

音樂尋寶記

A Musical Treasure Hunt

敲擊萬花筒

Percussion Kaleidoscope

Conductor
Quek Ling Kiong



5/7/2025 (Sat) 8:00pm

6/7/2025 (Sun) 3:00pm

Kwai Tsing Theatre Auditorium

Hong Kong Chinese Orchestra



Founded in 1977, the Hong Kong Chinese Orchestra has won the accolades as “a leader in Chinese ethnic music” and “a cultural ambassador of Hong Kong”. It is often invited to perform at famous venues and festivals all over the world, having covered Europe, North America, Asia, Australia and the Arctic Circle to date. It is therefore acclaimed as a leader among full-sized Chinese music ensembles in the international arena today. The Orchestra is set up in four sections: bowed-strings, plucked-strings, wind and percussion. The instruments include both the traditional and the improved, new versions: the bowed-string section has been using the Eco-Huqin series developed by the Orchestra since 2009. The HKCO performs both traditional Chinese music and contemporary, full-length works in a variety of musical formats and contents. It also explores new frontiers in music through commissioning over 2,400 new works of various types and styles, whether as original compositions or arrangements.

Apart from regular concerts and activities promoting arts education, the Orchestra has initiated several instrumental festivals, including the Hong Kong International Youth Chinese Music Festival, to honour its mission statement that “Music is to be shared”. Together with the citizens of Hong Kong, the Orchestra has achieved many *Guinness World Records* for having the largest number of people playing musical instruments at the same time. The Hong Kong Drum Festival, which the Orchestra launched in 2003, is now into its 20th year with no interruption in between, and has become a keenly-anticipated annual cultural event, in 2020, HKCO launched the International Drum Graded Exam with the Hong Kong Examinations and Assessment Authority.

Striving to ensure the transmission and development of Chinese music, the Orchestra has organised many symposia and competitions. Notable examples in recent years are ‘The International Composition Prize 2013’ co-organised with the Luxembourg Society for Contemporary Music, and the ‘Chinese Music Without Bounds - International Composition Competition’ in 2017. They have been acclaimed as platforms for composers to publish their new works and for musical exchange. The ‘International Conducting Competition for Chinese Music’, an initiative launched by the HKCO in 2011 and the first ever in the world, has been acclaimed as a milestone in the historical development of Chinese music, the competition has been held for 4 times to date. Besides, HKCO organised ‘The International Symposium for Chinese Music Conducting’ in 2011 and 2022, experts, scholars and orchestra conductors from various countries and regions attended.

HKCO is actively striving to connect with music lovers digitally via Cloud and linking hearts with activities online, the Orchestra held the first ‘HKCO Net Festival’ in 2020 and launched the ‘Net Concert Hall’, the first ever online Chinese Music Gallery in the world, in 2021. The Orchestra also produced music videos series and became the first to incorporate AR technology into its season brochure, embodying the trend of merging art, life and technology.

Other accolades and acclaims the Orchestra has won are its achievements in the arts, governance and administration, arts education, marketing and promotion, which includes ‘2024 Asia Excellence Brand Award’ from *Yazhou Zhoukan* and ‘The 17th Hong Kong Arts Development Awards - Award for Arts Promotion and Education’ etc. The Eco-Huqin series which the Orchestra developed has won not only the 4th Ministry of Culture Innovation Award in 2012, but also many other awards presented by various institutions for its green and innovative concepts. They add to the remarkable and highly commendable list of achievements in the history of the Hong Kong Chinese Orchestra. In 2025, HKCO and the audience together set a new world record for the Sustainable Development Goal (SDG) of ‘the most people experiencing the Eco-Huqin Series’. In addition, HKCO received the Award for Arts Education in school at The 19th Hong Kong Arts Development Awards, organized by the Hong Kong Arts Development Council.





Yan Huichang

Artistic Director and Principal Conductor for Life

Yan Huichang has been with the Hong Kong Chinese Orchestra since June 1997.

