

5G

直播音樂會 LIVE BROADCAST

精彩連場！

Programme Highlights

Liza & Friends 摯友樂聚 III 香港中樂團籌款晚會 Liza & Friends III HKCO Fundraising Gala

指揮 Conductor
周熙杰
Chew Hee Chiat

4/12/2021 (六 Sat)

晚上 7:15pm

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



中樂百首精選 V — 喝采·天仙配 One Hundred Chinese Music Classics Select V – Encore and The Seventh Fairy Maiden



環保二胡：徐慧
Eco-Erhu: Xu Hui



環保革胡：羅浚和
Eco-Gehu: Lo Chun Wo

7-8/1/2022 (五、六 Fri, Sat)
晚上 8:00pm

沙田大會堂演奏廳
Sha Tin Town Hall Auditorium

指揮：閻惠昌
Conductor: Yan Huichang



指揮 Conductor
閻惠昌 Yan Huichang

5G 直播音樂會 5G Streamed Live

新韻傳音 With New Tunes, We Connect

18/12/2021 (六 Sat)

晚上 8:00pm

香港中樂團演奏廳
HKCO Recital Hall

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心樂集
向樂壇前輩致敬

Music
from the Heart
A Tribute to
Our Composer
Forerunners



周文中



林樂培



José Maceda



小組音樂會 Ensemble Concert

27/11/2021 (六 Sat) 晚上 8:00pm

香港中樂團演奏廳
HKCO Recital Hall

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 19 年，成為一年一度萬眾期待的文化盛事。

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。

疫情期間，樂團積極透過數位方式和樂迷雲端連情，與市民以樂連心，包括舉辦「網上中樂節」，跟業界同心抗疫；製作逾千萬瀏覽率的MV系列及網上音樂廳；更率先於樂季小冊子融入AR技術，充分體現藝術與生活互動的潮流。

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。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。



詳細資料 Details

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



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 19th year with no interruption in between, and has become a keenly-anticipated annual cultural event.

Striving to ensure the transmission and development of Chinese music, the Orchestra has organized many symposia and competitions. Notable examples in recent years are ‘The International Composition Prize 2013’ co-organized 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.

Under the pandemic, the HKCO strived to connect with music lovers digitally via Cloud and linking hearts with activities online. For example, the HKCO Net Festival gathered the industry together to fight against the pandemic. The Orchestra also produced music videos series and net concerts that attracted over 10 million views. The Orchestra also became the first to incorporate AR technology into its season brochure, embodying the trend of merging art and life.

Other accolades and acclaims the Orchestra has won are its achievements in the arts, governance and administration, arts education, marketing and promotion. 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.

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 Müpa 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

**享譽國內外樂壇的知名中樂指揮家，
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、台灣第五十一屆中國文藝獎章（海外文藝獎（音樂））及台灣 2018 傳藝金曲獎最佳指揮獎等。此外，指揮不同樂團的影音產品獲頒指揮獎項，包括香港中樂團、中國交響樂團及中央歌劇院合唱團、西安音樂學院民族樂隊及合唱團及臺灣國樂團。閻氏現應聘為上海音樂學院賀綠汀中國音樂高等研究院中國民族管弦樂研究中心主任及指揮系教授、香港演藝學院榮譽院士及訪問學人、西安外事學院老子學院及韓國世翰大學特聘教授、碩士、博士研究生導師，並擔任多間音樂院校客座及特聘教授、中國音樂家協會及中國文聯全國委員會理事、陝西省廣播電視民族樂團榮譽音樂總監。於 2013-2017 年應邀出任臺灣國樂團首席客座指揮及音樂總監，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，

不但經常獲邀到世界各地知名藝術節及音樂節獻演，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，倡議香港演藝學院與香港中樂團合作並實施「專業樂團實習計劃」；倡議創立全球首個中樂樂隊學院；創辦數個主題器樂節，與香港市民共創多個健力士世界紀錄；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兼樂隊藝術指導。除中樂指揮外，他亦曾獲邀擔任西洋交響樂團指揮，曾合作的包括中國交響樂團、北京交響樂團、上海交響樂團、深圳交響樂團、俄羅斯愛樂管弦樂團及浙江交響樂團等。閻氏亦為活躍作曲家，創作樂曲屢次獲得國家大獎。

Yan Huichang is a Chinese music conductor of world renown. He 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, the Overseas Award for Music at the 51st Literary and Art Works Awards in Taiwan, and Best Conductor Award at the Golden Melody Awards for Traditional Arts and Music 2018 in Taiwan. He has also won conducting awards as conductor in the audio-video recordings of the Hong Kong Chinese Orchestra, the China National Symphony Orchestra and the Chorus of China National Opera House, the Chinese Orchestra and Chorus of the Xi'an Conservatory of Music, and the National Chinese Orchestra Taiwan. 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 and Visiting Scholar in its School of Music, Distinguished Professor and Supervisor on the Master's and Doctoral degree programmes at the Department of Chinese Music, the Laozi Academy of the Xi'an International University and Sehan University of South Korea, and Visiting Professor or Adjunct Professor in many conservatories, Council Member of Chinese Musicians' Association and National Commission of China Federation of Literary and Arts Circles, Honorary Music Director of the Shaanxi Broadcasting Chinese Orchestra. Maestro Yan was appointed Music Director and Principal Guest Conductor of the National Chinese Orchestra Taiwan in 2013 with a tenure up to 2017. His contribution to nurturing conducting talents in Chinese music in Taiwan is widely recognized.

