



香港中樂團
HONG KONG CHINESE ORCHESTRA

藝術總監：閻惠昌
ARTISTIC DIRECTOR: YAN HUICHANG



政府文體旅計劃
Government culture, sports and tourism programme

第四屆國際中樂 THE FOURTH INTERNATIONAL CONDUCTING COMPETITION FOR CHINESE MUSIC

指揮大賽

決賽音樂會
FINAL COMPETITION CONCERT

27/7/2024 (六 Sat)

下午3:00pm

香港文化中心音樂廳

Hong Kong Cultural Centre

Concert Hall



香港文化中心
Hong Kong
Cultural Centre



香港文化中心
三十五周年
HONG KONG
CULTURAL CENTRE

香港中樂團由香港特別行政區政府資助
Hong Kong Chinese Orchestra is financially supported by
the Government of the Hong Kong Special Administrative Region

www.hkco.org

去如白馬
赤兔馬
奔如疾風
走如流水
疾如電掣
走如飛
疾如電
走如飛
疾如電
走如飛



香港中樂團

HONG KONG CHINESE ORCHESTRA

藝術總監：閔惠昌

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HKCO 48th ORCHESTRAL SEASON

9/2024 - 8/2025 · 樂季





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.

第四屆國際中樂指揮大賽決賽音樂會

The Fourth International Conducting Competition for Chinese Music – Final Competition Concert

司儀：王詠詩
MC: Vincy Wong
27.7.2024 (六 Sat)

決賽參賽者需依序指揮香港中樂團演奏以下樂曲：
Contestants conduct the HKCO in performing the following works in order:

祭祀 — 火把 — 烈酒（《滇西土風三首》第三樂章） 郭文景曲
Sacrifice – Torches – Potent Liquors (The Third Movement of *Three Melodies of West Yunnan*)
Guo Wenjing

環保胡琴與樂隊 **大樹**（選段） 伍卓賢曲
Eco-Huqin and Orchestra **Big Tree** (Excerpts) Ng Cheuk-yin

第一樂章：小島（環保中胡） **The first movement: The Island (Eco-Zhonghu)**

環保中胡：毛清華 Eco-Zhonghu: Mao Qinghua

第三樂章：火龍（環保高胡） **The third movement: The Fire Dragon (Eco-Gaohu)**

環保高胡：黃心浩 Eco-Gaohu: Wong Sum Ho

中場休息 Intermission

致辭 Speech

閻惠昌 第四屆國際中樂指揮大賽主席
Yan Huichang Chair of the Fourth International Conducting Competition for Chinese Music

比賽決賽評審結果由黃龍德會計師事務所有限公司監督核算。The results of this Final Competition will be audited by Patrick Wong CPA Limited.

本場音樂會將同步進行網上直播。This concert will be live streamed.

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黃龍德會計師事務所有限公司
PATRICK WONG C.P.A. LIMITED

宣佈「最佳香港作品演繹獎」結果及頒獎儀式

Result Announcement and Award Ceremony of “Best Interpretation of Works of Hong Kong”

「最佳香港作品演繹獎」得獎者指揮香港中樂團演奏：

The Winner of “Best Interpretation of Works of Hong Kong” conducts the HKCO in performing:

樂中法·法中樂 (選段) 許翹威編曲

Ravel dans le jardin chinois (Excerpts) Arr. by Hui Cheung-wai

指揮：郭盼 Conductor: Guo Pan

授旗予第五屆國際中樂指揮大賽合辦單位無錫民族樂團

**Flag Handover to Wuxi Chinese Orchestra, co-organiser of the
Fifth International Conducting Competition for Chinese Music**

黃鎮 無錫市文化廣電和旅遊局四級調研員

Huang Zhen Fourth-level Researcher, Wuxi Municipal Bureau of Culture, Broadcasting and Tourism

黃楊 無錫民族樂團書記、團長

Huang Yang Secretary and Director of Wuxi Chinese Orchestra

宣佈第四屆國際中樂指揮大賽獎項結果及頒獎儀式

**Result Announcement and Award Ceremony of the
Fourth International Conducting Competition for Chinese Music**

冠軍得獎者指揮香港中樂團演奏：

The Winner conducts the HKCO in performing:

音畫 **流水** 陳培勳曲

Symphonic Poem **Flowing Water** Chan Pui-fang

獻辭 *Message*



香港中樂團一直擔當香港的文化大使，以推動香港文化發展為使命，並本著「立足香港，面向世界」的信念，舉辦各式各樣的演出節目和交流活動，務求把融合傳統特色和現代元素的中國音樂帶到國際舞台，進而彰顯香港在亞洲作為國際文化都會及盛事之都的地位。

樂團於 2011 年首次舉辦國際中樂指揮大賽，成績斐然，獲得各界一致讚賞，為中樂界培育年輕優秀指揮人才創立全新平台。其後，樂團先後在 2014 及 17 年舉辦第二屆及第三屆國際中樂指揮大賽，吸引各方精英參賽並切磋技藝，提升中樂指揮家的水平。與此同時，樂團又與世界各地的音樂學院合作，開辦指揮大師班，培養了不少出色的指揮家，同時互相借鑑交流各地的音樂文化。第四屆國際中樂指揮大賽經歷新冠疫情後重啟，我期望一眾指揮人才能夠為樂壇注入朝氣和活力，令中樂的發展更趨蓬勃。

衷心祝願第四屆國際中樂指揮大賽圓滿成功，續創佳績。

霍啟剛

立法會議員（體育、演藝、文化及出版界功能界別）

香港藝術發展局主席

霍啟剛

As a cultural ambassador of Hong Kong, the Hong Kong Chinese Orchestra is committed to promoting cultural development in Hong Kong. The Orchestra upholds its credo of “radiating from Hong Kong to empower Chinese music throughout the world” with a wide array of performance and exchanges. The Orchestra also strives to bring Chinese music, embodying both tradition and modernity, to the global stage, showcasing Hong Kong as an international cultural metropolis and event capital in Asia.

In 2011, the Orchestra organised the first-ever International Conducting Competition for Chinese Music with great success. Not only did the Competition win unanimous acclaim, it also created a new platform for grooming young talented Chinese music conductors. In 2014 and 2017, the Orchestra organised the Competition for the second and third time. High-calibre contestants were attracted from all over the world to exchange skills, which contributed to a substantial rise in the artistic standard of Chinese music conductors. Meanwhile, the Orchestra teamed up with various music institutions from far and wide to organise master classes and has nurtured quite a number of talented conductors and experienced music culture exchanges. The Fourth International Conducting Competition for Chinese Music is held after the pandemic, I look forward to seeing our talented candidates injecting enthusiasm and vitality into the music community and enhancing the development of Chinese music.

I wish the Fourth International Conducting Competition for Chinese Music a tremendous success.

Kenneth Fok

Legislative Council Member (the Sports, Performing Arts, Culture and Publication functional constituency)

Chairman, Hong Kong Arts Development Council

Kenneth Fok

獻辭 *Message*

很高興「國際中樂指揮大賽」進入第四屆，今屆更可說是苦盡甘來的一屆。由 2019 年上半年開始籌備及接收報名，12 月於上海舉行初賽，選出 17 人入圍複賽，原定於 2020 年 3 至 4 月舉行複賽至決賽，怎料遇上新冠疫情肆虐全球，大賽不得不多次延期，至去年才重啟，如今能舉行，並得到多個機構及各界人士的支持，我與樂團心懷感激。

回想十多年前，我看到中國大型民族樂團在創作、演奏及樂器改革等領域皆有豐碩成果，但優秀的中樂指揮人才卻嚴重缺乏，而國際樂壇上亦沒有中樂指揮的大賽。有感於此，香港中樂團在舉辦了多屆國際中樂指揮大師班的基礎上，於 2011 年創辦了全球首屆國際中樂指揮大賽，希望藉著這個平台，發掘年輕有為的指揮人才，讓他們的才華得以展示，從而帶動中樂指揮藝術的發展。

