



香港中樂團  
HONG KONG CHINESE ORCHESTRA

藝術總監：閻惠昌  
ARTISTIC DIRECTOR: YAN HUICHANG

54<sup>th</sup>



香港藝術節  
HK ARTS FESTIVAL  
2026

# 樂旅中國

MUSIC  
ABOUT  
CHINA



## 樂旅中國

28/2/2026

(六 Sat) 晚上8:00pm

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

傳媒伙伴 Media Partner



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



第五十四屆(2026)香港藝術節節目  
A Programme of the 54th Hong Kong Arts Festival (2026)



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

# 精彩連場！

## Programme Highlights

### 心樂集

#### Music from the Heart



入選作品包括：  
劉卓諺 (香港)：  
《舞·火龍》(世界首演)  
李敏中 (香港)：  
《靚》(中樂版首演)  
陳雅雯 (香港)：  
《香港街》組曲 (選段)  
I. 鳴琴路 III. 弓絃巷  
陳樂添 (香港)：  
《洋紫荊》(世界首演)  
陳帥克 (香港)：  
《司晨》(世界首演)  
華文堯 (大灣區 - 深圳)：  
《天后的歌聲》(選段)  
(世界首演)

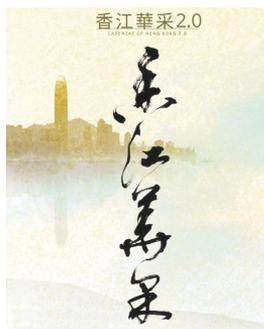
指揮 Conductor：  
孫鵬 Sun Peng

6/3/2026 (五 Fri) 晚上 8:00pm

香港中樂團演奏廳  
HKCO Recital Hall

合辦：香港作曲家聯會、香港理工大學  
Co-Presented by: Hong Kong Composers' Guild  
Co-Organized by: The Hong Kong Polytechnic University  
香江華采 2.0

### Cadenzas of Hong Kong 2.0



世界首演委約作品  
《沁香港灣風》許翔威曲  
《花影春語》黃學揚曲  
《鳳凰涅槃》陳永華曲

世界首演徵曲作品  
《司晨》陳帥克曲  
《燈火》凌君亮曲  
《驚蟄》梁俊灝曲

指揮 Conductor：  
閻惠昌 Yan Huichang

13/3/2026 (五 Fri) 晚上 8:00pm

香港理工大學賽馬會綜藝館  
The Hong Kong Polytechnic University Jockey Club Auditorium

\* 門票於 Art-mate.net 發售  
Tickets are available at Art-mate.net

### 不一樣的傳承經典

#### Preservation and perpetuation of the classics 2026



指揮 Conductor：  
胡栢端  
Rupert Woo Pak Tuen

演出：香港青少年中樂團  
Performed by: Hong Kong Young Chinese Orchestra

11/4/2026 (六 Sat) 晚上 8:00pm

荃灣大會堂演奏廳  
Tsuen Wan Town Hall Auditorium

### 光明 - 來自江南和嶺南的中國交響樂

#### Chinese Music from Jiangnan and Lingnan



指揮 Conductor：  
彭家鵬 Pang Kapang

17-18/4/2026 (五、六 Fri, Sat) 晚上 8:00pm

香港文化中心音樂廳  
Hong Kong Cultural Centre Concert Hall



www.hkco.org

香港中樂團 HKCO

網·上·音·樂·廳

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www.hkconetconcerthall.com

門票於城市售票網發售  
Tickets are available at URBIX



## 特首獻辭 Chief Executive's Message

二零二六年香港藝術節隆重舉行，謹此致賀。今年藝術節邁進第五十四屆，約180場演出涵蓋音樂、戲曲、歌劇、戲劇、舞蹈、藝術科技及其他表演藝術創作，精彩多元，引人矚目。

藝術節在二月二十七日以西班牙國家舞劇院著名舞劇《美麗的奧蒂羅》揭開序幕，在舞台重現巴黎黃金時代的歌舞昇平，別出心裁。三月二十七日藝術節閉幕以大型舞劇《牡丹亭》為壓軸演出，呈獻導演兼編舞黎星對經典愛情劇目的嶄新演繹。今年的音樂節目陣容強大，匯聚各傑出鋼琴家獻技，有年輕韓國天才鋼琴家任翕燦，也有榮獲二零二五年范·克萊本國際大賽金獎及觀眾大獎的本地鋼琴家沈靖韜，實在不容錯過。

一如既往，藝術節包羅繽紛多彩的外展及教育活動。今年的「加料節目」着重豐富藝術愛好者的文化體驗，加深對世界級藝術家的認識，對於啟發更多人參與藝術活動，以至鞏固香港作為中外文化藝術交流中心的定位，極為重要。

感謝眾多贊助商及捐款者慷慨支持香港藝術節。我亦感謝藝術節團隊再接再厲，為本港以至全球各地觀眾呈獻異彩生輝，令人讚嘆的文化藝術與娛樂盛會。

I am pleased to congratulate the Hong Kong Arts Festival on the organisation of its 2026 season. This year's Festival, the 54th edition, features some 180 performances, encompassing music, Chinese and Western opera, theatre, dance, arts technology and a dazzling variety of performing arts productions.

The Festival opens on 27 February with Ballet Nacional de España's acclaimed operatic ballet *La Bella Otero*, recreating the glamour of Paris' golden era on stage. The Festival concludes on 27 March with the large-scale dance theatre production *Dream in The Peony Pavilion*, directed and choreographed by Li Xing, injecting fresh life into the timeless love classic. This year's music performances present a number of brilliant pianists, including young Korean piano sensation Yunchan Lim, and Hong Kong-born Aristo Sham, the gold medallist and audience award winner at the 2025 Van Cliburn International Piano Competition.

As ever, the Festival features a diverse range of outreach and educational activities. This year's PLUS programme focuses on a wide cultural experience for arts lovers and deeper understanding of world-class artists, contributing to promoting engagement in cultural events and consolidating Hong Kong's positioning as the East-meets-West centre for international cultural exchange.

I am grateful to our many sponsors and donors for their generous support. My thanks also, as always, go to the Hong Kong Arts Festival for once again bringing Hong Kong, and the world, a shining season of arts and culture, entertainment and wonder.



香港特別行政區行政長官  
李家超

**John KC LEE**

Chief Executive  
Hong Kong Special Administrative Region



## 主席獻辭 Chairman's Message

誠摯歡迎閣下蒞臨第54屆香港藝術節。作為國際藝壇中重要的表演藝術盛事，藝術節一直秉持使命，致力豐富香港的文化生活，並向社會各界推廣最優質的表演藝術。今年，藝術節匯聚逾1,100位本地及國際的頂尖藝術家，為觀眾呈獻超過45個涵蓋不同藝術領域的多元化節目，合共逾180場精采演出，並舉辦約300項「加料節目」、外展及教育活動，為香港注入充沛的文化活力。

我由衷感謝香港特別行政區政府透過康樂及文化事務署，提供年度恆常撥款及配對資助；感謝香港賽馬會慈善信託基金、一眾企業贊助機構、慈善基金會及捐助者的慷慨支持；還有感謝在藝術節舞台上盡顯才華及創意的享譽國際藝術家，以及在所有節目背後努力耕耘的香港藝術節團隊——你們每一分的寶貴捐獻、每一位的投入參與和支持，讓香港藝術節得以順利舉行，並且成為我們的龐大動力，使我們能夠持續透過表演藝術回饋社會。

今後，香港藝術節將繼續為觀眾呈獻目不暇給的演出、委約創意無限的新作品，以及致力培育才華洋溢的本地藝術人才。最後，我要向所有前來觀賞演出的觀眾致以萬分謝意。希望您享受這趟我們為您精心策劃的藝術之旅，並從中獲得喜悅、共鳴與啟發。

A warm welcome to the 54th Hong Kong Arts Festival. As a leading international performing arts event, the Festival continues to uphold its mission of enriching our city's cultural life and promoting the best of the performing arts to different sectors of our community. This year, the Festival brings to Hong Kong more than 1,100 distinguished local and international artists from a wide range of artistic disciplines in over 180 performances of more than 45 programmes, as well as about 300 "PLUS", outreach and education events.

I would like to express my sincere gratitude to the HKSAR Government, acting through the Leisure and Cultural Services Department, for its annual subvention and matching grant. My heartfelt thanks also go out to The Hong Kong Jockey Club Charities Trust, our corporate sponsors, charitable foundations and donors for their generous support. Their invaluable contributions empower us to actively advance the community through the performing arts.

My genuine appreciation goes to all our internationally renowned and most talented artists for their creativity and outstanding performances on stage. Their dedication profoundly motivates us to continue showcasing exceptional productions, commissioning new works and nurturing local talent. I am also deeply grateful to the HKAF team for its commitment and efforts to bring this Festival to life.

Finally, I extend my warmest thanks to all audience members. We truly hope you enjoy this artistic journey and discover moments of delight, resonance and inspiration throughout the programmes being presented this year.

香港藝術節主席

盧景文

Lo Kingman

Chairman

Hong Kong Arts Festival



## 獻辭 Message

在瞬息萬變的時代，香港中樂團始終秉持「香港文化大使」的職志，致力奉獻卓越的中樂藝術，成為香港人引以為榮的世界級樂團。

今年，我們再次於香港藝術節品牌節目「樂旅中國」與廣大樂迷相聚。這場音樂會既有海外作曲家對中華文明的敬意、青年作曲家從崑曲折子戲汲取神韻；更有以地方戲曲與民藝為靈感的嶄新作品。期盼各位在今晚的樂旅之中，感受中樂穿梭古今、連結世界的無窮可能。

本人謹代表香港中樂團理事會及全體同仁，衷心感謝香港特別行政區政府及眾多藝術家一直以來的支持與肯定，並特別感謝香港藝術節多年與樂團合作無間，攜手成就「樂旅中國」系列長達二十一載。這段同行，讓海內外作曲家與演奏家傾力獻藝，為本地與國際觀眾帶來一個又一個充滿驚喜與創意的演出，成為海內外樂迷口碑載道的品牌節目。

展望未來，香港中樂團將繼續與全球觀眾並肩同行，展示中樂藝術的豐沛實力與當代表達，並持續提升香港作為「亞洲盛事之都」及「中外文化藝術交流中心」的形象。

At a time of unpredictable changes, the Hong Kong Chinese Orchestra remains committed to fulfilling its mission as “a cultural ambassador of Hong Kong”. We have continued to work hard at our goal to achieve excellence in Chinese music and to attain the status of a world-class orchestra that is the pride of the people of Hong Kong.