Yan has led the Hong Kong Chinese Orchestra to set many milestones in Chinese music. He and the Orchestra have been frequently invited to perform in arts and music festivals in various parts of the world, with artistic accomplishments widely endorsed. He launched the Orchestra into omni-directional growth, started the system of commissioning new works, actively entered into mutually beneficial partnerships with crossover disciplines, and spearheaded instrumental reform. His visionary achievements are reflected in such innovative initiatives as the Professional Orchestra Internship Scheme jointly implemented by the HKCO and The Hong Kong Academy for Performing Arts (HKAPA); establishment of the world's first Chinese orchestral academy, The HKCO Orchestral Academy; and organizing instrumental festivals which have achieved several *Guinness World Records* thanks to the keen participation of the people of Hong Kong. Yan created the Master of Music in Conducting for Chinese Orchestras programme at the HKAPA. Also, he took the lead to organize 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 and Artistic Director of the China National Orchestra before he joined the Hong Kong Chinese Orchestra in 1997. 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, Russian Philharmonic Orchestra of Moscow and the Zhejiang Symphony Orchestra. Yan is also actively engaged in composition, and many national awards with his works.

藝術總監的話

Words from the Artistic Director

疫情之下，可能大家都未能親身參與每一次音樂會，不過現在有科技讓我們連繫在一起，我們很感謝有政府的資助，讓樂團的演奏廳升級至具有 5G 直播功能的演奏廳，讓樂迷安在家中，亦能體驗中樂的韻味與感動。

談到 5G，可能大家只會想到「快」，其實 5G 帶來的不只是速度。首先，5G 直播系統的設置，拜科技進步所賜，並未想像中的複雜，而樂團的演奏廳不需要「大改造」，演奏廳的音響共鳴或外觀沒有重大影響，團員的演奏發揮亦不受影響。而 5G 高速度、低延遲、多連結的特色，有助於直播中，4K 畫面清晰，通透立體，為大家帶來更好的臨場感，樂團的視像直播從此不再受到場地和平台限制。

這次我們很高興再次邀請到香港知名作曲家曾葉發教授，為大家呈獻這次「心樂集」音樂會，帶來六首樂曲，當中四首是近代中樂前輩的精品創作，分別是已故美國華人作曲家，國際知名的周文中教授的《絲竹蒼松》、今年慶祝 95 歲大壽的香港現代音樂之父林樂培博士的《水仙花》及《平常心》，以及已故菲律賓作曲家荷西·馬斯達的《南管》，讓我們憑曲向他們致敬，感謝前輩們對中樂發展作出的貢獻。

音樂會當中合奏曲《天問》是去年由樂團委約曾教授創作，樂曲的創作背景，正是新冠病毒席捲全球的時候，疫情打亂了我們的生活，可能不少人都會感到沮喪，概嘆這個情況到底會延續到何時，《天問》的音樂就是在展示這種人內心的無助及無奈感，而相信樂曲到最後，能為大家帶來一點啟示。

未來，樂團除了有直播音樂會之外，在新推出的網上音樂廳，將有更多、更豐富的表演提供給大家，歡迎大家與我們雲端連情，共享音樂之美。

香港中樂團藝術總監兼終身指揮



閻惠昌

Due to the pandemic, perhaps you have not been able to attend every concert in person. But with technology, we can stay connected. We are grateful for the funding support from the government to upgrade the HKCO Recital Hall to enable 5G live streaming. This capability allows music fans to experience the charm and emotion of Chinese music in the comfort of their own homes.

When it comes to 5G, top of mind is probably just 'speed'; but actually, there's more to 5G than that. First of all, thanks to technological advances, setting up a 5G live streaming system is not as complex as one would imagine; there is no need for our Recital Hall to undergo any major makeover. The acoustics and appearance of the Hall are not really impacted, and performance of the orchestral members is not compromised. The high-speed, low-latency and multi-connectivity characteristics of 5G provide the audience with crisp and solid images for a better sense of presence during 4K live streaming. Henceforth, HKCO's live video broadcasts are no longer constrained by the venue and the platform.

On this occasion, we are very pleased to have once again invited renowned Hong Kong composer Professor Richard Tsang to bring you this Music from the Heart concert. Professor Tsang is presenting six pieces of music, four of which are outstanding compositions by beacons of Chinese music of the modern era. They are: *Sizhu Eternal Pine* by the late Professor Chou Wen-chung, an internationally acclaimed American Chinese composer; *Narcissus* and *Calm* by Dr Doming Lam, 'Father of Hong Kong modern music', who celebrates his 95th birthday this year; and *Nan Guan* by the late Dr José Maceda, a composer from the Philippines. In performing their works, we pay tribute to these maestros and show our appreciation for the contribution they have made towards the development of Chinese music.

One of the other ensemble pieces presented in this concert is a HKCO commission from last year, Professor Tsang's *Tien Wen*, the creative context of which was when the novel coronavirus was raging across the globe. It disrupted our lives and many had probably felt distressed, not knowing how long all the wretchedness would last. *Tien Wen* is precisely the kind of music that portrays the sense of helplessness and impotence among the people. We believe the music can, in the end, provide some edification to everyone.

Going forward, in addition to live streamed concerts, HKCO will be offering more and richer performances in the newly launched online concert hall. We look forward to welcoming everyone to get connected with us in the cloud, sharing the beautifulness of music.