Yan Huichang was conferred the title of National Class One Conductor at the First Professional Accreditation of China in 1987. He has received many accolades from the governments of different lands in honour of his contribution to the development of culture, such as the 'Cultural Medallion (Music)' by the National Arts Council of Singapore in 2001, a Silver Bauhinia Star (SBS) by the Hong Kong SAR Government, Best Conductor Award at the Golden Melody Awards for Traditional Arts and Music 2018 in Taiwan, 2022 Distinguished Artist Award by the International Society for the Performing Arts and the 17th Hong Kong Arts Development Awards – Award for Outstanding Contribution in Arts etc.

He is currently Director of Chinese National Orchestra Research Center of the He Luting Advanced Research Institute for Chinese Music of the Shanghai Conservatory of Music and Professor of its Conducting Department, Honorary Fellow of The Hong Kong Academy for Performing Arts, Guest and Distinguished Professor at many music schools, Honorary Music Director of the Shaanxi Broadcasting Chinese Orchestra and Permanent Honorary Conductor of the China National Traditional Orchestra. Maestro Yan was appointed Music Director of the National Chinese Orchestra Taiwan in 2013 with a tenure up to 2017 and started the 'Youth Conductor Training Program'. His contribution to nurturing conducting talents in Chinese music in Taiwan is widely recognised.

Yan has led the Hong Kong Chinese Orchestra to set many milestones in Chinese music. He launched the Orchestra into omni-directional growth, started the system of commissioning new works, actively entered into mutually beneficial partnerships with crossover disciplines, spearheaded instrumental reform and the establishment of the world's first Chinese orchestral academy, The HKCO Orchestral Academy. Yan created the Master of Music in Conducting for Chinese Orchestras programme at the HKAPA. Also, he took the lead to organise international symposia and forums on Chinese music, and hosted the first ever 'International Conducting Competition for Chinese Music' in the world which was commended by Zhao Jiping, Chairman of the Chinese Musicians' Association, as 'a milestone in the history of development of Chinese music'.

After graduating from the Shanghai Conservatory of Music in 1983 under the tutorship of renowned conductor Xia Feiyun, and famous composers Hu Dengtiao and He Zhanhao,

Yan was appointed Principal Conductor of the China National Orchestra. In addition to Chinese music conducting, Yan has also conducted Western symphony orchestras such as the China National Symphony Orchestra, Beijing Symphony Orchestra, Shanghai Symphony Orchestra, Shenzhen Symphony Orchestra, Guangzhou Symphony Orchestra etc. Yan is also actively engaged in composition, and many national awards with his works.



Quek Ling Kiong

Guest Conductor



Photo from: Singapore Chinese Orchestra

Quek Ling Kiong is the first Principal Conductor of the Singapore Chinese Orchestra (SCO) to have been born and bred in Singapore. Widely hailed as the “People’s Conductor”, he has more than 25 years of professional musical experience under his belt. He assumed the role of Principal Conductor in 2023, after a decade as its Resident Conductor.

He began his journey with the SCO in 1997 as its Percussion Principal after graduating from the Shanghai Conservatory of Music. A rising star, Quek went on to earn the Singapore National Arts Council’s (NAC) prestigious Young Artist Award in 2002. As his focus shifted to conducting, he became SCO’s first Conducting Assistant in 2003, before heading to the Zurich University of the Arts where he obtained a diploma in advanced studies in 2008. He took up the baton as the SCO’s Associate Conductor upon returning. Quek curated three concert seasons since he took over musical leadership as Principal Conductor, and has led the SCO to successful concert tours and international arts festivals, such as the China Shanghai International Arts Festival in 2023 and the China Tour in 2024.

