

43rd  香港藝術節
Hong Kong
Arts Festival
27.2-29.3.2015

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《弦繫香港》

音樂會

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Concert



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香港賽馬會是世界級賽馬機構，亦是全港最大慈善公益資助機構，以非牟利營運模式，將收益撥捐予慈善及社區項目，回應社會各階層需要。一直以來，馬會致力追求全球卓越成就，並同時秉承「取諸社會、用諸社會」精神，與市民「同心同步同進 共創更好未來」。

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香港藝術節於1973年首次舉辦，自此成為本港一年一度的文化盛事，整個亞太地區的藝術愛好者都翹首以待。

香港藝術節每年都邀請到國際頂尖藝術家蒞臨香港，與本地藝壇精英共同獻藝。整整一個月的精彩節目，為本地居民和遊客提供精神養分，令他們的生活更豐富多姿。

今年藝術節約有50個本地及來自世界各地的表演團體和獨立藝術家參與，為觀眾呈獻近140場表演，包羅中國戲曲、西洋歌劇、音樂、戲劇和舞蹈；此外，還特備「加料節目」，包括電影放映、工作坊及後台參觀。一如以往，我熱切期待各項節目上演，希望一睹為快。

藝術節團隊再次順利籌辦一連串陣容鼎盛的節目，謹此衷心致賀。

我相信今年香港藝術節定會令大家賞心悅目，興奮難忘。

Since 1973, the Hong Kong Arts Festival has been a highlight of the city's annual cultural calendar and a highly anticipated event throughout the region.

Each year, leading international artists and outstanding local talent come together over the course of a full month, enhancing the vitality and the quality of life of residents and visitors alike.

This year, some 50 ensembles and solo artists from Hong Kong and from all over the world will showcase nearly 140 performances in Chinese and Western opera, music, theatre and dance. And, thanks to Festival PLUS, there is more, including film screenings, workshops and backstage tours. As always, I can't wait for the shows to begin.

My congratulations to the Festival team for putting together yet another outstanding line-up.

I know you will find this year's Hong Kong Arts Festival entertaining, stimulating and entirely unforgettable.

梁振英
香港特別行政區行政長官

C Y Leung
Chief Executive,
Hong Kong Special Administrative Region



歡迎蒞臨第43屆香港藝術節。

康樂及文化事務署每年提供的撥款，是藝術節財政收入的一大支柱，在此我衷心感謝香港特區政府；同時亦感謝香港賽馬會慈善信託基金一直以來的支持與關注。藝術節得以呈獻各式各樣高質素的作品，有賴一眾贊助企業、機構及個人捐助者的慷慨支持。最後，我謹在此感謝青少年之友、藝術節捐助計劃、學生票捐助計劃及新作捐助計劃的捐獻者和贊助者，各位的捐助對這座城市未來的藝術發展非常重要。

我由衷感謝您前來欣賞本節目。藝術節的成功有賴你的參與，希望您樂在其中。

夏佳理

夏佳理
香港藝術節主席

It gives me great pleasure to welcome you to this performance in the 43rd Hong Kong Arts Festival.

I wish to thank the Government of Hong Kong SAR, acting through the Leisure and Cultural Services Department, for the annual subvention which is a mainstay of the Festival's finances; and the Hong Kong Jockey Club Charities Trust for their long term support and interest. Thanks are also due to the many generous sponsors, donors, institutions and individuals whose support enables us to present the variety and quality of work that is featured. Last but by no means least, I would like to put on record our thanks to donors and sponsors of Young Friends, the Festival Donation Scheme, the Student Ticket Scheme, and the New Works Scheme, all of which go towards ensuring a future for the arts in this city.

Most of all, I would like to thank you for your presence. Festival audiences are critical to the Festival's success, and I hope that you will find the time that you spend at the Festival entertaining and memorable.

Ronald Arculli

Ronald Arculli
Chairman,
Hong Kong Arts Festival



歡迎閣下蒞臨第43屆香港藝術節。

國際婦女年40週年之際，為頌揚撐起半邊天的女性，本屆香港藝術節為您呈獻多位熠熠生輝的演藝天后；同時在歌劇、音樂、戲劇和舞蹈作品中，亦涵蓋豐富的女性故事，當中既有虛構也有紀實，或講述女性所受的壓迫，或鼓舞她們自強不息的精神。但我們並非重女輕男，在本屆藝術節中亦不乏頂尖的男藝術家，包括近年藝術比賽中冉冉升起的年輕新星，聞名遐邇的藝術泰斗以及著名頂級大師。

誠盼各位能暢懷享受藝術節的節目。我謹代表香港藝術節團隊感謝您撥冗參與這年度藝術盛事，也感謝本屆香港藝術節表演和創作者、幕後工作人員，及所有其他支持藝術節的人士。舉辦藝術節所需的，不僅是一支團隊，更是一個廣大的社群，我們非常高興您成為這個社群的一份子。

何嘉坤

何嘉坤
香港藝術節行政總監

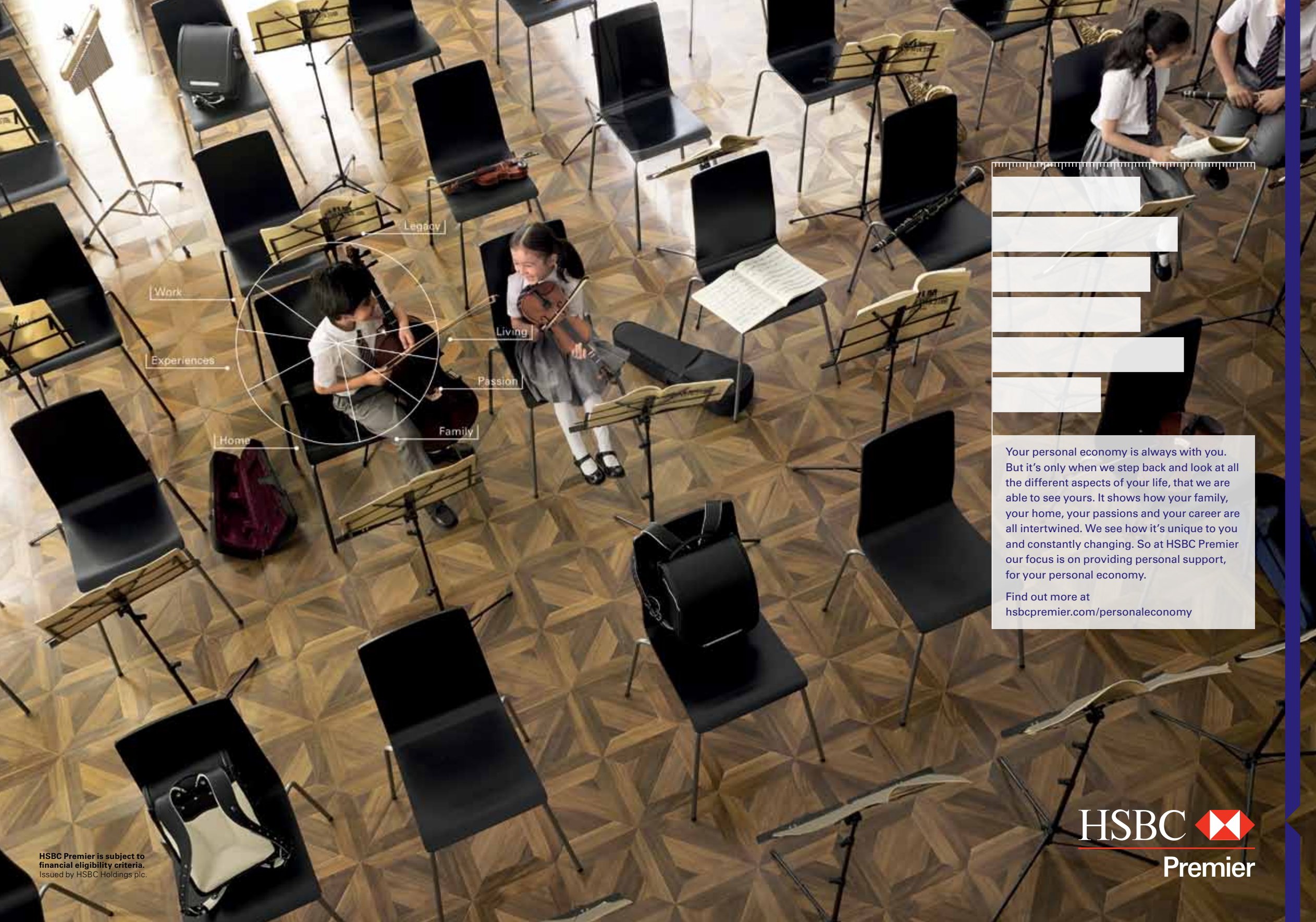
It is a pleasure and privilege to welcome you to the 43rd Hong Kong Arts Festival.

This Festival is resplendent with brilliant Divas, marking the 40th anniversary of International Women's Year and celebrating the half of humanity that holds up half the sky. It is replete with stories of women: in fiction and fact, in stories of oppression and empowerment, in opera, music, theatre and dance. And to maintain the balance of Yang and Yin, the Festival also features a splendid parade of Maestros: young talent crowned in recent competition, great artists of major stature, and doyens of established eminence.

We trust that you find much to enjoy, and thank you for making the time to be here. With the entire team, I would like to thank the wonderful performers and creators who take part in this Festival, the many people who work behind the scenes, and yet others who make contributions in so many different ways. It takes more than a team to make a Festival, it takes a community. We are very glad and grateful that you are part of this community.