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

心樂集 — 向樂壇前輩致敬

Music from the Heart – A Tribute to Our Composer Forerunners

27.11.2021 (六 Sat)

指揮：曾葉發

Conductor: Richard Tsang

給六件傳統中國樂器 **絲竹蒼松** 周文中曲

For six traditional Chinese instruments **Sizhu Eternal Pine** Chou Wen-chung

笛子：陳子旭 Dizi: Chan Chi Yuk 管子：盧偉良 Guan: Lo Wai Leung

笙：陳奕濂 Sheng: Chen Yi-wei 箏：劉惠欣 Zheng: Lau Wai Yan

琵琶：張瑩 Pipa: Zhang Ying 鑼鼓：陸健斌 Luogu: Luk Kin Bun

小合奏 **靈界** 曾葉發曲

For Chinese ensemble **Ling Kai** Richard Tsang

笛子：孫永志 Dizi: Sun Yongzhi 笙：陳奕濂 Sheng: Chen Yi-wei

三弦：趙太生 Sanxian: Zhao Taisheng 箏：劉惠欣 Zheng: Lau Wai Yan

琵琶：張瑩 Pipa: Zhang Ying 鑼鼓：陸健斌 Luogu: Luk Kin Bun

九人中樂合奏 **天問** 曾葉發曲 (香港中樂團委作/世界首演)

For nine players **Tien Wen** Richard Tsang

(Commissioned by the Hong Kong Chinese Orchestra/World Premiere)

梆笛：朱文昌 Bangdi: Choo Boon Chong 笙：陳奕濂 Sheng: Chen Yi-wei

揚琴：李孟學 Yangqin: Lee Meng-hsueh 箏：劉惠欣 Zheng: Lau Wai Yan

琵琶：張瑩 Pipa: Zhang Ying 三弦：趙太生 Sanxian: Zhao Taisheng

環保中胡：毛清華 Eco-Zhonghu: Mao Qinghua 環保革胡：董曉露 Eco-Gehu: Tung Hiu Lo

敲擊：陸健斌 Percussion: Luk Kin Bun



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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.

洞簫、鋁板琴與胡琴四重奏 **平常心** 林樂培曲

Dongxiao, Celesta and Huqin Quartet **Calm** Doming Lam

洞簫：巫致廷

Dongxiao: Sun Yongzhi

鋁板琴：廖倚苹

Celesta: Liao Yi-ping

環保二胡：張重雪、徐慧

Eco-Erhu: Zhang Chongxue, Xu Hui

環保革胡：董曉露

Eco-Gehu: Tung Hiu Lo

環保中胡：毛清華

Eco-Zhonghu: Mao Qinghua

中樂合奏 **水仙花** 林樂培曲

For Chinese ensemble **Narcissus** Doming Lam

中樂合奏 **南管** 荷西·馬斯達曲

For Chinese ensemble **Nan Guan** José Maceda



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.



曾葉發 指揮

Richard Tsang Conductor

生於香港，曾葉發是活躍於本地及國際樂壇的現代音樂創作及推廣者。曾氏是香港作曲家聯會的創會主席、亞洲作曲家同盟榮譽會員。1990 至 1996 年期間擔任國際現代音樂協會及亞洲作曲家同盟的副會長，並於 2002 — 08 年兩度獲選為國際現代音樂協會會長，是該會自 1923 年創會以來首位非歐洲裔人士會長。曾氏曾多次應本地和國際藝術團體的委約進行創作，合作的團體包括波士頓交響樂團、斯德哥爾摩木管交響樂團、日本民間藝術基金會、香港芭蕾舞團、香港管弦樂團、香港中樂團及香港小交響樂團等。

曾氏曾任多個藝術團體的客席指揮，其中包括香港管弦樂團、香港中樂團、東京愛樂管弦樂團及臺北市立中樂團等。他亦是香港小交響樂團 1990 至 1993 年的首任音樂總監，並曾指揮多個聲樂團，包括香港聖樂團、明儀合唱團及雅樂社合唱團等。

曾氏獲獎包括 1988 年獲選十大傑出青年、英港藝術基金會藝術家年獎和 1990 年香港作曲家年獎，2002 年更憑《龍形》獲 CASH 金帆音樂獎最佳正統音樂作品。曾葉發教授是音樂教育家亦是資深的電台工作者，自 1979 年起於香港電台工作先後出任節目編導、第四台總監及英文台台長等職位，並曾任教於香港中文大學、香港演藝學院、英國京士頓大學及香港教育大學等高等院校，致力研究透過嶄新的「樂動」(Creative Musicking) 及「動感聲藝」(Speech Choir) 理念推廣音樂創意及表現力至學界及社會每一階層。

Professor Richard Tsang has served many roles as composer, conductor, contemporary music promoter, broadcaster and music educator over the years. Being the Founding Chairman of the Hong Kong Composers' Guild, and over the years such capacities as President of the International Society for Contemporary Music (ISCM) (2002-08), the first non-European to hold this position since the society's establishment in 1923, as well as Vice-Chairman of the Asian Composers' League (ACL) and since 2013 its Honorary Member, Professor Tsang has been active in the international and local contemporary music fields, having organized many international exchange events and festivals of contemporary music as well as contributed to the development of Hong Kong music by serving in various advisory and directorate committees on music and arts.

As composer, Tsang's works have been commissioned and/or performed by groups including the Boston Symphony Orchestra, Stockholm Wind Symphony Orchestra, Japan Folklore Foundation, Taiwan Municipal Chinese Orchestra, Seoul Philharmonic Orchestra, Orion Ensemble of Switzerland, Ensemble Antipodes, Taipei Contemporary Singers, Hong Kong Ballet, Hong Kong Philharmonic Orchestra, Hong Kong Chinese Orchestra, Hong Kong Sinfonietta, etc.

