



香港中樂團

HONG KONG CHINESE ORCHESTRA

藝術總監：閻惠昌
ARTISTIC DIRECTOR: YAN HUICHANG

42nd



香港藝術節
Hong Kong
Arts Festival
18.2-22.3.2014

縱樂世界 The Music World

樂旅中國

Music about China VIII

延續過往七年潮流足跡
瀏覽中樂創作最新動向



東西彈樂 神遊塞外

The Charm of
Plucked Notes
on Strings
East And West

37樂季音樂會 CONCERT OF THE 37TH ORCHESTRAL SEASON

22/02/2014 (六Sat) 晚上8:00pm

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



第四十二屆(2014年)香港藝術節節目

A Programme of
the 42nd Hong Kong Arts Festival (2014)

www.hkco.org

香港中樂團為香港文化中心場地伙伴
Hong Kong Chinese Orchestra is
a 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.

場地規則

各位觀眾：

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

在節目進行前，請關掉手提電話、其他響鬧及發光的裝置。

多謝各位合作。

House Rules

Dear Patrons,

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

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

Thank you for your kind co-operation.

如不欲保留場刊，請於完場後放回場地入口以便回收。

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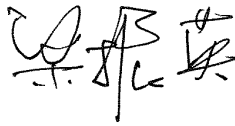
香港藝術節連續舉辦 42 年，為香港文化生活增添姿采。在本港以至世界各地的藝術愛好者心中，香港藝術節已成為一年一度的文化盛事。

本屆藝術節的節目經過精心挑選，中西薈萃，傳統與創新俱備，正好反映香港兼容並蓄、百花齊放的文化面貌。

一如以往，本屆藝術節邀請到世界各地的知名藝術家來港獻藝。觀眾除可欣賞到精采演出，還可領略嶄新的藝術觀點，大開眼界。近年，藝術節委約本港藝術家創作不同類型的作品，質素甚高。此舉有助培育本地藝術人才，促進香港文化創意產業發展。藝術節是難得的機會，讓本港和其他地方的藝壇精英盡展才華，帶領觀眾踏上妙不可言的藝術創意之旅。

謹祝第 42 屆香港藝術節圓滿舉行，各位藝術家演出成功，觀眾回味無窮。

香港特別行政區行政長官



Striving to enrich the city's cultural life over the past 42 years, the Hong Kong Arts Festival has become an annual highlight for arts enthusiasts from Hong Kong and abroad.

This year's Festival programme features an eclectic mix of classical and innovative works from East and West that echo Hong Kong's diverse cultural landscape.

Once again, the Festival brings acclaimed artists from around the world to delight the audiences and offer fresh perspectives on the arts. In recent years, the Festival has commissioned a variety of high-quality local productions to nurture home-grown talent and contribute to the development of Hong Kong's cultural and creative industries. The Festival represents an important opportunity for artists from Hong Kong and abroad to realise their true potential and take the audience on a fascinating journey into the world of art and creativity.

I wish all participants and attendees a very memorable and successful 42nd Hong Kong Arts Festival.

C Y Leung
Chief Executive
Hong Kong Special Administrative Region



歡迎蒞臨第42屆香港藝術節。感謝各界支持，香港藝術節得以屢創佳績，節目種類與規模不斷擴展，廣獲好評。

香港藝術節的成功，有賴香港特區政府、香港賽馬會慈善信託基金、各贊助企業、機構及個人捐助者的支持，藝術及文化界同儕的支持亦不可或缺。我衷心感謝學生票捐助計劃及新作捐助計劃的捐獻者，各位的慷慨捐助不但有助培育年青觀眾，亦讓本地藝術家得以一展才華。承蒙各界夥伴支持，香港藝術節團隊必精益求精，呈獻更多精彩節目。

感謝您前來欣賞本節目，您的參與是我們向前邁進的動力。



香港藝術節主席

夏佳理

I am delighted to welcome you to the 42nd Hong Kong Arts Festival, which features an array of programmes encompassing both rising stars and great masters.

We remain committed to presenting enjoyable and entertaining works of the highest quality, and we are able to do so thanks to support from many stakeholders including the Government of Hong Kong SAR, the Hong Kong Jockey Club, corporate sponsors, institutional and personal donors. I would also like to acknowledge contributions to the Student Ticket Scheme and the New Works Scheme, which enable us to build for the future.

Special thanks are due to participating artists and to you for being part of this Festival. Your presence is paramount to its success and I hope you will enjoy the performances you have chosen.

Ronald Arculli, Chairman

Ronald Arculli



HONG KONG TOURISM BOARD
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香港藝術節
Hong Kong Arts Festival

Asia's world city

HONG KONG

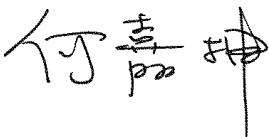


歡迎閣下蒞臨第 42 屆香港藝術節。

本屆藝術節歌頌英雄 — 那些為理想而獻身的人。身處五光十色的大都市，香港藝術節節目亦彰顯多元風采 — 您將在舞台上見到身穿銀甲的騎士、草莽英雄、受命運播弄的戀人、政治避難者以及一位探尋終極幻象的魔術師。同時我們也向藝術界的英雄致敬，他們以無與倫比的膽魄開疆僻壤、挑戰極限，以其藝術成就豐富我們的生活，展示出非凡的人類潛能。

我由衷感謝參與演出的一眾新晉藝術家與當代名家，以及協助藝術節順利舉辦的眾多機構及各界人士。更要感謝您撥冗觀看今次演出，令英雄之旅得以圓滿。



香港藝術節行政總監 

It is a pleasure and privilege to welcome you to the 42nd Hong Kong Arts Festival.

This year we celebrate heroes: individuals who dedicate themselves to an ideal. As diverse as the city which is this Festival's home, they include knights in shining armour and outlawed rebels, star crossed lovers, political refugees and a magician in quest of the ultimate illusion. We also salute artist heroes, who boldly break new ground and scale extraordinary heights to enrich our lives and our shared human potential.

I am most grateful to the artists who are our partners in this Festival, whether luminaries of the day or stars in a future firmament. I am also deeply grateful to the many individuals and institutions who make this Festival possible. Above all, I would like to thank you for making time to be here with us, to complete this company of heroes.

Tisa Ho, Executive Director 

香港藝術節資助來自：

The Hong Kong Arts Festival is made possible with the funding support of:



香港賽馬會慈善信託基金
The Hong Kong Jockey Club Charities Trust



康樂及文化事務署
Leisure and Cultural Services Department

藝術總監的話

Words from

今晚的演出作品共有三首，均為香港中樂團所委約創作。繼不世鉅作《雲南回憶》後，音樂鬼才劉星再以其驚世駭俗的音樂才華，把他於2004年完成，本已塵封的極高難度作品《第二中阮協奏曲》重新移植為中樂團版，並由其高足，新加坡青年中阮演奏家陳素敏擔綱世界首演重任；香港演藝學院作曲系主任麥偉鑄的新作《青天心碑》，是為古典結他與中樂團而作，是一首「中樂團與結他」的樂曲，創作方向並非以炫技為主，而是在探索西方彈撥樂如何融合中國的民族樂團。而國際著名男低音龔冬健則繼續以渾厚的歌聲獻唱唐建平的大型交響音樂史詩《成吉思汗》，演繹一代天驕的壯志豪情。這三首各具特色的音樂作品，希望各位觀眾細意欣賞，跟隨作曲家們漫步於他們的音樂天籟之中。

在過去七年的「樂旅中國」系列音樂會中，邀請的作曲家共有28位，分別來自中國、香港、台灣、馬來西亞、菲律賓、瑞士、盧森堡、德國、南非及波蘭，作品達33首。能有世界各地的作曲家、演奏家、音樂家的支持，還有各位樂迷的欣賞，香港中樂團深感榮幸！

「我的『樂旅中國』最愛作品」投票活動，誠邀各位樂迷在所有曾演奏的作品中，選出一首「最愛」，獲選的作品將於2015年香港藝術節的「樂旅中國」中演出。期望各位踴躍投票，繼續支持「樂旅中國」系列音樂會，有關詳情及樂曲資料將於樂團網頁公佈，敬請留意。

祝 各位有一個愉快、難忘的晚上！

香港中樂團
藝術總監兼首席指揮



閻惠昌

the Artistic Director

The programme of this evening consists of three original compositions commissioned by the Hong Kong Chinese Orchestra. Liu Xing, Chinese composer of *In Remembrance of Yunnan* fame and known for his creative audacity, has dug out his formidable piece, *Zhongruan Concerto No. 2*, first written in 2004, and arranged it for *zhongruan* and Chinese orchestra. Giving its world premiere at this concert is his mentee, Singaporean *zhongruan* artist Tan Su-min, Clara. *Blue Sky The Heart* by Clarence Mak, Head of Composition at The Hong Kong Academy for Performing Arts, is written for Chinese orchestra with classical guitar. According to the composer, it is not intended to be a bravura piece but rather is an exploration of how a plucked instrument of the West may be integrated with the Chinese orchestra. The world famous bass, Gong Dongjian, will be reprising his collaboration with the HKCO in singing the legend of Genghis Khan in the eponymous symphonic poem by Tang Jianping. I hope these three distinctively different works would bring you the wondrous delight of exploring unknown musical territory, for which our Music About China series has won its popular acclaim.

Now seven years on since we launched the series, we have commissioned 28 composers and garnered a windfall of 33 works. They come from China, Hong Kong, Taiwan, Malaysia, the Philippines, Switzerland, Luxembourg, Germany, South Africa and Poland. The HKCO is honoured to have the support of composers and musicians from all over the world, as well as the warm approval of our fans.

In view of this, we are organizing a voting activity entitled *Music About China - My Favourite Journey*. You are invited to pick your favourite out of the 33 pieces. Works selected will be featured in the HKCO's *Music About China* concert in the 2015 Hong Kong Arts Festival. Details about the voting activity and the works will be announced soon on the website of the HKCO, so please look out for it. We look forward to your vote and your continuing support.

I wish you all another wonderful and memorable journey into music.

Yan Huichang
Artistic Director and Principal Conductor
Hong Kong Chinese Orchestra



香港中樂團
HONGKONG CHINESE ORCHESTRA

藝術總監：閻惠昌
ARTISTIC DIRECTOR: YAN HUICHANG

演唱及鋼琴
Vocal & Piano

候活·麥格尼
Howard McCrary

趙太生即興三弦彈唱《黑土歌》
Zhao Taisheng to improvise with *Sansuan* and
Narrative singing *Song of the Black Earth*

當中樂遇上 Chinese Music with All That JAZZ

Stranger
Summertime
You and I Are One
Besame Mucho
浪子心聲
水是生命

Black Butterfly (世界首演 World Premiere)
Impossible Medley
(Mission Impossible theme, James Bond theme,
Peter Gunn, Sing Sing Sing)
Somewhere Over the Rainbow
Love is a Many Splendored Thing

21-22/3/2014 (五、六 Fri & Sat) 晚上 8:00pm

葵青劇院演藝廳 Kwai Tsing Theatre Auditorium

\$150, \$200, \$260

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Half-price ticket discount for senior citizens aged 40 or above, people with disabilities, Comprehensive Social Security Assistance Recipients and full-time students. Patrons can only enjoy one of the discount schemes for purchasing tickets.

詳情請向：運籌策劃處查詢。For latest information, please visit HKCO website. 香港中樂團保留更改節目及票價權利。Hong Kong Chinese Orchestra reserves the right to change programme and artists.