Tisa Ho

Tisa Ho
Executive Director,
Hong Kong Arts Festival



Work

Experiences

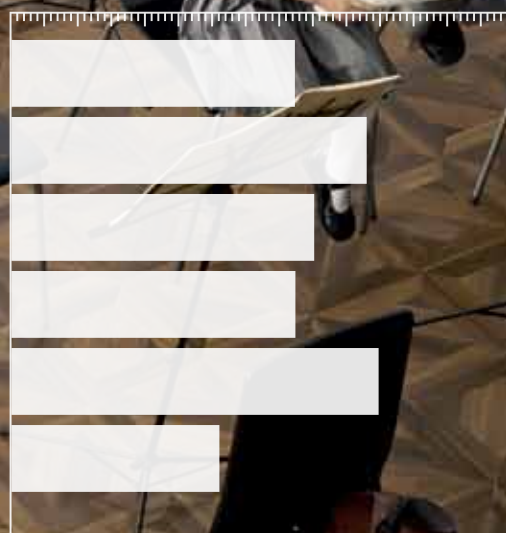
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香港藝術節 Hong Kong Arts Festival (HKAF)

香港藝術節於1973年正式揭幕，是國際藝壇中重要的文化盛事，於每年2、3月期間呈獻約**140場演出**及逾**250項「加料」和教育節目**，致力豐富香港的文化生活。

香港藝術節是一所**非牟利機構**，2015年藝術節的年度預算約港幣1億1千2百萬，當中接近三成來自香港特區政府的撥款，約四成來自票房收入，而餘下的逾三成則來自各大企業、熱心人士和慈善基金會的贊助和捐款。

香港藝術節每年呈獻眾多**國際演藝名家**的演出，例如：塞西莉亞·芭托莉、荷西·卡里拉斯、馬友友、菲力普·格拉斯、庫特·馬素爾、列卡杜·沙爾·米高·巴里殊尼哥夫、蕭菲·紀蓮、奇雲·史柏西、羅伯特·威爾遜、皇家阿姆斯特丹音樂廳樂團、聖彼得堡馬林斯基劇院、巴伐利亞國立歌劇院、紐約市芭蕾舞團、巴黎歌劇院芭蕾舞團、翩娜·包殊烏珀塔爾舞蹈劇場、雲門舞集、星躍馬術奇藝坊、皇家莎士比亞劇團、柏林劇團及中國國家話劇院等。

香港藝術節積極與本地演藝人才和新晉藝術家合作，每年委約及製作多套由知名及新晉藝術家參與的全新戲劇、室內歌劇、音樂和舞蹈作品，並同步出版新作劇本，不少作品更已在香港及海外多度重演。

香港藝術節大力投資下一代的**藝術教育**。「青少年之友」成立23年來，已為逾700,000位本地中學生及大專生提供藝術體驗活動。藝術節近年亦開展多項針對大、中、小學學生的藝術教育活動，並通過「學生票捐助計劃」每年提供逾8,500張半價學生票。

香港藝術節每年主辦一系列多元化並深入社區的「**加料節目**」，例如示範講座、大師班、工作坊、座談會、後台參觀、展覽、藝人談、導賞團等，鼓勵觀眾與藝術家互動接觸。

HKAF, launched in 1973, is a major international arts festival committed to enriching the life of the city by presenting **about 140 performances and over 250 PLUS and educational events** in February and March every year.

HKAF is a **non-profit organisation**. The estimated budget for the HKAF in 2015 is around HK\$112 million, with just under 30% coming from government funding, around 40% from the box office, and over 30% from sponsorships and donations from corporations, individuals, and charitable foundations.

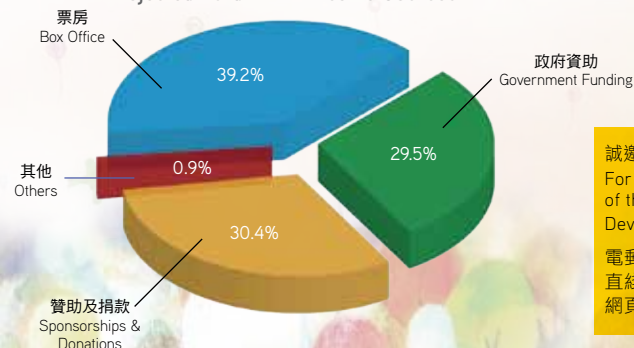
HKAF presents **top international artists and ensembles**, such as Cecilia Bartoli, José Carreras, Yo-Yo Ma, Philip Glass, Kurt Masur, Riccardo Chailly, Mikhail Baryshnikov, Sylvie Guillem, Kevin Spacey, Robert Wilson, the Royal Concertgebouw Orchestra, the Mariinsky Theatre, Bavarian State Opera, New York City Ballet, Paris Opera Ballet, Tanztheater Wuppertal Pina Bausch, Cloud Gate Dance Theatre, Zingaro, Royal Shakespeare Company, Berliner Ensemble, and National Theatre of China.

HKAF actively promotes **Hong Kong's own creative talents and emerging artists**, and commissions, produces and publishes new works in theatre, chamber opera, music and contemporary dance, many with successful subsequent runs in Hong Kong and overseas.

HKAF invests in **arts education for young people**. In the past 23 years, our Young Friends has reached over 700,000 secondary and tertiary school students in Hong Kong. A variety of arts education projects targeted at primary, secondary, and tertiary school students has been launched in recent years. Donations to the Student Ticket Scheme also make available more than 8,500 half-price student tickets each year.

HKAF organises a diverse range of **Festival PLUS activities** in community locations each year to enhance the engagement between artists and audiences. These include lecture demonstrations, masterclasses, workshops, symposia, backstage visits, exhibitions, meet-the-artist sessions, and guided tours.

第43屆香港藝術節預計收入來源
Projected 43rd HKAF Income Sources



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電郵Email | dev@hkaf.org
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2015年之第43屆香港藝術節邀請近1,500位優秀藝術家為香港觀眾呈獻137場演出，
亦舉辦超過200場加料節目及教育活動。

我們衷心感謝所有贊助機構和熱心人士的大力支持，使我們可以繼續邀請世界
頂尖藝術家來港獻藝、培育本地演藝人才、促進國際文化交流，並為孩子和青少年
提供豐富多元的優質藝術教育活動。

The 43rd Hong Kong Arts Festival in 2015 presents around 1,500 of the world's best artists
in 137 performances, and organises well over 200 PLUS and arts education activities.

We sincerely thank all our sponsors and supporters, whose generous support enables us to
continue to bring top international artists to Hong Kong, nurture local talents, encourage
cultural exchange and provide quality arts education to the younger generation.

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43rd



香港藝術節
Hong Kong
Arts Festival
27.2-29.3.2015

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《弦繫香港》

音樂會

A Hong Kong Story Concert

12.3.2015

香港文化中心音樂廳
Concert Hall,
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演出長約 1 小時 40 分鐘，包括 1 節中場休息
Running time: approximately 1 hour 40 minutes including one interval

www.hk.artsfestival.org

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香港中樂團

Hong Kong Chinese Orchestra



香港中樂團成立於1977年，2001年4月1日起，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，為目前香港唯一大型職業中樂團，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、關廼忠、石信之和現任藝術總監兼首席指揮閻惠昌的帶領下，樂團以推廣中樂為使命。演出形式包括傳統民族音樂及近代大型作品，並廣泛委約各種風格及類型的新作品，委約及委編作品逾2,300首，於國際及本地樂壇屢獲殊榮。

香港中樂團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。樂團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。

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 1 April, 2001 when the latter took over from the Leisure and Cultural Services Department of Hong Kong. It has won acclaim 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-present), and former Music Directors Ng Tai-kong, Kuan Nai-chung and Henry Shek, the Orchestra has thrived on its mission to promote Chinese music. The orchestra includes both traditional Chinese music and contemporary full-scale works in its repertoire, and explores new frontiers in music through commissioning new works. It has commissioned over 2,300 original compositions and arrangements, many of which have won awards at home and abroad.

The Orchestra organises more than 100 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, Macau, Canada, the US, Holland, Austria, Germany, England, France, the Czech Republic, New Zealand, Ireland, Russia; Belgium and Norway (Arctic Circle).



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文：閻惠昌（香港中樂團藝術總監兼首席指揮）

Text: Yan Huichang (Artistic Director & Principal Conductor of Hong Kong Chinese Orchestra)

應香港藝術節邀請，香港中樂團為本次演出嚴選七首香港開埠以來的經典作品，讓觀眾由古至今，深入傳統的古典底蘊，細味香港的集體回憶。

首先掀起序幕的是音樂鬼才關廼忠的敲擊樂協奏曲《龍年新世紀》之〈太陽〉，中西雙鼓齊鳴，象徵着香港開埠的壯志驕陽，盼望香港的未來發熱發亮。70年代移居香港的盧亮輝，曾創作不少大型合奏作品，這次所挑選的《春》，譜出了他對春天美好的歌頌和對未來的信心和希望。全曲生氣盎然，朝氣勃勃。風行40多年的古曲《春江花月夜》，由有「香港新音樂之父」美譽的林樂培為鋼琴和樂隊改編，成為適合樂團演奏的作品，體現了新舊交融、糅合現代與傳統的香港精神，由土生土長、獲獎無數的年輕鋼琴家李嘉齡擔任獨奏。

接下來選奏的《小刀會》序曲是電影《如來神掌》與許多香港武俠片的配樂，家傳戶曉，動人心魄。至於「當代中樂奠基大師」彭修文因為對香港的迷人夜景印象深刻，而譜下了《太平山下不夜城》，輕快地描繪了維港夜色，展現了東方之珠在80年代燈火璀璨、經濟起飛的城市風景。

為秉承樂團「立足香港，面向世界」的信念，是次演出亦挑選了本地作曲家陳明志創作的《精·氣·神》與陳能濟的《龍的傳奇》。前者以陰陽相生的韻律，流露香港人剛柔並濟的智慧，作品亦入選為2001年聯合國主辦的「國際現代音樂交流會」年度十首佳作之一；後者以龍為主題，隱喻了對香港龍騰飛躍的寄望。是晚的演出曲目能做立於時間的長河，經久不衰，陪伴着許多人的成長，誠屬難能可貴，亦是眾人持續創作與演出的豐碩成果。

At the invitation of the Hong Kong Arts Festival, the Hong Kong Chinese Orchestra has selected seven pivotal pieces since the mid 19th century to bring to you this evening. Together, we will travel back in time to Hong Kong's past on the wings of Chinese music.