As conductor, Tsang has been the founding Music Director of the Hong Kong Sinfonietta and has guest conducted many local and overseas groups including the Hong Kong Philharmonic Orchestra, Hong Kong Chinese Orchestra, Tokyo Philharmonic Orchestra, Taipei Municipal Chinese Orchestra, etc. in premieres of his own compositions.

Tsang is also a veteran broadcaster, having worked in Radio Television Hong Kong since 1979 in various capacities as producer, Head of Radio 4 and Head of English Programme Services. As an academic, Professor Tsang has taught at the Chinese University of Hong Kong, Kingston University London, Hong Kong Academy for Performing Arts and from 2009 until his retirement in 2017, he was Dean of Students and Professor of Music at the Department of Cultural and Creative Arts of the Hong Kong Education University, actively involved in the research and promotion of Creative Musicking and Speech Choir concepts and practices.

指揮的話

很高興這次音樂會能順利上演。以往「心樂集」的曲目多以發掘及提供年青作曲家作品演出機會為主，但這次香港中樂團邀請我擔任音樂樂會指揮及選曲時，可能鑒於我的年齡關係，特別提議可否對「前輩」作一致敬。故今次「心樂集」曲目，除了我的作品外，選了我最尊敬的三位前輩作曲家的精品創作，讓觀眾能與這幾位大師們作音樂上的神交！就讓我來介紹一下為今次音樂會選奏的曲目。

剛於 2019 年去世，享年 96 歲的周文中教授可算是當代華人作曲家的師表。作為當代電子音樂鼻祖瑞士作曲家華萊仕 Edgard Varèse 的入室弟子，他致力於融合中國音樂思想於其創作，並積極推動華人作曲家的交流。現今著名的華人作曲家如譚盾、周龍等均是他的門生。《絲竹蒼松》（2012）是他晚年罕有為傳統中樂創作的小品。樂曲表現他掌握了傳統中國音樂的神髓，讓樂器以線性方式較自由地發揮，充滿人對自然自任的情操，借蒼松孤立於天地間，以絲竹之音引喻人於萬物的連繫。

若說周文中是國際華人作曲家的教父，現今以高齡健在的林樂培博士則是實至名歸的「香港現代音樂之父」！小合奏《水仙花》（2014）與四重奏《平常心》（2012）亦是林大師晚年作品，近九旬高齡的他，對音樂已臻化境，就像他介紹《平常心》一曲時所說：「這念達到『平』、達到『常』的境界，就像一潭止水一樣，當中沒有煩惱，不患得、不患失。」這兩首作品均呈現出簡樸逍遙的玩味，真個「返老還童」之妙！謹以演奏這兩闕樂曲，賀林樂培大師今年 95 大壽誌慶。

第三位備受尊崇的前輩乃於 2004 年去世享年 87 的菲律賓作曲家荷西·馬斯達 José Maceda。他於亞洲享譽盛名，國際間亦備受尊重，由於他堅持以地道本土文化精粹融合於音樂創作，其作品別具一格，主力表現東南亞民間以互動及自然複雜的節奏及音階，創造出極具大自然氣息的音樂。在《南管》一曲裡，馬斯達純粹以不同比例的節拍互相重疊，並配以不同音色的樂器組合，建構成別具特式的音樂織體。

另外，這場音樂會將發表我兩首作品。《靈界》是1980年香港中樂團首批委約之一的舊作，有幸獲選中國廿世紀百首傑出音樂作品之一。2004年應樂團邀請改編成九人合奏版本，作屢次外訪演出之用。鑒於很久沒有聽到最初六人合奏的版本了，故在此安排演出六人合奏原版作一比較。另一首作品是去年應樂團委約的《天問》（2020）。樂曲反映近年來香港及世界經歷的天災人禍對個人心理的影響，當人們面對不可改變的情況時，心有不甘地怨天不
好好眷顧自己，反令自己陷於困局，唯有問天作自我發洩。《天問》的音樂可能缺乏美麗的一面，但卻展示人內心的無助及無奈感。樂曲要求演奏者演出時帶著沉重的心情把任何內心的矛盾怨憤情感發洩出來，當音樂發展到極之惡劣的地步時，寧靜而釋懷的樂句便應該（可能）出現？

Words from the Conductor

I am delighted that this concert can be held without a hitch. Past editions of the *Music from the Heart* series have focused on discovering young composers and providing them a platform to showcase their music. On this occasion, however, when the Hong Kong Chinese Orchestra (HKCO) invited me to conduct and choose the music, they suggested that works of our senior composers be included as a tribute, possibly to reflect my association with them. Therefore, apart from my own works, I have decided on some of the relatively rare compositions of magnum opus status by three senior composers for whom I have the greatest respect, so that to build a connection between the audience and these maestros through music.

Allow me to introduce the programme for this concert.

The late Prof. Chou Wen-chung, who passed away in 2019 at the age of 96, is regarded as a paragon to contemporary ethnic Chinese composers. As a protégé of Edgard Varèse, the Swiss pioneer of contemporary electronic music, Prof. Chou was devoted to integrating Chinese musical ideas into his compositions and actively promoted exchanges among Chinese composers. His students include highly renowned names on the music scene today, such as Tan Dun and Zhou Long. His work chosen for the programme this evening is *Sizhu Eternal Pine* (2012), a rare piece of traditional Chinese music composed in his late years. It demonstrates his mastery of the genre's essence by giving the instruments' linear acoustics more freedom of expression. The music is imbued with human sentiments towards nature and self-reliance, like a pine tree standing proud and tall between the earth and the sky, and alludes to how humankind is closely interlinked to all of nature.