中樂學友會會員可獲七五折優惠
25% ticket discount for FoHKCO



指揮 Conductor
周熙杰
Chew Hee-chiat



爵士鋼琴 Jazz Piano
羅尚正
Ted Lo

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樂器贊助 Official Musicians

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樂旅中國VIII — 第四十二屆香港藝術節

Music About China VIII - The 42nd Hong Kong Arts Festival

22.2.2014 (六 Sat)

指揮：閻惠昌 **Conductor: Yan Huichang**中阮協奏曲 **第二中阮協奏曲** 劉星曲 (香港中樂團委作／世界首演)Zhongruan Concerto **Zhongruan Concerto No. 2** Liu Xing

(Commissioned by the HKCO / World Premiere)

第一樂章 The 1st Movement**第二樂章 The 2nd Movement****第三樂章 The 3rd Movement**

中阮：陳素敏 Zhongruan: Tan Su-min, Clara

中場休息 Intermission

結他與樂隊 **青天心碑** 麥偉鏞曲 (香港中樂團委作／世界首演)Guitar and Orchestra **Blue Sky The Heart** Clarence Mak (Commissioned by the HKCO / World Premiere)

結他：麥偉鏞 Guitar: Clarence Mak

大型交響音樂史詩 **成吉思汗 (2014 HKCO新版)** 阿古拉泰詞 唐建平曲
(香港中樂團委編／首演)Choral Symphony **Genghis Khan 2014, for HKCO** Tang Jianping Lyrics by Agulatai

(Arrangement Commissioned by the HKCO / Premiere)

一、序 — 駿馬**1. Overture - The Steed****二、序 — 博克英豪、彎弓、寄託****2. Overture - The Mongolian Wrestlers, The Bow, Entrusting****三、騰格里 — 成吉思汗詠歎調****3. Genghis Khan's Aria - Tengali****四、尾聲 吉祥草原****4. Epilogue - The Grassland, a Blessed Place**

男低音：龔冬健 Bass: Gong Dongjian



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.



音樂會後，於音樂廳入口處將舉行簽名會活動。

There will be an autograph session at the Concert Hall entrance after the concert.



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香港中樂團

背景

- 於1977年成立，自2001年4月1日，由香港中樂團有限公司正式繼香港特別行政區政府康樂及文化事務署接管香港中樂團，為本港唯一之大型職業中樂團，享有「民樂翹楚」及「香港文化大使」之美譽。在歷任音樂總監吳大江（1977-1986）、關廼忠（1986-1993）、石信之（1993-1997），和現任藝術總監及首席指揮閻惠昌（1997-）的帶領下，樂團肩負著推廣中樂的任務。
- 植根於歷史悠久的中國文化，演出的形式及內容包括傳統民族音樂及近代大型作品，樂團更廣泛地委約各種風格及類型的新作品，委約及委編作品逾2,100首，於國際及本地樂壇上屢獲殊榮。樂團的演出編制共85人，分拉弦、彈撥、吹管及敲擊四個樂器組別，其中包括傳統及新改革的多種樂器。

業務

- 為全港市民展現繽紛多彩的中樂世界。每年除舉辦逾百場定期及外展音樂會外，更主辦多項與民同樂之大型活動及專題藝術節，如胡琴節、鼓樂節、笛簫節、古箏節、揚琴節、作曲家節、指揮家節等。
- 為香港文化大使。經常獲邀於國際著名音樂廳及藝術節演出，足跡遍及澳洲、新加坡、日本、南韓、中國內地、台灣、澳門、加拿大、美國、荷蘭、奧地利、德國、英國、法國、捷克、新西蘭、愛爾蘭、俄羅斯、比利時及挪威北極圈等地。
- 為推廣中樂至社會各階層及資助樂團長遠發展，分別於1998年成立「中樂摯友會」及於2002年設立「香港中樂團發展基金」。
- 為扶育音樂幼苗及培育新一代觀眾，除經常到學校演出外，於2003年成立香港兒童中樂團、香港少年中樂團，及舉辦樂器班；與電視台、電台及其他機構合作製作音樂教育節目及教育電腦光碟《中國音樂寶庫：胡琴篇》，積極參與教育工作。

- 為培育專業演奏人才，樂團與香港藝術發展局、香港演藝學院、各大學、大專院校合作「人才培育計劃」、「香港演藝學院 — 專業樂團實習計劃」、「樂團藝術交流計劃」等。2009年與西安音樂學院合作正式成立全球首間「香港中樂團樂隊學院」。
- 以多方位研究及發展中國傳統及近代音樂；改良樂器以達更佳聲效。為得到更全面的發展，樂團除作大型中樂合奏外，更分別成立民間音樂小組、室內樂小組、樂器改革研究小組等。
- 製作了超過五十多張影音產品，包括音樂會現場錄音CD、VCD、DVD等，並於2003年推出全球首張大型中樂團SACD現場錄音音樂會專輯。
- 為著名獲獎電影《天地英雄》及《功夫》演奏配樂。
- 除於研討會完結後出版論文集外，更積極策劃及出版中樂導賞書籍如《中樂因您更動聽》及《大型中樂合奏觀賞秘笈》等。
- 關懷弱勢社群。於2005年9月成立「樂在其中顯關懷」計劃，把中樂之美帶到老人院、兒童院及單親家庭中心等慈善機構以履行其社會責任。

國際性大賽及研討會

- 舉辦以「中國民族管弦樂發展的方向與展望」為主題之中樂發展國際研討會，多位海外、中國內地及本地學者提出多項具啟發性之意見。（1997）
- 舉行「21世紀國際作曲大賽」及「大型中樂作品創作研討會」，推動及探討中樂大型合奏作品，更以不同樂隊擺位探討對作品的演繹效果。（2000）
- 舉辦「探討中國音樂在現代的生存環境及其發展」座談會，樂團並發起全球投票，由樂迷、樂團及八大專業樂團選出「二十世紀最受樂迷歡迎中樂作品」活動。（2002）
- 舉辦「第四屆中樂國際研討會 — 傳承與流變」。（2007）
- 舉辦全球首個中樂指揮大賽及「中樂指揮

兩岸三地大型文化交流音樂會「光明行 — 天下為公」。

'The World Is For All' – A mass concert of cultural exchange between Hong Kong, Taiwan and Mainland.



國際高峰論壇」，各地專家、學者及亞洲其他樂團行政及藝術領導應邀出席。(2011)

- 樂團與盧森堡現代音樂協會合辦「2013國際作曲大賽」。(2013)

健力士世界紀錄

- 樂團及近千名樂手共同締造的「千弦齊鳴」，首創最多人同時演奏二胡的世界紀錄。(2001)
- 樂團與三千多名鼓手在全港市民見證下於香港鼓樂節開幕式齊奏一曲《雷霆萬鈞》，鼓動香港市民在非典型肺炎疫症後的激勵鬥志。(2003)
- 樂團與五百多名樂手在香港笛簫節開幕式中演出笛子大齊奏，創下最多人同時演奏笛子的世界紀錄。(2005)

獎項

- 樂團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)
- 首個藝術團體獲香港董事學會頒發「傑出董事獎——法定／非分配利潤組織董事會」獎項。(2004)
- 首個藝術團體獲香港會計師公會頒發「2004最佳企業管治資料披露大獎——公營／非牟利機構組別金獎」。(2004)
- 首個藝術團體獲香港電台頒發第二十八屆十大中文金曲金針獎。(2005)
- 首個藝術團體獲香港社會服務聯會頒發「同心展關懷」標誌。(2005-2013)
- 樂團榮獲亞洲作曲家同盟頒發「最傑出弘揚亞洲現代音樂榮譽大獎」。(2007)
- 樂團演奏之唱片《華夏之根》榮獲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。(2008)
- 首個藝術團體獲頒「香港驕傲企業品牌評選團大獎」。(2008)
- 樂團研製之環保胡琴獲「香港環保卓越計劃『良好級別』產品環保實踐標誌」。(2008)
- 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)
- 樂團舉辦全球首次國際中樂指揮大賽連續兩年獲業界及市民投選為「十大樂聞」之一。(2011、2012)
- 樂團以「香港國際中樂指揮大賽」榮獲香港藝術發展局頒發2011藝術推廣獎之團體／機構組銅獎。(2012)
- 樂團研製的環保胡琴系列榮獲國家「第四屆文化部創新獎」。(2012)



全球首屆國際中樂指揮大賽。
The first ever 'International Conducting Competition for Chinese Music'.



香港中樂團於紐約卡內基音樂廳。
The HKCO at Carnegie Hall.



「香江華采」香港作曲家作品大型戶外音樂會。
Mass outdoor concert – 'Cadenzas of Hong Kong' featuring works by Hong Kong composers.

2003年首屆「香港鼓樂節」開幕式，與全港3,140名市民創下健力士紀錄。
In 2003, the Opening Rally of the first Hong Kong Drum Festival was held, and a new Guinness Record was set by the Orchestra and 3,140 drummers.



大提琴家馬友友以樂團研發之「環保革胡」演奏。
The Cellist Yo-Yo Ma gave performance with the Eco-Gehu which is developed by the Orchestra.



Hong Kong Chinese Orchestra

Background

- The Orchestra was founded in 1977 and is the only professional, full-sized Chinese orchestra in Hong Kong. It came under the management of the Hong Kong Chinese Orchestra Limited on 1st April, 2001 when the latter took over from the Leisure and Cultural Services Department of Hong Kong. It has won the accolades as “a leader in Chinese ethnic music” and “a cultural ambassador of Hong Kong”. Under the leadership of the incumbent Artistic Director and Principal Conductor Yan Huichang (1997-date), and former Music Directors - Ng Tai-kong (1977-1986), Kuan Nai-chung (1986-1993) and Henry Shek (1993-1997), the Orchestra has been promoting Chinese music as its mission.
- 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, and over the years, has commissioned over 2,100 original compositions and arrangements, many of which have won awards at home and abroad. The Orchestra currently has an establishment of 85 musicians who perform in the four sections comprising bowed-strings, plucked-strings, wind and percussion instruments. Traditional as well as improved Chinese instruments are incorporated.

Scope of Activities

- To bring the colourful world of Chinese music to the people of Hong Kong, the Orchestra organizes more than one hundred regular and outreach concerts every year, as well as mass activities and arts festivals, including Hong Kong Huqin Festival, Hong Kong Drum Festival, Hong Kong Dizi and Xiao Festival, Hong Kong Zheng Festival, Hong Kong Yanqin Festival, Composers' Festival of Hong Kong and Conductors' Festival of Hong Kong.
- As a cultural ambassador of Hong Kong, the Orchestra has been invited to perform at various famous venues in the world and at international festivals. It has performed in Australia, Singapore, Japan, South Korea, mainland China, Taiwan, Macao, Canada, the United States, Holland, Austria, Germany, England, France, the Czech Republic, New Zealand, Ireland, Russia; Belgium and Norway (Arctic Circle).
- To promote Chinese music to different sectors of the community and to provide long-term financial support for the development of the Orchestra, the Friends of HKCO was set up in 1998 and the HKCO Development Fund was set up in 2002.
- To nurture the growth of a new generation of music-makers and audience in Chinese music, the Orchestra gives performances in schools and organizes instrumental classes. The Hong Kong Children Chinese Orchestra and the Hong Kong Junior Chinese Orchestra were established in 2003. Educational projects were organized in conjunction with television stations, radios and other institutions, and a CD-ROM entitled *The Treasure of Chinese Music: The Huqin* was produced

and released by the Orchestra.

- The Orchestra has joined hands with the Hong Kong Arts Development Council, The Hong Kong Academy for Performing Arts, universities and tertiary institutions of Hong Kong in music education projects such as the Artistic Exchange Programme, the Internship Scheme, and The Hong Kong Academy for Performing Arts/HKCO - Institutions Partnership Programme & Professional Orchestra Internship. In 2009, the Orchestra established the world's first Chinese orchestral academy - The HKCO Orchestral Academy with the Xi'an Conservatory of Music.
- The Orchestra continues to develop and conduct research on Chinese traditional and contemporary music, and to strive to achieve the best acoustic effects through reforming instruments by setting up the Folk Music Group, the Chamber Music Group and the Instrument R & D Group.
- The Orchestra has an extensive discography of over 50, which includes live recordings of its concerts, studio recordings etc. in CD, VCD and DVD formats. It also launched the world's first ever SACD recording of a live concert by a Chinese orchestra in 2003.
- The Orchestra performed the soundtrack music for such award-winning films as *Warriors of Heaven and Earth* and *Kung Fu Hustle*.
- Apart from collating and publishing papers presented at the symposia and conferences, the Orchestra also publishes books on Chinese music. The titles published to date are *The Enjoyment of Chinese Orchestral Music* and *A Handbook to Appreciating Chinese Orchestral Music*.
- In carrying out social commitments, the 'Music for Love' scheme was set up in September 2005 to bring the beauty of Chinese music to the underprivileged like seniors, orphans and single-parents centres etc.