The opening piece is the percussion concerto *The Sun*, chosen from the scintillating composer-conductor Kuan Nai-chung's *The Age of the Dragon*. Using both Chinese and Western percussion instruments, it harks back to the pioneering spirit of Hong Kong's early colonial period and envisages an even brighter future. After that comes *Spring*, a festive paean to the season and to the hope it brings composed by Lo Leung-fai, who came to Hong Kong from mainland China in the 1970s. Doming Lam, lauded as "the father of new music in Hong Kong", has transcribed the ancient melody *Moonlight Over the Spring River* for the piano and orchestra. The award-winning young pianist Colleen Lee will play for you this classic in new rendition that embodies Hong Kong's distinctly traditional yet modern flavour.

You will then listen to the prelude of the *Dagger Society*, a familiar tune featured in many Hong Kong martial arts films, and then *Hong Kong – the City that Never Sleeps (Summer Night)*, written by the "founder of contemporary Chinese music", Peng Xiuwen. Inspired by the enchanting night view of Victoria Harbour, this light-hearted piece is sure to transport you back to the belle époque of Hong Kong in the golden Eighties.

The Hong Kong Chinese Orchestra has always believed in "Radiating from Hong Kong, Empowering Chinese Music in the World". We are therefore going to perform two pieces by our local talent to conclude tonight's concert: *Jing · Qi · Shen* by Chan Ming-chi and *The Legend of the Dragon* by Chen Ning-chi. Chosen as one of the "Ten Recommended Pieces" by the International Music Council of UNESCO in 2001, *Jing · Qi · Shen* uses the philosophical concept of yin and yang to symbolise the disparate yet complementary strengths of the Hong Kong people. *The Legend of the Dragon* is a triumphant piece that heralds a new age of high-flying prosperity for Hong Kong. As you can see, the programme features all-time favourites beloved by generations of Hongkongers as the endeavor of countless musicians bears fruit.

Translated by Anthony Chin

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敲擊樂協奏曲《龍年新世紀》
第一樂章〈太陽〉

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Kuan Nai-chung

Percussion Concerto *The Age of the Dragon*
The First Movement: *The Sun*

Percussion: Wang Dong, Luk Kin-bun

盧亮輝

《春》

Lo Leung-fai

Spring

林樂培

鋼琴與樂隊《春江花月夜》
(古曲新譯)

鋼琴：李嘉齡

Doming Lam

Piano and Orchestra *Moonlight Over the Spring River*
(New Rendition of Ancient Melody)

Piano: Colleen Lee

— 中場休息 Interval —

商易

《小刀會》序曲
(《如來神掌》電影配樂)

Shang Yi

Prelude of *Dagger Society*
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彭修文

《太平山下不夜城(夏之夜)》

Peng Xiuwen

Hong Kong - the City that Never Sleeps (Summer Night)

陳明志

《精·氣·神》

Chan Ming-chi

Jing · Qi · Shen

陳能濟

《龍的傳奇》

Chen Ning-chi

The Legend of the Dragon

音樂會所用之長江演奏級三角琴由柏斯琴行提供

The Yangtze River concert grand piano used in the concert is provided by Parsons Music

關廼忠：敲擊樂協奏曲《龍年新世紀》第一樂章〈太陽〉 Kuan Nai-chung: Percussion Concerto *The Age of the Dragon* The First Movement: *The Sun*

此曲為《龍年新世紀》第一樂章，由香港中樂團委約創作，並在 1999 年 12 月 17 日於香港大會堂音樂廳舉行的「龍年新世紀」音樂會中作首演，客席指揮為關廼忠。

The first movement of *The Age of the Dragon* was commissioned by the Hong Kong Chinese Orchestra and premiered at The Age of The Dragon concert held at the Concert Hall of the Hong Kong City Hall on 17 December 1999, guest conducted by Kuan Nai-chung.

作曲家的話 Composer's Note

文：關廼忠

Text: Kuan Nai-chung

龍是中華民族的圖騰，21 世紀的第一年剛好是龍年，據說這樣的機會不是千載難逢而是 3,000 年才會有一次，而我是這個機會的幸運兒。新的世紀帶給人們新的希望和期許，我想作為一個作曲家還是把自己的希望和期許化為音符吧！在這《龍年新世紀》中我用了中、西兩位敲擊樂的獨奏家擔任主奏，希望可以表現出我們中華民族的精神和靈魂。

樂曲分四個樂章，第一樂章是〈太陽〉。太陽是光和熱的源泉，它也代表着信念和力量。第二樂章是〈月亮〉。月光如水，她寄託了人們無限的深情。第三樂章是〈星辰〉。閃閃的星光引人遐想，它給了無數賢者智慧，它代表了機敏和希望。第四樂章是〈大地〉。大地是我們的母親，地球是全世界人們的家鄉。相信在新的世紀中地球會越來越小，而人們的心會越來越近。而這也就是我在新世紀即將來臨時的惟一期望吧！

The dragon is a totem of the Chinese race, and the first year of the 21st century happens to be the Year of the Dragon in the Chinese zodiac. This happens, it is said, not once in 1,000 years but once in 3,000 years, and I am one of the lucky ones to witness this. A new millennium brings new hopes and expectations. As a composer, I think I would rather translate my hopes and expectations into music. In *The Age of the Dragon*, I have put two soloists in the lead – one Chinese percussionist and one Western percussionist – in an attempt to demonstrate the soul and the spirit of the Chinese people.

The piece is in four movements. The first is *The Sun* – a symbol of light and heat and of faith and power. The second is *The Moon* – the watery moonlight is a reflection of the deepest feelings. The third is *The Stars* – twinkling and fascinating, they symbolise wit and hope, and they have brought wisdom to numerous sages. The fourth is *The Earth* – our mother and the home of all the people in the world. It is believed the Earth will get smaller and smaller in the new millennium while people's hearts will grow closer and closer to one another. I would count this as my only wish on the eve of the new age.



關廼忠 1939 年出生於北京，父親關紫翔是知名小提琴家。自幼受父親及德國教授古柏克的嚴格音樂教育，17 歲進入中國中央音樂學院作曲系，1961 年畢業。曾任中國東方歌舞團指揮及駐團作曲家，1979 年移居香港，1986 至 1990 年任香港中樂團音樂總監。1990 年移居台灣，任高雄市國樂團指揮。他曾與中國中央樂團、中央廣播交響樂團、中央民族樂團、中央廣播民族樂團、上海民族樂團、香港小交響樂團、台北市立國樂團、台灣國樂團、新加坡華樂團以及天津民族樂團等著名樂團合作演出及錄製唱片。

主要作品包括交響樂四部、各種樂器之協奏曲 24 首、大型樂隊作品 15 首、舞劇三部、交響大合唱三部以及古典及民間樂曲之改編曲、舞蹈音樂及歌曲等；他指揮、作曲與編曲的商業出版唱片超過 50 張。

關廼忠 1994 年移居加拿大，繼續其音樂創作並經常到中國內地、香港及台灣等地指揮演出和錄製唱片。其交響組曲《拉薩行》先後三度獲得香港作曲家及作詞家協會頒發的 CASH 最廣泛演出金帆獎，他的《月圓花燈夜》、《畿內亞舞曲》、《豐年祭》也分別多次獲得上述獎項。交響樂畫《孔雀》獲選為「二十世紀華人音樂經典」。

關廼忠 Kuan Nai-chung

作曲
Composer

Kuan was born in Beijing in 1939. He began his training in music with his father, Guan Zixiang, who was a famous violinist, and under the German pianist, Professor Kubelik. He entered the China Central Conservatory of Music to study Composition at 17, graduating in 1961.

He was the Conductor and Resident Composer of the Dongfang Song and Dance Troupe of China before he resettled in Hong Kong in 1979. He was the Music Director of the HKCO between 1986 and 1990. He resettled in Taiwan in 1990 and was the Conductor of the Kaohsiung City Chinese Orchestra. Apart from that, he has also conducted many major orchestras in concert performances as well as studio recordings, including the China National Symphony Orchestra, China Broadcasting Symphony Orchestra, Chinese National Orchestra of China, China Broadcasts National Music Orchestra, Shanghai National Orchestra, Hong Kong Sinfonietta, Taipei Chinese Orchestra, National Chinese Orchestra of Taiwan, Singapore Chinese Orchestra and the Tianjin National Music Orchestra.

A prolific composer, Kuan has written four symphonies, 24 concerti for various types of instruments, 15 orchestral works, three dance dramas, three symphonic choral works, and numerous arrangements of classic Chinese music, dance music and songs. His discography includes more than 50 record releases in which he conducts, composes and arranges.

Kuan resettled in Canada in 1994, and continued with his career as a composer. He was often in China, Hong Kong and Taiwan, conducting and recording. His symphonic suite, *Journey to Lhasa*, thrice won the Most Performed Classical Music of the Year Award from the Composers and Authors Society of Hong Kong, while other works such as *Festive Lanterns*, *Guinea Dance* and *Bumper Harvest Worship* have also won the same award. His symphonic poem *The Peacock* was named a 20th Century Chinese Music Classic.

盧亮輝：《春》 Lo Leung-fai: *Spring*

樂曲簡介 Programme Note

此曲由香港中樂團委約創作，並於 1979 年 3 月 10 日在香港大會堂音樂廳舉行的「香港藝術節 — 香港中樂團」音樂會中作首演，指揮為吳大江。

這首作品表現了對春天景色的讚美和歌頌，同時對未來充滿着信心和希望。全曲共分三個部分，第一部分〈春晨〉先由笛子描繪出天剛破曉萬物甦醒的景象，然後由古箏和揚琴流水般的音韻引出春天的主題，表現了春天的芬芳和光輝色彩。第二部分〈春遊〉以迴旋曲式出現，表現人們懷着興奮的心情到郊外嬉戲遊玩的情景。第三部分〈春頌〉以寬廣的速度再現了春天的主題，表現對春天美好的歌頌，和對未來的憧憬，充滿信心和希望。

Commissioned by the Hong Kong Chinese Orchestra and premiered at the Hong Kong Arts Festival – Hong Kong Chinese Orchestra concert held at the Concert Hall of the Hong Kong City Hall on 10 March 1979, conducted by Ng Tai-kong.