Quek is active in the international music scene, with a robust reputation beyond Singapore’s shores. He has guest-conducted esteemed Chinese orchestras such as the Shanghai Chinese Orchestra, Guangdong Chinese Orchestra, Jilin Chinese Orchestra, Hong Kong Chinese Orchestra, Taipei Chinese Orchestra and Kaohsiung Chinese Orchestra. He also conducted symphony orchestras in the Czech Republic during a residency in Europe. Well-versed in the musical cultures of East and West, he counts maestros Tay Teow Kiat, Xia Feiyun, Tsung Yeh, Johannes Schlaefli, Marc Kissoczy, Kirk Trevor, Jorma Panula and Kurt Masur and Kirk Trevor among his diverse mentors.

Besides helping one of the world’s leading Chinese orchestras, Quek is also passionate about education. He is the Music Director of the Singapore National Youth Chinese Orchestra (SNYCO) and has conducted it since 2004, taking it on tours to Chinese cities of Shanghai, Beijing, Suzhou and Guangzhou, Eastern Malaysian cities of Kota Kinabalu and Kuching. Quek has also led the SNYCO to international arts festivals such as the Tainan International Arts Festival, Hsinchu Chinese Music Festival and East Malaysia Chinese Music Festival. As Principal Guest Conductor of Singapore’s Ding Yi Music Company (2016-2022), he also conceptualised the Ding Yi Chinese Chamber Music Festival and the composition festival Composium.

Quek is known for his bold, charismatic approach to conducting and bringing Chinese orchestral music to the masses through innovative programmes and storytelling. He led the SCO ensemble in sold-out and acclaimed shows such as the Young Children’s Concert, Young People’s Concert, Mother’s Day Concert, and Concert-In-Progress. In line with his desire to bring music to all, he became the Artistic Director of Singapore and Hong Kong’s largest inclusive orchestras – The Purple Symphony and True Colors Symphony – in 2015 and 2019 respectively.

His achievements have garnered him accolades such as the NAC Cultural Fellowship (2013), the Meritorious Award by the Composers and Authors Society of Singapore (2016), and the Singapore Chinese Cultural Contribution Award in the individual category (2025). The Quek Ling Kiong Arts and Culture Scholarship was also established at the Singapore Management University in 2019 in honour of his contributions to the arts.





Programme

A. Overture — Retrospection and the Present

1. **A Musical Adventure** (Excerpts) Tan Kah Yong

B. The Heartbeat of Music — The Drum Family

2. **Radetzky March** (Excerpts) Johann Strauss Sr. Arr. by Qu Chunquan
Lead Snare Drum: Kwan Hoi Yee
3. Percussion and Orchestra **Matsuri** (Excerpts) Kitaro Arr. by Sim Boon Yew
Dagu: Chan Lut Ting Paigu: Miao Shih-jhe
4. Drum Ensemble **New Rolling Walnuts** Wang Baocan, Hao Shixun
Arr. by Quek Ling Kiong
Biangu: HKCO Percussion Group

C. The Colors of Sound — The Unpitched Metallic Bangzi Family

5. Percussion Ensemble **The Quarrelling Ducks** An Zhishun
Lead Splash Cymbals: Chin Kwok Wai Cymbals: Lee Tsz Yan
6. Sunan Shifanluogu **Eighteen-Six-Four-Two** (Excerpts) Compiled by Li Minxiong
Bangu: Liao Yi-ping

D. Captivating Melodies — The Pitched Keyboard Family

7. Keyboard Percussion and Orchestra **Czardas** Vittorio Monti
Adapted by Lau Chi Lok
Keyboard percussion: Luk Kin Bun

E. A Kaleidoscope of Vibrant Percussion

8. **Song for Little Angels** (Excerpts) Arr. by Sim Boon Yew
9. **Dance of the Golden Snake** Folk Melody
Compiled by Nie Er Arr. by Tsui King Sun

F. Finale

10. **A Musical Adventure** (Excerpts)
Tan Kah Yong





Programme Note

A Musical Adventure (Excerpts) Tan Kah Yong

Written as the theme song for the Ministry of Education (MOE) Chinese Orchestra Music Camp 2009, *A Musical Adventure* depicts the composer's journey of music education. It begins with a 'magical' phase where every musical note, chord, terms etc. that is introduced to the composer is a magical discovery to him. As the music lessons progressed into higher levels, the composer found them more and more difficult and challenging, very often having to endure hardship to be able to master the more complicated teachings that were taught. Persistence and perseverance lead the composer out of the complications to attain a certain level of musical competency. The piece is deliberately ended with a minor 9th chord to give an incomplete feel, denoting that music education is a continuous and never ending process.