This year, we are delighted to reunite with our audience once again at the Hong Kong Arts Festival's signature concert series, Music About China. This programme brings together works shaped by different generations and cultural perspectives: an overseas composer's heartfelt tribute to Chinese civilisation; a young composer's contemporary reimagining of the refined spirit and dramaturgy of Kunqu opera; and a brand-new work inspired by local operatic and folk traditions, transforming cherished sounds into vivid expression on today's concert stage. We hope that this evening's musical journey will reveal the boundless possibilities of Chinese orchestral music as it bridges past and present, and connects with the wider world.

On behalf of the Council and all my colleagues of the Hong Kong Chinese Orchestra, I would like to thank the Hong Kong SAR Government and artist friends for their unwavering support. In particular, I would like to extend our special thanks to the Hong Kong Arts Festival for being our partner in presenting the 'Music About China' concerts for 21 years. By bringing renowned composers and music virtuosi from Hong Kong and other parts of the world onto the Hong Kong stage, we have created so many exciting and inspiring performances that cumulate to become a signature series celebrated worldwide.

As we look into the future, we shall continue to walk in tandem with the global audience, to display the immense potentials of Chinese music, and enhance the image of Hong Kong as “Events Capital of Asia” and “East-meetsWest Centre for International Cultural Exchange”.

香港中樂團理事會主席  
賴顯榮律師

Henry H W Lai  
Council Chairman  
Hong Kong Chinese Orchestra



## 前言 Foreword

第54屆香港藝術節雲集眾多大師級藝術家與傑出團隊，帶來超過180場的音樂、舞蹈、戲劇、歌劇、戲曲、藝術科技與跨界創作節目，展示藝術家的精湛造詣。

今年的其中一個主題，是對「勇氣與和平」的探索。當全球都因為戰亂、流離、經濟下行等苦難感到焦躁不安，藝術家以獨特的視角與語言，在舞台上交織出對世界的回應，提醒我們抱持堅毅與希望。

此外，今屆藝術節部分作品採用了簡約的戲劇手法，讓我們擺脫地域與資源的限制。我們亦繼續擁抱藝術科技，利用混合實景技術，開拓新的表演效果。

一如既往，藝術節今年帶來超過300項的外展與教育活動。「加料節目」準備了一系列講座、大師班、後台參觀、文化深度遊等活動。我們為大、中、小學生設計的全方位外展及教育活動，則會帶領數以萬計的年輕觀眾理解作品背後的故事。

衷心感謝您出席這一場演出，願您從中找到愉悅與共鳴。

The 54th Hong Kong Arts Festival once again brings together great masters and outstanding artists, presenting more than 180 performances across music, dance, theatre, opera, Chinese opera, arts-tech and interdisciplinary creations—showcasing the exceptional craft of leading local and international talent.

One of this year's themes is an exploration of "Courage and Peace". At a time when the world is troubled by war, displacement, economic downturns and other hardships, artists respond from their own distinctive perspectives and in their own languages on stage, reminding us of the need to be resilient and hopeful.

Some works in this year's Festival adopt a minimalistic theatrical approach, enabling us to transcend the constraints of geography and resources. We also continue to embrace arts-tech, using mixed-reality technologies to open up new performance possibilities.

As always, the Festival presents more than 300 outreach and education activities. Our PLUS events feature a curated series of talks, masterclasses, backstage tours and guided cultural walks. Our comprehensive education initiatives tailored for primary, secondary and tertiary students are aimed at enabling students to gain a more in-depth understanding and appreciation of the works we present.

I sincerely thank you for joining us at this performance, and we hope that you find joy and resonance in the experience.



香港藝術節行政總監

余潔儀

Flora Yu

Executive Director  
Hong Kong Arts Festival

香港藝術節的資助來自：  
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

自2007年始，香港中樂團與香港藝術節攜手締造「樂旅中國」這一經典品牌。多年以來，我們每年邀請中、外不同國家的作曲家，以音符為筆、以旋律為墨，訴說中國與世界各地的音樂絮語與文化情長；融合現代中樂團的演奏形態，在傳統肌理與現代審美之間，不斷探索中樂藝術的突破與新生。

今年，三部首演佳作連貫成篇，為香港樂迷鋪就一段以「想像、傳承與創造」為經緯的音樂旅程。回溯2013年，香港中樂團與盧森堡小交響樂團合辦國際作曲大賽之時，我便與馬塞·溫格勒結下音緣。轉瞬十餘載，他對中華文化的熱忱與深耕，未曾有半分減損。《中華狂想曲》是他耗時五載潛心醞釀、傾力打磨的力作，作品以「狂想」為載體，憑藉自由奔放的藝術張力，讓旋律與節奏在不同速度、不同層次間縱橫鋪展：時而如山河奔涌，氣勢磅礴；時而如市井煙華，生機盎然。中西音樂語法在碰撞中交融、在對話中共生，不僅映照出溫格勒對中樂藝術的全新探索，更彰顯出中樂藝術開放包容的精神底蘊與深遠格局。

李博禪的《崑曲三折》，原為中央芭蕾舞團與上海音樂學院聯合委約創作的交響組曲。作曲家巧思融匯，將西方交響音樂的「樂章」概念，與中國傳統戲曲「折子戲」的結構精髓相融共生，三個樂章分別對應三折經典戲曲場景，韻味悠長。初聞此作，我便深為其戲曲韻致與音樂層次的精緻所打動。作品既完好保留了崑曲特有的留白之美與清雅之氣，又賦予其當代音樂的表達力。我相信，以中樂獨特的音色肌理與線條張力加以演繹，必能更為淋漓地凸顯其蘊藏的傳統氣韻與文化深意。緣此，我特意邀請李博禪展開深度合作，期盼能將這片流淌著崑曲詩意的藝術空間，以及其中蘊含的綿長情愫，完整延續至香港的舞台之上，與各位樂迷共賞。

至於《線狂》，則是我藏於心底多年的心願終得圓滿。線腔，是陝西合陽縣獨有的提線木偶戲曲劇種，我自幼耳濡目染，對其獨有的「皮弦胡」愛不釋手——那質樸渾厚的音色，帶有穿透時光的力量，直抵人心；更令我歎為觀止的是，掌握「鼓板懷」的演奏者，需一人同時操演多件打擊樂器，兼負戲中人物的道白與唱腔，指尖藏技、喉間含韻，其技藝之繁複、功力之深厚，可謂神乎其技、臻於化境。今次，我特意邀請王坤登場獻藝，他不僅是皮弦胡、鼓板懷的演奏家，更是我多年前採訪時結識的青年才俊，數載相交，已成忘年知己。此次演出中，王坤將一人獨奏七種傳統樂器，融唱、奏、念、打於一體，與香港中樂團同向而行，凝聚成一股既熟悉又鮮活的藝術能量，讓這一源自民間的戲曲瑰寶，在當代中樂的舞台上煥發嶄新光芒，被更多人聽見、銘記。

「樂旅中國」之所以能成為無數樂迷每年翹首以盼的音樂之約，核心在於我們始終將「對話」置於首位：在現代中樂合奏的舞台之上，實現跨地域音樂家的各自精彩，完成傳統底蘊與現代表達的深情對話，既有對經典的傳承延續，亦有對未知的大膽開拓。願各位樂迷在今晚的音樂旅程中，既能聽見不同文化交融互照的聲音，也能在熟悉的傳統韻味與新穎的藝術表達之間，感受中樂綿延千年、生生不息的生命力。



香港中樂團藝術總監兼終身指揮  
閻惠昌

# Words from the Artistic Director

Since 2007, the Hong Kong Chinese Orchestra has joined forces with the Hong Kong Arts Festival in curating the annual series “Music About China”. Over the years, we have invited composers from China and abroad to use a musical score as their canvas, their pen as a paintbrush, tonal colour as their pigments, telling stories of the musical narratives and cultural sentiments of China and many parts of the world. By integrating performance formats of the modern Chinese orchestra, we continually explore breakthroughs and renewal in Chinese musical art between traditional forms and contemporary aesthetics.

This year, three world premieres pave a musical journey for Hong Kong audiences, weaving threads of “imagination, heritage and creation”. Looking back at 2013, when the Hong Kong Chinese Orchestra and the Luxembourg Chamber Orchestra jointly organised an international composition competition, I formed a musical bond with Marcel Wengler. In the blink of an eye, more than a decade has passed, and his enthusiasm and deep cultivation of Chinese culture have not diminished in the slightest. *Chinese Rhapsody* is his magnum opus, meticulously distilled and polished over five years. The work uses the form of “rhapsody” in which free and unrestrained artistic tensions are engendered by melodies and rhythms unfolding in different tempos and textures. At times, they tower like majestic mountains and rivers; other times, they capture the hustle and bustle of street life. Chinese and Western musical languages collide and blend while engaging in dialogue—not only reflecting Wengler’s fresh exploration of Chinese musical art but also demonstrating the open and inclusive spirit and profound vision inherent in Chinese music.

Li Bochan’s *Three Pieces of Kunqu Opera* was originally a symphonic suite commissioned jointly by the National Ballet of China and Shanghai Conservatory of Music. The composer ingeniously fuses the Western symphonic concept of “movements” with the structural essence of Chinese traditional opera’s “zhezixi” (dramatic excerpts), the piece’s three segments corresponding respectively to three classic Kunqu operatic scenes imbued with enduring charm. Upon first hearing, I was deeply moved by its exquisite operatic flavour and multi-layered musical texture. The composition wholly preserves the beauty of Kunqu’s elegant aura and characteristic use of space while endowing it with the expressive power of contemporary music. I believe that interpreting it through the unique timbral textures and linear tensions of the Chinese orchestra will highlight its layers of traditional charm and cultural depth even more vividly. For this reason, I invited Li Bochan to collaborate in depth, hoping to further extend this artistic realm flowing with Kunqu poetry—and its prevailing sentiments—onto the Hong Kong stage for our audiences to savour.

As for *Rhapsody of String Puppets*, it fulfils a long-cherished dream in my heart for many years. Xianqiang is a unique form of string-puppet theatre found only in Heyang County, Shaanxi. As a child, I was immersed in it and became utterly captivated by its distinctive “pixianhu” (string fiddle)—with a simple yet profound tone that carries power penetrating time, reaching straight to the heart. What astonished me even more was the performer mastering the “gubanhui” (drum and clapper): he must play multiple percussion instruments simultaneously while delivering the characters’ lines—both spoken and sung—with dexterity on his fingertips and rhyming lines from his lips. The complex skills and depth of mastery are truly divine, nearing perfection. This time, I especially invited Wang Kun as our guest soloist. He is not only a master of the pixianhu and gubanhui, but also a young talent I met years ago during an interview. As time went by, we became close friends despite our generational difference. In this performance, Wang will perform on seven traditional instruments, integrating singing, playing, recitation and percussion into one presence alongside the Hong Kong Chinese Orchestra, bringing fresh artistic energy in the concert hall. This allows this folk-opera treasure to shine anew on today’s Chinese orchestral stage, to be heard and remembered by more people.