The music is a paean to *Spring* and a sanguine vision of hope for the future. In the first movement, *Morning in Spring*, the *dizi* wakes up the earth to welcome daybreak, before the *guzheng* and the *yangqin*, in limpid tones, introduce the spring theme and depict the fragrance in the air and the many splendours. The second movement, *Romp in Spring*, stirs in the rondo form that highlights the excitement of the people as they go to the countryside to enjoy the spring scenery. In the third movement, *Celebrating Spring*, the spring theme returns with a more expansive tempo, and the music celebrates the beauty of spring as people look to the future with hope, confidence and sanguinity.



盧亮輝 Lo Leung-fai

作曲
Composer

盧亮輝是香港作曲家聯會和香港作曲家及作詞家協會會員，現於台北中國文化大學現代國樂任教，擔任合奏及作曲法講師。

1964 年畢業於天津音樂學院作曲專業班。1978 至 1986 年間任香港中樂團全職樂師，並隨團赴澳洲、日本、韓國、新加坡等地演出。為香港中樂團創作了為數不少的大型中樂合奏作品，計有《春、夏、秋、冬》、《酒歌》、《魚舞》、《彩雲》、《鬧花燈》、《禪院行》和中胡協奏曲改編作品《蘇武》以及把古曲改編成合奏的《陽關三疊》，並參與大型舞劇《東海奇緣》的音樂創作等。

1986 年 4 月離開香港赴台灣，為台灣的國樂發展及創作了大量的作品，包括《港都之春》交響合唱作品、《台灣風情組曲》、《喜慶鑼鼓》、《客家民謠聯奏》、《宮、商、角、徵、羽》合奏曲、彈撥合奏《彈樂三章》、《西北隨想曲》、《高原風情》等。1987 年被特邀為國家音樂廳開幕創作一首《慶典序曲》大合奏作品。1990 年榮獲交通部觀光局文學藝術作品獎之作曲組佳作獎狀。1990 年為電視單元劇《俑之舞》創作舞蹈音樂及配樂而榮獲金鐘獎。

A member of Hong Kong Composers' Guild as well as Composers and Authors Society of Hong Kong, Lo also teaches Modern Chinese Concert and Composition in Chinese Culture University in Taipei.

Graduated from the Tianjin Conservatory of Music with a major in Composition in 1964, Lo worked as a full-time musician for the Hong Kong Chinese Orchestra (HKCO) from 1978 to 1986 and performed Chinese music in different countries including Australia, Japan, South Korea and Singapore together with the team. He has created many compositions for concerts of HKCO, including *Spring*, *Summer*, *Autumn*, *Winter*, *Toasting Song*, *Fish Dance*, *Colourful Clouds*, *Lanterns Show*, *Trip in Zen Garden*, *Su Wu* adapted from a concerto of *zhonghu* and *Three Verses on the Young Pass* adapted from the classic Chinese song. He also took part in the composition of the full-length dance drama *The Encounter at the East Sea*.

Lo left Hong Kong for Taiwan in April 1986. He has composed or revised various pieces for Taiwan Chinese music, including *The Spring of Hong Kong*, the music for the symphony chorus, *The Beauty of Taiwan*, *Gong and Drum Song in Festivals*, *Hakka Folk Songs*, *Chinese Five Classic Note*, *Three Verses of String Music*, *Fantasy of the Dessert* and *The Romance on the Plateau*. He was invited to compose *The Festival Overture* for the opening of National Concert Hall in 1987, and awarded the Best Composition among Literature and Art Awards granted by Tourism Bureau of National Ministry of Communication. He was awarded the Golden Bell Award in 1990 for his score for the TV drama episode *The Dance of Figurines*.

Biography translated by Nancy Zou

林樂培：鋼琴與樂隊《春江花月夜》（古曲新譯）

Doming Lam: Piano and Orchestra *Moonlight Over the Spring River* (New Rendition of Ancient Melody)

此曲由香港中樂團委約編曲，並於 1978 年 11 月 19 日在香港大會堂音樂廳舉行的「香港中樂團——11 月份音樂會」中作首演，客席指揮林樂培。

The arrangement of this work was commissioned by the Hong Kong Chinese Orchestra and premiered at the Hong Kong Chinese Orchestra – November Concert held at the Concert Hall of the Hong Kong City Hall on 19 November 1978, guest conducted by Doming Lam.

作曲家的話 Composer's Note

文：林樂培

Text: Doming Lam

《春江花月夜》是一首很流行的古曲，原名《夕陽簫鼓》，又名《潯陽琵琶》、《潯陽夜月》等。原譜共分十段，各冠以與曲調不相稱的標題，作者選出其中〈江樓鐘鼓〉、〈月上東山〉、〈花影層台〉、〈橈鳴遠瀨〉、〈迴瀾拍岸〉（隨想曲）及〈欸乃歸舟〉等六段，以變奏曲形式發展，並盡量保留及發揮古琴與琵琶的演奏效果。這首古曲現經改編，以適合樂團演奏。

This is a very popular ancient melody, originally named *The Flute and Drums at Sunset*, *The Pipa of Xunyang* or *Moonlight at Xunyang*. The original melody consists of ten sections, each with a name that does not correspond too closely to the music. From this, the composer has selected six, namely: 1. *The Chiming Bells of River Tower*; 2. *Moon Over East Mountains*; 3. *Flowery Shadows*; 4. *The Distant Chirps at Dawn*; 5. *The Returning Waves* (fantasia); 6. *The Homeward Boat*, and interpreted them in the form of variations. At the same time, he has tried to retain and develop the sound qualities of the *pipa*. The ancient melody has been specially re-arranged by the composer for orchestral performance.



林樂培
Doming Lam

作曲
Composer

香港大學前任駐校作曲家、2010 及 2012 兩屆 CASH 金帆獎最佳正統音樂作品獎。林樂培 1926 年生於澳門，是亞洲作曲家同盟、香港作曲家及作詞家協會和香港作曲家聯會的創會理事亦是把香港引進國際樂壇的開路先鋒。在加拿大、美國及德國塔木士達研習音樂。1964 至 1994 年間活躍於香港音樂界，在作曲、教學、指揮、製作電台及電視音樂節目上都有成就。

他探索中國新音樂 60 年，作品以「從傳統中尋根，在前衛技法中找路」為方向，每首作品都有創新痕跡，亦在國際 50 多個城市發表過，啟發後起之秀。

林樂培的作品為香港大學音樂圖書館收藏，他的詳盡介紹收錄於《葛羅夫音樂及音樂家辭典》（2001 年）。

Born in 1926 in Macau, Lam is a former composer-in-residence of the University of Hong Kong, and the winner of 2010 and 2012 CASH Golden Sail Music Awards. He is the Founding Director of the Asian Composers' League, The Composers and Authors Society of Hong Kong and the Hong Kong Composers' Guild. Lam studied music in Canada, the US and Darmstadt (Germany). From 1964 to 1994 he worked in Hong Kong, where he composed, conducted, taught, and produced music programmes for radio and television. A goal of Lam's is to create new Chinese music by instilling avant-garde techniques into traditional sensibilities. His music has been performed in over 50 cities and has influenced many younger musicians.

His compositions are in the collection of the Music Library of the University of Hong Kong. *The New Grove Dictionary of Music and Musicians* (2001) includes a detailed biography of Lam.

商易:《小刀會》序曲 (《如來神掌》電影配樂)
 Shang Yi: Prelude of *Dagger Society* (Film Music of *Buddha's Palm*)

樂曲簡介 Programme Note

《小刀會》是中國第一部表現歷史題材的七場民族舞劇。於 1959 年 10 月在上海首演。該舞劇描寫鴉片戰爭後滿清沒落，各地群眾紛紛起義，1853 年小刀會在上海舉事的故事。

《小刀會》的音樂以明、清以來的漢族古典音樂（主要是崑曲曲牌）、江南民間音樂為創作素材，互相結合、變奏展開而成。秀麗、悲壯的音樂為舞劇帶來扣人心弦的效果。

是次選奏其序曲。樂曲首先由嗩吶吹奏出激昂的主題旋律，緊接着配以悲壯而動人心魄的節奏型和配器手法，描寫出小刀會英雄們的英勇氣概，並揭示和概括了全曲。

Premiered in Shanghai in October 1959, *Dagger Society* is the first Chinese dance drama on a historical theme in China. The story is about the Dagger Society's uprising in Shanghai in 1853, when the Opium War marked the decline of the Qing regime and there were revolts all over China.

The music of the dance drama came from a number of origins, including the set tunes of Kunqu and the folk music of Jiangnan of the Ming and Qing period, that is, from the 14th century to the early 20th century. It combines the music of the two major genres and is enriched by variations that give it a bounteous effect.

In this concert, only *Prelude* is performed. The music opens with an impassioned theme on the *suona*, which is followed by a rhythmic passage in an emotionally charged, tragic overtone that foretells the fate of the heroes and their courage in face of a doomed ending.

商易
 Shang Yi
 作曲
 Composer

中國著名作曲家，國家一級作曲。筆名杜歸、易之，1929 年 1 月出生於山東省清平（現高唐）縣商莊。青年時期就讀於華北音樂學校及中國藝專，從魏樂文、姚牧學習小提琴和作曲。

1948 年參加中國共產黨革命，解放戰爭時期於華東大學文工團、華東局宣傳部文工團任作曲、指揮、歌舞隊隊長。1952 年起，於華東人民藝術劇院、上海歌劇院任作曲、《歌劇藝術研究》雜誌主編、藝術研究室副主任、藝術指導等職。曾擔任上海市政協第六、七屆常委，上海音樂家協會理事。2001 年 11 月於上海病逝。

他長期從事舞蹈音樂、舞劇音樂和歌舞音樂創作，其作品《小刀會》和《奔月》被譽為「20 世紀華人經典舞劇」，他先後創作了歌劇《大野芳菲》、《丹橘頌》、《風流年華》、《雷鋒之歌》、《社長的女兒》等大量歌劇、舞蹈、聲樂、器樂作品。此外，他還長期專注從事歌劇理論研究，為中國歌劇的研究與發展傾注了畢生的心血。

Shang from China was a “First Rank” composer, who was also known as Du Gui or Yi Zhi. He was born in January 1929 in Shang Village, Qingping County (currently named Gaotang) of Shandong province. A graduate from the Music School of North China and National Art College, he studied violin and composition from Wei Lewen and Yaomu.