International Competitions, Conferences and Symposia

- The Orchestra organized an international conference on the development of Chinese music, entitled *Retrospect and Development of Modern Chinese Orchestra*. Experts and scholars attending came from Hong Kong, China and overseas, and many enlightening views were raised on the occasion. (1997)
- The Orchestra organized the International Competition for Chinese Orchestral Composition 2000 and the Chinese Orchestral Composition Symposium to promote Chinese orchestral compositions and explore the acoustic effects through different configuration layouts. (2000)
- The Orchestra organized a seminar series entitled *On the Ecology of Chinese Music in a Modern Environment and Its Future Developments*, and also invited music lovers and eight professional orchestras to take part in the worldwide poll for 'Golden Chinese Classics of the Century'. (2002)
- The Orchestra organized *The Fourth International*

Symposium on Chinese Music - Tradition and Evolution. (2007)

- The Orchestra organized the ever first *Conducting Competition for Chinese Music*, followed by the *Hong Kong Symposium for Conducting*. Local and overseas experts in the field, academics as well as representatives at senior executive or artistic level from orchestral groups in Asia were invited to participate. (2011)
- The Orchestra organized *The International Composition Prize 2013* with The Luxembourg Society for Contemporary Music. (2013)

Achieving Guinness World Records

- A new Guinness World Record was set by the Orchestra when about a thousand *erhu* players played at a mass performance entitled *Music from a Thousand Strings*. The official entry was made as the largest number of people performing the *erhu* at the same time. (2001)
- The Orchestra held the Opening Rally of the Hong Kong Drum Festival at an unprecedented mass performance witnessed by all Hong Kong, when three thousand Hong Kong citizens played a drum piece, *The Earth Shall Move*. The event marked another Guinness World Records entry for the Orchestra and served to boost the morale of the people of Hong Kong after the ravages of SARS. (2003)
- More than 500 *dizi* players joined the HKCO in a mass performance at the Opening Ceremony of the Hong Kong Dizi and Xiao Festival 2005 - another world record for having the largest number of people playing the *dizi* together. (2005)

Honours and Awards

- The Orchestra was awarded for 'The Most Outstanding Achievement in Advancing Contemporary Chinese Music' by the ISCM World Music Days 2002 Hong Kong. (2002)
- The Orchestra was the first performing arts group to be awarded 'Directors of the Year - Statutory / Non-profit-distributing Organisation Board' by The Hong Kong Institute of Directors for achievement in corporate governance. (2004)
- The Orchestra was the first performing arts group to be awarded '2004 Best Corporate Governance Disclosure Awards - Gold Award of Public Sector / Not-for-profit Category' by the Hong Kong Institute of Certified Public

Accountants. (2004)

- The Orchestra was the first performing arts group to be awarded for 'The 28th Top Ten Chinese Gold Songs Award - The Golden Needle Award' by Radio Television Hong Kong. (2005)
- The Orchestra was the first performing arts group to be awarded the 'Caring Organisation' logo by The Hong Kong Council of Social Services. (2005-2013)
- The Orchestra was awarded the 'Most Outstanding Achievement in Advancing Asian Contemporary Music' by the Asian Composers League. (2007)
- *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 6th China Gold Record Awards. (2008)
- The Orchestra was the first performing arts group to be awarded the Judging Panel's Grand Prize in The 2nd Hong Kong Corporate Branding Award. (2008)
- The Series of Eco-Huqin developed by the Orchestra was awarded the 'Hong Kong Awards for Environmental Excellence - "Class of Good" Productwise Label'. (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)
- 'The Hong Kong Chinese Orchestra presents the world's first Hong Kong International Conducting Competition for Chinese Music' was voted as one of the *Top 10 Music Headlines* by the related industries and Hong Kong citizens in two consecutive years. (2011, 2012)
- The Hong Kong International Conducting Competition for Chinese Music of the Orchestra was awarded the 2011 Bronze Award for Arts Promotion (Group/Organisation Category) by the Hong Kong Arts Development Council. (2012)
- The Series of Eco-Huqin developed by the Orchestra was on the honours list of the fourth 'Ministry of Culture Innovation Awards' of the People's Republic of China. (2012)

香港中樂團於香港文化中心音樂廳

The HKCO at Hong Kong Cultural Centre Concert Hall





閻惠昌 藝術總監兼首席指揮／指揮

Yan Huichang

Artistic Director and Principal Conductor / Conductor

1987年中國首屆專業評級獲授予國家一級指揮。

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。自1997年6月起履任於香港中樂團。歷年來獲獎無數，包括新加坡政府「2001年文化獎」、香港特別行政區銅紫荊星章、第六屆中國金唱片獎綜合類評委會特別獎（指揮類）、台灣第五十一屆中國文藝獎章（海外文藝獎（音樂））等。閻氏現應聘擔任多間音樂院校客席及特聘教授，秉持傳承理念，曾多次於國內外及香港進行演講及教授工作，更為首位華人講者獲邀至Conservatoire national supérieur de musique et de danse de Paris講學。現為香港演藝學院榮譽院士及其音樂學院訪問學人、中國音樂學院教授及碩士研究生導師、台灣國樂團首席客席指揮及浙江交響樂團中國音樂常任指揮。由三聯書店邀請資深樂評人周光義博士撰寫的《一位指揮家的誕生——閻惠昌傳》於2013年8月出版。

在過去十多年，香港中樂團在閻氏的帶領下，

創下多個中樂發展的里程碑。近年，樂團獲各地知名藝術節及音樂節邀請演出，藝術成就獲業內人士、傳媒、觀眾的肯定。於香港中樂團推行全方位拓展，在音樂藝術方面，不但傳承千年之樂章、南柔北剛之神韻，推動委約作品，亦積極與西方音樂界互動、探索交融，「樂旅中國」成為品牌音樂會、領導發展樂器改革——環保胡琴系列；於教育方面，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」，及倡議創立全球首個中樂團樂隊學院；於普及中樂方面，創辦器樂節，包括鼓、笛簫及箏；於中樂專業範疇方面，曾舉辦主持多次中樂國際研討會及高峰論壇、於香港演藝學院開設中樂指揮碩士課程、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。

閻氏亦為活躍作曲家，創作樂曲屢次獲獎，

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《滄仰宗》、《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。除中樂指揮外，他亦涉足於西洋交響樂隊指揮，曾合作的樂團包括北京交響樂團、北京音樂廳愛樂交響樂團、中國中央交響樂團、俄羅斯愛樂管弦樂團及深圳交響樂團等。

Yan Huichang was conferred the title of National Class One Conductor at the First Professional Appraisal of China in 1987. 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. He joined the Hong Kong Chinese Orchestra in June 1997. Over the years, he has received numerous accolades and awards, such as the 'Cultural Medallion (Music)' by the National Arts Council of Singapore in 2001, a Bronze Bauhinia Star (BBS) by the Hong Kong SAR Government, the Jurors' Award for Conducting at the 6th China Gold Record Awards – Multi Arts Category, and the Overseas Award for Music at the 51st Literary and Art Works Awards in Taiwan. He is currently a Visiting Professor or Adjunct Professor in many conservatories. He regularly gives talks and lectures in Hong Kong and Overseas to promote Chinese music as a legacy. He was the first ever Chinese to hold master classes in the Conservatoire national supérieur de musique et de danse de Paris. He is now an Honorary Fellowship by HKAPA, with an appointment as Visiting Scholar of its School of Music, a Professor at the China Conservatory and a Supervisor on its Master's programme, the Principal Guest Conductor of the Taiwan National Chinese Orchestra and the Specially Invited Conductor of Chinese Music of the Zhejiang Symphony Orchestra of China. A book on Yan entitled *The Making of a Maestro – the Story of Yan Huichang*, authored by Dr Oliver Chou, a seasoned music critic, was published by Joint Publishing (Hong Kong) in August 2013.

Led by Yan, the Hong Kong Chinese Orchestra has been setting many milestones in Chinese music over the last dozen years or so. On the global front, it has been frequently invited to perform in arts and music festivals, and its artistic accomplishments have been endorsed by music professionals, the media and audiences worldwide. At its home base in Hong Kong, the Orchestra has seen omni-directional growth. Artistically, it has contributed to the Chinese music legacy by perpetuating its history of a thousand years, showcasing the spectrum of regional music on China's vast territory, and commissioning new works. It has also reached out proactively to the world of Western music to explore new frontiers together – one outstanding example of which is the annual concert series, *Music About China*, now becoming a hallmark event of the Hong Kong Chinese Orchestra. It has also led the way in instrumental reform with its 'Eco-Huqin' series. In terms of education, the Orchestra was the first to initiate the Professional Orchestra Internship scheme through collaboration with the Hong Kong Academy for Performing Arts and the establishment of the world's first Chinese orchestral academy, The HKCO Orchestral Academy. In bringing Chinese music to a wider audience, the Orchestra has organized themed festivals based on instrumental types, such as drums, *dizi* and *xiao*, and *zheng*. On a professional level, the Orchestra has hosted several international symposia on Chinese music, organized the first ever 'International Conducting Competition for Chinese Music', which won the enthusiastic support of music institutions in China and other parts of the world, and created a Master's degree programme in Chinese music conducting at The Hong Kong Academy for Performing Arts.

Yan is also actively engaged in composition, with many award-winning works. 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. In addition to Chinese music, Yan has also been involved in music of other genres. The professional orchestras he has worked with include the Beijing Symphony Orchestra, Philharmonic Orchestra of Beijing Concert Hall, China National Symphony Orchestra, Russian Philharmonic Orchestra of Moscow and Shenzhen Symphony Orchestra of China.



陳素敏 中阮

Tan Su-min, Clara Zhongruan

生於新加坡，8歲開始師從尹群、徐宜平和張蓉暉學習古箏、柳琴、中阮等彈撥樂器。2011年由新加坡國家藝術理事會獎學金贊助赴上海音樂學院，師從著名中阮演奏家、作曲家劉星攻讀中阮演奏碩士研究生。

2011年，陳氏畢業於南洋藝術學院（與英國威爾斯大學聯合培養），取得一級榮譽文學學士學位，被評為音樂系最佳畢業生，在畢業典禮上獲得久負盛名的秘魯大使館獎，以此表彰她在學術及音樂方面的卓越成就。

陳氏多次參加新加坡及各大比賽並獲得優異成績，包括：2004年新加坡全國華樂比賽中阮獨奏高級組冠軍、2008年南洋藝術學院與Music Essentials聯合主辦之協奏曲比賽冠軍、2008年新加坡全國華樂比賽合奏小組冠軍、2010年北京首屆阮邀請賽專業青年組銀獎。

陳氏曾應邀出訪十多個國家和地區演出，主要有中國、英國、越南、馬來西亞、印尼等。她曾與新加坡華樂團首演新加坡作曲家王辰威的雙中阮協奏曲《姐妹島傳奇》，以及與中國著名作曲家周煜國教授合作演出其改編的中阮與古箏二重奏《月琴贊》。

Tan Su-min, Clara, was born in 1990, and started learning the *zhongruan* under Yin Qun, Xu Yiping and Zhang Ronghui at the age of eight. In 2011, she was awarded a Singapore National Arts Council Arts Scholarship (Overseas) to pursue a Master's degree in music performance for *zhongruan* at the Shanghai Conservatory of Music, under the supervision of the famous *zhongruan* virtuoso and composer, Liu Xing.

Tan graduated from the Nanyang Academy of Fine Arts in Singapore (in partnership with the University of Wales) in 2011 with a Bachelor of Arts degree with First Class Honours, and was credited as the Best Graduate of the Department of Music. At the congregation, she was also presented with the Embassy of Peru Award for her outstanding achievements both in academic studies and in music.

Tan was the winner of many first prizes in Singapore, including Solo Zhongruan – Senior Category in the National Chinese Music Competition in 2004, the NAFA – Music Essentials Concerto Competition in 2008, and Open Ensemble Category in the National Chinese Music Competition in 2008. She also won a Silver Award – Youth Specialism Section at the first Ruan Invitational Tournament held in Beijing in 2010.

Tan has been invited to give performances in China, the UK, Vietnam, Malaysia and Indonesia. She premiered the double *zhongruan* concerto, *The Legend of Sisters' Islands* by the Singapore composer, Wang Chenwei with the Singapore Chinese Orchestra, and partnered with the famous composer from China, Prof. Zhou Yugu, in a *zhongruan* and *guzheng* duet performance of *Ode to the Yueqin*, arranged by Zhou himself.