首屆國際中樂指揮大賽取得空前成功，口碑載道，令人鼓舞，誠如國際著名作曲家及前中國音樂家協會主席趙季平所說：「比賽是近百年來現代大型中樂表演藝術領域前無古人的一次創舉，是中樂發展史上的一個里程碑。」在海內外各專業樂團與音樂院校、機構的大力支持下，香港中樂團先後於 2014 年與西安音樂學院及於 2017 年與臺灣國樂團成功共同主辦第二屆及第三屆國際中樂指揮大賽，鼓勵與選拔新一代中樂指揮人才，深化和促進多地藝術交流。樂團亦很榮幸將與無錫民族樂團一同舉辦下一屆的國際中樂指揮大賽。

對所有參賽者而言，比賽結果當然是階段性成功的標誌，不過比賽過程亦是一個相當難得的學習訓練機會，不論在指揮技術、作品演繹、與樂團溝通，以及在指揮台上的一舉一動，都是寶貴的經驗，亦是極高難度的挑戰和邁入指揮藝術的嶄新階段的難得機遇。比賽只是漫長道路的中途站，年輕指揮在未來需繼續努力，堅持學習，以廣博知識及智慧裝備自己，昇華自我中華傳統文化修為，提高駕馭現代大型中樂團及複雜多元大型中樂作品能力。我們欣喜看到歷屆指揮大賽的得獎者們能在各自不同的地方發揮才華，取得佳績。

指揮是樂團的靈魂，賦予樂章無窮生命力，與樂團激盪出音符的千變萬化，引領觀眾進入作曲家意境，中樂指揮不單須對各種樂器有一定的了解，更需對中國音樂的哲學及美學思想有深刻的認知。除舉辦指揮比賽外，香港中樂團至今已舉辦了十二屆國際中樂指揮大師班，亦於 2022 年舉辦了第二屆「國際中樂指揮高峰論壇」，我期望在可見的將來，有更多音樂院校、專業樂團，乃至更多非華人指揮家來參與大師班、指揮大賽以至指揮高峰論壇，共同壯大中樂的領軍隊伍，讓中樂藝術蜚聲國際舞台！



香港中樂團藝術總監兼終身指揮
國際中樂指揮大賽倡議人
第四屆國際中樂指揮大賽主席
閻惠昌

獻辭 *Message*

We are thrilled that the International Conducting Competition for Chinese Music is held for the fourth time. This has been a difficult journey. We began preparing and accepting registrations in the first half of 2019, and held the preliminary round in December in Shanghai, selecting 17 competitors for the second round. The second round and final were originally scheduled for March and April 2020, but those plans were disrupted by the global COVID pandemic, and the competition had to be repeatedly postponed. It wasn't until last year that we got the ball rolling again, which brings us to where we are today. The orchestra and I are deeply grateful to the many organisations and people of all backgrounds who have supported us.

More than ten years ago, I noticed that great achievements were being made in the composition and performance of music for large Chinese orchestras, as well as improvements and reforms to instruments. But there was a serious lack of accomplished conductors of Chinese music, and there was no international competition that focused on conducting Chinese music. So, backed by our considerable experience in organising Master Classes for Chinese Music Conducting, the Hong Kong Chinese Orchestra took up the mission of inaugurating the first International Conducting Competition for Chinese Music in 2011. By creating this platform, we hoped to discover young conducting talents, let them be seen and heard, and make it a new point of departure for Chinese music as an art form.

The first International Conducting Competition for Chinese Music was a resounding success and won worldwide acclaim. As Zhao Jiping, internationally renowned composer and former Chairman of the Chinese Musicians' Association, says, "this unprecedented initiative in the almost century-long history of modern Chinese music is remarkable because of its vision, and we think it marks a milestone in the history of Chinese music." Supported vigorously by professional orchestras, music schools and organisations around the world, the Hong Kong Chinese Orchestra held the Second and Third International Conducting Competition for Chinese Music in collaboration with the Xi'an Conservatory of Music and the NCO in 2014 and 2017 respectively. This encouraged and selected a new generation of conductors of Chinese music, deepening and promoting artistic exchanges between different regions. HKCO is also honoured to be collaborating with Wuxi Chinese Orchestra in hosting the next International Conducting Competition for Chinese Music.