The reason “Music About China” has become an eagerly anticipated annual musical highlight lies in our key priority in engaging in “dialogue”. On the modern Chinese orchestral stage, our ensemble exhibits the individual brilliance of musicians from different regions, embodying a heartfelt discourse between traditional heritage and contemporary expression, continuing the classical heritage yet boldly venturing into the unknown. I hope that audiences joining tonight’s musical journey can appreciate different cultural voices blending and reflecting upon one another, and that they can also feel, between familiar traditional tastes and novel artistic expressions, the enduring vitality of Chinese music stretching across a millennium and continuing to thrive.

**Yan Huichang**  
**Artistic Director and Principal Conductor for Life**  
**Hong Kong Chinese Orchestra**



香港中樂團  
HONG KONG CHINESE ORCHESTRA

## 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.



## 樂韻繞樑 分享當下一瞬 Share the echoing moments

觀眾可於每首樂曲謝幕時拍照

演奏中之相片可於香港中樂團Facebook專頁及官方網頁下載

Audience can take photos at the end of each piece of music, while concert photos can be downloaded from HKCO's Facebook and website.

### 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.



### 觀眾問卷調查

謝謝您蒞臨觀賞香港中樂團的演出。希望閣下能花少許時間填寫這份問卷，為我們提供寶貴的資料及意見，以便樂團日後為您提供更精彩的節目。謝謝！

### Audience Survey

Thank you for coming to the HKCO concert. Please tell us your opinion and suggestions by completing this survey, so that we can further improve our performance in the future. Your feedback is highly appreciated. Thank you.



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.

# 樂旅中國

## Music About China

28.2.2026 (六 Sat)

指揮：閻惠昌

**Conductor: Yan Huichang**

中華狂想曲 馬塞·溫格勒曲 (香港中樂團委作／世界首演)

**Chinese Rhapsody** Marcel Wengler (Commissioned by HKCO / World Premiere)

民族管弦樂 **線狂** 閻惠昌曲 (香港首演)

Chinese Orchestra **Rhapsody of String Puppets** Yan Huichang (Hong Kong Premiere)

第一樂章：鼓－鼓板懷 **First Movement: Drum – Gubanhui (Drum and Clapper)**

第二樂章：韻－皮弦情 **Second Movement: Rhyme – Charms of Pixian**

第三樂章：炫－鼓弦急 **Third Movement: Brilliance – Presto of Guxian**

第四樂章：和－戲韻和 **Fourth Movement: Harmony – Harmony of Operatic Tunes**

鼓板懷\*·皮弦胡、演唱：王坤

Gubanhui\*(Drum and Clapper), Pixianhu and Vocal: Wang Kun

### 中場休息 Intermission

交響組曲 **崑曲三折** 李博禪曲 (香港中樂團委編／中樂版世界首演)

Symphonic Suite **Three Pieces of Kunqu Opera** Li Bochan

(Arrangement commissioned by HKCO / World Premiere of the Chinese Orchestral Version)

第一折：夢 **First Piece: Dreams**

第二折：語 **Second Piece: Whispers**

第三折：鳴 **Third Piece: Reverberations**

\* 鼓板懷：以一人演奏兩個不同音高的板鼓、板、手鑼、馬鑼及大小堂鼓組成的打擊樂器組合及演唱。

\* Gubanhui: Set percussion used in Chinese regional puppet shows that includes wood clappers (ban), a pair of one-sided high and low pitch drums (danpigu), various types of gongs such as palm gong (shoutuo) and Sichuan/Shaanxi small luo (maluo), as well as large and small barrel drums (da xiao tanggu). Such set percussion is always played by a single musician, who also sings during such performances. The gubanhui player serves as the music ensemble's leader and conductor.

今晚的音樂會將於2026年3月27日(星期五)晚上8時在香港電台四台(FM立體聲97.6-98.9兆赫及radio4.rthk.hk)播出，並於2026年4月2日(星期四)下午3時重播。

Tonight's concert will be broadcast on RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and radio4.rthk.hk) on 27 March 2026 (Fri) at 8 pm with a repeat on 2 April 2026 (Thu) at 3 pm.

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## 香港藝術節 Hong Kong Arts Festival

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月期間呈獻眾多**優秀本地及國際藝術家的演出**，以及舉辦多元化的「**加料**」和**教育活動**，致力豐富香港的文化生活。

香港藝術節是一所**非牟利機構**，2025/26財政年度香港藝術節收入目標（包括第54屆香港藝術節及2026年「無限亮」）約港幣一億五千九百萬，當中香港特區政府的年度恆常撥款佔總收入約12%，另外約24%需來自票房收入，約44%則需依賴來自各大企業、熱心人士和慈善基金會的贊助和捐款。預計餘下的約20%則來自其他收入，包括政府針對捐款和贊助收入而提供的配對資助。

香港藝術節每年呈獻眾多**國際演藝名家**精采多元的演出，例如\*：

- **歌劇**：巴伐利亞國立歌劇院、萊比錫歌劇院、莫斯科大劇院、聖彼得堡馬林斯基劇院、三藩市歌劇院、薩翁林納歌劇節
- **中國戲曲**：中國國家京劇院、河北梆子劇院、上海崑劇團、上海張軍崑曲藝術中心、江蘇省蘇州崑劇院、浙江小百花越劇團、上海越劇院
- **古典音樂**：塞西莉亞·芭托莉、列卡杜·沙爾、趙成珍、古斯塔沃·杜達美、菲力普·格拉斯、劉曉禹、馬友友、丹尼斯·馬祖耶夫、安娜·涅翠柯、詹安德列亞·諾斯達、小澤征爾、湯瑪士·夸斯托夫、甘拿迪·羅傑斯特沃斯基、譚盾、湯沐海、克里斯蒂安·泰利曼、安德拉斯·席夫爵士、班貝格交響樂團、倫敦交響樂團、NHK交響樂團、皇家阿姆斯特丹音樂廳樂團、柏林廣播電台合唱團、萊比錫聖多馬合唱團、維也納愛樂樂團
- **爵士樂及世界音樂**：波比·麥非年、尤蘇·恩多爾、艾斯佩蘭薩·斯伯丁、Orquesta Buena Vista Social Club、粉紅馬天尼
- **舞蹈**：米高·巴里殊尼哥夫、蕭菲·紀蓮、艾甘·漢、娜塔麗亞·奧斯波娃、美國芭蕾舞劇院、雲門舞集、漢堡芭蕾舞團—約翰·紐邁亞、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、米蘭史卡拉歌劇院芭蕾舞團
- **戲劇**：彼得·布祿克、羅伯特·利柏殊、蜷川幸雄、羅伯特·威爾遜、柏林劇團、中國國家話劇院、皇家莎士比亞劇團、英國國家劇院
- **大型特備節目**：《藝裝奇幻世界》、星躍馬術奇藝坊
- **戶外節目**：《聲光園》、《幻光動感池》、《聲光頌》
- **音樂劇**：《日新》、《雄獅少年》、《咆哮山莊》
- **藝術科技**：《超真實》裝置音樂會、《真·幻境界》、《巴黎舞會》

The HKAF, launched in 1973, is a major international arts festival committed to enriching the cultural life of the city by presenting **leading local and international artists in all genres of the performing arts** as well as a diverse range of **"PLUS" and educational events** in February and March each year.

The HKAF is a **non-profit organisation**. The total income target for FY2025/26 (including the 54th Hong Kong Arts Festival and 2026 "No Limits") is approximately HK\$159 million. Current Government annual baseline funding accounts for around 12% of the Festival's total income. Around 24% of the Festival's income needs to be generated from the box office, and around 44% from sponsorship and donations made by corporations, individuals and charitable foundations. The remaining 20% is expected to come from other revenue sources including the Government's matching grant scheme, which matches income generated through private sector sponsorship and donations.

The HKAF has presented **top international artists** and ensembles across multiple genres, such as\*:

- **Western opera**: Bayerische Staatsoper, Oper Leipzig, The Bolshoi Theatre, The Mariinsky Theatre, San Francisco Opera, Savonlinna Opera Festival
- **Chinese opera**: China National Peking Opera Company, Hebei Clapper Opera Troupe, Shanghai Kunqu Opera Troupe, Shanghai Zhang Jun Kunqu Art Center, Suzhou Kunqu Opera Company of Jiangsu, Zhejiang Xiaobaihua Yue Opera Troupe, Shanghai Yue Opera House
- **Classical music**: Cecilia Bartoli, Riccardo Chailly, Seong-Jin Cho, Gustavo Dudamel, Philip Glass, Bruce Liu, Yo-Yo Ma, Denis Matsuev, Anna Netrebko, Gianandrea Noseda, Seiji Ozawa, Thomas Quasthoff, Gennady Rozhdestvensky, Tan Dun, Muhai Tang, Christian Thielemann, Sir András Schiff, Bamberg Symphony, London Symphony Orchestra, NHK Symphony Orchestra, Royal Concertgebouw Orchestra, Rundfunkchor Berlin, Thomanerchor Leipzig, Vienna Philharmonic Orchestra
- **Jazz and world music**: Bobby McFerrin, Youssou N'Dour, Esperanza Spalding, Orquesta Buena Vista Social Club, Pink Martini
- **Dance**: Mikhail Baryshnikov, Sylvie Guillem, Akram Khan, Natalia Osipova, American Ballet Theatre, Cloud Gate Dance Theatre, The Hamburg Ballet – John Neumeier, New York City Ballet, Paris Opera Ballet, Tanztheater Wuppertal Pina Bausch, Teatro alla Scala Ballet Company
- **Theatre**: Peter Brook, Robert Lepage, Yukio Ninagawa, Robert Wilson, Berliner Ensemble, National Theatre of China, Royal Shakespeare Company, National Theatre of Great Britain
- **Large-scale special events**: *World of WearableArt*, *Zingaro*
- **Outdoor events**: *Power Plant*, *Super Pool*, *Chorus*
- **Musicals**: *Yat-sen, I Am What I Am the Musical*, *Wuthering Heights*
- **Arts-Tech**: *Hyperreality—An Installation Concert*, *No reality now*, *VR Interactive Dance—Le Bal de Paris*

The HKAF actively collaborates with **Hong Kong's own creative talent** and showcases **emerging local artists**. Over the years, the HKAF has commissioned and produced over 250 local productions across genres including Cantonese opera, theatre, chamber opera, music and contemporary dance, many with successful subsequent runs in Hong Kong and overseas.