麥偉鑄 作曲／結他

Clarence Mak Composer / Guitar

出生於香港。畢業於香港中文大學和美國賓夕法尼亞州立大學，學習結他、電子音樂和作曲，獲碩士學位後回港，以自由職業作曲家身份到多個院校或藝術機構講學和舉辦創意音樂工作坊。後受聘於香港演藝學院，教授作曲、電子音樂和理論。曾到西班牙學習古典結他，及到史丹福大學電腦音樂中心（CCRMA）研究音樂程式編寫及聲響學，並獲密蘇里大學堪薩斯城音樂學院邀請為訪問藝術家，及於法國索恩皮尼勒塞克國際夏日音樂營教授作曲。於1990年創辦了香港演藝學院的電子音樂室。

作品常發表於本地和海外音樂會、研討會、及國際會議，地區包括上海、北京、台灣、倫敦、德國、紐西蘭、澳洲、日本、韓國、美國等，包括由國際廣播電台轉播，並記錄在光盤發行。委約創作的藝術團體計有Insomnio（荷蘭現代音樂合奏）、蘇黎世樂團、瑞典雙簧管三重奏、英皇口琴五重奏、香港管弦樂團、香港小交響樂團、香港中樂團、中英劇團、城市當代舞蹈團和其他專業表演團體和中西室樂組合。

現為香港作曲家聯會理事，推廣音樂創作。曾獲邀擔任波蘭卡齊米 Serocki國際作曲家比賽評判、國際電腦音樂會議的選曲委員、出席新西蘭亞太音樂節、比利時國際現代音樂節、巴黎及都柏林的國際作曲家交流會議的香港代表。

Clarence Mak was born in Hong Kong and graduated from the Chinese University of Hong Kong and the Pennsylvania State University in USA, where he studied guitar, electronic music and composition. He returned to Hong Kong after receiving his Master's degree and worked as a freelance composer, giving talks and workshops on creative music-making in tertiary institutes and arts organizations. Since joining the School of Music of The Hong Kong Academy for Performing Arts, he has been teaching Composition, Electronic Music and Theory. Mak received classical guitar training in Spain, and studied music programming and acoustics at the Stanford University's Center for Computer Research in Music and Acoustics (CCRMA). He was a Visiting Artist at the Conservatory of Music and Dance of the University of Missouri at Kansas City, and taught the International Summer Course in Monthureux Le Sec in France. He founded the Academy Electronic Music Studio in Hong Kong in 1990.

Mak's compositions have been featured in concerts and presented in seminars and international conferences in Hong Kong and other parts of the world, including Shanghai, Beijing, Taiwan, London, Germany, New Zealand, Australia, Japan, South Korea, and the United States. They were rebroadcast by international radios and later released in CDs. He was commissioned by Insomnio (Netherland modern music ensemble), Zurich Ensemble, Sweden Oboe Trio, King's Harmonica Quintet of Hong Kong, Hong Kong Philharmonic Orchestra, Hong Kong Sinfonietta, Hong Kong Chinese Orchestra, Chung Ying Theatre Company, City Contemporary Dance Company as well as several other professional performing groups and East-West chamber ensembles.

Mak is currently a council director of the Hong Kong Composers' Guild and a keen promoter of music composition. He was an adjudicator for the Kazimierz Serocki International Composers' Competition in Poland, a member of the Music Selection Panel of the International Computer Music Conference, and a delegate representing Hong Kong at the Asia Pacific Music Festival in New Zealand, the ISCM Music Days in Belgium, and the International Rostrum of Composers held in Paris and Dublin.



龔冬健 男低音

Gong Dongjian Bass

才華出眾，具有廣泛音域和力量的男低音，其保留劇目包括要求極高的威爾第歌劇的角色和莫札特、羅西尼歌劇以及當代作品如卡洛斯·桑托斯《阿斯的魯比利亞》。

2013年度龔氏演出有香港中樂團音樂會「古韻今風」，挪威卑爾根歌劇院演出譚盾《馬可·波羅》，香港歌劇院「漂泊的荷蘭人」，台灣國立交響樂團演出周龍《白蛇傳》，美國聖達菲歌劇院「中山·逸仙」。

他曾在世界各地著名歌劇院及藝術節中演出幾十部中外歌劇作品，包括維也納國家歌劇院、德國柏林歌劇院、柏林藝術節、法國巴黎秋季節、德國慕尼黑雙年藝術節、愛丁堡音樂節等；和中國愛樂樂團、上海歌劇院合唱團合作的莫札特《安魂曲》，曾赴梵蒂岡為羅馬天主教教宗演出，並曾於威尼斯和維也納金色大廳上演；他先後在美國夏威夷歌劇院及香港演出威爾第《唐·卡羅》菲利浦二世；首演有香港藝術節郭文景《夜宴》韓熙載、布魯塞爾孔斯騰藝術節瞿小松《弦上的生活》等。

龔氏為1989年大都會歌劇院全國委員會考試獲獎者；亦曾獲中國首屆星海、聶耳聲樂賽銀獎（1985）；法國圖盧斯國際聲樂比賽第二名（1986）；意大利威爾第聲樂比賽優秀獎（1989）；及多項美國聲樂比賽第一名。

Internationally acclaimed tenor, Gong Dongjian, has an impressive repertoire which includes challenging roles in the operas of Verdi, Mozart, Rossini and contemporary works such as Carlos Santos's *Asdrublia*.

For the 2012-13 season, Gong was in the Hong Kong Chinese Orchestra's *Vocal Concert – Chinese Art Songs New and Old*, Bergen Nasjonale Opera's *Marco Polo* by Tan Dun in Norway, Opera Hong Kong's *The Flying Dutchman*, the National Taiwan Symphony Orchestra's *Madame White Snake* by Zhou Long, and the Santa Fe Opera's *Dr. Sun Yat-sen*.

Gong has an impressive repertoire that spans Chinese and Western operas, performed at world-class venues and festivals. The notable productions are Mozart's *Requiem* with the China Philharmonic Orchestra and the Shanghai Opera House Choir, which was taken to Venice and Vienna, as well as performed for Pope Benedict XVI in Vatican; in Verdi's *Don Carlo* (as Philip II) with Hawaii Opera Theatre and Opera Hong Kong; and the world premieres of Guo Wenjing's *Night Banquet* (as Han Xizai) and Qu Xiaosong's *Life on a String*.

Gong was a 1989 winner of the Metropolitan Opera National Council Auditions. Other accolades include a Silver Award at the first Xian Xinghai - Nie Er Vocal Competition of China (1985), second place at the International Singing Competition of Toulouse, France (1986), and the first place in several of the bel canto vocal competitions in the United States.



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HONG KONG CHINESE ORCHESTRA

藝術總監：閻惠昌
ARTISTIC DIRECTOR: YAN HUICHANG

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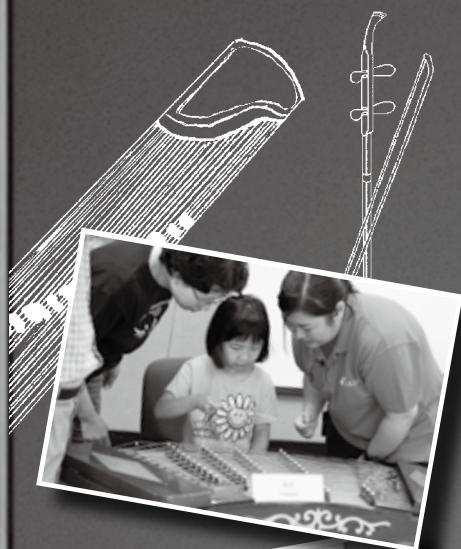
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中阮協奏曲 **第二中阮協奏曲** 劉星曲 (香港中樂團委作／世界首演)

Zhongruan Concerto **Zhongruan Concerto No. 2**
Liu Xing (Commissioned by the HKCO / World Premiere)

作曲家的話 **What the composer says**

精神是左右人類進化的本源，是體現智慧生命與低等動物之間的唯一標示。

藝術行業有兩個層面：娛樂的，是指以物質為第一目的的。非娛樂是指藝術本質的，源自精神需求的行為或結果。

所謂的精神是指思想、心靈、靈魂、意識等，可引申為人格、尊嚴、想像力、創造力、主觀意識、群體意識等。

音樂本性所流露的是人類精神世界裡最抽象的東西。是流露，不是想法，不是表達，更不是製作。它原本應是民族或國家最高精神產物的代表，是具有極高精神力的，而非時效性作品。

思想死，則民鈍之。

我們極待改變的不是貧窮，而是思想、意識、觀念，重新成為有智慧的民族。

The human spirit is the source and course of its evolution. It is the sole indicator of the difference between intelligent life and lower animals.

There are two levels to the art profession: entertainment, which has materialistic motives as its priority, and non-entertainment, which refers to the nature of art itself, which is the behaviour or outcome which stems from spiritual need.

By 'human spirit', we are talking about thought, the heart, the soul, and consciousness. It can be extended to mean character, dignity, imagination, creativity, subjective consciousness, collective consciousness etc.

The nature of music reveals the most abstract matter in Man's spiritual world, and should be a natural and spontaneous divulgence, not thinking, nor expression, and least of all production. Imbued with great spiritual strength, it should first and foremost be the highest representation of the spirit of a nation or country, and not a product of fad or fashion.

When thought is dead, the people will be dulled.

What we need to urgently change is not poverty, but thinking, consciousness and ideas, so that we can regain our wisdom as a nation.

曲目介紹 Programme Notes

大約2001年，香港月琴、中阮演奏家雷群安女士委約我為她的獨奏音樂會寫一部中阮協奏曲，而我內心已有寫作第二部中協的心願，所以一拍即合。然後用時三年，於2004年底完成。後來雖然由於各種原因音樂會沒有開，但這部作品已經誕生了。2012年，香港中樂團閻惠昌總監邀請我為2014樂旅中國音樂會創作作品，於是我將本首作品修改為（原為西樂協奏）民族樂隊與中阮的協奏曲。對於作曲家來說，不管時代如何變遷，能夠寫出自己滿意的作品，為民族積累精神財富，是人生最大的意義。在此由衷的感謝雷群安女士，沒有這次約稿，就沒有這部作品。

— 劉星

Around 2001, Ms Lui Kwan-on, a *yueqin* and *zhongruan* virtuoso in Hong Kong, commissioned me to write a *zhongruan* concerto for her solo recital. At that time, I was already brewing ideas about writing my second *zhongruan* concerto, so it was a timely invitation. I spent three years and completed the work in late 2004. Although the recital never took place for some reason, the music was ready. Then in 2012, Maestro Yan Huichang of the Hong Kong Chinese Orchestra invited me to write a new work for the *Music About China* concert series in 2014. So I revised this piece, which was originally as a Western concerto, into a concerto for Chinese orchestra and *zhongruan*. To a composer, the greatest meaning in life is to have written a work that he/she feels happy about, one that would contribute to the spiritual wealth of a nation, regardless of the times. I want to thank Ms Lui from the bottom of my heart for, without her commission, it would never have come into existence.

- Liu Xing



劉星 作曲

Liu Xing Composer

出生於黑龍江。1978年考入上海音樂學院民族樂器系，後轉入民族理論作曲系，於1982年以月琴專業畢業。1993年定居上海。

劉氏的主要樂隊作品包括：《第二民族交響樂》（1984）、《動物組曲》（1986）、《中阮協奏曲——雲南回憶》（1987）、《二胡協奏曲》（1991）、《第三交響樂》（1997）、《第二中阮協奏曲》（2004）等等。

其主要鑄射唱片作品則有：《一意孤行》（1992）、《湖》（1995）、《樹》（1996）、《閑雲孤鶴》（管弦樂專輯，1998）、《孤芳自賞》（1999）、《大洋洲》（2004）、《廣陵散》（中阮專輯，2009）等等。

Liu Xing was born in Heilongjiang in northern China. He was admitted to the Shanghai Conservatory of Music, first studying in the Traditional Instruments Department and later changed to the Theories of Composition for Traditional Music. He graduated in 1982 with a major in *yueqin*. He has been living in Shanghai since 1993.

Some of Liu's major works include *Symphony No. 2 for Chinese Orchestra* (1984), *The Animal Suite* (1986), *In Remembrance of Yunnan* (1987), *Erhu Concerto* (1991), *Symphony No. 3* (1997), *Zhongruan Concerto No. 2* (2004) and many more.

His CD releases include *My Way* (1992), *The Lake* (1995), *The Tree* (1996), *Liu: Animal Suites* (for orchestra, 1998), *Talking to Myself* (1999), *Oceania* (2004), *Guangling San* (for *zhongruan*, 2009) etc.