He participated in the revolutions of Communist Public of China in 1948 and worked as the composer, conductor and leader of the Music and Dance Ensembles in University of East China and the Propaganda Department of East China Bureau during the War of Liberation. He has been the composer of People's Art Theatre of East China and Shanghai Opera House, the editor of *Research Magazine of Opera*, and the vice director and art director of the Art Studies Office since 1952. He was also the committee member of the sixth and seventh Shanghai People's Political Consultative Conference and the director of Shanghai Musicians' Council. He passed away in November, 2001.

Shang dedicated himself to dance and music throughout his lifetime, and composed for various dance dramas and performances. His compositions *Dagger Society* and *The Legend of the Moon* were famed classical Chinese dance dramas of the 20th century. He created various works for operas, dance performances, chorus as well as instruments including *The Fragrant Field*, *The Song of Tangerine*, *Romance Age*, *The Song of Lei Feng*, and *The Daughter of the Proprietor's*. His expertise also included theories of opera, which contributed to the development of Chinese opera.

浙江小百花越劇團

Zhejiang Xiaobaihua Yue Opera Troupe

榮獲梅花大獎的茅威濤

親率四代「小百花」傾團而出

行當齊全 鎮團之作

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彭修文：《太平山下不夜城（夏之夜）》

Peng Xiuwen: *Hong Kong - the City that Never Sleeps (Summer Night)*

作曲家的話 Composer's Note

文：彭修文

Text: Peng Xiuwen

從 1977 年起，我陸續寫了《秋之歌》、《冬之雪》、《春之晨》，本想寫成一部以四季為題的輕音樂風格的組曲，但是「夏」卻遲遲不能出來。1981 年 6 月去香港與中樂團合作演出，在此期間我對香港這個城市有所感受，尤其是它的夜景給我留下印象，也有很深的感觸。

香港這個城市的建設、繁榮也是中國的勞動人民用血汗換來的，閃爍着中國人的智慧之光。在這首樂曲裏，我沒有去寫燈紅酒綠、紙醉金迷的夜生活，而只是表現香港美麗的夜景和人民的愉快的生活情緒，僅此而已。

This is the second movement of the *Four Seasons* suite. It was the last to be completed in 1981, though the composition of the suite began in 1977. The theme revolves around the city of Hong Kong, and the beautiful night scenery which left an impression on the composer.

The styles of Guangdong (Cantonese) and Chaozhou music were used in the music to depict this city in the south. What I want to show here is not the glitzy, mercenary side of Hong Kong, but the city's beautiful scenery and the robust spirit of the people living in it.



彭修文

Peng Xiuwen

作曲

Composer

彭修文是傑出的作曲家、指揮家、中國民族管弦樂學會會長、中國廣播藝術團藝術指導、中國廣播民族樂團首席指揮。他於上世紀 50 年代初與張晉德先生等組建了中國第一個職業民族樂團——中國廣播民族樂團，並歷任指揮、作曲。1957 年率團參加莫斯科第六屆世界青年聯歡節民間藝術大賽，獲金質獎。

彭修文治學嚴謹，訓練樂團有方有素，使樂團形成了合作默契、層次分明、音色絢爛、意蘊深刻細膩，獨樹一幟的藝術風格。幾十年來，中國廣播民族樂團為社會播演了 2,000 多首古今中外風格迥異的樂曲，尤以彭修文所創作改編的 400 多部作品最為流傳，影響深遠。他指揮中國廣播民族樂團演奏錄音的音像製品發行遍及海內外，率樂團出訪演出足跡世界幾十個國家和地區，被譽為中國現代民族管弦樂一代宗師。

Peng was a leading light in modern Chinese orchestral music and an outstanding composer and conductor. He was President of the China Nationalities Orchestra Society, Artistic Adviser to the China Broadcasting Performing-Arts Group and Principal Conductor of the China Broadcasting Chinese Orchestra (CBCO) during his lifetime.

In the early 1950s, he and Zhang Jinde and others founded the CBCO, the first professional folk music ensemble in China, of which he was also the conductor and composer. In 1957, he led the Orchestra to compete in the Folk Arts Competition that was part of the programme of the 6th World Festival of Youth and Students held in Moscow, where they won a Gold Medal.

In the past decades, the CBCO has performed over 2,000 compositions, 400 of which are original compositions and arrangements by Peng. Audio and video recordings by the Orchestra under Peng's baton have been widely released in China and around the world. He also led the Orchestra on overseas tours to promote Chinese culture and art through music.

陳明志：《精・氣・神》 Chan Ming-chi: *Jing・Qi・Shen*

此曲由香港中樂團委約創作，並於 1998 年 2 月 13 日在香港文化中心音樂廳舉行的「香港藝術節 —— 香港中樂團」音樂會中作首演，客席指揮曾葉發。

Commissioned by the Hong Kong Chinese Orchestra and premiered at the Hong Kong Arts Festival – Hong Kong Chinese Orchestra concert held at the Concert Hall of the Hong Kong Cultural Centre on 13 February, 1998, guest conducted by Richard Tsang.

作曲家的話 Composer's Note

文：陳明志

Text: Chan Ming-chi

在東亞的哲學概念裏，「氣」乃宇宙萬物內在的生機，其與深層生命內涵緊密相連有着凝聚內化的特性。故「氣」可創生轉化和包容萬象，並在其內部蘊含的陰陽兩極的對比統一中，呈現出無窮的生命活力。因此在藝術的殿堂裏，「氣的流轉」自然也成為作品的創造與生命力的本源。

此曲以宇宙生命的環形運動為背景，嘗試透過不同的音形和特變、多變的音色，或動或靜的承接轉換，以求在一陰一陽、一虛一實的節奏韻中，體現東亞藝術文化中那種剛柔並重、抑揚頓挫的美以及中華民族所崇尚那種鍥而不捨、百折不撓的「精、氣、神」韻與及奮鬥精神。

此曲於 2001 年聯合國國際音樂局主辦的「國際現代音樂交流會」獲選為該年度十首推薦曲目之一。

In East Asian philosophy, “Qi” (breath, or air) is the inherent vitality in all-living things in the universe; it has the quality of internal cohesion which is linked to the deeper connotations of life. “Qi” gives birth to creation and transformation, as it is all-encompassing. Amid the contrast between and the integration of the two opposing poles – “Yin” and “Yang” – that it contains, “Qi” exhibits the infinite energy of life. In art, the movement of “Qi” is the source of creativity and life force.

This work is based on the cyclical recurrence of life in the universe, which is represented by different musical figures, tonal colours, and shifts and variations in the composition. It also draws on the contrast between “Yin” and “Yang” that manifest in the changing rhythmic figures to express a sort of lilting beauty, which embodies both hardness and gentleness. That is an idea embraced by the East Asian culture. The work also reflects the indomitable “Jing” (essence), “Qi” and “Shen” (spirit) of the soul as well as the enterprising spirit that is much cherished by the Chinese. This piece was selected as one of the “Ten Recommended Pieces 2001” by the International Music Council of UNESCO.



陳明志
Chan Ming-chi

作曲
Composer

陳明志博士先後於香港、日本及中國接受音樂教育，專研亞洲民族音樂及現代音樂創作。陳氏一直以作曲家、指揮、音樂教育及音樂會策劃、統籌的身份活躍於樂壇。歷任香港中樂團駐團作曲家、助理指揮（研究 / 教育）及研究員、香港演藝學院作曲及電子音樂系講師、台南藝術大學客席副教授。現為上海音樂學院教授、日本數字好萊塢大學客席教授。

Chan received music education in Hong Kong, Japan and China, majoring in Asian Music and contemporary music composition. He is an active composer, conductor, music educator and concert organiser on the music scene. Chan was resident composer, assistant conductor, research fellow of the Hong Kong Chinese Orchestra, lecturer of the Music Department of the Hong Kong Academy for the Performing Arts (HKAPA), and guest assistant professor of the Tainan University of the Arts. He is currently professor of the Shanghai Conservatory of Music, and guest professor of Digital Hollywood University.

陳能濟：《龍的傳奇》 Chen Ning-chi: *The Legend of the Dragon*

作曲者於 1989 年往台灣工作，在台期間創作了此曲。是次演出作品為作曲者於 1993 年回港後修改的版本。

The Legend of the Dragon was written when the composer went to work in Taiwan in 1989. The version featured in this concert was revised when he returned to Hong Kong in 1993.

作曲的話 Composer's Note

文：陳能濟

Text: Chen Ning-chi

龍，東方一個大河民族的夢。不管牠是否曾經生存的巨獸，在過往數千年歲月中，牠依然在人們的思想世界中飛舞，並成為了古老文明的象徵，皇權的象徵；牠的形象、牠的事蹟、牠的暗喻，一直都帶着傳奇色彩。

據說，我們的祖先，看到風雨交作之際有巨蛇狂舞，而創造了他們敬畏和崇拜的龍。有人說，龍只是遠祖一種理想觀念的組合：馬頭鹿角，蛇身雞爪，全是代表着生命循環，死而復生的意念。

龍是一個神秘的龐然大物，中國也是一個古老的泱泱大國，充滿傳奇的龍，就似是中華精神的昇華，牠是光明抑或苦難的使者？我們對牠懷着一種多麼複雜的情感！

翻開一卷綿延萬里的歷史，龍的故鄉已不知幾番被摧殘，可是龍所包涵的那再生力量，讓每個中國人永遠活在希望裏！

樂曲的引子部分，用了相當的篇幅描寫巨龍騰飛前神秘的、雲層交疊的景象。一些主題動機旋律的浮現，使樂曲在期待中凝聚着一股壓力。

The “dragon” is the dream of an Eastern nation born on the banks of a great river. It does not matter whether such a beast had actually existed or not – the dragon has been swirling and dancing in an ideal realm for thousands of years. It has become the symbol of an ancient civilisation, and a symbol of imperial power. Its image, its stories, and its symbolic meaning have been shrouded with a mythical aura.