Radetzky March (Excerpts) Johann Strauss Sr. Arr. by Qu Chunquan

Composed by Johann Strauss Sr. in 1848, the *Radetzky March* is a lively march honoring Austrian Field Marshal Joseph Radetzky's victory at the Battle of Custoza in Italy. With its upbeat tempo and catchy melody, it is one of Austria's most iconic marches, embodying the military glory and national spirit of the Austrian Empire at the time.

The piece consists of three main sections: a spirited opening theme, a light and cheerful melody, and a return to the bold, triumphant march style. Performances often feature audience participation with rhythmic clapping, fostering interaction between musicians and listeners. This tradition is especially prominent during its performance as an encore at the Vienna New Year's Concert, where the audience enthusiastically claps along.

More than just a military music, the *Radetzky March* has become a symbol of celebration and unity. Its joyful and dynamic style has endeared it to audiences worldwide, ensuring its timeless appeal.

Percussion and Orchestra Matsuri (Excerpts) Kitaro Arr. by Sim Boon Yew

Matsuri is the 6th movement from the 1990 album *Kojiki* by Japanese musician Kitaro, inspired by the ceremonial scenes of the sun goddess "Amaterasu" in the classical Japanese literature, *Kojiki*. The album blends electronic synthesizers with traditional instruments such as taiko drums and flutes, adapted into a Chinese orchestral ensemble version. *Kojiki* is one of the Japanese earliest history books. In this book, *The Honji – Volume One*, records ancient Japanese myths about the creation of heaven and earth, the formation of the land, and the birth of deities.



Drum Ensemble **New Rolling Walnuts** Wang Baocan, Hao Shixun Arr. by Quek Ling Kiong

This is an adaptation of a piece of drum music, *Rolling Walnuts*, from the Jiangzhou region, in Shanxi province. It is scored for the banhu and the suona in the lead and 12 plucked-string players in addition to the traditional drums. Its melody is derived from the folk tune *On the Way to Jiangzhou*, but its regional characteristics and singability have both been enhanced. This is written as an expression of the festive joy that prevails the villages after a good harvest, and describes how farmers on the loess peasants to dry the gathered walnuts on the slanting tiled roof of their houses and, when the walnuts have dried and matured, they would roll down the roofs when there is a breeze, and a crisp cracking sound is heard as they hit the ground. The drums, in a cadenza-like passage, describe the scene with forceful realism, while the plucked strings, arranged opposite the drums in a linear configuration, create stereophonic effect with the drums. Tapping of the string instruments is used frequently as a complement to the percussion instruments. On the other hand, the banhu and the suona play in dialogue, giving the work a three-dimensional effect, with instrumental groups configured on the left, right, up and down of the stage. This is a convincing work describing the generous and optimistic nature of the people of Jiangzhou, allowing also a glimpse of their unsophisticated and yet humorous nature.

Rolling Walnuts was awarded the Silver Prize in the second Galaxy Awards and, in 1992, won a first class award in the Chinese Folk Dance and Music Competition.