For all participants, the results of the competition are of course an early indicator of success, the process of the competition is also a golden opportunity for them to learn and to hone their skills. From conducting skills, interpretation of the works, communication with the orchestra, to every move on the conductor's podium, the entire competing process constitutes a wealth of experience, a tough challenge and a rare opportunity to enter a whole new phase of the art of conducting. The competition is just one stop on a much longer journey. Young conductors must continue to work diligently and study in the future, equipping themselves with a broad range of knowledge and wisdom, cultivating traditional Chinese culture within themselves and honing their ability to control modern large Chinese orchestras and conduct complex and diverse works for large Chinese orchestra. We are delighted to see the prize winners of earlier conducting competitions use their talents in different places and make great achievements.

The conductor is the soul of the orchestra, injecting life into a piece of music. Through synchronised moves with the orchestra, the conductor calls up ripples or surges of emotions, transporting the listener into the world of music created by the composer. Conducting Chinese orchestral music requires an understanding of each instrument, and also a deep familiarity with the philosophy and aesthetic concepts of Chinese music. Other than presenting conducting competitions, the HKCO has organised twelve Master Classes in Chinese Music Conducting, and 'The 2nd International Symposium for Chinese Music Conducting' in 2022. I look forward eagerly to the foreseeable future when more and more conductors – especially non-ethnic Chinese – from conservatories and professional orchestras all over the world would come and participate in the Master Classes, Competition and even Symposium for Chinese Music Conducting, and strengthen the elite forces that would make Chinese music shine on the international stage.



Yan Huichang
Artistic Director and Principal Conductor for Life, Hong Kong Chinese Orchestra
Proponent of the International Conducting Competition for Chinese Music
Chair of the Fourth International Conducting Competition for Chinese Music

香港中樂團

背景

- 於 1977 年成立，自 2001 年 4 月 1 日，由香港中樂團有限公司正式繼香港特別行政區政府康樂及文化事務署接管香港中樂團，為本港唯一之大型職業中樂團，享有「民樂翹楚」及「香港文化大使」之美譽。在歷任音樂總監吳大江（1977 - 1986）、關廼忠（1986 - 1990）、石信之（1993 - 1997），和現任藝術總監兼終身指揮閻惠昌（1997-）的帶領下，樂團肩負著推廣及發展中樂的任務。
- 植根於歷史悠久的中國文化，演出的形式及內容包括傳統民族音樂及近代大型作品，樂團更廣泛地委約各種風格及類型的新作品，委約及委編作品逾 2,400 首，於國際及本地樂壇上屢獲殊榮。
- 樂團的演出編制分拉弦、彈撥、吹管及敲擊四個樂器組別，其中包括傳統及新改革的多種樂器，拉弦聲部於 2009 年起全面使用由樂團研發的環保胡琴系列。
- 打破地域界限及場地限制，透過數位方式和樂迷雲端連情，與市民以樂連心，2021 年推出全球首個中樂「網上音樂廳」（<https://www.hkconetconcerthall.com/>）。

業務

- 為全港市民展現繽紛多彩的中樂世界。

每年除舉辦逾百場定期及外展音樂會外，更主辦多項與民同樂之大型活動及專題藝術節，如胡琴節、鼓樂節、笛簫節、古箏節、揚琴節、作曲家節、指揮家節等。

- 為香港文化大使。經常獲邀於國際著名音樂廳及藝術節演出，足跡遍及澳洲、新加坡、日本、南韓、中國、澳門、加拿大、美國、荷蘭、奧地利、德國、英國、法國、捷克、新西蘭、愛爾蘭、俄羅斯、比利時及挪威北極圈等地。
- 為推廣中樂至社會各階層及資助樂團長遠發展，分別於 1998 年成立「中樂摯友會」及於 2002 年設立「香港中樂團發展基金」。
- 為扶育音樂幼苗及培育新一代觀眾，除經常到學校演出外，於 2003 年成立香港兒童中樂團、香港少年中樂團，及舉辦不同年齡層的樂器班；與電視台、電台及其他機構合作製作音樂教育節目及教育電腦光碟《中國音樂寶庫：胡琴篇》，積極參與教育工作。2022 年推出《齊齊玩中樂》兒歌系列，向兒童推廣中樂樂曲及樂器。
- 為培育專業演奏人才，樂團與香港藝術發展局、香港演藝學院、各大學、大專院校合作「人才培育計劃」、「香港演藝學院—專業樂團實習計劃」、「樂團藝術交流計劃」等。更於 2009 年正式成立全球首間「香港中樂團樂隊學院」。