Legend has it that our ancestors witnessed an enormous dancing snake in the midst of a thunderstorm. From that the dragon – a legendary beast that people worship and hold in awe – was created. Some people say that the dragon is nothing more than a combination of notions idealised by our early forefathers since it is pictured with the head of a horse, the antlers of a deer, the body of a snake and the claws of a chicken, all of which symbols of the cycle of life, death and rebirth.

Like the mythical, gargantuan dragon, China is also a great and ancient nation. The dragon, with its almighty stories, is likened to a sublimation of the Chinese spirit. Is it a messenger of light, or a harbinger of woe? What complicated and diverse sentiments we harbour towards it!

As the long, long scroll of China's history unfolds, we can see that the home of the dragon has been devastated countless of times. Yet its great resilience and the ability to regenerate itself – capacities associated with the dragon – have inspired Chinese people to always live in hope.

The music opens with a rather long passage about the mysterious clouds swirling and thickening, before the dragon takes to the air. The motifs of a number of themes hover about, lending a mounting tension to the expectant mood of the music.

龍的主題終於出現了，以高音嗩吶吹出中國黃土高原人們十分熟悉的音調，旋律蒼勁、高昂，節奏緩慢而有力。

隨着主題音樂的伸延、變化、發展，呈現出意象化的龍的形象和力量。

中間部分的節奏和速度發生多次變化。從快速的至寧靜的，畫面的轉換讓我們感受到狂野，暴哮的龍變成了矯健活潑的龍。音樂中我們可以聽到民間翻騰的樂舞，戲曲音樂板腔式的呈述……；但是這一切都在寧靜之後被突然的、戲劇性的狂亂音樂打斷了。巨龍的主題音樂又再度從底層冒出，隨着音樂強烈節奏的催動，配器層次逐漸的展開，騰飛狂舞，暴哮着衝破層層疊疊的雲海，向着陽光發出強烈光芒的地方飛去！



陳氏於 1964 年畢業於北京中央音樂學院作曲系，先後任職於中央歌舞團、中央芭蕾舞團及中央交響樂團。1993 年任香港中樂團助理音樂總監、1997 至 1999 年任駐團作曲兼助理指揮、1999 至 2001 年任駐團作曲兼推廣助理、2001 至 2002 年任研究及發展主任。

陳氏近期作品包括 2010 年大型交響詩《赤壁》及《風從台灣來》、2011 年古箏協奏曲《西施》、2012 年中國管弦樂《煙花燦爛》及笙篋協奏曲《浴火鳳凰》等。

Then the dragon appears – a tune most familiar to those who live on the loess plateau of Central China sounds on the treble *suona*. The tune has a blasting sonority and slow but powerful rhythms.

With the exposition, variation and development of the thematic music, the image and power of the dragon are metaphorically presented.

As the rhythm and tempo of the middle section gains momentum, we witness how the wild roaring beast becomes an agile, playful dragon. In the music we can hear the writhing and rolling movements of the traditional dragon dance, as well as the musical narrative typical of Chinese operatic music... But all these are interrupted by a sudden, dramatic turn in the music, in a frenzied form of disorderliness, after a moment of silence. The dragon theme once again emerges, and, propelled by the strong rhythms, takes flight to the firmament. Uttering thunderous roars, it pierces through the thick sea of clouds and flies towards the sun, splendid in its radiance!

陳能濟 Chen Ning-chi

作曲
Composer

Chen graduated from the Central Conservatory of Music in Beijing in 1964 where he studied Composition. He worked in the Central Song and Dance Troupe (now the China National Song & Dance Ensemble), the National Ballet of China and the Central Philharmonic of China (now the China National Symphony Orchestra). He was appointed Assistant Music Director of the HKCO in 1993. Subsequent posts with the HKCO included Resident Composer and Assistant Conductor (1997-1999), Resident Conductor and Promotion Assistant (1999-2001), and Head of Research and Development (2001-2002).

His more recent works are the symphonic poems *The Battle of Chibi* (2010) and *The Wind from Taiwan* (2010), the *guzheng* concerto *Xi Shi* (2011), *Sparkling Fireworks* for Chinese orchestra and the *konghou* concerto *The Phoenix that Rises from the Ashes* (2012).



閻惠昌 Yan Huichang

閻惠昌於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。1987年中國首屆專業評級授予他國家一級指揮。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51屆中國文藝獎章（海外文藝獎（音樂））等。

閻惠昌現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，更為首位獲邀至巴黎國立高等音樂舞蹈學院講學的華人講者。現為香港演藝學院榮譽院士及其音樂學院訪問學人，並兼任台灣國樂團音樂總監。

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、中國國家交響樂團、俄羅斯愛樂管弦樂團及深圳交響樂團等。

此外，他亦是活躍的作曲家，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《為仰宗》、《青蓮遇月》和《傳燈續明》等。

藝術總監兼首席指揮

Artistic Director & Principal Conductor

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. Yan was conferred the title of “First Rank” conductor at the First Professional Appraisal of China in 1987. As a conductor he has worked with all professional Chinese orchestras in Beijing, Shanghai, Taiwan, Singapore and Hong Kong, and 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 HKSAR 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, and he regularly gives talks and lectures on Chinese music in Hong Kong and overseas. 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 and Music Director of National Chinese Orchestra Taiwan. He has also conducted such orchestras as Beijing Symphony Orchestra, China National Symphony Orchestra, Russian Philharmonic Orchestra of Moscow and Shenzhen Symphony Orchestra.

Yan is an active composer with many award-winning works. Important works include *The Sound of Water*, *Nostalgia for pipa* solo, Buddhist music piece *The Weiyang Sect*, *Cyan Lotus under the Moon* and *The Passing of the Light*.

浙江小百花越劇團
Zhejiang Xiaobaihua Yue Opera Troupe

《二泉映月》
The Moon Doubled
in the Second Spring

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Artistic Director | Lead Cast Mao Weitao

三月 Mar 27 Fri 7:30pm
香港演藝學院歌劇院 Lyric Theatre, HKAPA

*另有 新版《梁山伯與祝英台》The New Butterfly Lovers (三月 Mar 24 - 25)
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李嘉齡
Colleen Lee

39

鋼琴
Piano

李嘉齡畢業於香港演藝學院，師承黃懿倫教授。2003年獲頒賽馬會音樂及舞蹈信託基金及萬瑞庭獎學金，前往德國漢諾威音樂及戲劇學院於阿里·瓦迪門下深造。曾獲獎項包括2003年第三屆 Seiler 國際鋼琴比賽冠軍、美國麥康西藝術家成就獎、2005年國際樂府大獎、第15屆蕭邦國際鋼琴大賽獎項後，正式踏上國際舞台，於世界各地演出。參加過的藝術節包括波蘭國際蕭邦音樂節、德國麥森鋼琴音樂節、紐約國際鍵盤音樂節、美國鮑登國際音樂節、香港國際室內樂節及香港藝術節等，合作過的樂團包括以色列愛樂樂團、華沙愛樂樂團、昆士蘭愛樂樂團、匈牙利交響樂團、香港管弦樂團及中國愛樂。2010/2011為香港小交響樂團駐團藝術家，隨團出訪南美多個城市。現任香港教育學院榮譽駐校藝術家及任教於香港演藝學院。

Since winning the 6th Prize at the prestigious International Fryderyk Chopin Piano Competition in Warsaw in 2005, Lee has performed extensively around the world in cities including New York, Boston, London, Warsaw, Paris, Madrid, Berlin, Amsterdam, Prague, Vienna, Tokyo and Tel Aviv, and has been featured at festivals including the International Chopin Festival in Poland, Pianoforte Festival Meissen in Germany, International Keyboard Festival in New York and Bowdoin International Music Festival. Lee was trained at the HKAPA under Eleanor Wong and at Hochschule für Musik und Theater in Hannover with Arie Vardi. Prizes she has won include First Prize at the Third International Seiler Piano Competition in Germany, the Dorothy Mackenzie Artist Recognition Award 2003, Pro Musicis International Award, and Gina Bachauer Internatinoal Artist Competition in Spain. Lee was Artist Associate of the Hong Kong Sinfonietta in 2010/2011. She currently teaches at the HKAPA and is the Honorary Artist-in-Residence of Hong Kong Institute of Education.

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王東
Wang Dong

41
敲擊
Percussion

現為香港中樂團之敲擊助理首席。王氏畢業於西安音樂學院民樂系及進修於中央音樂學院及香港演藝學院進修，師從李真貴教授及閻學敏大師。擔任廣東民族樂團打擊樂首席時，曾獲廣東省音樂匯演優秀表演獎。王氏曾以獨奏家身份或隨團出訪各大洲多個國家演出。2001年應台北傳統藝術節之邀，演出「打擊風——中國打擊之夜」專場音樂會，大獲好評。

王氏現為中國民族管弦樂學會打擊樂專業委員會榮譽理事、中國打擊樂專家委員會委員、廣東省音樂家協會會員。除活躍於演出之外，王氏還是本港具有影響力的音樂導師。

Wang has been Assistant Percussion Principal of the HKCO since 2002. Upon graduating from the Department of Ethnic Music of Xi'an Conservatory of Music, the Central Conservatory of Music and the HKAPA where he was trained by Professor Li Zhengui and Yim Hok-man respectively, he was appointed Percussion Principal by the Guangdong National Orchestra of China. He was awarded Outstanding Performance at the Guangdong Music Showcase. Wang has performed both as soloist and as part of the HKCO delegations in a number of countries of the five continents. In 2001, he gave a highly successful appearance in a Chinese percussion concert held in Taipei.