If Chou Wen-chung is regarded as the godfather of international Chinese composers, then the nonagenarian Dr. Doming Lam is most definitely the father of Hong Kong contemporary music. His more recent compositions *Narcissus* for small ensemble (2019) and *Calm* for 4 instruments (2012) are essentially consummate, sublime music. As he remarked in his introduction to *Calm* "The mind has attained a state of tranquility akin to a body of still water; there are no worries, no desires, no disappointments". Both compositions exude a simple and carefree playfulness that is rejuvenated and delightful. I am putting these two pieces on the concert stage to once again congratulate Maestro Lam on his 95th birthday this year.

The third musical beacon I have the honour to include is the renowned Filipino composer Professor José Maceda, who passed away in 2004 at the age of 87. Highly acclaimed in Asia and well-respected internationally for his insistence on integrating the essence of authentic indigenous culture into music composition, his works are unique. Maceda's main focus was on expressing the interactive and naturally complex rhythms and scales of ethnic Southeast Asia to recreate a sense of nature through music. In *Nan Guan*, Maceda juxtaposes layers of different rhythmic meters and combines different instrumental timbres to produce a distinctive texture.

Also featured on the concert programme are two of my compositions: *Ling Kai*, an old piece among the first batch of HKCO commissions in 1980 and was selected as one of the Chinese Classics of 20th Century. I adapted it in 2004 for nine players at HKCO's invitation, which has been performed at many of their tours overseas. Since it has been a while since I last heard the original sextet edition, so I have arranged to revive it in this concert for the sake of comparison. The other is *Tien Wen* (2020), an HKCO commission from last year. The title means 'Questions to Heavens'. It illustrates the psychological impact of the various global and local calamities in recent years have had on the individual. When confronted with the inevitable predicament, often people blame the heavens for not taking care of them and letting such a mishap befall them, so they vent by questioning divine providence. Musically, *Tien Wen* may not be offering a pretty picture, but it evinces the helplessness and anguish people feel about the whole situation. The music demands the musicians to perform with heavy hearts, letting off all the pent-up resentments and inner conflicts they harbour as they play. When the music progresses and arrives at the trough of emotions, well, then the quiet, redeeming catharsis will (or possibly) appear?

給六件傳統中國樂器 **絲竹蒼松** 周文中曲

《蒼松》原先為韓國傳統樂器而作的樂曲，2011 年秋天我應臺北市立國樂團的邀請，將樂曲改作成中國絲竹音樂，名為《絲竹蒼松》，採用了笛、管、笙、古箏、琵琶及鑼鼓。

韓國正樂比中國宋詞長而慢，伽倻琴指法複雜，改為中國傳統樂器未免有過長之慮，亦要考慮如何避免西樂之典型組織或新穎的音響效果，故此要把《蒼松》的雅調繼承至中樂，不單要重新思考彈奏樂器的技巧，亦要考慮各項音樂特徵，包括線性關係、織體，甚至是樂曲長度等。在改作過程中，我越發回想起於 1949 年，為自己首部作品《山水》所作的曲目介紹：「我受到了中國傳統哲學的影響，此哲學主宰著每一名中國藝術家，不論是詩人還是畫家，也就是說，靠近自然的觀念，滿帶暗示的表達，趨向簡潔的意識。」

我亦注意到中國水墨及古琴音樂對中國文化演變的重大影響力，幾乎所有型式的藝術表達，尤如即興地一揮畫筆，而非一層又一層的分析過程。因此《絲竹蒼松》不由自主的更傾向水墨和古琴之由內向外的點線、頓挫、填白等所謂之「氣韻生動」的活現象。

改編完成後，我才注意到《絲竹蒼松》與半世紀前，我另一首作品《漁歌》有既相同又相反的美學目標，早期的《漁歌》是以南宋毛敏仲的旋律演變擴大為一組西方樂器所作的樂曲，今日的《絲竹蒼松》是以自己的「可變調式」的理論所創作的旋律演變擴大為一組中國樂器所作的樂曲。兩曲的對比可能是「前瞻」與「回顧」。目標為「融合」而不忘「本色」。

「絲竹」指的是由中國傳統管弦樂器組成的室內音樂，這些樂器來自多個地方，主要來自江南，我的家鄉亦在這裡。《絲竹蒼松》能分作 7 個環節，包括前奏：尋索調式，沉思蒼松（一），歌頌蒼松，沉思（二），峰巒深邃的峽谷，淙淙流水沖刷岩石，及尾奏：頌歌迴響。

我經常考慮將來「世界音樂」之可能性是否在於東亞與西歐音樂之「融合」。遠在西歐音樂崛起之前，中國漢唐音樂之造詣已為當初「融合」的結晶。而東亞音樂更是進一步的「融合」產品。因此我認為堅持繼承發展固有音樂文化是走向融合之先驅，也是今日作曲家的任務。

— 周文中

小合奏 **靈界** 曾葉發曲

正如標題所示，《靈界》為一部屬於心靈之音樂。於演奏時，每一演奏者需把自己當作其樂器所發出之聲音。音樂開始，即像進入一種「心靈」的存在形態。每一演奏者以自己所發出的聲音與別人交通，正如在現實生活中一樣，雖則前者因更抽象而需要更熱切及投入。