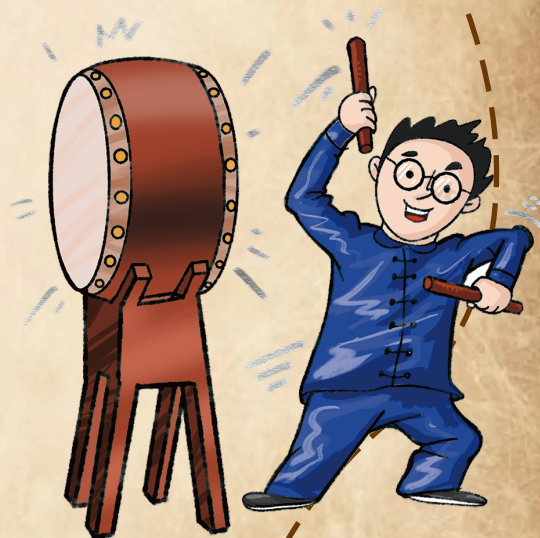
This version is a new arrangement by Quek Ling Kiong based on *Rolling Walnuts*.

Percussion Ensemble **The Quarrelling Ducks** An Zhishun

The music is inspired by an ancient piece of folk music from Xi'an called *Xi'an Guluo*. By employing the Chinese percussion instruments of *xiaogu*, *shuiba*, *muyu* and *yunluo*, the music gives a humorous onomatopoeia of ducklings at play. The audience can almost 'see' how they swaddle, and hear them quack, coo and squabble. The music won a Third Prize at the 3rd China Music Compositions Showcase in 1984.

Sunan Shifanluogu **Eighteen-Six-Four-Two** (Excerpts) Compiled by Li Minxiong

Eighteen-Six-Four-Two is a percussion piece for Sunan drum, *qingluogu*, characterized by vibrant gongs and drums that evoke a festive atmosphere. The composition follows a strict numerical and tonal sequence (Seven: paired cymbals; Inner: small gong; Same: large drum; King: horse gong), with a tightly knit structure. It comprises three main sections: 1) Introduction (Rapid Wind, Seeking Head, Seven-Note); 2) Main Body (Large Four Sections: Eighteen-Six-Four-Two, Small Four Sections: Fish and Eight); 3) Conclusion (Golden Olive, Snail Shell Finale). The music transitions from slow to progressively faster tempos, conveying the joyful atmosphere of festive celebrations.





Keyboard percussion and Orchestra **Czardas** Vittorio Monti Adapted by Lau Chi Lok

This is originally a popular violin piece. It is in the style of a Hungarian folk dance. It opens with a sentimental adagio and ends with a passionate allegro. The use for a brilliant transition phrases, rapid staccato and artificial harmonics extends the techniques on the erhu.

Song for Little Angels (Excerpts) Arr. by Sim Boon Yew

The music is a song cycle made up of nursery rhymes familiar to kindergarten children. It includes *Yankee Doodle*, *Mary had a Little Lamb*, *How Much is That Doggie in the Window*, *Twinkle Twinkle Little Star*, *My Bonnie Lies over the Ocean*, *London Bridge is Falling Down*, *Red River Valley* and *She'll be Coming Round the Mountain*.

Through these performances, children can understand the basics such as duple time, triple time and quadruple time in the structure of a piece of music. Despite its categorization as a children's song, the present arrangement is far from being plain and simple.

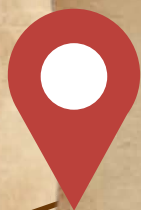
- Sim Boon Yew

Dance of the Golden Snake Folk Melody Compiled by Nie Er Arr. by Tsui King Sun

This is a new arrangement based on the one by Nie Er, which in turn was based on the folk tune, *Dao-Ba-Ban*.

Dao-Ba-Ban, or *Reversed Eight Beat*, is an extended arrangement of another folk tune, *Lao-Liu-Ban*, or *Old Six Beat*. It took the last section of *Lao-Liu-Ban*, extended it, and used it as the beginning - hence the word 'reversed' in the title. Also, the original 'mi' in the second passage was changed to 'fa' and the tonic was transposed up a perfect fourth, giving the music a sonority and high spiritedness. In the third passage, the phrases engage in close dialogue as they move in an upward spiral, burgeoning in intensity until it culminates in the climax. The rousing gongs and drums add to the celebratory, joyous mood.