香港藝術節積極與本地演藝人才合作，並致力為新進藝術家提供展示才華的平台。藝術節至今委約及製作逾250套本地全新創作，包括粵劇、戲劇、室內歌劇、音樂和舞蹈作品，不少製作更已在香港及海外多度重演。

香港藝術節多年來與知名國際藝術家及團體聯合製作不少優秀作品，當中包括由香港藝術節聯同香港歌德學院及翩娜·包殊烏珀塔爾舞蹈劇場聯合製作的《抹窗人》；作為聯合委約機構之一並聯同倫敦老域劇院、布魯克林音樂學院與尼爾街製作公司製作的「橫貫計劃」之《暴風雨》及《李察三世》；與上海國際藝術節聯合委約的《青蛇》；與三藩市歌劇院聯合製作的《紅樓夢》；與芬蘭國家歌劇院及芭蕾舞團聯合製作的《拉娜》，以及與中央戲劇學院及Compagnie Point Fixe聯合製作的《海底兩萬里》等。

香港藝術節一直大力投資下一代的藝術教育。「青少年之友」成立33年來，已為約849,000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、小學生的藝術教育活動，包括由國際及本地藝術家主持的示範講座及工作坊、學生展演、演前講座、公開彩排，以及欣賞藝術節演出。同時，通過「學生票捐助計劃」，藝術節每年提供約10,000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」，例如電影放映、示範講座、大師班、工作坊、座談會、後台參觀、展覽、藝人談、文化導賞團等，鼓勵觀眾與藝術家互動接觸。

香港藝術節亦銳意將共融藝術理念拓展到社區每一角落。由藝術節與香港賽馬會慈善信託基金聯合呈獻的「無限亮」計劃於2019年正式開展，透過一系列的演出及多元的教育及社區外展節目，「無限亮」致力創造共融空間，讓不同能力人士均可以一同欣賞、參與、擁抱藝術。

The HKAF frequently partners with renowned international artists and institutions to produce exceptional works, such as *Der Fensterputzer* (The Window Washer) co-produced with Goethe-Institut Hong Kong and Tanztheater Wuppertal Pina Bausch; *Richard III* and *The Tempest* produced by The Old Vic, BAM and Neal Street under "The Bridge Project" with the HKAF as a co-commissioning institution; *Green Snake* co-commissioned with Shanghai International Arts Festival; *Dream of the Red Chamber* coproduced with San Francisco Opera; *Laila*, a co-production with Finnish National Opera and Ballet, and *20,000 Leagues Under the Sea*, co-produced with The Central Academy of Drama, China, and Compagnie Point Fixe.

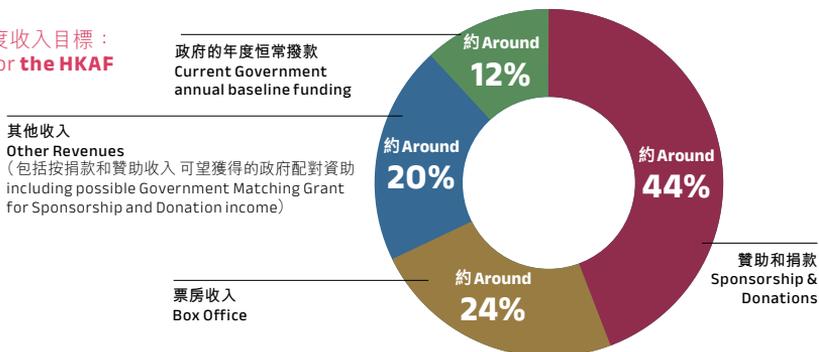
The HKAF invests heavily in arts education for young people. Over the past 33 years, our "Young Friends" scheme has reached around 849,000 local secondary and tertiary school students. A variety of arts education projects serving primary, secondary and tertiary school students have been launched in recent years, featuring activities such as student showcases, pre-performance talks, open rehearsals, opportunities to attend Festival performances, as well as in-school workshops and lecture demonstrations led by international and local artists. Donations to the "Student Ticket Scheme" also make available approximately 10,000 halfprice student tickets each year.

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

The HKAF actively promotes inclusion via the arts to every corner of the community. The "No Limits" project, co-presented with The Hong Kong Jockey Club Charities Trust, was launched in 2019. Through a series of performances and diverse arts experiences for students and the community, "No Limits" strives to create an inclusive space for people with different abilities to share the joy of the arts together.

香港藝術節協會2025/26年度收入目標：  
Estimated Target Income for the HKAF  
in FY2025/26:

港幣一億五千九百萬  
HK\$159 million



誠邀贊助或捐助香港藝術節：詳情請與藝術節發展部聯絡。

To find out more about sponsorship opportunities and donation details for the Hong Kong Arts Festival, please contact the HKAF Development Department.

電郵 Email: dev@hkaf.org

直綫 Direct lines: (852) 2828 4911/12

網頁 Website: <http://go.hkaf.org/give>

\*有關香港藝術節的過往節目  
Details of past HKAF  
programmes



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主要酒店夥伴  
Major Hotel Partner



# 香港中樂團

## Hong Kong Chinese Orchestra

香港中樂團於 1977 年成立，素有「民樂翹楚」及「香港文化大使」之美譽。樂團經常獲邀於國際著名音樂廳及藝術節演出，足跡遍及歐洲、美洲、亞洲、澳洲、北極圈等多個國家及地方，被譽為當今國際舞台上具領導地位的大型中樂團。樂團編制分拉弦、彈撥、吹管及敲擊四個樂器組別，其中包括傳統和新改革的多種樂器。樂團的拉弦聲部於 2009 年全面使用由樂團研發的環保胡琴系列。演出的形式和內容包括傳統民族音樂和近代大型作品。樂團更廣泛委約各種風格及類型的新作，迄今委約或委編的作品逾 2,400 首。

樂團除了舉辦定期音樂會和藝術教育活動之外，亦秉持著與民同樂的精神，創辦「香港國際青年中樂節」及多個器樂節，與香港市民攜手締造了多個最多人同時演奏的健力士世界紀錄。樂團於 2003 年首創的香港鼓樂節已連續舉辦 20 年，成為一年一度萬眾期待的文化盛事，2020 年與考試及評核局合辦「國際中國鼓樂評級試」。

樂團一直為中樂傳承及發展努力耕耘，舉辦相關論壇及比賽，與盧森堡現代音樂協會合辦的「2013 國際作曲大賽」及 2017 年的「中樂無疆界—國際作曲大賽」等，為作曲家提供發表創作和交流的平台。樂團於 2011 年創辦全球首屆國際中樂指揮大賽，被譽為中樂發展史上的一個里程碑，至今共舉行四屆，樂團亦先後於 2011 年及 2022 年舉辦「國際中樂指揮高峰論壇」，多地專家、學者及樂團指揮應邀出席。

樂團積極透過數位方式和樂迷雲端連情，打破地域界限及場地限制，與市民以樂連心，2020 年舉辦首屆「網上中樂節」，更於 2021 年推出全球首個中樂「網上音樂廳」，此外亦製作逾千萬瀏覽率的 MV 系列，並率先於樂季小冊子融入 AR 技術，充分體現藝術、生活與科技互動的潮流。

香港中樂團在藝術、管治管理、藝術教育、市場推廣上皆獲各界高度評價及屢獲殊榮，包括「第十九屆藝術發展獎—藝術推廣及教育獎」及「第六屆香港公共關係獎 2025」持份者傳訊銀獎等。樂團研製的環保胡琴系列除榮獲國家「第四屆文化部創新獎」（2012）外，更獲多個機構頒發環保及創意獎項，成就屢創新高。2025 年，樂團與觀眾攜手刷新了「累計最多人體驗環保胡琴系列」可持續發展（SDG）世界紀錄。



香港中樂團於香港文化中心音樂廳  
The HKCO at Hong Kong Cultural Centre Concert Hall

[詳細資料 Details](#)



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 20<sup>th</sup> 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 ‘The 19<sup>th</sup> Hong Kong Arts Development Awards - Award for Arts Promotion and Education’ and the Silver Prize in the Stakeholder Engagement category at the ‘6th Hong Kong Public Relations Awards 2025’ etc. The Eco-Huqin series which the Orchestra developed has won not only the 4<sup>th</sup> 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’.

樂團獲邀於歐洲巡演，其中匈牙利布達佩斯藝術皇宮音樂會更獲世界古典音樂最大在線平台 Medici.tv 全球同步直播。  
The HKCO was invited to tour in Europe, in which, the concert held at Hungary's Műpa Budapest was live streamed globally by Medici.tv,  
the world's leading online platform for streaming classical music.





**閻惠昌** 藝術總監兼終身指揮

**Yan Huichang**

Artistic Director and Principal Conductor for Life

自1997年6月起履任香港中樂團。

## 1987年獲頒授中國首屆專業評級國家一級指揮。

對文化發展的貢獻獲各地政府予以表揚，包括新加坡政府「2001年文化獎」、香港特別行政區銀紫荊星章、台灣2018傳藝金曲獎最佳指揮獎、國際演藝協會2022年卓越藝術家獎及第十七屆香港藝術發展獎－傑出藝術貢獻獎等。

閻氏現應聘為上海音樂學院中國民族管弦樂研究中心主任及指揮系教授、碩士及博士研究生導師、香港演藝學院榮譽院士，並擔任多間音樂院校客席及特聘教授、陝西省廣播電視民族樂團榮譽音樂總監、中央民族樂團終身榮譽指揮。於2013－2017年應邀出任臺灣國樂團音樂總監，創立「青年指揮培訓計畫」，為台灣國樂界培養指揮人才備受肯定。

## 閻氏帶領香港中樂團創下多個中樂發展的里程碑，

其藝術成就更獲各界肯定。他全方位拓展香港中樂團，推動委約作品；積極與不同界別互動，探索交融；領導發展樂器改革；倡議創立全球首個中樂樂隊學院；於香港演藝學院開設中樂指揮碩士課程；倡議舉辦及主持多次中樂國際研討會及高峰論壇；創辦全球首個國際中樂指揮大賽，被中國音協主席趙季平譽為「中國音樂發展史上的里程碑」。

## 閻氏師從著名指揮家夏飛雲、作曲家胡登跳、何占豪等教授，

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。除中樂指揮外，他亦曾獲邀客席指揮中國交響樂團、北京交響樂團、上海交響樂團、深圳交響樂團、廣州交響樂團等。閻氏亦為活躍作曲家，創作樂曲屢次獲得國家大獎。



詳細資料 Details

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**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 17<sup>th</sup> 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 and Supervisor on the Master's and Doctoral degree programmes of Conservatory, 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.