演奏此曲要求至大的意志集中及想像力。若可能盡量牢記樂譜，於演奏時得以閉目凝念，一切官感皆放在樂器所發出的聲音上。聽者亦然，或閉目聆聽，把自己當作某一樂器之聲音，參與台上精神之會合；或作參「觀」，以耳朵去察聽台上不同的「個體」，不同的「自我」，借助聲音而結合。

— 曾葉發

* 此曲由香港中樂團委約創作，並於 1980 年作首演。近年樂團於外訪德國柏林、捷克布拉格、愛爾蘭都柏林、加拿大多倫多及溫哥華、俄羅斯莫斯科及聖彼得堡等地演奏《靈界》時，均得到觀眾的熱烈掌聲，甚受歡迎。

九人中樂合奏 **天問** 曾葉發曲 (香港中樂團委作/世界首演)

樂曲的基本構想來自人面對不可改變的情況時，卻心有不甘地怨天不很好眷顧自己，反令自己陷於困局，唯有問天作自我發洩。

天問的音樂可能缺乏美麗的一面，但卻展示人內心的無助及無奈感。樂曲以單線條為主幹，樂曲進行中，各樂手多重疊或模仿主幹旋轉並加以變化，很多時要求作即興式自發衍生出不同的音樂表達模式，令音樂的整體織體變的豐富。樂曲要求演奏者演出時帶來沉重的心情把任何內心的矛盾怨憤情感發洩出來，當音樂發展到極之惡劣的地步時，寧靜而釋懷的樂句便應該（可能）出現？

— 曾葉發

洞簫、鋁板琴與胡琴四重奏 **平常心** 林樂培曲

這是我作曲第六十年的紀念作品。作風反璞歸真，如新古典音樂。樂曲分兩個樂段，第一段由引子帶出一連串變奏，第二段有拉丁舞的節奏，如晨運時的社交舞，希望能給你如沐清風的平和感覺。

佛理：《平常心》我們這念心達到「平」、達到「常」的境界，這念心就像一潭止水一樣，就像一面鏡子一樣。這潭止水沒有波浪，這面鏡子當中沒有一點塵埃。這念力當中沒有煩惱，不患得、不患失，面對外在的境界時，這念心都是在理智、在定力、在慈悲當中，這就是平常心。

— 林樂培

* 此曲由香港中樂團委約創作，並於 2013 年 11 月「2013 國際作曲大賽」決賽音樂會作世界首演，指揮閻惠昌。

中樂合奏 **水仙花** 林樂培曲

「水仙花」生長在一堆花群中。

雪白的花瓣中帶著金黃色的花蕊，象徵富貴、康樂、和平、團結，是過年時帶來福氣滿堂的擺設。這也是我寫這首小品的動機了。

— 林樂培

中樂合奏 南管 荷西·馬斯達曲

我創作音樂時，有意避開西方音樂的一般創作原則。這首《南管》並非根據雅樂的配器法，而是南中國的「南管」或者稱為「南音」合奏，作為另類樂器法的例子，在其他東亞和東南亞國家的宮廷和民間，也有不少這類合奏曲。

在《南管》中，「五」不單是指亞洲音樂最基礎的五聲音階，也是振動弦樂器或者五種樂器音柱的數目。「一」代表只有一支振音管的簫，「二」是兩條弦線的「二弦」，「三」是三條弦線的三弦，「四」是四條弦線的琵琶，「五」是拍板的五塊板。撥弦樂器的色彩，與弓弦和簫發出的連綿聲音形成對比。拍板用作打拍子，把每節分為四拍。東亞和東南亞的宮廷音樂全部都是四拍，理念來自佛教的四方和印度的廟宇，中國古代以及印度的觀星文獻，若不是方就是圓。

把五聲分佈在四拍之中，是東亞和東南亞宮廷音樂的規矩，必須嚴格遵守。這個基本守則已有上千年的歷史，在中國唐朝，以及在韓國、日本、越南、柬埔寨、泰國、緬甸、爪哇、峇里的宮廷，衍生出極豐富的配器和音樂。爪哇的加美蘭音樂變化萬千，樂曲的長度可由八拍開始，然後 16 拍、32 拍、64 拍、128 拍、256 拍，簡直可向無窮盡延伸，就如佛塔的方與圓、婆羅浮屠的投向遼闊大地。

要用南管的音樂格式來表達當代的音樂，的確是一大挑戰。南管的音樂不能改變，也無法模仿。這是一種古典風格，一種文化，一種哲學。不過，當把樂器的數目擴大五倍，25 種以上的樂器所奏出的音樂就可製造出多個幾何圖形，如樂器輪番奏出樂句、運用單調音或重複音、把敲擊樂器用作獨立有個性的單元，而不只是一般的伴奏樂器，各樂器之間有高低之分。從樂譜就可看出這些幾何圖形，如等腰三角形、等邊三角形、左直角和右直角三角形等等，較柬埔寨的吳哥窟更抽象複雜。

全曲長達 16 分鐘，共分四大段落，但旋律間隔並不緊守四拍的規律。這首作品的樂句有五拍奏三個音、七拍奏四個音、三拍奏多個音等，不一而足，淡化了固定的節拍，營造出自由的感覺。時間，就像飄浮在空中。