結他與樂隊 青天心碑 麥偉鑄*曲 (香港中樂團委作／世界首演)

Guitar and Orchestra **Blue Sky The Heart** Clarence Mak*
(Commissioned by the HKCO / World Premiere)

作曲家的話 What the composer says

回憶起當時香港中樂團藝術總監兼首席指揮閻惠昌先生的吩咐，他們要求新作品是與「英雄」有關的，更想我親自彈奏。經過慎重考慮後，最後我答應了這個創作兼演奏的委約，對我這個「過氣」的結他手來說也是一個莫大的挑戰。關於「英雄」的題材，由於在這次音樂會上已經有一首由唐建平教授作曲的大型交響音樂史詩《成吉思汗》，我希望可以尋找一個比較親切，又有中國特色的題材，後來想起清代「遷界令」的事跡。

康熙年間的廣東巡撫王來任、兩廣總督周有德為了保護廣東沿海，包括香港地區的居民，免受清廷為了防範鄭成功等反清勢力所作出的「遷界」政令之苦，多次向朝廷申訴、為民請命，終於成功令清廷下詔廢除「遷界令」。現時位於香港元朗錦田水頭村內的「周王二公書院」、上水石湖墟的「巡撫街」、早已焚毀的「報德祠」等，都是為了紀念這兩位「青天大老爺」而興建的。

曲名《青天心碑》中的「青天」就是指這兩位為人民赴湯蹈火的好官，「心碑」就是指他們在人民心目中豎立起來的豐碑。我就以這個發生於三百多年前的「香港故事」為題，以中樂團和結他這件可能在大音樂廳中毫不顯眼的樂器，創作了這個「英雄故事」。

When Maestro Yan Huichang, Artistic Director and Principal Conductor of the Hong Kong Chinese Orchestra, first discussed this commission with me, he told me that what the Orchestra would like to have in the new work was something that would conjure up a heroic feel, and they would like me to take the solo part, too. Having given serious consideration to this proposition, I accepted the commission as both composer and performer. This would of course be a tremendous challenge to a “passé” guitarist like me. As for the “heroic” part, since the concert has already on its programme the symphonic epic *Genghis Khan* by Professor Tang Jianping, I was more inclined to seeking a theme that would be more intimate and full of Chinese colours. As a result the historical incident of an evacuation order under the “Edict on the Relocation of the Boundary” in the Qing Dynasty came to mind.

During the reign of Emperor Kangxi (r.1661-1722), Wang Lairen, Inspector General of Guangdong, and Zhou Youde, Governor of Guangdong and Guangxi, in their effort to protect the people living on the Guangdong coastline (including those who lived in Hong Kong) from the damages caused by the evacuation order, which the Qing government had issued to counter the uprisings of anti-Qing factions like the forces of General Zheng Chengkung, repeatedly petitioned the Imperial Court. Finally they were successful in persuading the Emperor to withdraw the Edict because the livelihood of too many people and their families were at stake. The “Chou Wong Yi Kung Study Hall” (“Memorial College Dedicated to Ministers Zhou and Wang”), which to this day stands in Shui Tau Village, Kam Tin, Yuen Long in Hong Kong,

* 麥先生個人簡介，請參閱第15頁。
For Mr Mak's introduction, please refer to pg.15.

and the Tsun Fu Street (“Inspector General’s Street”) in Shek Wu Hui, Sheung Shui, as well as the “Fuk Tak Hall” (“Votive Shrine Built in Gratitude (to the two virtuous ministers)”) which was destroyed by fire a long time ago, are memorials to these two government ministers who, to the Chinese, were lords with virtue as lofty as the blue sky.

The “blue sky” in the title comes from the Chinese analogy to government officials with incorruptible integrity, sagacity and a keen sense of justice. Here it specifically refers to these two virtuous ministers who had braved great hardships to plead for the welfare of the people under their care. “The heart” refers to the memory of them that lives on eternally in people’s hearts. My work is informed by this Hong Kong story over three hundred years old, and it is also a story of great courage. It will be brought before our audience in the Concert Hall by the HKCO, and, unremarkable the guitar may be, it is hoped that the heroism of the story will register with the listeners.

曲目介紹 Programme Notes

雖然這首樂曲是為古典結他與中樂團而作，但並不是協奏曲，而是一首「中樂團與結他」（Chinese Orchestra with Guitar）的樂曲。創作方向並非以炫技為主，而是在探索西方彈撥樂器如何融合中國的民族樂團。由於結他的音量不大，創作時要思考如何讓這些不同的樂器能夠達致最佳的音樂與音響效果，把具有中國特色的和弦運用在結他上，使結他「民族化」。這首不超過20分鐘的樂曲，結他在首尾兩部分均以掃弦為主，開始時集中在低音區，到了中段逐漸變成中音區，及後再往上爬升，後段以泛音演奏高音區的旋律；在樂隊方面，利用了高音域的單音，四度、五度和聲，不同音區之間的八度進行，以不同樂器演奏單音音色等技法，去突顯「青天」的效果。

— 麥偉鏞

While this is a work written for the classical guitar and the Chinese orchestra, it is not a concerto. It is rather a work for the Chinese orchestra with guitar. It is not intended to be a bravura piece, but an exploration of how a plucked instrument of the West may be integrated with the Chinese orchestra. During the course of composition, much thought has been paid to how these different instruments could reach the best possible musical and sound effects, and how the application of chords bearing Chinese characteristics to the guitar in order that the latter might be “culturally assimilated”. This is a work not exceeding 20 minutes in duration, and arpeggios feature prominently on the guitar in the opening and the closing sections. At first the emphasis is in the lower register, but it moves to the middle register as the work progresses, and continues its upward trajectory till the end. In the last section, the melody in the upper register is featured in harmonics. On the other hand, the orchestra deploys the fundamental note, fourth and fifth chords, and progression in octaves among different sections in the upper register; the fundamental notes are featured on different instruments to highlight the diversity in timbres, so as to bring out the effect of the lofty spirit associated with the “blue sky”.

- Clarence Mak



大型交響音樂史詩 **成吉思汗（2014 HKCO新版）**

阿古拉泰詞 唐建平曲 （香港中樂團委編／首演）

Choral Symphony **Genghis Khan 2014, for HKCO**
Tang Jianping Lyrics by Agulatai
(Arrangement Commissioned by the HKCO / Premiere)

作曲家的話 **What the composer says**

甲午馬年重演成吉思汗

歲月如梭，光陰荏苒，轉瞬間交響音樂史詩《成吉思汗》首演已經過去8個年頭了。恰逢甲午馬年初至，重演這部作品中的重要段落，祝願它能以草原駿馬奔騰的速度、力量和激情為來聆聽音樂的每一位朋友增添馬年的豪邁和輝煌！

每一部作品的完成，都是一次思想昇華之旅。《成吉思汗》的音樂創作，在重溫歷史巨人的偉業中，更深刻的感受了英雄面對世界、面對未來和面對未來的進取精神。

希望這音樂能夠表現成吉思汗叱吒風雲的英雄氣概，同時也能夠表現草原生活中，普通人能夠感同身受的生活情感。

感謝這樣的創作機會！感謝一切和這部作品創作、演出有關的人！更感謝草原流傳千年萬世的歌聲。

It seems only yesterday that the symphonic epic *Genghis Khan* was premiered eight years ago. On the occasion of the Year of the Horse, we will perform again the main sections of this work, with the hope that like the speed, stamina and passion of the galloping horses on the grassland, this work will bring to the audience the heroism and glory that comes with the Year of the Horse!

The completion of every work is invariably a journey of sublimation. While revisiting the feats of a historical giant, this musical work about Genghis Khan provides a more poignant perspective into the hero's visionary outlook towards the world and its future.

I hope the music will bring to life the heroic spirit of the all powerful Genghis Khan, as well as the everyday sentiments of ordinary people living on the grassland.

I am truly grateful for being given this creative opportunity. I would also like to thank those who are involved in the production and performance of this work. My deepest gratitude yet is due to the vocal magic that has been passed down through the ages on the grassland.

曲目介紹 Programme Notes

大型蒙古族交響音樂史詩《成吉思汗》寫於2007年，曾在上海國際藝術節，國家大劇院演出。2010年應香港中樂團委約寫了中樂版本並在香港首演。原作分上篇：一代天驕，下篇：成吉思汗等十三個樂章，概述了一代天驕成吉思汗的宏偉業績。此次演出的減縮版本，因時間所限選取了：

二、駿馬；三、博克英豪；四、彎弓；七、寄託；十一、騰格里 — 成吉思汗詠歎調；尾聲、吉祥草原等六個篇章的音樂並略加編排而成。

— 唐建平

歌詞：

騰格里 — 成吉思汗詠歎調

至高無上的長生天啊
感恩賜予我神力 騰格里 騰格里
智慧點燃起燃燒的火焰
支離破碎的草原
如今已連成一片
大草原 大草原
騰格里（大草原） 騰格里（大草原）
騰格里

回望蒙古高原
長風浩蕩 碧草連天
羊兒親吻著草芳香
駿馬暢飲著清泉
啊……啊……
羊兒親吻著草芳香
駿馬暢飲著清泉
這是一幅多麼令人沉醉的畫卷啊
啊……啊……

我是雄鷹 我是大汗
我是雄鷹 我是大汗
我是大汗
成吉思汗 草原之汗
我的蘇魯德激蕩著雄風
我的征鞍承載著堅定
我的弓箭能追逐流星
我的吼聲能震撼山川（蒼天）
大汗（蒼天） 大汗啊

我是大汗
成吉思汗草原之汗
我的蘇魯德激蕩著雄風
我的征鞍承載著堅定

我的弓箭能追逐流星
我的吼聲能震撼山川
蒙古勇士們是鋼鐵閃電
蒙古勇士是大地草原

堅強勇敢 永遠向前
堅強勇敢 永遠向前
永遠向前 永遠向前
東方曙光……
騰格里

為了給寒冷大地取暖
卻燃起一叢叢熊熊的烈火
為了讓失血的河流騰起波浪
鮮血流成河染紅了天邊
成吉思汗 成吉思汗
你只是彎弓射雕的武士嗎 武士嗎

馬頭琴聲傾述著母親的思念
長歌曲曲傳來故鄉的呼喚
成吉思汗 你也雄懷天下 海納百川
成吉思汗 你也柔腸似水 意志如山
啊……啊……

如今這紫色的硝煙像愁雲籠罩
長生天 至高無上的長生天啊
請你再賜予我神力吧
騰格里 騰格里
再賜予我神力吧
賜我以驅趕人間苦難的上帝之鞭
騰格里……



The original version of the Mongolian symphonic poem was written in 2007, and has been performed in the Shanghai International Arts Festival and at the National Centre for the Performing Arts in Beijing. Then in 2010, I was commissioned by the Hong Kong Chinese Orchestra to write a Chinese orchestral arrangement, which was premiered in Hong Kong. The original is in thirteen movements in two parts, *The Prized Son of Heaven and Genghis Khan*, and tells the amazing political conquests and achievements led by the great Genghis Khan. For this concert, in view of the time constraints, an abridged version is performed. It consists of the following movements, with some parts rearranged:

2. The Steed, 3. The Mongolian Wrestlers, 4. The Bow, 7. Entrusting, 11. Genghis Khan's Aria – Tengali; and Epilogue - The Grassland, a Blessed Place

- Tang Jianping

Lyrics (freely translated in English):

Genghis Khan's Aria – Tengali

Oh, sovereign heaven of eternal life
You graciously bestowed on me Tengali,
magical power, Tengali
Wisdom lit up the fire
The fragmented grassland of yore
Is now all in union
The vast grassland Oh vast grassland
Tengali (vast grassland) Tengali (vast grassland)
Tengali

I turn round to espy the Mongolian grassland
Where the wind is unceasing and
the grass has no end
Where the sheep kiss the scent of the grass
And the horses drink from limpid springs to
their hearts' content
Ah..... Ah.....
The sheep kiss the scent of the grass
The horses drink from the limpid springs to
their hearts' content
What an intoxicating scene this is

Ah..... Ah.....
I'm the eagle, I'm the Khan
I'm the eagle, I'm the Khan
I'm the Khan
Genghis Khan, Khan of the grassland
My *Suluding* flutters proudly in the wind,
The saddle of my battle horse holds my determination

My bow and arrow can chase shooting stars,
My roar can shake the mountains and fords (heaven)
The great Khan (heaven) Oh the great Khan

I'm the great Khan
Genghis Khan, Khan of the grassland
My *Suluding* flutters proudly in the wind,
The saddle of my battle horse holds my determination
My bow and arrow can chase shooting stars,

My roar can shake the mountains and fords
Mongol warriors are steel and lightning
Mongol warriors are the vast grassland

Sturdy and brave, they forge ahead
Sturdy and brave, they forge ahead
Always going forward, always going forward
Dawn of the East
Tengali

So to give warmth to the land in the cold
Flames are lit and burning bright
So to make waves in the bleeding rivers
Blood has to run like rivers and dye the
horizon red
Genghis Khan, Genghis Khan
Are you a mere condor-shooting warrior?