## 王坤 鼓板懷·皮弦胡、演唱

Wang Kun Gubanhui (Drum and Clapper), Pixianhu and Vocal

中國陝西合陽線腔木偶劇團青年皮弦胡琴師兼司鼓。陝西省板胡學會理事，陝西省民族管弦樂學會會員。

從小受家人影響，熱愛文藝。2013年進團學藝，隨肖成軍學習鼓板懷敲唱，其後隨雷義軍學習皮弦胡演奏，主攻鼓板懷（司鼓·皮弦胡）。2016年於第六屆中國中青年木偶皮影技藝傳承展演獲「優秀演奏員獎」；2023年於「華發音樂 2023 全國青少年民族器樂展演」獲金獎；2024年於第九屆木偶皮影中青年技藝傳承展演暨首屆個人技藝專場展演再獲「優秀演奏員獎」。2025年於國際器樂展演「絲韻杯」板胡專業組獲一等獎。

近年來，王坤參與了多場重要演出，包括2020年由中國戲曲學院舉辦的「四海弦風」胡琴名家專場音樂會，與宋飛、王彩雲、牛長虹等名家同台；2024年1月參加由陝西省廣播電視民族樂團聯合陝西省戲曲研究院、陝西民族樂團呈獻的大型民族管弦樂《秦風戲韻》首演音樂會；同年6月與指揮大師閻惠昌執棒的臺灣國樂團合作，在臺北演出「閩選之樂」音樂會。11月再次與閻惠昌及新加坡華樂團合作演出。

2025年，受邀到西北農林科技大學、西安建築科技大學、渭南師範學院等學校舉行展演講座，並於11月與閻惠昌與中國音樂學院民族管弦樂團在國家大劇院音樂廳奏響「名家雅韻·國樂華章」專場音樂會。12月參加由陝西省文化和旅遊廳主辦，陝西省秦腔傳承保護中心與陝西省戲曲研究院聯合承辦的「文脈傳承·時代交響」秦腔音樂傳承與發展專題音樂會，在陝西省文化館曲江館區劇場圓滿公演。

除了深耕傳統技藝外，王坤也致力把皮弦胡與華族樂器、搖滾、流行民謠等進行跨界合作，創作了《一線情芊》、《記住合陽》、《故土》、《人世》等曲，並拍攝了獲獎微電影「一弦之念」，榮獲孫道臨杯銀杏樹獎。

Pixianhu performer and percussion leader (sigu) with the Heyang String County Puppetry Troupe in Shaanxi, Wang Kun is a council member of the Shaanxi Province Banhu Society and a member of the Shaanxi Province Traditional Orchestra Society.

Influenced by his family in his youth, Wang Kun developed a deep passion for the arts. His training began in 2013 when he joined the Heyang troupe, studying gubanhui percussion and singing from Xiao Chengjun, and later learning pixianhu from Lei Yijun. In 2016, he won Outstanding Musician at the 6<sup>th</sup> China Puppet Heritage Expo for Young and Mature Artists; in 2023, he received a Gold Award at the Huafa National Youth Instrumental Music Expo; in 2024, he again won Outstanding Musician at the 9<sup>th</sup> China Puppet Heritage Expo, where he was showcased in a solo recital. In 2025, he won First Prize in the banhu (professional) category at the International Instrumental Music Festival Siyun Cup.

Recently, Wang Kun has been featured in many important concerts. He was part of “Strings from the Four Seas” organised in 2020 by Beijing’s National Academy of Chinese Theatre Arts, sharing the stage with such renowned huqin musicians as Song Fei, Wang Caiyun and Niu Changhong. In January 2024, he was part of “Opera Music of Qin” organised by the Shaanxi National Broadcasting Orchestra in collaboration with the Shaanxi Opera Research Institute and Shaanxi Traditional Orchestra. In June 2024, he performed with renowned conductor Yan Huichang and the National Chinese Orchestra Taiwan in Taipei featuring Maestro Yan’s top repertoire choices. In November, he again performed with Yan Huichang and the Singapore Chinese Orchestra.

In 2025, Wang was invited to give lectures and demonstrations at Northwest A&F University, Xi’an University of Architecture and Technology, Weinan Normal University and other institutions. In November, he joined Yan Huichang and the China Conservatory Traditional Orchestra at the NCPA Concert Hall. In December, he participated in “Cultural Heritage · Symphony of the Era”, a concert that focused on the Qinqiang tradition that was organised by the Shaanxi Provincial Department of Culture and Tourism and co-presented by the Shaanxi Inheritance and Protection Centre and Shaanxi Opera Research Institute at the Qujiang Hall at the Shaanxi Provincial Cultural Centre.

Beyond his dedication to traditional techniques, Wang Kun actively pursues cross-genre collaborations, integrating pixianhu with Chinese orchestral instruments, rock and contemporary folk music. He has also composed several works, such as *A String of Deep Love*, *Remember Heyang*, *Homeland* and *The Mortal World*. He also made an award-winning short film—*A String of Thoughts*—that garnered the Sun Daolin Cup micro film competition’s Ginkgo Tree Award.

## 中華狂想曲 馬塞·溫格勒曲（香港中樂團委作 / 世界首演）

在我無數次的中國之旅中所獲得的多方印象，啟發了我創作這首曲。不論是氣勢恢宏的山水、出色的現代化建築、充滿活力的城市生活、傳統的活動例如華人廟宇中的儀式、香港的賽馬、每天在城市公園裡耍太極的人等等，都納入了我的《中華狂想曲》中，成為回憶。另一方面，我亦嘗試用作曲的配器法來突出中樂團使用的中國傳統樂器。

我謹以此曲獻給香港中樂團和樂團傑出的藝術總監及指揮閻惠昌先生。

— 馬塞·溫格勒



### 馬塞·溫格勒 作曲家

馬塞·溫格勒畢業於布魯塞爾皇家音樂學院及科隆國立音樂學院，多年來擔任漢斯·維爾納·亨策的助理。他曾跟隨伊戈爾·馬凱維奇及塞爾吉烏·塞利比達凱等名師學習指揮，後者對他影響尤為深遠。溫格勒於 1978 年在里約熱內盧國際指揮比賽中獲勝。他曾與盧森堡廣播交響樂團合作，指揮過百場廣播演出，並錄製一系列 CD 唱片。

溫格勒的指揮演出碩果纍纍：有與盧森堡愛樂樂團的定期音樂會，葡萄牙交響樂團在里斯本首演的大提琴協奏曲，紐倫堡愛樂樂團演奏的中提琴協奏曲，以及波爾圖國家樂團的長笛協奏曲。

身為作曲家，溫格勒的作品涵蓋交響曲、協奏曲、室樂及芭蕾舞音樂，在世界各地均有演出，並亮相於多個國際藝術節，例如：施泰爾馬克之秋藝術節、薩格勒布音樂雙年節、倫敦阿爾梅達國際藝術節、曼徹斯特世界音樂日、韓國泛音樂節、上海當代音樂週及武漢國際音樂節。首演於盧森堡的音樂劇《Rex Leo》更好評如潮，隨後經重新創作，在格拉茲歌劇院上演。

溫格勒於 1999 年創立盧森堡小交響樂團。2007 年，他創立「歐洲遇上中國」計劃，並率領盧森堡小交響樂團多次訪華演出：2007 年香港世界音樂日、2008 年北京及成都巡演、2010 年上海世界博覽會及上海當代音樂週，以及 2014 年武漢國際音樂節。

2013 年，盧森堡小交響樂團與香港中樂團合辦第十屆國際作曲大賽，決賽音樂會於香港理工大學圓滿落幕。

## 民族管弦樂 **線狂** 閻惠昌曲（香港首演）

線腔，是陝西合陽縣獨有的提線木偶戲曲劇種，有獨立的聲腔。本人自小在家鄉耳濡目染，深深喜愛。更在幼年迷上線偶戲的主奏樂器「皮弦胡」，除此之外，線戲的掌板名為「鼓板懷\*」，也極具特色，一人要演奏乾鼓、暴鼓、大小堂鼓及小鑼、馬鑼、截子、錚子等七種樂器，同時還要擔任戲劇裡的生、淨等人物道白與唱腔，神乎其神！近年我每次回鄉探親，必定去線偶劇團看戲、采風，還跟劇團裡的大才子—皮弦胡演奏家王坤成了忘年交。

早年畢業於西安音樂學院作曲系的縣文化館作曲家党正乾前輩更於 2005 年由西安音樂學院出版社出版了他多年研究合陽線偶音樂專著《合陽線偶戲音樂》一書，這本書譜內容豐富，令我愛不釋手，使我對家鄉線戲有了更系統的認識。

《線狂》一曲是應陝西省廣播電視民族樂團之約，完成了我多年的創作願望。樂曲分為四個樂章：

**第一樂章《鼓—鼓板懷》**展示線偶戲的「鼓板懷\*」與樂隊的對話，其中採用了線戲特有的一些曲牌作為素材，樂隊的彈撥聲部及拉弦聲部用特殊的手法模擬戲曲打擊樂聲響節韻。

**第二樂章《韻—皮弦情》**則以「皮弦胡」特有的音色及傳統語法，配合豐富的管弦樂手法展開線戲音樂特有的聲韻情懷。

**第三樂章《炫—鼓弦急》**則通過鼓板懷與皮弦胡的炫技，與樂隊的急速動態相呼應，展示傳統線腔音樂素材的炫技性動感。

**第四樂章《和—戲韻和》**則是前三章傳統線戲音樂與現代樂隊音響的重新組合，和諧共鳴。

作品寫作完成於 2022 年 4 月 1 日 - 8 月 30 日，2024 年 4 月修訂。香港 珀麗灣

— 閻惠昌

\* 鼓板懷：以一人演奏兩個不同音高的板鼓、板、手鑼、馬鑼及大小堂鼓組成的打擊樂器組合及演唱。

## 交響組曲 **崑曲三折** 李博禪曲 (香港中樂團委編／中樂版世界首演)

**第一折：夢**

**第二折：語**

**第三折：鳴**

交響組曲《崑曲三折》創作於 2022 年，由中央芭蕾舞團交響樂團於國家大劇院音樂廳首演，其民族管弦樂版《崑曲三折》則由香港中樂團委約創作，並於 2026 年完成。