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



- 以多方位研究及發展中國傳統及近代音樂；改良樂器以達更佳聲效。為得到更全面的發展，樂團除作大型中樂合奏外，更分別成立民間音樂小組、室內樂小組、樂器改革研究小組等。
- 製作了超過五十多張影音產品，包括音樂會現場錄音CD、VCD、DVD 及藍光碟等，並於 2003 年推出全球首張大型中樂團 SACD 現場錄音音樂會專輯。
- 為著名獲獎電影《天地英雄》及《功夫》演奏配樂。
- 關懷弱勢社群。於 2005 年 9 月成立「樂在其中顯關懷」計劃，把中樂之美帶到老人院、兒童院及單親家庭中心等慈善機構以履行其社會責任。
- 與香港考試及評核局合辦「中國鼓樂評級試」，內容包括中國鼓樂的各種演繹方式，2020 年舉行首屆，共 65 人報名，年齡層由 5 歲至 65 歲，包括有特殊需要考生。
- 積極拓展網上平台，善用科技，除「網上音樂廳」外，亦透過社交網站及影片分享網站分享各類中樂相關節目，包括跨媒體節目「中樂五行」及以「二十四氣節」為主題的中樂 MV 系列等；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。

國際性大賽及研討會

- 舉辦以「中國民族管弦樂發展的方向與展望」為主題之中樂發展國際研討會，多位海外、中國內地及本地學者提出多項具啟發性之意見。（1997）
- 舉行「21 世紀國際作曲大賽」及「大型中樂作品創作研討會」，推動及探討中樂大型合奏作品，更以不同樂隊擺位探討對作品的演繹效果。（2000）
- 舉辦「探討中國音樂在現代的生存環境及其發展」座談會，樂團並發起全球投票，由樂迷、樂團及八大專業樂團選出「二十世紀最受樂迷歡迎中樂作品」活動。（2002）
- 舉辦「第四屆中樂國際研討會 — 傳承與流變」。（2007）
- 創辦全球首個「國際中樂指揮大賽」及「國際中樂指揮高峰論壇」，各地專家、學者及亞洲其他樂團行政及藝術領導應邀出席。（2011）
- 與盧森堡現代音樂協會合辦「2013 國際作曲大賽」。（2013）
- 與西安音樂學院合辦「第二屆國際中樂指揮大賽」。（2014）
- 舉辦「中樂無疆界 — 國際作曲家高峰會」。（2016）
- 與臺灣國樂團合辦「第三屆國際中樂指揮大賽」。（2017）
- 舉辦「中樂無疆界 — 國際作曲大賽」。（2017）
- 舉辦第二屆「國際中樂指揮高峰論壇」，出席論壇之專家及嘉賓分享共 31 位，包括著名指揮家、音樂家、作曲家、音樂學院及樂團代表等。（2022）

書籍出版

- 除於研討會完結後出版論文集外，更積極策劃及出版中樂導賞書籍，如《中樂因您更動聽》（2004）及《大型中樂合奏觀賞秘笈》（2005）等。
- 《雪泥鴻爪譜樂緣 — 香港中樂團環球巡演紀實回望》收錄了樂團三十年來（1977-2007 年）的外訪演出資料。（2008）
- 與三聯書店（香港）有限公司合作出版《一位指揮家的誕生 — 閻惠昌傳》，通過大量的訪談，生動刻劃閻惠昌傳奇的音樂之路。（2013）
- 《走向世界級樂團的蛻變 — 香港中樂團公司化的第一個十年》。（2013）
- 《中樂無疆界 — 國際作曲家高峰會論文集》，收錄於 2016 年舉辦的國際作曲家高峰會內容，包括論文、評論及討論等。（2017）
- 與上海音樂學院賀綠汀中國音樂高等研究院合作推出叢書系列《樂隊演奏片段（專業程度）》，先後推出《二胡》（2018）、