Percussion Instruments You should know

Percussion instruments refer to musical instruments that are played by striking them with another object. Chinese percussion instruments have a long history and a sizable variety. They can be used to highlight the rhythm in music and create colourful tonal changes, or can be grouped together in ensemble playing. Percussion ensemble pieces differ in expression as the configuration differs.

Chinese traditional percussion instruments comprise the metal type (large gongs, small gongs, *yunluo*, cymbals, bells and chimes etc.), the wood type (clappers, bamboo clappers, *bangzi* and temple block etc.) and the skin type (*dagu*, *paigu*, *biangu*, *bangu*, hand drums etc.). The other set comprises Western percussion instruments such as timpani, xylophone, chimes, glockenspiel, vibraphone, bass drum, snare drum and cymbals, etc.

Drum is one of the ancient percussion instruments in Chinese history, classified as membranophones. The drumhead is typically made from animal hide stretched over a frame. The drum body, which serves as the resonating chamber, is usually crafted from wood with a slightly curved shape. Among the drums, *bangu* has a long history of circulation in folk traditions and is frequently used in Chinese opera orchestras.

Cymbals feature a raised central dome as the fixed point, with the surrounding copper plates vibrating to produce sound, lacking a fixed pitch.

Keyboard instruments are those with arranged keys, each corresponding to a fixed pitch, making them versatile for all types of music. Common keyboard instruments include the xylophone, glockenspiel and marimba.



Preformers List

Erhu

Xu Hui[○]
Fong Tsz Wai
Wong Ka Lok
To Shek Chor
Sze Poon Chong
Zhang Yuhui
Wong Wei Juin
Siu Sau Han
Han Jingna
Law Wing Nin
So Shun Yin
Wong Kam Pui[□]

Gaohu

Wong Sum Ho[○]
Mak Ka Yin[◆]
Shih Pei-yu
Xiang Xuan
Wu Tsai-jung
Li Xiaodin
Wong Ching Yin
Wan Yun-an
Ngai Kwun Wa
Wong Tsz Yau[□]

Zhonghu

Mao Qinghua[○]
Hui Yin[◆]
Kuang Lejun
Song Hui
Liu Yige
Siu Sau Lan
He Yang[□]
Tse Chan Hung[□]

Gehu

Tung Hiu Lo[○]
Lo Chun Wo[◆]
An Yue
Lee Hsiao-hsia
Wu Fan
He Wei
Ke Yumeng
Ngai Hon Yip

Bass Gehu

Qi Hongwei[○]
Li Ting Ho
Vonghemrat Pichan
Li Wei
Cheng Chieh-yun
Li Choi Man^{□△}

Bangdi

Choo Boon Chong[◆]
Lin Yu-hsien

Qudi

Sun Yongzhi[○]
Wu Chih-ting

Xindi / Dadi

Chan Chi Yuk[◆]
To Fung Lim

Soprano Sheng

Chen Yi-wei[○]
Wei Shen-fu[◆]
Tai Yu-cheng

Tenor Sheng

Yuen Kin Hei
Lu Yi

Bass Sheng

Wang Yen-chin
Lam Chon Weng

Soprano Suona

Ma Wai Him[○]
Wu Chun Hei[◆]

Alto Suona

Law Hang Leung

Tenor Suona

Kwan Lok Tin

Bass Suona

Liu Hai

Guanzi

Lo Wai Leung[○]
Ren Zhaoliang[★]
Qin Jitao

Yangqin

Lee Meng-hsueh[○]
Chang Chia-hsiang

Xiaoruan

Ge Yang[○]
Chen I-ling
Chan Siang-lin

Pipa

Zhang Ying[○]
Wang Kai-han
Shiu Pui Yee
Wong Yui Kiu

Zhongruan

Ng Kai Hei[○]
Wu Man-lin
Chan Shuk Har
Liang Wai Man

Daruan

Lau Yuek-lam[○]
Fung Yin Lam

Sanxian

Zhao Taisheng^{○★}
Chan Hiu Fung[★]