全曲三個篇章的名稱上，以「折」為題，意在把西方交響寫作中「樂章」的觀念，與中國傳統折子戲的結構理念相互融會。第一折「夢」，以夢為線索，運用傳統崑曲唱腔中的語彙特點，將聲腔的委婉、念白的儒雅、表演的細膩、舞蹈的飄逸通過中樂的形式進行表達。第二折「語」，以弓弦樂與彈撥樂為主線，並形成革胡與曲笛的對話，音樂具有敘事性，中間段落將三拍子與二拍子相結合，體現出具有舞蹈性特徵的音樂風格。第三折「鳴」以管樂為主線，音樂情緒層層遞進，將全曲推向高點。

《崑曲三折》把崑曲與中樂所共有的抒情氣質加以有機融合，既保留傳統戲曲的雅致與留白，同時以現代民族管弦樂的形式進行當代化、國際化的表達，勾勒出一幅帶有中國式古典主義浪漫氣質的交響畫卷。



### 李博禪 作曲家

作曲家，博士，上海音樂學院作曲指揮系副主任，副教授、碩士生導師，國家藝術基金青年藝術人才；國家社科基金藝術學重大專案團隊成員；中國音樂金鐘獎評委；芬蘭西貝柳斯國際作曲比賽評委會主席；義大利 BERBEN 國際音樂出版社簽約作曲家。

1992 年生於北京，2004 年以第一名考入中央音樂學院附中後保送中央音樂學院作曲系本科及研究生。在讀期間曾獲全國寶鋼教育獎特等獎、研究生國家獎學金及全部中央音樂學院獎學金，並任中央音樂學院研究生會主席。2018 年獲碩士學位成為中央音樂學院出版社首位簽約作曲家。2019 年作為高層次引進人才入職上海音樂學院作曲系任教。

作為活躍於國際音樂舞台的當代作曲家，他的作品頻繁上演歐、亞、美、澳、非洲數十個國家和地區，在國際知名歌劇院、藝術節、音樂節及學術活動中上演，如聯合國教科文組織國際多元文化節、澳大利亞悉尼歌劇院、法國巴黎羅浮宮、英國愛丁堡國際音樂節、德國柏林愛樂音樂廳、德國拜羅伊特青年藝術節、索爾布呂肯國際音樂節、法國五月藝術節、巴黎當代音樂節、里昂音樂節、美國芝加哥音樂節、澳大利亞布里斯班

國際藝術節、加拿大國家表演藝術中心、義大利瓦爾第多恩國際音樂節、葡萄牙里斯本廣場音樂節、Folefest 音樂節、奧地利維也納音樂節、埃及國際音樂節、亞洲藝術節、北京國際音樂節、上海之春國際音樂節、上海國際藝術節、澳門國際音樂節等。歐洲時報稱其“作品中詮釋出的中國式音樂風格，把聽眾帶入充滿浪漫色彩的中國意境”。

他近年來創作的多部大型原創交響套曲、民族交響史詩獲選中國文旅部「百年百部」精品藝術工程重點扶持專案、文旅部「時代交響」創作扶持計畫、國家藝術基金、國家出版基金資助項目等國家重大科研創作項目；創作的交響樂等各類體裁作品摘得數十項國際國內作曲比賽大獎，其中包括：第 8 屆美國西雅圖交響樂團國際作曲比賽年度唯一大獎；第 12 屆塞爾維亞國際作曲比賽交響樂組桂冠大獎；第十屆中國音樂金鐘獎；文化部第十八屆全國音樂作品「文華獎」；代表作品《楚頌》入選「中國經典協奏曲珍藏系列」「中宣部重點主題出版物」「十三五國家重點音像出版規劃專案 - 中國當代優秀音樂家系列」「第十屆中國金唱片獎」最佳器樂演奏專輯獎及第二屆中國唱工委 CMIC Music Awards 最佳民族 / 民間音樂專輯獎；第 33 屆臺灣金曲獎傳統藝術類最佳傳統音樂專輯獎；

他應邀在海內外舉辦數十場個人交響樂、民族管弦樂作品專場音樂會，應邀多所高校舉辦擔任客座教授。他的作品樂譜及唱片曾由義大利 BERBEN 國際音樂出版社、Naxos 古典音樂唱片公司、人民音樂出版社、中國唱片總公司等出版發行，並成為美國、義大利、新加坡、中國香港及臺灣等海內外重要藝術賽事的指定參賽曲目。作品唱片曾作為聯合國教科文組織官方禮物贈與各國元首。多次擔任國際國內作曲比賽評委及國家級重大文藝活動藝術策劃、主創作曲。



## Chinese Rhapsody Marcel Wengler

(Commissioned by HKCO / World Premiere)

The layered, three-dimensional impressions I gained during countless trips to China have inspired me to compose this piece. Be it the grand landscapes, the outstanding modern architecture, the bubbling life in the cities, traditional events such as the ceremonies in the Chinese temples, the horse races in Hong Kong, or the daily Tai Chi exercises in city parks, all these are recollected in my *Chinese Rhapsody*. I also tried to highlight traditional Chinese instruments of the orchestra through my orchestration.

This composition is dedicated to the Hong Kong Chinese Orchestra and its outstanding Artistic Director and Conductor Yan Huichang.

- Marcel Wengler

### Marcel Wengler Composer (photo on p.20)

Marcel Wengler studied at the “Conservatoire Royal de Musique” in Brussels and the “Staatliche Hochschule für Musik” in Cologne, where he was an assistant to Hans Werner Henze for many years. He studied conducting with the likes of Igor Markevitch and Sergiu Celibidache; the latter was a particularly major influence on him. Marcel Wengler won first prize at the 1978 International Conductors’ Competition in Rio de Janeiro. He has conducted over one hundred broadcast performances and a series of CD recordings with the “Radio-Télé-Luxembourg” Symphony Orchestra.

As well as regular concerts with the Luxembourg Philharmonic Orchestra, Marcel Wengler conducted the première of his cello concerto with “Orquestra Sinfónica Portuguesa” in Lisbon, the viola concerto with the “Nürnberger Philharmoniker” and his flute concerto with “Orquestra Nacional do Porto”.

As a composer, Marcel Wengler has written symphonies, concertos, chamber - and ballet music. His pieces have been performed all over the world, including at numerous festivals: “Steirischer Herbst”, Music Biennale Zagreb, Almeida International Festival in London, World Music Days in Manchester, Pan Music Festival (Korea), Shanghai New Music Week, Wuhan International Music Festival. After a successful premiere in Luxembourg, his musical “Rex Leo” was staged as a new production at the Graz Opera House.

Marcel Wengler founded the “Luxembourg Sinfonietta” in 1999. Since 2007, he set new course with the “Europe meets China” project and has taken his ensemble on several tours of China: World Music Days 2007 in Hong Kong, a tour to Beijing and Chengdu in 2008, Expo 2010 in Shanghai, Festival Shanghai New Music Week 2010 and Wuhan International Music Festival 2014.

The final concert of the 10<sup>th</sup> International Composition Competition of the Luxembourg Sinfonietta organized in cooperation with the HKCO took place at the Hong Kong Polytechnic University in 2013.

Chinese Orchestra **Rhapsody of String Puppets** Yan Huichang  
(Hong Kong Premiere)

“Xianqiang” refers to a form of string puppetry art unique to Heyang County, Shaanxi Province, complete with its one-of-a-kind opera techniques. Growing up in Heyang County, xianqiang was a constant part of my childhood and I have always loved it. As a child, I also developed a deep fascination with the pixianhu, the main musical instrument used in Heyang string puppetry along with gubanhui\*. In gubanhui, the performer has to juggle seven instruments—gangu, baogu, big and small tanggu, xiaoluo, maluo, jiezi and zhengzi—while delivering the spoken and singing lines of the characters, both male and female. Such skills are mind-blowing! In recent years, whenever I return to my hometown to visit my family, I make sure to attend string puppet shows as research and have become great friends with Wang Kun despite our age difference. Wang Kun is a legendary performer in the Heyang String Puppet Troupe and master pixianhu musician.

Dang Zhengqian, a graduate of the Xi’an Conservatory of Music’s Composition Department, works at the Heyang County Cultural Centre. His 2005 study *Music of Heyang String Puppetry* is the culmination of years-long research on the genre. Not only did I fall in love with the rich knowledge contained in this volume, I also gained a more systematic understanding of the art of puppetry in my hometown.

*Rhapsody of String Puppets* was commissioned by the Shaanxi Radio and Television Chinese Orchestra. Completing this work was a dream come true—I had longed to compose a work based on my love for Heyang string puppetry.

- I. Drum – Gubanhui (Drum and Clapper)** is a dialogue between gubanhui and the orchestra, incorporating characteristic melodic patterns unique to xianqiang (string puppet opera) as source material. The orchestra’s plucked string and bowed string sections employ special techniques to imitate the sonic rhythms and percussive textures of traditional Chinese opera.
- II. Rhyme – Charms of Pixian** highlights pixianhu’s unique tone quality and traditional techniques, placing them against a backdrop of a rich orchestral palette. In that way, string puppetry music’s singular charms and sentiments become all the more accentuated.
- III. Dazzle – Presto of Guxian** is a platform on which gubanhui and pixianhu bedazzle as the orchestra responds dynamically and quickly. This impressive display showcases the lively energy and virtuosity inherent in Heyang string puppetry.
- IV. Harmony – Harmony of Operatic Tunes** weaves together and reconfigures musical motifs already laid out in the previous three movements, engendering a grand symphonic resonance.

This work was completed between 1 April and 30 August 2022 and revised in April 2024.  
Park Island, Hong Kong

-Yan Huichang

\* Gubanhui: Set percussion used in Chinese regional puppet shows that includes wood clappers (ban), a pair of one-sided high and low pitch drums (danpigu), various types of gongs such as palm gong (shouluo) and Sichuan/Shaanxi small luo (maluo), as well as large and small barrel drums (da xiao tanggu). Such set percussion is always played by a single musician, who also sings during such performances. The gubanhui player serves as the music ensemble’s leader and conductor.



Symphonic Suite **Three Pieces of Kunqu Opera** Li Bochan

(Arrangement commissioned by HKCO / World Premiere of the Chinese Orchestral Version)

**First Piece: Dreams**

**Second Piece: Whispers**

**Third Piece: Reverberations**

The symphonic suite *Three Pieces of Kunqu Opera* was composed in 2022 and premiered by the National Ballet of China at the NCPA Concert Hall. The Chinese orchestral version was commissioned by the Hong Kong Chinese Orchestra in 2026.