Wang is currently an honorary director of the Professional Steering Committee for Percussion of the China Nationalities Orchestra Society, a member of the Professional Steering Committee for Percussionists in China, and a member of the Guangdong Musicians' Association. As instructor of the Hong Kong Children/Junior Chinese Orchestra, he has led the young members to win in many competitions in Hong Kong.



陸健斌
Luk Kin-bun

敲擊
Percussion

現為香港中樂團敲擊演奏家。畢業於香港演藝學院，師隨閻學敏主修中國敲擊樂及隨龍向榮副修西洋敲擊樂，曾獲香港匯豐銀行獎學金、彭博獎學金等多個獎項；2011年獲香港中文大學音樂文學碩士。

1998年四擊頭敲擊樂團創立後，陸氏曾參與不同文化類型的藝術表演及本港專業樂團演出，並獲邀於海外巡演。曾任職香港小交響樂團及澳門樂團特約樂師，音樂事務處兼職演奏員及導師。任導師及指揮的多間中小學敲擊樂隊，每年於「香港鼓樂節」及「校際音樂節」中均獲佳績。

Luk is currently a percussion virtuoso of the HKCO. He graduated from the HKAPA where he majored in Chinese Percussion under Yim Hok-man and minored in Western Percussion under Lung Heung-wing. He was a recipient of the Hongkong Bank Foundation Scholarship, the Bloomberg Scholarship, and other awards while at the Academy. In 2011, he was awarded a master's degree in Music by the Chinese University of Hong Kong.

After the establishment of Four Gig Heads in 1998, Luk gave a wide variety of performances. He was a guest player with professional orchestras and ensembles in Hong Kong, and has been invited to be a member of their overseas tours. He was a freelance musician with the Hong Kong Sinfonietta and the Macau Orchestra, and a performer and instructor at the Music Office. He is also the instructor and conductor of many percussion ensembles in primary and secondary schools, and has led them to win in the annual Hong Kong Drum Festival and the Schools Music Festival of Hong Kong.

30/4 前
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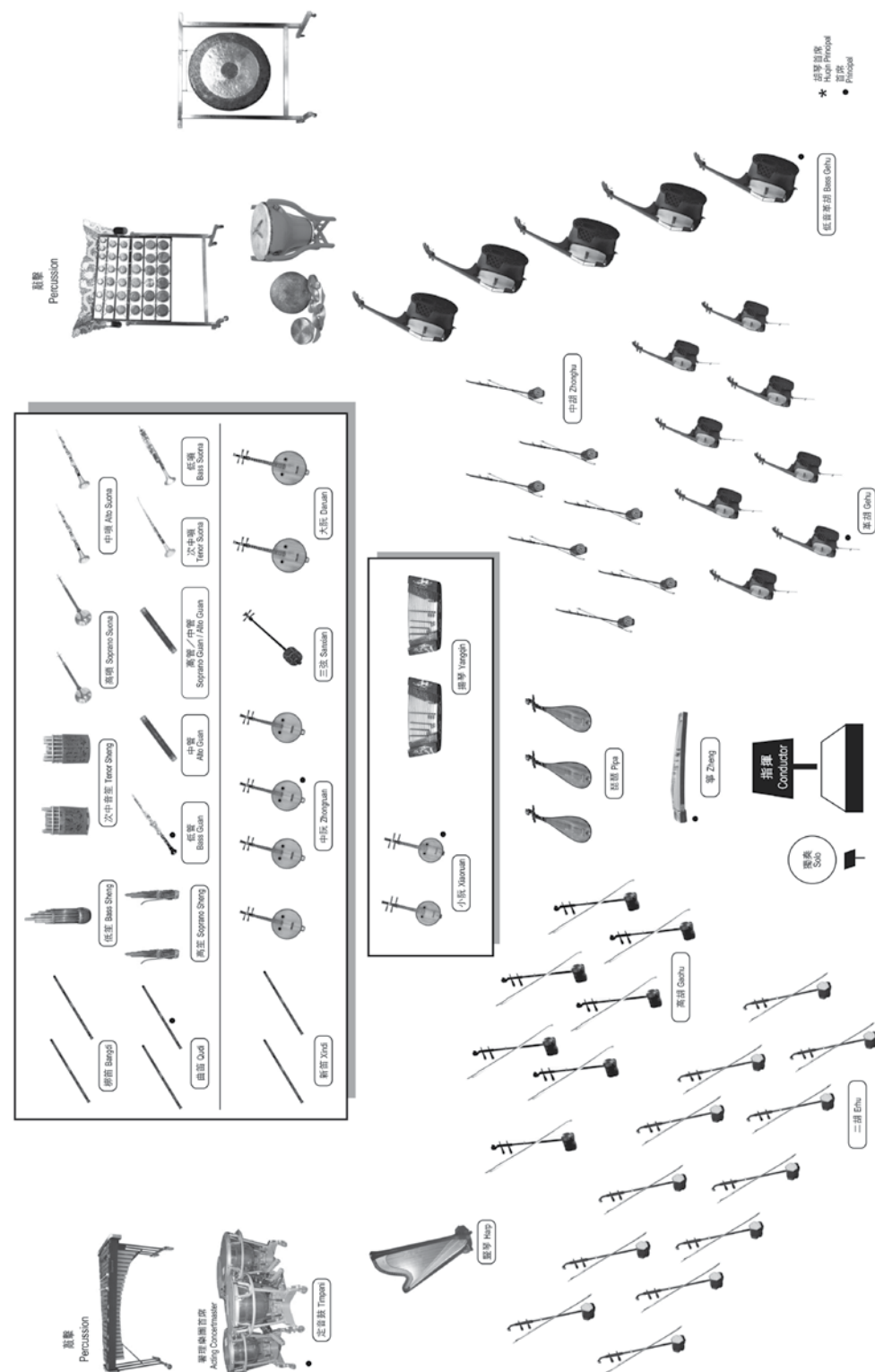


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General Layout Plan of Instrument Sections



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Hong Kong Chinese Orchestra

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□ 特約樂師 Freelance Musician

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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 utilises revolving seating on a systematic basis. Musicians (except principals and assistant principals) change seats systemically.

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Programme Calendar
節目時間表

香港賽馬會藝粹系列 The Hong Kong Jockey Club Series
信和集團藝萃系列 Sino Group Arts Celebration Series
寶格麗璀璨妙韻 The Bulgari Stage for Voices of Women

| 歌劇 / 戲曲 OPERA / CHINESE OPERA | | | | | |
|---|---|----------------------|----------------------|----------------------------|--|
| 粵劇《鴛鴦淚》 藝術總監：李奇峰 | Cantonese Opera - <i>Lovers' Tears</i> Artistic Director: Danny Chi-kei Li | STA YLTA | 8/3 15/3 | 2:30pm 2:30pm | |
| 經典復興：粵劇戲寶傳承篇 藝術總監：李奇峰 | Classics Revisited: Cantonese Opera Treasures Artistic Director: Danny Chi-kei Li | YMTT YLTA | 12, 13/3 14/3 | 7:30pm 7:30pm | |
| 莫斯科大劇院歌劇團《沙皇的新娘》 音樂及文本：林姆斯基 - 高沙可夫 | The Bolshoi Opera - <i>The Tsar's Bride</i> Music and Libretto: Nikolai Rimsky-Korsakov | CCGT | 20/3 21/3 22/3 | 7:30pm 7:30pm 2:30pm | |
| 賽馬會本地菁英創作系列《大同》 文本：陳耀成 作曲：陳慶恩 導演：鄧樹榮 指揮：廖國敏 香港藝術節委約及製作 | Jockey Club Local Creative Talents Series <i>Datong: The Chinese Utopia</i> Libretto: Evans Chan Music: Chan Hing-yan Director: Tang Shu-wing Conductor: Lio Kuokman Commissioned and produced by Hong Kong Arts Festival | CHT | 20-22/3 | 8:00pm | |
| 浙江小百花越劇團 新版《梁山伯與祝英台》 團長：茅威濤 導演：郭小男 | Zhejiang Xiaobaihua Yue Opera Troupe <i>The New Butterfly Lovers</i> Artistic Director: Mao Weitao Director: Guo Xiaonan | APAL | 24, 25/3 | 7:30pm | |
| 浙江小百花越劇團 《二泉映月》 團長：茅威濤 導演：郭小男 | Zhejiang Xiaobaihua Yue Opera Troupe <i>The Moon Doubled in the Second Spring</i> Artistic Director: Mao Weitao Director: Guo Xiaonan | APAL | 27/3 | 7:30pm | |
| 浙江小百花越劇團 《五女拜壽》 團長：茅威濤 | Zhejiang Xiaobaihua Yue Opera Troupe <i>Five Daughters Offering Felicitations</i> Artistic Director: Mao Weitao | APAL | 28/3 29/3 | 7:30pm 2:30pm & 7:30pm | |
| 古典音樂 CLASSICAL MUSIC | | | | | |
| 泰利曼與德累斯頓國家管弦樂團 | Christian Thielemann and the Staatskapelle Dresden | CCCH | 27/2 28/2 | 8:00pm 6:00pm | |
| 香港中樂團「樂旅中國 IX」 指揮：閻惠昌 | Hong Kong Chinese Orchestra - Music about China IX Conductor: Yan Huichang | CHCH | 28/2 | 8:00pm | |
| 威廉·克里斯蒂、庭院之聲學院 獨唱家與繁花古樂團 | William Christie and Le Jardin des Voix Academy Soloists with the Orchestra of Les Arts Florissants | CHCH | 3/3 | 8:15pm | |
| 馮大維鋼琴獨奏會 | David Fung Piano Recital | STA | 5/3 | 8:00pm | |
| 法比奧·比昂迪小提琴演奏會 | Fabio Biondi Violin Recital Paola Poncet, harpsichord | APAC | 6/3 | 8:15pm | |
| 趙成珍鋼琴獨奏會 | Seong-Jin Cho Piano Recital | CHCH | 6/3 | 8:15pm | |
| 歐洲嘉蘭古樂團 | Europa Galante | CHCH | 7/3 | 7:30pm | |
| 音樂總監 / 小提琴：法比奧·比昂迪 | Music Director / Violin: Fabio Biondi | | | | |
| 滙豐《弦繫香港》音樂會 | HSBC <i>A Hong Kong Story Concert</i> Hong Kong Chinese Orchestra Conductor: Yan Huichang | CCCH | 12/3 | 8:00pm | |
| 香港中樂團 指揮：閻惠昌 | | | | | |
| 米凱·路迪與馬克·夏卡爾 《音樂的色彩》 | Mikhail Rudy & Marc Chagall - <i>The Sound of Colours</i> | YLTA CHCH CHCH | 13/3 14/3 15/3 | 8:00pm 8:15pm 3:00pm | |
| 杜希金三重奏 | Trio Dushkin David Fung, piano Dennis Kim, violin Jonah Kim, cello | CHCH | 13/3 | 8:15pm | |
| 鋼琴：馮大維 小提琴：金珍秀 大提琴：金約拿 | | | | | |
| 杜達美與洛杉磯愛樂樂團 | Gustavo Dudamel and the Los Angeles Philharmonic | CCCH | 19, 20/3 | 8:00pm | |
| 聲音劇場 藝術總監：保羅·希利亞 | Theatre of Voices Artistic Director: Paul Hillier | | | | |
| 《新與舊的家庭觀》 | <i>Family Values - Old and New</i> | CHCH | 25/3 26/3 | 8:00pm 8:00pm | |
| 《帕特 80 x 8》慶祝帕特 80 生辰音樂會 | Arvo Pärt – 80 by 8, Pärt at 80 celebration concert | | | | |
| 卡華高斯與佩斯音樂會 | Kavakos and Pace Recital Leonidas Kavakos, violin; Enrico Pace, piano | CCCH | 27/3 | 8:00pm | |
| 小提琴：卡華高斯 鋼琴：佩斯 | | | | | |
| 香港小交響樂團與曼高娃 | Hong Kong Sinfonietta & Plamena Mangova Music Director / Conductor: Yip Wing-sie Piano: Plamena Mangova | CHCH | 28/3 | 8:00pm | |
| 音樂總監 / 指揮：葉詠詩 鋼琴：曼高娃 | | | | | |
| 狄杜娜朵《戲劇女王》 | Joyce DiDonato: <i>Drama Queens</i> Music Director / Violin: Dmitry Sinkovsky With Il Pomo d'Oro | CCCH | 6/5 | 8:00pm | |
| 音樂總監 / 小提琴：德米特里·辛柯夫斯基 與金蘋果古樂團聯合演出 | | | | | |
| 爵士樂 / 世界音樂 Jazz / World Music | | | | | |
| 赤腳女聲 | Barefoot Divas | CCCH | 7/3 | 8:00pm | |
| 波比·麥非年 spirityouall | Bobby McFerrin - spirityouall | CCCH | 13/3 14/3 | 8:00pm 8:00pm | |
| 卡珊卓·威爾遜 | Cassandra Wilson - Coming Forth By Day: A Celebration of Billie Holiday | CCCH | 21/3 22/3 | 8:00pm 8:00pm | |
| 世界音樂週末營 - 拉米加斯女子樂團 | World Music Weekend - Las Migas | CHT | 27/3 | 8:00pm | |
| 佛蘭明高音樂 | Flamenco | | | | |