The sounds of the *morin khuur* tell of
a mother's longing
The songs of *urtiin duu* carry my homeland's call
As the sea welcomes all rivers,
Genghis Khan embraces all.
His benevolence is as the waters,
His will as the mountains
Ah.....Ah.....

Now the purple smoke of battle hangs
over the heaven of eternal life
like clouds of sorrow,
Heaven of eternal life, oh sovereign heaven of
eternal life
Pray bestow on me the magical power
Tengali Tengali
Bestow on me the magical power once more
Bestow on me god's whip to chase away
misery on earth
Tengali.....



唐建平 作曲

Tang Jianping Composer

中國大陸培養的第一位作曲博士，現為中央音樂學院作曲教授、作曲博士生導師。

唐氏是中國當代最為活躍作曲家之一，其創作涉獵各類音樂體裁，主要作品有歌劇《青春之歌》、音樂劇《彩雲飄過山崗》、舞劇《風中少林》、《精衛》、大型交響音樂史詩《成吉思汗》、大型佛教交響清唱劇《神州和樂》、大型民族管弦樂詩劇《牛郎織女》、《仰歐桑》、大型室內樂清唱劇《路》、《白馬入蘆花》、大型聲樂套曲《月光》、交響協奏曲《聖火 — 2008》、交響序曲《京韻》、《金蛇狂舞》、鋼琴協奏曲《春天》、琵琶協奏曲《春秋》、笛子協奏曲《飛歌》、二胡協奏曲《八閩》、打擊樂協奏曲《倉才》、民族管樂《后土》、《天人》等，而且作品演出率非常高。

唐氏獲獎無數，包括國家交響樂作曲比賽最高獎，以及國內外眾多作曲比賽的不同級別獎項。2006年獲選美國亞洲文化基金赴美為訪問學者。在擔負大量的教學工作和創作之餘，還著有眾多學術論文。曾與世界眾多交響樂團和民族交響樂團合作，並多次出席香港、台灣等地的國際性學術會議，亦於美國、韓國、日本及香港多所音樂學院和音樂活動舉辦學術講座。

Tang Jianping is the first homegrown Ph.D. in Composition in China. He is currently a professor in Composition and supervisor of candidates for doctoral degrees at the Central Conservatory of Music.

As one of the most active composers in China today, Tang has an oeuvre that spans a full spectrum of music types, including opera (*Song of Youth*), musical (*Rainbow Clouds Drifting over the Mountains*), dance drama (*Shaolin in the Wind* and *Jingwei* or “*The Bird that Vowed to Fill Up the East Sea*”), epic symphony (*Genghis Khan*), Buddhist oratorio (*Buddhist Symphony*), Chinese orchestral music for full-length music and dance drama (*The Cowherd and the Weaver* and *Niangx Eb Sangb*), chamber oratorio (*The Road and The Zen of a White Horse among White Catkins*), full-length song cycle (*Moonlight*), symphonic concerto (*Sacred Fire – 2008*), symphonic overture (*Jing Yun* and *Dance of the Golden Snakes*), piano concerto (*Spring*), pipa concerto (*Spring and Autumn*), dizi concerto (*Fei Ge* or *The Song of Flight*), erhu concerto (*Eight Tunes*), percussion concerto (*Cang Cai*), Chinese orchestral work (*Houtu - God of the Earth* and *Tianren - Heaven and Man*), among many others. Many of his works are frequently performed.

Tang has won numerous awards for his works, including the highest honour in the National Competition for Symphonic Works, and various prizes and awards in China and other parts of the world. In 2006, he was a visiting scholar to the United States on funding by the U.S. Asian Cultural Academy. His heavy schedule of teaching and composing aside, Tang has also partnered with several orchestras and Chinese orchestras in the world. He has also presented many academic papers, and is an active participant in international academic forums in Hong Kong and Taiwan. He has also given lectures and talks in the United States, Korea, Japan and at the institutions of music in Hong Kong, as well as appearing in various music activities in Hong Kong.

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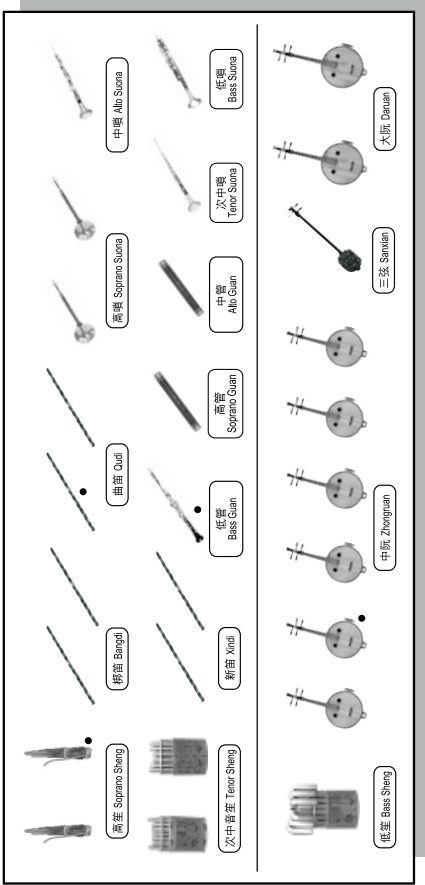
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The Yellow River:
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聲部位置圖

General Layout Plan of Instrument Sections



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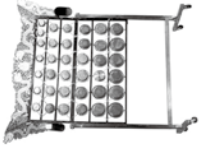


響理轉圖笛席
Acting Concertmaster



手鼓鼓
Timp

打擊
Percussion



響理轉圖笛席
Acting Concertmaster



指揮
Conductor



響理轉圖笛席
Acting Concertmaster

★ 指揮笛席
Hugan Principal
笛席
Principal

低音革胡
Bass Gahu

二胡
Erhu

革胡
Gahu

中胡
Zhonghu

揚琴
Yangqin

琵琶
Pipa

小阮
Xiao Ruan

高胡
Gao Hu

二胡
Erhu

革胡
Gahu

「樂旅中國」背後真意

周凡夫

顧名思義，欣賞一年一度的「樂旅中國」音樂會中的樂曲，便應採用旅遊的心態和旅遊的期待，那才較容易掌握得到「樂旅中國」背後的真意，從而打開音樂會中選奏的每一首樂曲的欣賞大門。

購物、飲食、觀光都是旅遊過程中富有吸引力的節目。吸引之處在於「新的體驗」，而且還往往是「從未有過的新的體驗」。旅遊觀光的樂趣便在於異國風情與見聞增廣，這是一種「新的體驗」；購物與飲食不僅會接觸到新的產品、新的食物，還在於過程同樣會是一種「新的體驗」。

同樣地，「樂旅中國」最特別的吸引力亦是有如旅遊一樣，會帶來「新的體驗」，此因選奏的樂曲都是作曲家嘗試在中國音樂世界中拓展新的領域，這些新領域往往亦一如旅遊異地時的接觸，亦會帶來新的體驗，這亦正是此一系列音樂會以「樂旅」來命名的意義所在。

但一如旅遊會面對的處境和遭遇，新的領域、異國風情，很多時都不一定能夠適應和接受，這是不同的文化形成的差異，和不同的習慣所致。為此，旅遊行止（特別是購物與飲食），能有「識途老馬」作指引，便可避免選擇錯誤的「尷尬」處境出現。

同樣地，「樂旅中國」安排的節目，務須選出優秀出色的作品才可避免選擇錯誤的現象。但音樂作為藝術，特別是強調追求創意的原創音樂，往往不同於旅遊產品有「往蹟」參考，在這種情況下，負責選擇節目的藝術總監、指揮，對音樂的經驗，對作曲家的了解，便會直接影響到選擇作品的質素了。「樂旅中國」在過去七年來，能夠成為香港中樂團，成為香港藝術節一個品牌，便在於能將這種錯誤選擇減到最少。

但儘管如此，正如旅遊遭遇，仍會有出現意料之外的意外狀況；加上不同聽眾都有不同的音樂經驗，和不同的期待，「樂旅中國」的音樂要能滿足所有人，那確是很大的挑戰。不過，如果能以旅遊的心態，能明白旅遊的真意在於過程更多於結果，以此用到「樂旅中國」的樂曲欣賞，今晚兩首將要誕生的新作品，麥偉鑄的《青天心碑》，和劉星的《第二中阮協奏曲》或許會是你從未去過的「蠻荒地」，從無人跡的「處女地」，亦當能在中阮、結他這兩件並不陌生的樂器帶領下，深入其中，發掘出並非祇是「獵奇」的樂趣。

相對而言，今晚選奏唐建平的《成吉思汗》選段，蒙古的「旅遊」圖像便會明確得多了。即使在香港首演時錯過了欣賞機會，相信亦不會出現「選擇錯誤」的問題；如首演時欣賞過，那種「舊地重遊」的感覺亦不一定會像旅遊般仍保留深刻的印象；原因是音樂要能做成「一見鍾情」的效果並非不能，很多時還是因為作曲家要追求的並非一剎那的光輝，而是永恆的價值。這亦正是「樂旅中國」不斷致力的方向，和背後的真意所在。能否成功，那仍要作曲家、指揮家、演奏家，和歌唱家齊齊努力，還有聽眾一齊來參與，一齊來完成！

Music about China – The True Meaning of Journeys in Music

Chow Fan-fu

As the Chinese title of the series suggests (which can be literally translated as ‘musical journeys to China’), to fully appreciate its significance and enjoy each piece of music on the programme, it is best to ease yourself into a traveller’s armchair before you start.

The joys of travel include sightseeing, shopping and dining, as they often give you a sense of novelty. You are seeing and doing exotic things, being exposed to new places, new products, new cuisine, new ideas, and as a result, you are also broadening your outlook and life experiences.

Similarly, the biggest attraction of *Music about China* is that each concert in the series aims to bring a whole new music experience to the listeners. The works featured are written by composers who constantly seek new horizons in the world of Chinese music. By expanding the scope of music from, of and about China, these composers explore new territory, taking their audience to unfamiliar places and giving them fresh experiences, much like when travellers visit new destinations.

But then, just as you often may find it difficult to accept, adapt or respond to the glitches and problems which arise on your journeys, often due to cultural or behavioural differences in unfamiliar places and circumstances, you need someone who has been there, or someone knowledgeable about the exotic places, to help you avoid making the wrong choices (particularly with regards to meals and shopping).

The people behind the programming of the *Music about China* series play exactly that guiding role. They need to avoid making wrong mistakes by choosing truly outstanding compositions. But as an art form, music is always about originality and creativity. Unlike tourism products where there are often “past records” for reference, the quality of the programme depends on the experience of the artistic director, conductor(s) etc., as well as their knowledge of the composers involved. *Music about China*’s continued success as a signature programme of both the Hong Kong Chinese Orchestra and the Hong Kong Arts Festival for the past seven seasons is the result of the acumen to keep errors in music choice to a bare minimum.

Nevertheless, as with travelling, not everything can fall neatly within our expectations. When audiences come with different music experience and expectations, it is practically impossible for any piece featured in *Music about China* to please or satisfy all and sundry. And if you as the armchair traveller keep an open and adventurous mind, and accept that what matters more is the process and not the outcome, you will be in for much more fun. Such a frame of mind perhaps applies to the two string compositions that will be making their world premiere at the 2014 *Music about China*. For example, you’ll find that Clarence Mak’s *Blue Sky The Heart* and Liu Xing’s *Zhongruan Concerto No. 2* are in fact ‘virgin territory’ or ‘the unbeaten track’ waiting to be explored, or that the unlikely combination of the two string instruments, the guitar and the *zhongruan*, has more to offer than just being a musical curiosity.