The three pieces are titled with the Chinese concept of “zhe” (excerpt or scene), fusing the Western symphonic idea of “movements” with the structural essence of traditional Chinese zhezixi (dramatic excerpts). The first piece, *Dreams*, uses dreams as a thread, drawing on the linguistic characteristics of traditional Kunqu singing to accentuate the undulating vocal lines, refined elegance of spoken recitation, subtlety of performance, and ethereal grace of dance through the medium of the Chinese orchestra. The second piece, *Whispers*, centres on bowed and plucked strings, featuring a dialogue between cello and gaohu; the music is narrative in nature, with the middle section combining triple and duple metres to evoke a dance. The third piece, *Reverberations*, highlights wind instruments, building emotional intensity layer upon layer to propel the entire work to its climax.

*Three Pieces of Kunqu Opera* organically blends the lyrical temperament shared by Kunqu opera and Chinese music, painting a symphonic canvas imbued with the romantic essence of Chinese classical aesthetics.

**Li Bochan** Composer (photo on p.22)

Composer Li Bochan holds a doctoral degree from the Central Conservatory of Music and is currently Deputy Director of the Composition and Conducting Department, Associate Professor and Master’s Degree Supervisor at the Shanghai Conservatory of Music. Selected as a China National Arts Fund Young Artistic Talent, he is a member of the Major Project Team (Arts) under the National Social Sciences Fund and serves on the jury of the China Golden Bell Award. He was the Chairman of the Jury for the International Jean Sibelius Composition Competition in Finland.

Born in Beijing in 1992, Li was admitted to the Affiliated Middle School of the Central Conservatory of Music in 2004 with top scores, subsequently completing his undergraduate and postgraduate studies at the Conservatory’s Composition Department. As a student, he received a Special Prize of the National Baosteel Education Foundation, a National Postgraduate Scholarship and all scholarships from the Central Conservatory, where he served as the Chairman of its Postgraduate Student Association. In 2018, Li obtained his master’s degree and became the first composer signed by the Central Conservatory of Music Publishing House. In 2019, he joined the Composition Department of the Shanghai Conservatory of Music as a high-level recruit.

Li Bochan is an active composer on the international music scene. His works are frequently performed across Europe, Asia, America, Australia and Africa at renowned international opera houses, music and arts festivals and academic conferences, including the UNESCO World Festival of Cultural Diversity, Sydney Opera House Louvre Museum, Edinburgh Festival, Berlin Philharmonie, Young Artists Bayreuth Festival, Saarbrücken International Music Festival, Le French May, Festival Présences in Paris, Nuits Sonores in Lyon, Grant Park Festival in Chicago, Brisbane Festival, Canada's National Arts Centre, Val Tidone International Music Competitions in Italy, Festival ao Largo in Portugal, Folefest Music Festival, Wiener Festwochen, Cairo International Music Festival, Asia Arts Festival, Beijing Music Festival, Shanghai Spring International Music Festival, China Shanghai International Arts Festival, Macau International Music Festival and others. The *Nouvelles d'Europe* has described his works as conveying "a Chinese musical style that transports listeners into a realm filled with romantic Chinese imagery".

Recently, several of his large-scale original symphonic suites and traditional epics have received key support on the national level, including the Ministry of Culture and Tourism's "100 Centennial Works" and "Symphony of the Times" projects, China National Arts Fund and China National Publishing Fund, among other major research and creative initiatives. His symphonies and other genres have won dozens of international and domestic awards, including Grand Prize at the 8th Seattle Symphony International Composition Competition, Grand Prize in the symphonic category at the 12<sup>th</sup> Donne in Musica International Composition Competition in Serbia; the 10<sup>th</sup> China Golden Bell Award and the 18<sup>th</sup> Wenhua Award for musical composition from the Ministry of Culture. His *Chu Song* was selected for the "Chinese Classic Concerto Treasures Series" as a "Key Thematic Publication of the Publicity Department" and "13<sup>th</sup> Five-Year National Key Audio-Visual Publishing Plan Project—Series of Outstanding Contemporary Chinese Musicians" and Best Instrumental Performance Album Award at the 10<sup>th</sup> China Golden Record Awards, Best Ethnic/Folk Music Album Award at the 2<sup>nd</sup> China Music Copyright Association CMIC Music Awards and Best Traditional Music Album Award (Traditional Arts Category) at the 33rd Golden Melody Awards in Taiwan.

By invitation, Li has presented dozens of concerts devoted solely to his symphonic and Chinese orchestral works both at home and abroad. He has served as guest professor at numerous universities, as has had works featured as competition pieces for major arts events in the United States, Italy, Singapore, Hong Kong and Taiwan. His scores are published by Berben S.R.L. in Italy, with recordings released on Naxos Records, People's Music Publishing House, China Record Corporation and others. Li's recordings have been presented as official UNESCO gifts to heads of state. He has both organised and been featured in major national-level cultural events, and has frequently served on juries for composition competitions both at home and abroad.



# 不了情 - 情人節音樂會 Everlasting Love - HKCO Valentine's Day Concert

13-14/2/2026 | 香港大會堂音樂廳

指揮：閻惠昌

Conductor: Yan Huichang

演唱：方瓊

Vocal: Fang Qiong

音樂會顧問：鄭學仁

Concert Advisor: Dr CHANG Hok-yan



兩晚「不了情—情人節音樂會」座無虛席！全場觀眾站立鼓掌，歡呼聲不絕！觀眾在音樂會上欣賞到由指揮閻惠昌、歌唱家方瓊與樂團帶來一首首滬港經典情歌，非常感謝每一位熱情的觀眾與我們共度浪漫的情人節晚上！

自 90 年代起，樂團便於情人節舉辦音樂會，並提供音樂會及晚餐套票。音樂會當晚，一眾觀眾與摯愛親朋先享佳餚，再賞經典。音樂會現場還特別設置「老上海」打卡位——懷舊街景、紅色玫瑰吸引觀眾駐足留影，在鏡頭下定格成這個情人節最美的畫面。



## 觀眾留言

- 視聽盛宴 如聽仙樂耳暫明
- 有道具拍照，好有心思呀！
- 氣氛好好！重溫好好的懷舊金曲
- 歌聲好嘹亮洪厚，與中樂完美融合！感到非常驚喜！
- 今天中樂團的演出非常好，無論編曲、演奏、指揮一流水準，方瓊的歌曲非常動聽，帶動情人節的氣氛，非常有意義！謝謝！加油！
- 馬年吉祥，馬到功成！祝 HKCO 越來越好！
- 感謝香港中樂團與方瓊教授精彩演繹！！新春大吉！！！



# 「國際笙簧節 2026」 打造文旅融合盛事

「笙生不息—千簧和鳴」笙簧馬拉松匯聚逾千海內外演奏者  
3月22日歡迎市民同樂啟德體育園

## 「笙生不息—千簧和鳴」笙簧馬拉松及黃昏戶外音樂會

參與演出者吹奏的樂器涵蓋笙、蘆笙、葫蘆笙、葫蘆絲、口琴及風笛，展現中西樂韻交融的磅礴氣勢。是次盛事成功吸引逾 1,500 名 4 歲至 87 歲參加者，其中 20 歲以下的參與比例超過一半，盡顯中樂在新生代中薪火相傳的強大生命力。

音樂會上，樂團在藝術總監兼終身指揮閻惠昌的帶領下，將演奏《闖將令》、《彩雲追月》、《娛樂昇平》、《電視主題曲組曲》、《太平山下不夜城》、《送我一枝玫瑰花》等耳熟能詳的作品及《威廉·泰爾》：序曲（選段）。壓軸由樂團與北京、上海、貴州等地的笙演奏家，連同笙簧馬拉松參加者，世界首演樂團委約著名香港作曲家伍卓賢創作的《千簧和鳴》，一起刷新健力士世界紀錄。



### 啟動儀式及笙簧馬拉松

2026年3月22日 | 下午 2:15 - 4:00  
中央廣場及主場館外圍

### 國際笙簧節 2026 開幕禮暨

### 黃昏戶外音樂會

2026年3月22日 | 下午 4:30 - 6:00  
東營草地



上海音樂學院 合辦

## 「鳳簧爭鳴 笙韻新章」中國笙 演奏專業大賽與作品徵集評選

2026年5月6-8日（三至五）上海



## 「千簧一字」音樂會

2026年9月19-20日（六、日）  
香港文化中心音樂廳



# 環保鼎式高胡的新發明技術 獲國家知識產權局授予 實用新型專利權

Ding-style Eco-Gaohu Invention has granted the  
utility model patent from the China National  
Intellectual Property Administration

(2/2/2024)

改革的核心技術是  
共鳴系統的改革和創新  
標誌着環保胡琴系列的  
改革進入第四代



兩款環保鼎式高胡



## 香港中樂團研發環保胡琴系列演出超越1700場創造歷史

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

環保鼎式高胡的新發明技術獲國家知識產權局授予專利權 (2024)

刷新「累計最多人體驗環保胡琴系列」的「可持續發展世界紀錄」(2025)

**環**保胡琴系列是樂團為發展民族管弦樂新型的整體音響而創製的改革樂器。新研發的環保鼎式高胡之發明技術，已於 2024 年 2 月獲得國家知識產權局授予實用新型專利權。

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，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。整套膜振弦樂器在橫跨 6 組 8 度的音域裡，音色融為一體，音量較傳統弦樂器大三分之一以上，實現了整體音響在層次、織體、質感、厚度、響亮度上前所未有的突破。這種具典型的中國胡琴韻味音色亦具交響功能的音響，更具有豐富的表現力和藝術感染力。新的整體音響為民族音樂的發展開拓新的空間。

第一代環保胡琴研發由 2005 年開始，2009 年整體完成。2014 年完成第二代，2019 年進入第三代。目前演出場次超越 1700 場。三代環保胡琴研發之目的，為配合藝術總監的整體發展佈局。通過樂器功能的改良，擴展樂曲表現力及提高演奏水準。通過三者的循環互動為樂團帶來質的改變，全方位提高樂團的層級。環保胡琴結構性改革的靈感與突破點，均源自對現場演出的觀察，經研究室的設計、實驗後推出的試驗品。通過多場演出驗證後，調整、定型。經過藝術小組審核，最後由藝術總監拍板進入樂隊使用。經此程序誕生的三代環保胡琴具備很高的科學性與實用性，也迎來樂團水準的不斷提升。

最近幾年艱難複雜的環境中，在兩位總監身體力行的帶領下，環保胡琴的研發推廣工作通過互聯網拓展更大的發展空間。與大灣區及世界環保大潮流接軌，以環保和藝術雙贏的標準，繼承發揚傳統的中國音樂文化藝術，是我們應有的擔當。「士不可以不弘毅，任重而道遠。」（《論語》）

研究及發展部研究員、樂器研究改革主任

阮仕春 (8.3.2024)

# The HKCO Eco-Huqin Series

## With performances over the 1700 historical mark

**Recipient of the '4th Ministry of Culture Innovation Award' of the People's Republic of China (2012)**

**On the recommendation of the Home Affairs Bureau, HKSAR Government**

**Ding-style Eco-Gaohu Invention has granted the utility model patent from the China National Intellectual Property Administration (2024)**

**The 'Eco-Huqin Series' has set a new Sustainable Development Goals World Record (SDGs World Record) for the highest cumulative number of participant experiences. (2025)**

The Eco-Huqin Series is a system of reformed (or remodelled) musical instruments developed by the Hong Kong Chinese Orchestra motivated by the need to create a new orchestral voice. The new invention of the Ding-style Eco-Gaohu has granted the utility model patent from the China National Intellectual Property Administration in Feb 2024.