| 爵士樂 / 世界音樂 Jazz / World Music | | | | | |
|---|---|------|---|--|--|
| 世界音樂週末營 - 韓風樂韻 | World Music Weekend - Korean Music - Jeong Ga Ak Hoe & Su:m | CHT | 28/3 | 3:00pm | |
| 世界音樂週末營 - 韓國清唱 X 佛蘭明高跨界音樂會 情歌樂會與拉米加斯女子樂團成員 | World Music Weekend - Pansori meets Flamenco Jeong Ga Ak Hoe & musicians from Las Migas | CHT | 28/3 | 8:00pm | |
| 粉紅馬天尼 | Pink Martini | CCCH | 28/3 29/3 | 8:00pm 8:00pm | |
| 戲劇 THEATRE | | | | | |
| 貝克特三部曲 《非我》/《落腳聲》/《搖籃曲》 導演：沃爾特·阿斯姆斯 演出：莉莎·德萬 | Three short Samuel Beckett plays <i>Not I / Footfalls / Rockaby</i> Director: Walter Asmus Performer: Lisa Dwan | APAD | 25-28/2 1/3 | 8:15pm 5:00pm | |
| 《打擂台》 導演：亞歷山大·戴夫連特 | Ontroerend Goed and The Border Project - <i>Fight Night</i> Director: Alexander Devriendt | CCST | 26-28/2; 28/2; 1/3 | 8:15pm 3:00pm | |
| 合拍劇團《獅子男孩歷險記》 導演：克萊夫·孟德斯 及 詹姆士·伊特曼 | Complicite - <i>Lionboy</i> Director: Clive Mendus & James Yeatman | APAL | 27/2 28/2 1/3 | 7:30pm 2:30pm & 7:30pm 2:30pm | |
| 紙影院《奧德賽漂流記》 藝術總監及紙偶師：尼古拉斯·羅寧 音樂總監：克里斯多夫·里德 | The Paper Cinema's <i>Odyssey</i> Artistic Director & Puppeteer: Nicholas Rawling Musical Director: Christopher Reed | APAA | 28/2; 1/3 2/3 | 3:00 pm & 8:00 pm 8:00 pm | |
| 都柏林城門劇院《傲慢與偏見》 改編：詹姆斯·麥克斯韋 導演：艾蘭·斯坦福 | The Gate Theatre - <i>Pride and Prejudice</i> Adapted by James Maxwell Revised and Directed by Alan Stanford | APAL | 5-8/3, 11- 15/3 7, 14, 15/3 | 7:30pm 2:30pm | |
| 小偶影院《雞蛋星球》 藝術總監 / 演出：艾維·薩哈爾 | PuppetCinema - <i>Planet Egg</i> Artistic Director / Performer: Zvi Sahar | STCA | 13/3 14/3 | 8:00pm 3:00pm & 8:00pm | |
| | | APAA | 15/3 | 5:00pm | |
| 甘迪尼雜技團《落地開花》 | Gandini Juggling - <i>Smashed</i> | CCST | 17-21/3 22/3 | 8:15pm 3:00pm & 8:15pm | |
| 新銳舞台系列：《烏合之眾》 編劇：喻榮軍 導演：鄧偉傑 香港藝術節委約，與上海話劇藝術中心聯合製作 | New Stage Series: <i>The Crowd</i> Playwright: Nick Yu Director: Tang Wai-kit Commissioned by Hong Kong Arts Festival, Co-produced with the Shanghai Dramatic Arts Centre | CCST | 27/3 28-29/3 | 8:15pm 3:00pm & 8:15pm | |
| 《金蘭姊妹》 編劇 / 製作顧問：李恩霖 編劇：黃詠詩 導演：司徒慧焯 香港藝術節委約及製作 | <i>The Amahs</i> Playwright / Production Consultant: Roger Lee Playwright: Wong Wing-size Director: Roy Szeeto Commissioned and produced by Hong Kong Arts Festival | CHT | 28/2; 1, 3-8, 10-15/3 1, 7, 8, 14/3 | 8:00pm 3:00pm | |
| 舞蹈 DANCE | | | | | |
| 星耀佛蘭明高 演出：安東尼奧·卡納萊斯、卡諾斯·羅德里基、赫蘇斯·卡蒙納、卡林美·阿馬亞 | Gala Flamenca Performers: Antonio Canales, Carlos Rodríguez, Jesús Carmona, Karime Amaya | CCGT | 26-27/2 28/2 1/3 | 7:30pm 7:30pm 2:30pm | |
| 亞太舞蹈平台（第七屆） 羣舞劇場《兩男關係》；芮孝承《足跡》 | Asia Pacific Dance Platform VII HORSE: <i>2 Men</i> ; Hyoseung Ye: <i>Traces</i> | CCST | 5, 6/3 7/3 | 8:15pm 3:00pm | |
| 荷蘭國家芭蕾舞團《仙履奇緣》 編舞：克里斯多夫·惠爾頓 | Dutch National Ballet - <i>Cinderella</i> Choreographer: Christopher Wheeldon | CCGT | 12-14/3 | 7:30pm | |
| 香港賽馬會當代舞蹈平台 節目一編舞：李思聰及王丹琦、盛偉信 節目二編舞：馮樂恒、黃靜婷 節目三編舞：曹德寶、李德、徐奕捷、黃俊達、黃翠絲、黃碧琪、袁勝倫 香港藝術節委約及製作 | The Hong Kong Jockey Club Contemporary Dance Series Programme 1 by Justyne Li & Wong Tan-ki, Wayson Poon Programme 2 by Victor Fung, Chloe Wong Programme 3 by Hugh Cho, Li De, Ivy Tsui, Ata Wong, Tracy Wong, Rebecca Wong, Allen Yuan Commissioned and produced by Hong Kong Arts Festival | CCST | 12, 15/3 13, 14/3 14, 15/3 | 8:15pm 8:15pm 3:00pm | |
| 莫斯科大劇院芭蕾舞團《巴黎火焰》 編舞：阿列克塞·羅曼斯基 現場伴奏：莫斯科大劇院樂團 | The Bolshoi Ballet - <i>The Flames of Paris</i> Choreographer: Alexei Ratmansky With the Bolshoi Orchestra | CCGT | 24/3 25, 26/3 | 7:30pm 7:30pm | |
| 莫斯科大劇院芭蕾舞團《珠寶》 編舞：巴蘭欽 現場伴奏：莫斯科大劇院樂團 | The Bolshoi Ballet - <i>Jewels</i> Choreographer: George Balanchine With the Bolshoi Orchestra | CCGT | 28/3 29/3 | 7:30pm 2:30pm & 7:30pm | |
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| 21, 27/6; 5/7 | 《伊凡大帝》 <i>Ivan The Terrible</i> |
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