In comparison, Tang Jianping’s *Genghis Khan* is a much more accessible choice, readily evoking vivid images of the vast Mongolian grassland for the virtual traveller. If you have missed its premiere in Hong Kong some years ago, you would of course be pleased with yourself for “making the right choice”; but if you have heard its premiere and suspect you are in for some *déjà vu* experience, there the similarity between travel and music ends. From a composer’s angle, it is not impossible to write music that can instantly appeal, but it is far more gratifying to create a piece that has long lasting value, something that endures in musical history. This, is precisely the road mapped out by the engineers of the *Music about China* series. Whether this goal can be accomplished depends on the concerted efforts of composers, conductors, musicians and singers, and most of all, the participation and support of you as the audience!

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香港中樂團環保胡琴系列榮獲國家「第四屆文化部創新獎」(2012)

推薦單位：香港特別行政區政府民政事務局



環保胡琴系列，包括了環保高胡、二胡、中胡、革胡及低音革胡，這是一批以環保概念創新的改革樂器，研製過程歷時四年，現作為常規樂器在樂團試用。而樂團身為香港文化大使，演出活動非常繁忙，而且要確保穩定的水準，在這種情況下要試用改革樂器的難度和功力可想而知。理事會的支持，藝術總監的經驗與膽識和行政總監全力配合，依靠著全團上下同心協力，循環進行試用及提供意見，爭取更佳之效果。

高胡、二胡、中胡的改革重點，是在保留傳統樂器的音色和演奏法的基礎上，以科研、創新的方法提昇其物理功能，以擴張其表現力。而革胡和低音革胡的改革，則從樂團的整體音響結構出發，創造適合現代民族管弦樂團使用的民族拉弦低音樂器，以一種新的整體音響為民族音樂的發展開拓新的空間。

環保胡琴系列是在繼承傳統與改革創新結合的理念下創造出來的。它是香港文化創意工業的產物，它的探索過程是樂團緊貼環保大潮流的時代脈搏，以專業精神不斷創新，爭取達至環保與藝術雙贏的具體行動。

研究及發展部研究員
樂器研究改革主任
阮仕春 (5/5/2009)

New Concepts, New Instruments, A New Level and A New Realm - The Hong Kong Chinese Orchestra's Eco-huqin Series was on the honours list of the fourth 'Ministry of Culture Innovation Awards' of the People 's Republic of China (2012)

Recommended by the Home Affairs Bureau, The Government of the Hong Kong Special Administrative Region

The HKCO Eco-Huqin Series consists of the eco-gaohu, the eco-erhu, the eco-zhonghu, the eco-gehu and the eco-bass gehu. These are a range of instruments improved on environmentally friendly concepts and the research and manufacture involved took four years. They are now used, on a trial basis, as standard instruments by the Hong Kong Chinese Orchestra. As a cultural ambassador of Hong Kong, the Orchestra has a busy performing schedule and is expected to maintain a high standard at all times. Product testing and the artists' virtuosity have been, therefore, understandably under tremendous stress. Thanks to the support of the Council, the experience, acumen and adventurous spirit of the Artistic Director, the unreserved facilitation of the Executive Director, and the dedicated teamwork of all at HKCO in terms of repeated testing of the new products and offering of suggestions for improvement, the new instrument series is ready for the music world.

The main emphasis in the reformation of the *gaohu*, the *erhu* and the *zhonghu* is on scientific and innovative improvement and expansion of the physical capabilities of these instruments, while preserving their traditional timbre and mode of performance. As for the *gehu* and the bass *gehu*, attempt is made, bearing in mind the overall sound structure of the entire orchestra, to recreate bowed ethnic instruments suitable for use in a modern Chinese orchestra. The development of these two instruments is based on the tonal needs of the orchestra as a whole.

The eco-huqins have been created out of the marriage of the preservation of traditions and innovative ideas. They are the product of a creative cultural industry in Hong Kong, and the research leading to their manufacture is closely guided by the ecological trends of our time. They are representative of our unyielding spirit to innovate in order to reach the twin goals of environmental protection and artistic excellence.

Research Fellow, Research and
Development Department
Research & Development Officer
(Musical Instrument)
Yuen Shi-chun (5 May 2009)



高胡、中胡、二胡、低音革胡及革胡
Gaohu, zhonghu, erhu, bass gehu and gehu

「樂在其中顯關懷」計劃
履行企業責任 關懷弱勢社群

“Music for Love” Scheme
Social commitment, caring and concern

樂團於2005年成立了「樂在其中顯關懷」計劃，讓社會各階層人士均有機會親身體驗現場音樂演奏的感染力。過去五年，獲各界善長仁翁的捐獻，邀請了多個來自弱勢社群的家庭和小朋友欣賞音樂會，擴闊他們對藝術的視野及培養他們對中華文化的興趣。

音樂能為我們緊張的城市生活提供舒緩的作用及提高人民素質，此推廣計劃獲得各界和香港政府的讚譽。希望您能與我們攜手以深厚的中國音樂文化共建和諧的社會。

The Hong Kong Chinese Orchestra launched the ‘**Music for Love**’ Scheme in 2005 with the purpose of allowing all members of the community the opportunity to share the beauty of Chinese music in a live setting.

Since then, many underprivileged groups, families and children have had the opportunity to attend our concerts, thanks to the generous donations from various quarters. We are certain that experiences like this would enable them to widen their vistas in the arts and develop an interest in Chinese culture.

Music soothes and helps us to relax. In a congested, fast-paced city like ours, it provides breathing spaces, and improves the quality of life. The “Music for Love” scheme has won the approval of various sectors and the Government of Hong Kong. Please help us in our efforts in making Chinese music accessible to all, and together we can create a more close-knit society, with music as an excellent bond.

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* 捐款港幣\$100或以上可申請扣稅 Donation of HK\$100 or above are tax deductible.

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* 優惠會員不可享此購票優惠 Concessionary Members cannot enjoy ticket purchase discount
* 此優惠不能與其他優惠計劃同時使用 Discount does not apply to tickets already rebated under other concessionary schemes
** 贈票座位分配由香港中樂團決定 Ticket allocation is at the discretion of Hong Kong Chinese Orchestra

會籍 Membership	全年會費 Full-Year/Annual Fee (HK\$)	半年會費 Half-Year/Annual Fee (HK\$)
個人會員 Individual Membership	\$180	\$90
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優惠會員 (包括高齡人士、殘疾人士及全日制學生) Concessionary Membership (For senior citizens, people with disabilities & full-time students)	\$90	\$45

* 全年會籍有效期為每年9月1日至翌年8月31日 Full-Year Membership valid from 1st September till next year 31st August.
半年會籍有效期為每年3月1日至同年8月31日 Half-Year Membership valid from 1st March till same year 31st August.

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個人會員推薦一位朋友加入摯友會，會費減至每位\$140；推薦兩位，會費減至每位\$125；
推薦三位或以上，會費減至每位\$100。

If Individual Member refer one person to join the FoHKCO, the membership fee will be reduced to \$140 each;
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簽署Signature: _____ 日期Date: _____
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Please enclose crossed cheque payable to "Hong Kong Chinese Orchestra Ltd." with order form and send to
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申請人提供的資料會用作申請「中樂摯友會」會員及郵寄會員通訊及香港中樂團的有關節目及贊助商之宣傳資料。申請人如附上身分證副本作年齡證明文件, 則在核實有關資料後, 副本將被銷毀。根據個人資料 (私隱) 條例第18、第22及附表1內第6原則的規定, 如有權要求查閱及更正所提供的個人資料。
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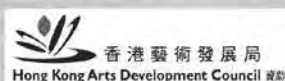
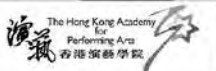
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演出樂團

香港中樂團 香港演藝學院中樂團



樊慰慈(台灣)



羅晶(香港)



孫文妍(上海)



王中山(北京)



許菱子(香港)



胡栢端 指揮



箏音樂(香港)

更多精彩項目

【項目一：研討會開幕式及主題講座演講】

邀請中國音樂學院王中山教授及美國夏威夷大學劉長江教授分別發表主題演講

日期：2014年3月9日

演講者：王中山(中國音樂學院) 劉長江(美國夏威夷大學)

時間：8:00pm-10:00pm

地點：香港演藝學院音樂廳

費用：\$200 (不設劃位)

【項目二：研討會】

研討會邀請各地學者和演奏家發表論文。包括孫文妍教授、何占豪教授、王建民教授(上海音樂學院)、喬建中教授(中國藝術研究院音樂研究所)、余少華教授(香港中文大學)、鄭德淵教授(台南國立藝術大學)、樊慰慈教授(台灣中國文化大學)、白得雲教授、許菱子教授(香港演藝學院)

日期：2014年3月10日

時間：8:00am-12:30pm

地點：香港演藝學院

費用：\$700 (包括茶點提供*)

【項目三：國際古箏研討會高峰論壇】

高峰論壇由閻惠昌教授主持，歡迎所有演奏家、學者和觀眾對古箏之過去與未來發表其看法。

日期：2014年3月10日

時間：2:30pm-4:30pm

地點：香港演藝學院音樂廳

費用：\$400 (不設劃位)

【項目四：研討會交流音樂會】

來自世界各地演奏者及樂團演出

日期：2014年3月10日

時間：5:30pm

地點：香港演藝學院演奏廳

費用：\$200 (不設劃位)

【項目五：國際古箏研討會音樂會】

表演嘉賓：王中山(北京) 孫文妍(上海) 許菱子(香港) 羅晶(香港) 樊慰慈(台灣) 箏音樂(香港)

樂團：香港中樂團 香港演藝學院中樂團

指揮：胡栢端

日期：2014年3月10日

時間：08:00pm

地點：香港演藝學院音樂廳

費用：\$680(不設劃位)

*凡購買首屆「國際古箏研討會」音樂會門票10張，可享有七折優惠

【項目六：研討會晚宴】

日期：2014年3月11日

與各地講者、名家共進晚餐，擴展演奏視角。

費用：\$1200

首屆「國際古箏研討會」套票\$3000 (包括研討會六項活動)

歡迎各位古箏愛好者參加及查詢

本地全日制學生可免費參加主題講座、研討會、高峰論壇。歡迎查詢及登記

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*國際古箏研討會籌備委員會擁有以上所有活動之最終闡述及決定權

香港中樂團現場演奏 跨媒體中樂劇場

藝術總監·首席指揮·總策劃：閻惠昌 作曲·舞台·影像概念：梅廣釗

千水情 Ode to Water

- 一、千霞：太初、水生、千霞
繪畫、書法：譚寶碩 管風琴：黃健瑜
- 二、海韻
書法：譚寶碩
- 三、飛瀑…星雨映湖
古琴：周翊 洞簫、朗誦：譚寶碩
箏：羅晶 舞蹈：華琪鈺
- 四、水雲醉月
管：郭雅志 舞蹈：華琪鈺、黃磊
- 五、鼓舞擊浪
嗩吶：郭雅志 舞蹈：黃磊
- 六、極光……飛渡……水情
管風琴：黃健瑜 鼓：喇沙小學中敲隊
- 七、尾聲
古琴：周翊 朗誦：譚寶碩
- 八、35周年樂季揭幕音樂會儀式
(此節目祇收錄於DVD影碟內)



HKCODVD 1-2013-4



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山花醉 Intoxicating Nature

01. 嶽峯天韻
(混合影像、即席書法)
02. 天上雲河
(混合影像、即席書法)
03. 水長……飛月
(混合朗誦)
革胡：董曉露 揚琴：余美麗 箏：羅晶
04. 花語
(混合影像)
05. 鼓舞……節慶樂
高音嗩吶：郭雅志 敲擊：王東、錢國偉、高山
06. 群山……天韻
(混合影像)



HKCODVD 2-2011-10



HKCOD 3-2011-10

42nd



香港藝術節 Hong Kong Arts Festival

18.2-22.3.2014

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香港中樂團六重考核結果

張重雪獲委任為胡琴首席

香港中樂團宣佈，張重雪於 2013 年 9 月 1 日起出任香港中樂團新設立的胡琴首席職位。該職位是樂團理事會於 2012 年 12 月 13 日議決所設立的新職位，應聘者必須具有專業樂團五年以上工作經驗，以精湛的高、中、二胡演奏技巧與音樂修養，負責胡琴聲部的領奏、音準、弓法和音色協調，以提升整個拉弦樂組的藝術水平。

2013 年 2 月開始，香港中樂團通過報章、網頁就該新設立的職位進行全球公開招聘，並同時於樂團內部發出通告，鼓勵並邀請現任高、中、二胡各首席，及符合資格的團員報名投考。