香港中樂團於紐約卡內基音樂廳。

《琵琶》（2019）及《敲擊樂（上冊及下冊）》（2020），共收錄逾百首作品，作為完整的練習教材。

- 《揮灑自如 - 中樂指揮培訓與實踐》，結集十年「中樂指揮大師班」及三屆「國際中樂指揮大賽」資料，為首本全方位關於培育中樂指揮的專門著作。（2020）
- 《中國鼓樂評級試考級曲目（第一級至第三級）》及《中國鼓樂評級試考級曲目（第四級至第五級）》，作為2020年首創的中國鼓樂評級試評級曲目。（2020）
- 為業界設立標準參考，推出《專業樂團考題寶典－香港中樂團歷屆考題精選》，精選樂團歷年胡琴、彈撥、吹管及敲擊的指定曲及視奏曲考題，是首套囊括樂團各個聲部考題曲目的書冊。（2021）

與民同樂音樂節

- 2001年舉辦首屆香港胡琴節，樂團及近千名香港市民共同締造的「千弦齊鳴」，首創最多人同時演奏二胡的健力士世界紀錄。
- 2003年舉辦首屆香港鼓樂節，樂團與三千多名香港市民在全港市民見證下於開幕式齊奏一曲《雷霆萬鈞》，鼓動香

港市民在非典型肺炎疫症後的激勵鬥志，創下最多人同時演奏鼓樂的世界紀錄。香港鼓樂節至今已連續舉辦19年。

- 2005年舉辦首屆香港笛簫節，樂團與五百多名香港市民在開幕式中演出笛子大齊奏，創下最多人同時演奏笛子的健力士世界紀錄。
- 2006年舉辦首屆香港古箏節，樂團與六百多名海內外箏愛好者於開幕式中演出「萬指千弦古箏情」，合奏多首經典名曲。
- 2008年與香港中樂協會合辦香港國際中樂節，集合海內外47隊中樂團團體逾1500人參與，舉行14場音樂會以及圓場交流論壇等。
- 2008年舉辦香港揚琴節，舉辦揚琴展覽及為業餘樂團提供演出平台等。
- 2009年舉辦第二屆香港胡琴節，舉行全球首個連續24小時接力演奏並網上直播活動「世界胡琴奏不停」，參加團體包括31個組別及20多名獨立人士，共345名演奏者，來自中國內地、加拿大及馬來西亞等地，最小的參加者只有6歲。
- 2010年舉辦香港作曲家節，於文化中心廣場舉行連續三晚大型戶外演出「香江華采」，活動匯集20位香港作曲家，以香港18區的人文特色為主要創作題材，共創作出20首作品，於音樂會中演出。
- 2011年舉辦香港指揮家節，呈獻多位著名華人指揮家的專場音樂會，包括張國勇、陳佐湟、湯沐海及閻惠昌，並舉辦全球首屆「國際中樂指揮大賽」。活動獲得北京中央音樂學院及中國音樂學院等支持。
- 2017年舉辦香港國際青年中樂節，為國際青年中樂愛好者提供交流平台，於近六個月期間，共舉行逾40場音樂會，逾50個演出單位逾千人參與演出。

- 2020 年舉辦首屆香港網上中樂節，邀請本地作曲家、指揮及音樂工作者等透過線上遞交抗疫作品及音樂演奏片段，同聲抗疫，最終共收到 133 件作品，逾千作曲家及演奏者參與。