失去時間感覺，同時沿著幾何線條把聲音一重重的疊上，是對東亞和東南亞傳統宮廷音樂的重新演繹。

— 荷西·馬斯達

* 馬斯達先生於 2004 年 5 月 5 日離世，此曲為其未發表之遺作。

** 此曲由香港中樂團委作，並於 2004 年 6 月於香港文化中心劇場舉行的「心樂集 II — 原創作品、中央音樂學院民族室內樂團專場」音樂會中世界首演，指揮周熙杰。

For six traditional Chinese instruments **Sizhu Eternal Pine** Chou Wen-chung

Eternal Pine was originally composed for traditional Korean court instruments, in the autumn of 2011, in response to an invitation from the Taipei Chinese Orchestra, I made an adaptation for Chinese silk-and-bamboo chamber ensemble, and renamed it *Sizhu Eternal Pine*, for *di*, *guan*, *sheng*, *guzheng*, *pipa*, and Chinese percussion.

Korean *jeongak* (or *chong ak*) has a slower tempo than the music set to the Chinese verse form of *ci*, coupled with the *gayageum*'s complex fingering, the music would be too lengthy when adapted for traditional Chinese instruments. I also had to navigate how I would avoid introducing typical Western music structures or novel sound effects. To preserve the original qualities of a Chinese ensemble of this tradition, the work required reconsideration not only of instrumental techniques but also of all musical issues including linearity, texture and even duration. Above all, as I proceeded in rewriting *Sizhu Eternal Pine*, I was more and more reminded of the program notes I wrote for my first composition in 1949, *Landscapes*, "I am influenced by the philosophy that governs every Chinese artist, whether he be poet or painter; namely, affinity to nature in conception, allusiveness in expression, and terseness in realization."

In the process, I was also mindful of the dominant influence of Chinese calligraphy and *qin* music on all creative processes in the evolution of Chinese culture: namely all dimensions of artistic expression can be projected through seemingly spontaneous moving brush strokes rather than a layered analytical process. Consequently, it was only natural that *Sizhu Eternal Pine* tended to be an externalization, which emanates from its core through the so-called 'dynamic flow' of movement and energy associated with Chinese ink wash paintings and *qin* playing, modulating dots, lines, pauses, and abstract 'blank' moments called 'pockets of white' as in Chinese painting

Only after the adaptation was completed, I did realise that the aesthetic goal of *Sizhu Eternal Pine* was similar to, yet at the same time the opposite of, *Yü Ko*, a piece I scored half a century earlier. *Yü Ko* itself was an adaptation of a tune by Mao Minzhong, a *qin* player of Southern Song Dynasty, which I transcribed and expanded for a Western ensemble. *Sizhu Eternal Pine* is therefore a piece based on my own variable mode theory, which I adapted for a Chinese ensemble. The two compositions could be compared from the prospective versus retrospective aspects, but the common goal in both cases was to attain convergence without compromising on their innateness.

This version is called *Sizhu Eternal Pine*. *Sizhu* (silk bamboo) refers to a traditional Chinese chamber music form for wind and string instruments in various regions of China - the most prominent of which is from Jiangnan, in southeast China, where my family was from.

Sizhu Eternal Pine is in seven short sections: Prelude - Exploring the Modes, Meditation on Eternity Part I, Ode to Eternal Pine, Meditation Part II, Lofty Peaks-Profound Gorges, Water Murmuring over the Rock , and Codetta: Echoes of the Ode.

I often ruminate about the possibility of a future 'world music' resulting from the merging of East Asian and Western music. Long before the ascendancy of Western music, the accomplishments in Chinese music was the crystallization of early fusion between Han and Tang music cultures. Furthermore, East Asian music is itself a product of 'integration'. Therefore, I believe that persistence in carrying on with the heritage and development of inherent musical cultures constitutes the first step towards convergence. That is also the mission for composers of today.

- Chou Wen-chung



For Chinese ensemble **Ling Kai** Richard Tsang

'Ling Kai' means 'Spirit World' in English, and as the title suggests, *Ling Kai* is music for the spirit. The players are asked to identify themselves completely with the sounds each generates with his or her instrument. So as the music unfolds, they would feel as if entering into a domain where only the spirit exists – their entire beings having become their individual sounds, they interact and communicate with each other as they would do in the physical world, only with more intensity and depth.

Complete concentration and a great deal of imagination are essential in playing this piece. The players are asked to memorize their parts (which have been kept simple as they only serve as hints for individual extemporization) as much as possible, so that they can close their eyes while playing. The audience can do the same when listening: you can identify yourself with a particular instrumental sound so you can participate in the interaction on stage; or just sit back and be an observer, perceiving with your ears the coming together of individual minds or selves in the final union of sounds.

- Richard Tsang

* This work was commissioned by the HKCO and premiered in 1980. It has been included in the touring programmes of the Orchestra in recent years, and has been warmly received by the audiences in Berlin, Prague, Dublin, Toronto, Vancouver, Moscow and St. Petersburg.

For nine players **Tien Wen** Richard Tsang
(Commissioned by the Hong Kong Chinese Orchestra/World Premiere)

The main inspiration of this piece comes from the feeling of extreme helplessness and frustration as nothing seems could be done to revert the situation - hence as sense of accusation might be directed to the unknown. *Tien Wen* can translate as 'Querying the Heavens' - as if 'why it has to be this way?'

Musically, the piece is not supposed to be beautiful, as players are asked to perform the work with deep anger and frustration which are to be released through their playing, often in quasi-improvisatory style. Single melodic contours dominate the composition, with heterophonic imitations and embellishments to enhance textural interests. When chaos grows to an unbearable state, will there be peaceful and forgiving music to ease their burdens?

