-3/6/2012 晚上7:45pm	遷界 — 大型舞劇 Evacuation Order — An Epic Dance Drama on Early Hong Kong History	閻惠昌 Yan Huichang 周熙杰 Chew Hee-chiat	合辦：香港舞蹈團 Co - Presented: Hong Kong Dance Company 梁國城 Leung Kwok-shing 曾仕昭 Gerard C C Tsang 鄧樂妍 Tang Lok-yin	香港文化中心大劇院 Hong Kong Cultural Centre Grand Theatre	香港情懷 Heart Notes Hong Kong

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One who enjoys the performance of the Orchestra and wants it to continue to develop and grow.

成都市雙流縣華陽小學 快活穀扶輪社 John J O'Toole 吳慧瑛小姐 張勤醫生 苗學禮先生 周永健先生 曹延洲醫生 黃碧娟女士 陳少櫻小姐 陳永昌先生 賴俊傑先生 黃瑞霖先生 殷巧兒女士 孔美琪博士 馬健生小姐 黃家倫先生 鄧小磊先生 唐家成太平紳士 容永祺先生	Huayang Primary School, Shuangliu, Chengdu Rotary Club of Happy Valley John J O'Toole Ms Ng Wai King Dr Chang Kan Jane Mr J A Miller Mr Anthony W K Chow Dr Tsao Yen Chow Ms Helen Wong Ms Susanna S Y Chan Mr Chan Wing Cheung Mr Lai Chun Kit Mr Wong Shui Lam Ms Lina Yan Dr Koong May Kay Ms Ma Kin San Bianca Mr Alan K L Wong Mr Jack Chow Mr Carlson Tong JP Mr Samuel Yung	容姚鳳卿女士 容思瀚先生 容詩蘊小姐 周伯英先生 詹詩莉小姐 黃寶兒小姐 沈志澄先生 孔碧儀小姐 孔令華小姐 羅志聰先生 程介明教授 曾超銘先生 駱麗儀小姐 梁世華先生 梁潔華博士 梁愛詩大紫荊勳章 太平紳士 王衍文女士 陳錦標博士 無名氏 (6)	Mrs Louisia Yung Mr Solomon Yung Ms Tiffany Yung Mr P. Y. Chow Ms Chim Sze Lee Ms Bonny Wong Mr Stanley Shen Ms Betty Hung Pik Yi Ms Hung Ling Wah Mr Lo Chi Chung William Prof Cheng Kai Ming Mr Tsang Chiu Ming Ms Amy L Y Lok Mr Paul S W Leung SBS Dr Annie Wong Ms Leung Oi Sie Elsie GBM JP
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香港中樂團 Hong Kong Chinese Orchestra

## 銘感於心 Thank you



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Hong Kong Chinese Orchestra is  
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An aerial photograph of Hong Kong City Hall and the surrounding urban landscape. The City Hall is a prominent white building with a grid-like facade. To its left is a large building with a blue facade. The foreground shows a mix of greenery, pedestrian walkways, and roads with vehicles. The background features more high-rise buildings and a hilly area.

1962-2012

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**Thanks for being with us for the past 50 years!**  
The 50<sup>th</sup> Anniversary of the Hong Kong City Hall