獎項

- 樂團榮獲香港國際現代音樂節頒贈「最傑出弘揚現代中樂榮譽大獎」。(2002)
- 首個藝術團體獲香港董事學會頒發「傑出董事獎—法定/非分配利潤組織董事會」獎項。(2004)
- 首個藝術團體獲香港會計師公會頒發「2004 最佳企業管治資料披露大獎—公營/非牟利機構組別金獎」。(2004)
- 首個藝術團體獲香港電台頒發第二十八屆十大中文金曲金針獎。(2005)
- 首個藝術團體獲香港社會服務聯會頒發「同心展關懷」標誌(2005)，並連續多年獲頒此標誌，於 2022 年獲頒發「15 年 Plus『同心展關懷』標誌」。
- 樂團榮獲亞洲作曲家同盟頒發「最傑出弘揚亞洲現代音樂榮譽大獎」。(2007)
- 樂團演奏之唱片《華夏之根》榮獲第六屆中國金唱片獎器樂類專輯獎，樂團亦榮獲第六屆中國金唱片獎器樂類演奏獎。(2008)
- 首個藝術團體獲頒「香港驕傲企業品牌評選團大獎」。(2008)
- 樂團研製之環保胡琴獲「香港環保卓越計劃『良好級別』產品環保實踐標誌」。(2008)
- 樂團之 Chinese Music Alive 音樂推廣計劃榮獲香港藝術發展局頒發 2010 藝術教育獎優異表現獎。(2011)
- 樂團舉辦全球首次國際中樂指揮大賽連續兩年獲業界及市民投選為「十大樂聞」之一。(2011、2012)
- 樂團以「香港國際中樂指揮大賽」榮獲香港藝術發展局頒發 2011 藝術推廣獎之團體／機構組銅獎。(2012)
- 樂團研製的環保胡琴系列榮獲國家「第四屆文化部創新獎」。(2012)
- 環保胡琴系列榮獲「香港環保卓越計劃」頒發「2013 環保創意卓越獎」。(2014)
- 環保胡琴系列榮獲第四屆「綠色中國·2014 環保成就獎」之「傑出創意環保概念獎」。(2014)
- 環保胡琴系列榮獲 U Green Awards「傑出綠色貢獻大獎—文化與藝術」。(2015、2016)
- 樂團榮獲「傑出企業策略大獎 2017」。(2017)
- 樂團榮獲「環保品牌大獎 2018」。(2018)
- 樂團榮獲 2017、2018、2019、2020、2021、2022 年度「亞洲卓越品牌大獎」。(2018 - 2023)
- 樂團創辦的「香港網上中樂節」榮獲「尹伊桑獎—聯合國教科文組織音樂創作城市獎」。(2020)
- 樂團榮獲「香港最優秀企業大獎 2020」。(2020)
- 「樂·融·榮」計劃獲頒「第十五屆香港藝術發展獎—藝術贊助獎」(2021)
- 樂團榮獲「2022 年度星級創新音樂科技機構」。(2023)
- 樂團榮獲「第十七屆香港藝術發展獎—藝術推廣及教育獎」。(2023)
- 樂團研製的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。(2024)
- 和記電訊(香港)有限公司贊助樂團舉辦全港首個郵輪 5G 海上直播音樂會榮獲「第十八屆香港藝術發展獎—藝術贊助獎」。(2024)

Hong Kong Chinese Orchestra

Background

- The Orchestra was founded in 1977 and is the only professional, full-sized Chinese orchestra in Hong Kong. It came under the management of the Hong Kong Chinese Orchestra Limited on 1st April, 2001 when the latter took over from the Leisure and Cultural Services Department of Hong Kong. It has won the accolades as “a leader in Chinese ethnic music” and “a cultural ambassador of Hong Kong”. Under the leadership of the incumbent Artistic Director and Principal Conductor for Life Yan Huichang (1997-date), and former Music Directors - Ng Tai Kong (1977-1986), Kuan Nai-chung (1986-1990) and Henry Shek (1993-1997), the Orchestra has made it its mission to promote Chinese music and see to its continuous development.
- The Orchestra is deeply rooted in the Chinese cultural heritage. Its performance format and repertoire include both traditional Chinese music and contemporary full-scale works. It also explores new frontiers in music through commissioning over 2,400 new works of various types and styles, whether as original compositions or arrangements, many of which have won awards at home and abroad.
- 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 Orchestra is actively striving to connect with music lovers digitally via Cloud and linking hearts with activities online, in 2021, the Orchestra launched the ‘Net Concert Hall’, the first ever online Chinese Music Gallery in the world. (<https://www.hkconetconcerthall.com/>)