- Richard Tsang

Dongxiao, Celesta and Huqin Quartet **Calm** Doming Lam

Calm is written to mark my 60th year as a composer. Simple with no frills, it is like neo-classical music. The work is in two sections, the first contains an introduction followed by a number of variations, while the second, with its Latino rhythm, should conjure up the sight and sound of ballroom dancing in the park as a form of morning exercise. I hope this would bring the listener a sense of calm like sitting in a refreshing breeze.

The Chinese title of the song, *Ping-Chang-Xin*, has its Buddhist reference of 'the common heart', meaning an open-minded, openhearted, placid state that accepts come what may. It is a perpetual state of calm, and the heart is like still water, unperturbed by any ups and downs, gains or losses, or like a mirror without a speck of dust. When confronted by external circumstances, one would remain rational, calm and benevolent. This, is what we mean by 'the common heart'.

- Doming Lam

* The music was commissioned by the HKCO and world premiered at the 'International Composition Prize 2013' Final Competition Concert in November 2013, under the baton of Yan Huichang.

For Chinese ensemble **Narcissus** Doming Lam

The narcissus grows in clusters.

Their snowy petals and golden yellow coronas are symbols of wealth, health, peace and solidarity, which make them appropriate decorations for the Chinese New Year as they are supposed to invoke blessings and good luck. This is also the musical conceit I want to express in this short tune.

- Doming Lam

For Chinese ensemble **Nan Guan** José Maceda

My music tries to veer away from the usual tenets of western music. Instead of its classic orchestration, I take the Nan-Guan or Nan Yin ensemble of South China as a model of another instrumentation with many other examples in court and folk music ensembles in East and Southeast Asia.

In *Nan Guan*, the number 5 represents not only the pentatonic scale on which most of the music of Asia is based, but also the numbers of vibrating strings or columns of its 5 instruments. The number 1 stands for the flute *xiao* with one vibrating tube, 2 is for the 2-string *erxian*, 3 for the 3-string *sanxian*, 4 for the 4-string *pipa*, and 5 for the 5 slats of the *paipan*. The color of plucked strings contrast with the continuous sounds of the bowed lute and the flute. The *paipan* marks time divisible in counts of four, common to all the court music of East and Southeast Asia. Four counts are conceived as squares in Buddhist and Indian temples and both the square and the circle are figures in old Chinese and Indian treatises on astronomy.

The allocation of five tones into divisions of four counts in the court music of East and Southeast Asia is a restrictive principle, a fundamental practice centuries old, which has produced a most varied orchestration and music in the Tang Court of China and the court music of Korea, Japan, Vietnam, Kampuchea, Thailand, Burma, Java and Bali. In the Javanese gamelan, the lengths of pieces starting from 8 beats to 16, 32, 64, 128, 256, etc, can extend towards infinity, just as the squares and circles in the stupa, Borobudur aim towards the open space.

It is a challenge on how the musical format of the *Nan Guan* can be used to express a contemporary music. Its music cannot be changed nor imitated. It is a classicism, a culture, a philosophy. However, in expanding its number of instruments to 5 times, the music of more than 25 instruments can be fashioned into geometrical figures, in an exchange of passages between instruments, in the use of drone or repetition, and in a treatment of the percussion not as accompaniment but as an independent unit with its own character, devoid of hierarchical positions of its individual components. The geometrical figures are easily seen in the score in the form of isosceles, equilateral, right and left triangles which may be seen as an abstraction of more complex figures in the Angkor Wat of Kampuchea.

This work lasts for 16 minutes, with divisions of four phrases, but the melodic intervals do not adhere to four counts. Instead, musical phrases consisting of 3 notes in 5 counts; 4 notes in 7 counts; several notes in 3 counts, etc. Hiding the pulse of a regular beat and evoking a sense of freedom, with time hanging in the air.

A loss of time perception and a build-up of sounds along geometrical lines constitute ways of re-interpreting the traditional and court music of East and Southeast Asia.

- José Maceda

* This is an unpublished work by the late Mr José Maceda, who passed away on 5th May, 2004.

** This music was commissioned by the HKCO and world premiered in June 2004 at 'Music from the Heart II – Original Compositions, The Chamber Orchestra of the Central Conservatory of Music, China' concert held at Hong Kong Cultural Centre Studio Theatre, under the baton of Chew Hee Chiat.

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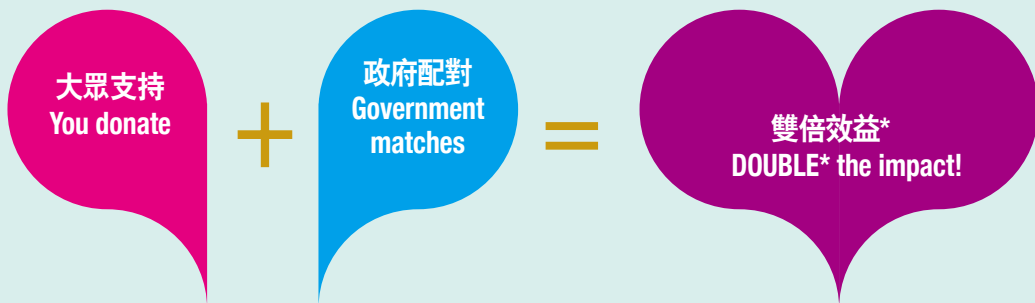
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