胡琴首席的考核過程內容共有六項，包括：（1）以《樂團與聲部發展》為題，撰寫一千至二千字建議書；（2）演奏作曲家新創作的高、中、二胡指定曲目；（3）二胡視奏評核（包括線譜和簡譜）；（4）應試者自選四首樂曲演奏（最多可使用四種不同的胡琴類別演奏，其中一種必須是二胡）；（5）指導胡琴聲部排練，及（6）面試，回應評審團提出的問題。

評審團成員包括陳澄雄（台灣）、潘耀田（新加坡）、白得雲（香港）、費明儀（香港）和香港中樂團藝術總監閻惠昌，駐團指揮周熙杰及署理樂團首席閻學敏，並由中國音樂研究所前所長喬建中教授擔任觀察員，監察整個評審過程。經過六重嚴格評核後，評審團選出分數最高的張重雪，於 2013 年 9 月 1 日新樂季出任該項新設的胡琴首席職位。

張重雪現為香港中樂團胡琴首席。2008 年上海之春國際音樂節二胡比賽得獎演奏家。張氏五歲起習琴，七歲即榮獲「敦煌杯」少兒民樂比賽第一名，十歲出訪日本擔任獨奏。2006 年畢業於上海音樂學院並於同年加入香港中樂團。張氏以其專業的拔尖接連獲得龍音民族音樂獎學金及多個個人演奏獎項。自加入香港中樂團以來，張氏對樂團研發的環保胡琴的使用和推廣不遺餘力。2013 年張氏在香港中樂團「問世間，情是何物」音樂會上演出《亂世情侶》協奏曲，激情大氣的表演配以環保胡琴純淨及靈氣襲人的音色感人心弦，動人肺腑。其後，《南華早報》上有這樣的評論「獨奏家在兩根弦的胡琴上拉出幅度有如過山車的豐富情感。她的抒情風格在慢板樂章，尤其先後與古箏、琵琶的二重奏，更是盡顯無遺」（著名樂評人周光義）。此外，張氏以其獨特的排練方式帶領香港中樂團室內樂重奏小組「炫音」，在多次的音樂會和出訪演出中彰顯各自優良的音樂表現力，深受好評。張氏一直以來以提高青少年一代的民族音樂素養，傳承和弘揚中華民族的優秀文化為己任，其在中樂團樂器班的表現盡心盡力，受到學生的一致愛戴；此外，張氏亦擔任香港教育學院的二胡導師，碩果纍纍。

「高、中、二胡，本屬同類，雖有音區、音色、指位元等方面的差異，但基本技藝是共同的，可以觸類旁通。由於以往專業院校教學的『獨專』傾向，造成學生只練二胡一器而不碰其他。這與實際需要是脫節的。香港中樂團此次改為『胡琴首席』，要求高、中、二胡『三器』皆通皆精，這樣的理念，既體現出中國器樂傳統的繼承性，又具有未來樂隊需要的前瞻性，值得肯定，值得讚許。」

— 中國音樂研究所前所長喬建中教授

Hong Kong Chinese Orchestra appoints first Huqin Principal

The Hong Kong Chinese Orchestra (HKCO) is pleased to announce the appointment of Zhang Chongxue as its inaugural Huqin Principal. Ms Zhang assumes this newly-established position from 1st September 2013.

In December 2012, the HKCO Council resolved to create the post of Huqin Principal, a role envisaged to enhance the artistic excellence of the HKCO's bowed-string section by leading and coordinating pitch, timbre and bowing of the *huqin* instruments. The appointee is expected to have served a minimum of five years in a professional capacity with an orchestra, and possess superb musicianship and virtuosity on the *gaohu*, *zhonghu* and *erhu*. The exhaustive search for the right candidate began in February 2013 through an global open recruitment process, advertised in both the print and electronic media. At the same time, internal applications were encouraged from the incumbent *gaohu*, *zhonghu* and *erhu* principals, as well as other suitably qualified members of the HKCO.

Each applicant underwent six challenges in the rigorous selection exercise which included: (1) presenting a 1,000-2,000 word written proposal on how to develop the orchestra and the *huqin* section; (2) an audition in which the candidate was required to perform designated new *gaohu*, *zhonghu* and *erhu* compositions; (3) a sight-reading performance on the *erhu* using both staff and numbered musical notations for assessment; (4) another audition performing four pieces of the candidate's choice on up to four different bowed-string instruments, with the *erhu* as mandatory among the four; (5) a trial session guiding a rehearsal of the Orchestra's bowed-string section; and (6) a *viva voce* examination in which the candidate would answer questions from the selection panel. The panellists were Taiwan's Chen Tscheng-hsiung, Singapore's Phoon Yew-tien, Hong Kong's Christopher Pak and Barbara Fei, as well as the HKCO's Artistic Director Yan Huichang, Resident Conductor Chew Hee-chiat and Acting Concertmaster Yim Hok-man. Professor Qiao Jianzhong, formerly Director of the Music Research Institute of China, acted as observer of the proceedings.

Ms Zhang emerged as the panel's choice to take on the mantle as the first Huqin Principal of the Hong Kong Chinese Orchestra.

Ms Zhang is the HKCO's Huqin Principal. She joined the HKCO in 2006, after graduating from the Shanghai Conservatory of Music. Ms Zhang has since been actively involved in the HKCO's research, development and testing of the *eco-huqin* series of instruments. Ms Zhang learnt to play string instruments when she was five. At seven, she won the Dunhuang Cup Children's Folk Music Competition; and by the age of ten, she was giving solo performances in Japan. Her virtuoso excellence won her successive music scholarships and numerous individual awards, including one in the *erhu* competition at the 2008 Shanghai Spring International Music Festival. Ms Zhang's recent *erhu* concerto *Lovers in Turbulent Times* in HKCO's *Eternal Love* concert was performed with passionate intensity. Yet, coupled with the pure timbre of the environment-friendly *eco-erhu*, her rendition was infused with delightful poignancy. Music critic Oliver Chou, writing for the *South China Morning Post*, commented after the concert that Ms Zhang "navigated through its roller coaster-like emotions on the two-string fiddle. Her lyricism was at its best in the slow movement in a duet first with the *zheng* and then the *pipa*". In addition, Ms Zhang has led the Chamber Music Ensemble of the HKCO in numerous concerts and tours. Through her leadership and unique rehearsal methods, the ensemble demonstrated outstanding musicality that won a lot of critical acclaim. Ms Zhang is also committed to raising folk music literacy among the younger generation and promoting the rich heritage of Chinese music. She is well-liked and respected by her students in the HKCO's music courses. Ms Zhang also teaches *erhu* at the Hong Kong Institute of Education.

"The *gaohu*, *zhonghu* and *erhu* belong to the same family. Though there may be differences in the range, timbre and positions, they share the same basic performing techniques and are therefore easy to cross over. In the past, music conservatories tended to emphasize the 'specialism' concept: students were encouraged to practise the *erhu* only and refrain from touching other instruments of the *huqin* family. But this is not in keeping with the need of the times. In creating a 'Huqin Principal' in the orchestra, which requires the incumbent to be well versed with all three - *gaohu*, *zhonghu* and *erhu* - the Hong Kong Chinese Orchestra is to be commended for spotlighting on the necessity to ensure a continuum of the Chinese instrumental tradition and on its ability to envision the future needs of the orchestra."

- Professor Qiao Jianzhong, formerly Director of the Music Research Institute of China

香港中樂團

Hong Kong Chinese Orchestra

樂團首席*
香港中樂團樂隊學院副院長
Concertmaster
Associate Director of
The HKCO Orchestral Academy



藝術總監兼首席指揮
香港中樂團樂隊學院院長
Artistic Director and
Principal Conductor
Director of The HKCO
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Chew Hee-chiat



閻學敏
Yim Hok-man

胡琴首席 Huqin Principal



張重雪
Zhang Chongxue

高胡 Gao Hu

首席
Principal



辛小玲
Hsin Hsiao-ling

助理首席*
Assistant Principal



黃樂婷
Wong Lok-ting



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中音噴呐

Alto Suona



羅行良

Law Hang-leung

次中音噴呐

Tenor Suona



胡晉僖

Wu Chun-hei

低／高音噴呐

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



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秦吉濤

Qin Jitao

敲擊

Percussion

首席

Principal



閻學敏

Yim Hok-man

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Intern of The Hong Kong Academy for Performing Arts / HKCO

– Institutions Partnership Programme & Professional Orchestra Internship

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Pipa

高思嘉

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高音鍵笙

Soprano Sheng

鄭浩筠

Cheng Ho-kwan

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

* 署理職務 Acting
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香港兒童／少年中樂團

Hong Kong Children /
Junior Chinese Orchestra

指揮

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Kwok Hang-kei

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黃碧娟女士
Ms Helen Wong
小梁小姐
Ms Susanna S Y Chan
賴俊傑先生
Mr Lai Chun Kit

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
容思聰先生
容詩藹小姐
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)

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
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
Dr Annie Wong
Ms Leung Oi Sie Elsie GBM JP

Ms Wong Yin Man
Dr Joshua Chan
Anonymous (6)

3-4/2014

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日期 Date / 時間 Time	音樂會 Concert	指揮 / 藝術指導 ^a Conductor / Artistic Advisor ^a	獨奏 / 演出嘉賓 Soloist / Guest Artist	地點 Venue	系列 Series
1/3/2014 晚上8:00pm	甜夢弦說 String Stories	周熙杰 ^a Chew Hee-chiat ^a	張重雪 Zhang Chongxue 董曉露 Tung Hui-lo 齊洪濤 Qi Hongwei 黃樂婷 Wong Lok-ting 毛清華 Mao Qinghua 安悅 An Yue 向旋 Xiang Xuan 李曉丁 Li Xiaoding 周翊 Zhou Yi 徐慧 Xu Hui 黎偉 Li Wei 韓靖嫻 Han Jingna	上環文娛中心演講廳 Sheung Wan Civic Centre Lecture Hall	香港中樂團演奏家系列 The HKCO Virtuosi
21-22/3/2014 晚上8:00pm	當音樂遇上Jazz Chinese Music with All That Jazz	周熙杰 Chew Hee-chiat	侯活•麥格尼 Howard McCrary 羅尚正 Ted Lo 趙太生 Zhao Taisheng	葵青劇院演奏廳 Kwai Tsing Theatre Auditorium	非常非常 The Exceptional
28-29/3/2014 晚上8:00pm	名家名曲顧冠仁 Gu Guanren: Opuses	閻重昌 Yan Huichang	卓鳳儀 Mok Fung-ye Emily 余樂夫 Yu Lefu 孫永志 Sun Yongzhi 張寧 Luo Jing 羅晶 Zhang Ying	香港文化中心音樂廳 Hong Kong Cultural Centre Concert Hall	名家名曲 The Distinguished
12/4/2014 晚上8:00pm	傳統的魅力 IX — 粵樂情懷 A Legacy of Exotic Lyricism IX - There's a Song in My Heart	余其偉 ^a Yu Qiwei ^a 閻學敏 ^a Yim Hok-man ^a	余其偉 Yu Qiwei 盧偉良 Lo Wai-leung 張重雪 Zhang Chongxue 陳子旭 Chan Chi-yuk 香港中樂團民間音樂小組 HKCO Folk Music Ensemble	上環文娛中心劇院 Sheung Wan Civic Centre Theatre	香港情懷 Heart Notes Hong Kong
18/4/2014 晚上8:00pm	唱和潮樂 Chiuchow? Teochew? Chaozhou?	郭亨基 Kwok Hang-kei	汕頭市愛樂合唱團 Music Lovers' Chorus of Shantou City 香港少年中樂團 HK Junior Chinese Orchestra	葵青劇院演奏廳 Kwai Tsing Theatre Auditorium	縱樂世界 The Music World
19/4/2014 晚上8:00pm	中樂喜年華 Chinese Music Fun Fun Fun	郭亨基 Kwok Hang-kei	香港少年中樂團 HK Junior Chinese Orchestra 樂器班學員 Students of Instrumental Classes	葵青劇院演奏廳 Kwai Tsing Theatre Auditorium	教育及外展 Education and Outreach

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銘感於心 Thank you



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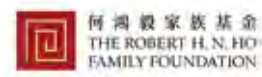
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Hong Kong Chinese Orchestra is a Venue Partner of the Hong Kong Cultural Centre



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