Zheng

Chui Mei Ting[□]

Harp

Tam Wai Li[□]

Percussion

Luk Kin Bun[○]
Chin Kwok Wai[◆]
Lee Tsz Yan
Chan Lut Ting
Liao Yi-ping
Miao Shih-jhe
Kwan Hoi Yee

○ Principal
◎ Acting Principal
◆ Assistant Principal
□ Freelance Musician
△ Hong Kong Chinese Music Talent Development Programme
★ Doubling on Alto Suona
★ Doubling on Zhongruan/ Daruan

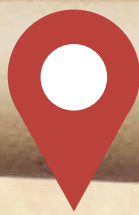
The HKCO members are listed in Chinese stroke order.

Lighting Design

Timmy@3200K Productions

Scenic and Costume Design

Pang Wai





國際綜藝合家歡 2025
International Arts Carnival 1/7/25

鄭國江親子作品展

A Showcase of Parent-child works of Cheng Kok Kong

閩府統請
Cosplay
一齊玩

戲班小子
隨想曲

合唱與樂隊 **經典兒歌** (香港中樂團委編/首演)
香蕉船、小時候、讓我閃耀、小太陽、在森林和原野

合唱與樂隊 **星光伴我飛翔** (香港中樂團委編/首演)
伴我啟航、星、喝采、一點燭光、阿信的故事

女黑俠木蘭花

合唱與樂隊
鄭國江卡通片主題曲串燒 (香港中樂團委編/首演)
藍精靈、叮噠、I.Q.博士、忍者小靈精、
足球小將、傳說、小甜甜、我係小忌廉

合唱與樂隊 **童夢樂章** (香港中樂團委編/首演)
故鄉·香港、小精英、讀書郎

時間都去哪兒了

合唱與樂隊 **希望**

合唱與樂隊 **香港·香港**



鄭國江
Cheng Kok Kong



指揮：周熙杰
Conductor: Chew Hee Chiat



合唱：香港兒童合唱團
Chorus: The Hong Kong Children's Choir

25-26/7/2025 (五、六 Fri, Sat) 晚上8pm

26/7/2025 (六 Sat) 下午3pm

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Hong Kong Chinese Orchestra reserves the right to change programme and artists.

60歲或以上高齡人士、殘疾人士及看護人、綜合社會保障援助受惠人及全日制學生半價優惠。
購買門票，只可享用其中一種優惠計劃。
Half-price ticket discount for senior citizens aged 60 or above, people with disabilities and minders, Comprehensive Social Security Assistance Recipients and full-time students.
Patrons can only enjoy one of the discount schemes for purchasing tickets.

詳細資料，請瀏覽樂團網頁。
For latest information, please visit HKCO website.

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www.hkco.org




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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



節目詳情
Programme Details

適合3歲
或以上觀眾
Suitable for
ages 3 and
above

香港青少年中樂團 香港青少年箏團 成員招募 2025



面試日期
2025
9.6-7

✦ 報名所需文件



申請表格



身份證副本



所有申報成績／獎項／
比賽證書／評分紙副本



證件相乙張



報名費



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香港中樂團教育部



申請表格

暑期工作坊

認識中樂齊齊揀

對象：
未曾學習中樂但對中樂有興趣的
5-13歲兒童

日期：2025年7月19日 (星期六)

時間：13:30 - 15:30 (2小時)

導師：
黃心浩老師 (負責拉弦樂介紹)
羅行良老師 (負責吹打樂介紹)
黃瑋僑老師 (負責彈撥樂介紹)

語言：廣東話為主

活動介紹：
香港中樂團演奏家們將在工作坊內現身說法，讓小朋友不但可以近距離欣賞曲目演奏，也可以親身接觸中樂「吹、彈、拉、打」四大家族的各種樂器，認識中國音樂的基本概念，發掘自身的興趣和特質，為日後接受專業訓練踏出第一步。