In remodelling the *gaohu*, *erhu* and *zhonghu*, the main emphasis is on the expansion of their physical capabilities while preserving their traditional timbre and mode of performance. As for the *gehu* and the bass *gehu*, it is to re-create bowed ethnic instruments suitable for use in a modern Chinese orchestra in order to achieve an overall orchestral sound. The entire set of vibrating membrane string instruments has a range of six octaves that blend well with each other, while the volume is larger by one-third when compared with the traditional model. The result is an unprecedented breakthrough in the overall orchestral voice, in terms of nuances, texture, body, depth and volume. It has the typical tonal appeal of the Chinese *huqin* and at the same time serves the symphonic functions as expected of an orchestra, with enhanced expressiveness and compelling qualities that open up new dimensions for Chinese music on the whole.

The research and development process of the first generation of Eco-Huqins began in 2005 and achieved preliminary success in 2009. It was followed by the completion of the second generation in 2014, then moving on to the third in 2019. By now, the Eco-Huqins have been heard in almost 1700 performances. The research and development processes of the three generations of Eco-Huqins have been geared around the Artistic Director's macro vision for the Orchestra. By reforming the functions of the instruments, musical expressiveness is expanded and performing standards enhanced. The three aspects generate cyclical, reciprocating effects which lead to fundamental changes in the Orchestra's timbral quality, and escalate it to a higher level in every way. The structural changes of the Eco-Huqins and breakthroughs start with inspirations gleaned from on-site observations of performances, designing and experimenting at the HKCO's R&D Department, repeated empirical testing on the concert stage, adjusting, formulating and assessments by the Artistic Team before the Artistic Director put his stamp of approval of incorporating these instruments into the configuration of the orchestra. This stringent process ensures that the three generations of Eco-Huqins are scientifically and pragmatically viable.

We see a very complex situation in the last few years, under the guidance of the two directors, the development and promotion of Eco-Huqins reached a higher ground through internet. It is our responsibility to keep in line with the trend of environmental protection in the Greater Bay Area and the world, to achieve a win-win situation of environmental protection and art, and also keep inheriting the culture and art of traditional Chinese music. As in the *Analects* says "A Gentleman must be strong and resolute, for his burden is heavy and the road is long."

**Yuen Shi Chun**

Research Fellow, Research and Development Department  
Research & Development Officer (Musical Instrument)

8 March 2024



環保鼎式高胡、環保高胡、環保中胡、環保二胡、環保低音革胡、環保革胡  
Ding-style Eco-Gaohu, Eco-Gaohu, Eco-Zhonghu, Eco-Erhu, Eco-Bass Gehu, Eco-Gehu

# 仁澤雅樂銘

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- Act as cultural ambassador to foster art exchange through our tour programmes for Mainland China and overseas
- Conduct research on music and musical instruments, and develop music as an art form

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弘音捐助人 Brilliance Donor	弘音，《易坤》曰：「含弘光大」。《詞海》：「擴充；光大」。 弘音者，弘揚、光大中國民族音樂之意。 One who ranks the Orchestra as brilliant in artistic excellence.	HK\$500,000 — \$999,999
知音捐助人 Connoisseur Donor	知音，出自伯牙彈琴，子期知音的故事。古人云：「知音難尋」，「人生有一知音足以」。知音是聆聽和領悟音樂的最高境界。 One who accords critical acclaim to the Orchestra.	HK\$300,000 — \$499,999
妙音捐助人 Delight Donor	妙音，感覺音樂美妙或奇妙。 One who finds pleasure and delight in the music of the Orchestra.	HK\$100,000 — \$299,999
悅音捐助人 Encore Donor	悅音，愉悅，歡喜，以聆聽音樂為愉悅。 One who enjoys the performance of the Orchestra and wants it to continue to develop and grow.	HK\$10,000 — \$99,999
愛音捐助人 Favour Donor	愛音，當指熱愛音樂。 One who supports the Orchestra with a special favour.	HK\$1,000 - \$9,999

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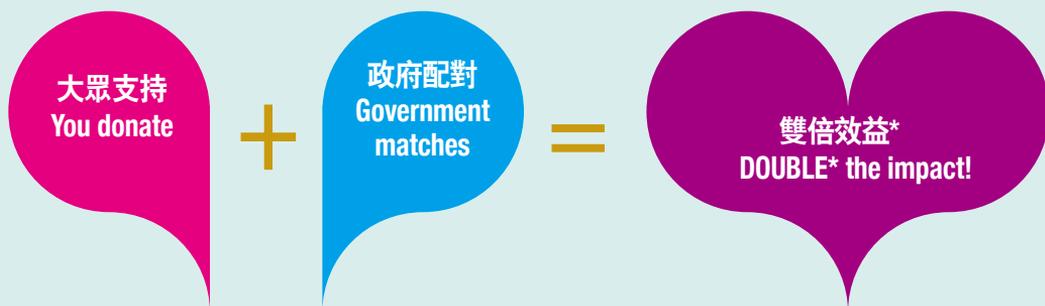
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## 課程類別

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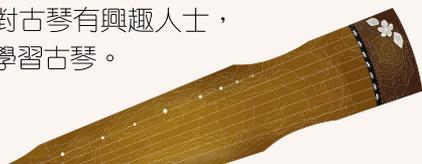
課程以小組形式進行，導師會由淺入深，循序漸進培養學員的演奏技巧和音樂知識。



## 古琴小組班

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## 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。



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Artistic Director and Principal Conductor for Life  
Director of The HKCO Orchestral Academy  
閻惠昌 SBS  
Yan Huichang SBS



助理藝術總監兼常任指揮  
Assistant Artistic Director and  
Resident Conductor  
周熙杰  
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香港青少年中樂團常任指揮  
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Resident Conductor of the Hong Kong  
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Principal\*



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環保中胡  
Eco-Zhonghu

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中胡首席  
Co-Principal Huqin  
and Principal Zhonghu

助理首席  
Assistant Principal



毛清華  
Mao Qinghua



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Siu Sau Lan

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低音笙 / 高音笙 Bass Sheng / Soprano Sheng		高音嗩吶 Soprano Suona	嗩吶首席 Principal Suona	嗩吶助理首席 Assistant Principal Suona	中音嗩吶 Alto Suona		
							
	王彥瑾 Wang Yen-chin		林進穎 Lam Chon Weng	馬瑋謙 Ma Wai Him		胡晉偉 Wu Chun Hei	羅行良 Law Hang Leung

次中音嗩吶 Tenor Suona		低 / 高音嗩吶 Bass / Soprano Suona		高 / 中 / 低音管 Soprano / Alto / Bass Guan	首席 Principal		
	蔡暉彥 Tsoi Wai Yin		關樂天 Kwan Lok Tin		劉海 Liu Hai	盧偉良 Lo Wai Leung	任釗良 Ren Zhaoliang

敲擊 Percussion		首席 Principal	助理首席 Assistant Principal					
	秦吉濤 Qin Jitao	陸健斌 Luk Kin Bun	錢國偉 Chin Kwok Wai	李芷欣 Lee Tsz Yan	陳律廷 Chan Lut Ting	廖倚苹 Liao Yi-ping		

				* 署理職務 Acting □ 特約演奏家 Freelance Musician ■ 休假演奏家 On Leave Musician △ 香港中樂人才菁英計劃 Hong Kong Chinese Music Talent Development Programme
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新笛 / 大笛，香港演藝學院實習生：陸浚祺  
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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.

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Leader: Yim Hok Man

Assistant Leader: Lo Wai Leung

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Assistant Leader: Yuen Shi Chun

Members: Chew Hee Chiat, Yim Hok Man, Ren Zhaoliang, Liu Hai

## 香港青少年中樂團

Hong Kong Young Chinese Orchestra

### 指揮

胡栢端

### Conductor

Rupert Woo Pak Tuen

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Instructors of the  
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蔡雅絲  
劉惠欣

Choi Ngai Si  
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Choi Ngai Si  
Lau Wai Yan  
Chui Mei Ting

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余美麗

### Guqin

Yu Mei Lai

### 笛子

陳子旭  
巫致廷  
杜峰廉  
何兆昌

### Dizi

Chan Chi Yuk  
Wu Chih-ting  
To Fung Lim  
Ho Siu Cheong

### 笙

魏慎甫  
陸儀

### Sheng

Wei Shen-fu  
Lu Yi

### 嗩吶

馬瑋謙  
胡晉僊  
劉海  
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### Suona

Ma Wai Him  
Wu Chun Hei  
Liu Hai  
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### Percussion

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Lee Tsz Yan  
Chan Lut Ting  
Li Wai Mei  
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二胡／高胡／中胡 Erhu / Gaohu / Zhonghu

黃心浩 Wong Sum Ho

革胡 Gehu

李小夏 Lee Hsiao-hsia

低音革胡 Bass Gehu

李庭灝 Li Ting Ho

揚琴 Yangqin

李孟學 Lee Meng-hsueh

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嗩吶 Suona

劉海 Liu Hai

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Instrumental Class

### 導師

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徐慧 Xu Hui

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# 藝術人才實習配對計劃2025/26由香港藝術發展局資助

# 2025/26 The Arts Talents Internship Matching Programme is supported by the Hong Kong Arts Development Council  
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