親子鼓樂工作坊

對象：6-10歲兒童及家長

日期：2025年8月16日 (星期六)

時間：14:30 - 15:30 (1小時)

導師：李慧美老師

語言：廣東話為主

活動介紹：
訓練穩定的節奏感是學習音樂的重要基石。透過演奏家的親身指導，孩子可以與家長一同參與鼓樂節奏訓練，在培養專注力和手眼協調的同時，更可促進親子之間的交流，享受獨一無二的相處時光。

小星星

對象：6-12歲兒童
語言：廣東話為主

古箏

日期：2025年8月3日 (星期日)
時間：14:30 - 16:00 (1.5小時)
導師：劉惠欣老師

二胡

日期：2025年7月26日 (星期六)
時間：10:30 - 12:00 (1.5小時)
導師：黃心浩老師

琵琶

日期：2025年8月2日 (星期六)
時間：16:00 - 17:30 (1.5小時)
導師：黃瑋僑老師

唢呐

日期：2025年8月2日 (星期六)
時間：14:30 - 16:00 (1.5小時)
導師：羅行良老師

活動介紹：
香港中樂團演奏家會在短時間內教授樂器的基本演奏方法及一首耳熟能詳的樂曲，讓參加者親身體驗樂器演奏過程，培養對中國音樂的興趣。

費用：

認識中樂齊齊揀
\$700 / 一對親子

親子鼓樂工作坊
\$350 / 一對親子

小星星
\$400 / 一項
(如參加者需家長陪同，
每位陪同家長另收\$100)

報名方法



網上報名

查詢

課程資訊

電話：3185 1640 / 3185 1624
電郵：edu@hkco.org
Facebook：@HKCO中樂加油站
Instagram：@hkco_education

上課地點：

香港皇后大道中345號上環市政大廈7樓香港中樂團

中國樂器課程 現正招生!



課程特色

- 課程均由擁有豐富演奏和教學經驗的全職樂師或特約演奏家任教
- 有潛質的青少年學員可獲優先考慮加入「香港青少年中樂團」及「香港青少年箏團」
- 導師會特別為學員編選適合之演出及訓練曲目，學員有機會學習不少源遠流長的傳統中國作品。

課程類別

- 吹管：笛子、管、笙、嗩吶
- 彈撥：箏、揚琴、柳琴、琵琶、阮、三弦
- 拉弦：二胡
- 敲擊：中國鼓

上課形式

- 個人班
- 二人班
- 小組班

成人悠閒樂器班

現設有以下課程：

箏 二胡

專為希望接觸和學習中國樂器的成人而設，以興趣為主導，沒有程度劃分。

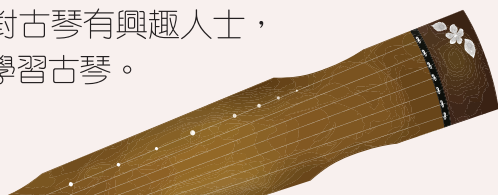
課程以小組形式進行，導師會由淺入深，循序漸進培養學員的演奏技巧和音樂知識。



古琴小組班

課程特色

不分程度，以興趣主導，適合任何對古琴有興趣人士，輕鬆學習古琴。



兒童/成人敲擊小組班

適合未有音樂基礎的人士報讀，導師以活潑生動方式介紹不同的中國鼓類樂器，並透過合奏及重奏的訓練，增強學員的樂感及興趣，為音樂學習奠定基礎。



蔡雅絲古箏班

由香港中樂團教育主任、香港青少年箏團導師 蔡雅絲任教，設個人班，二人班及小組班。



課程網站



查詢及報名



3185 1640 / 3185 1624



www.hkco.org/tc/Education/Music-Courses.html



HKCO中樂加油站



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