Scope of Activities

- To bring the colourful world of Chinese music to the people of Hong Kong, the Orchestra organises more than one hundred regular and outreach concerts every year, as well as mass activities and arts festivals, including Hong Kong Huqin Festival, Hong Kong Drum Festival, Hong Kong Dizi and Xiao Festival, Hong Kong Zheng Festival, Hong Kong Yanqin Festival, Composers’ Festival of Hong Kong and Conductors’ Festival of Hong Kong.
- As a cultural ambassador of Hong Kong, the Orchestra has been invited to perform at various famous venues in the world and at international festivals. It has performed in Australia, Singapore, Japan, South Korea, China, Macao, Canada, the United States, Holland, Austria, Germany, England, France, the Czech Republic, New Zealand, Ireland, Russia; Belgium and Norway (Arctic Circle).
- To promote Chinese music to different sectors of the community and to provide long-term financial support for the development of the Orchestra, the Friends of HKCO was set up in 1998 and the HKCO Development Fund was set up in 2002.
- To nurture the growth of a new generation of music-makers and audience in Chinese music, the Orchestra gives performances in schools and organises instrumental classes for different age groups. The Hong Kong Children Chinese Orchestra and the Hong Kong Junior Chinese Orchestra were established in 2003. Educational projects were organised in conjunction with television stations, radios and other institutions, and a CD-ROM entitled *The Treasure of Chinese Music: The Huqin* was produced and released by the Orchestra. In 2022, the Orchestra released kids songs collection ‘Let’s play Chinese Music’ through

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.



online platform, promoting Chinese music and instruments to kids.

- The Orchestra has joined hands with the Hong Kong Arts Development Council, The Hong Kong Academy for Performing Arts, universities and tertiary institutions of Hong Kong in music education projects such as the Artistic Exchange Programme, the Internship Scheme, and The Hong Kong Academy for Performing Arts/HKCO - Institutions Partnership Programme & Professional Orchestra Internship. Furthermore, in 2009, the Orchestra established the world's first Chinese orchestral academy - The HKCO Orchestral Academy with the Xi'an Conservatory of Music.
- The Orchestra continues to develop and conduct research on Chinese traditional and contemporary music, and to strive to achieve the best acoustic effects through reforming instruments by setting up the Folk Music Group, the Chamber Music Group and the Instrument R & D Group.
- The Orchestra has an extensive discography of over 50, which includes live recordings of its concerts, studio recordings etc. in CD, VCD, DVD and BD (Blu-Ray Disc) formats. It also launched the world's first ever SACD recording of a live concert by a Chinese orchestra in 2003.
- The Orchestra performed the soundtrack music for such award-winning films as *Warriors of Heaven and Earth* and *Kung Fu Hustle*.
- In carrying out social commitments, the 'Music for Love' scheme was set up in September 2005 to bring the beauty of Chinese music to the under-privileged like seniors, orphans and single-parents centres etc.
- In 2020, The Orchestra launched the International Drum Graded Exam with the Hong Kong Examinations and Assessment Authority. 65 candidates attended the first exam, aged between 5 and 65, including candidates with special needs.
- The Orchestra has been using digital technology, besides the 'Net Concert Hall', the Orchestra shares and publishes various Chinese music-related programme through social media and video sharing platform, such as crossmedia programme *A Musical Feast by HKCO's 'Five'* and the music video series themed the traditional '24 Solar Terms'. The Orchestra also became the first to incorporate AR technology into its season brochure, embodying the trend of merging art and life.

International Competitions, Conferences and Symposia

- An international conference on the development of Chinese music, entitled

'Retrospect and Development of Modern Chinese Orchestra'. Experts and scholars attending came from Hong Kong, China and overseas, and many enlightening views were raised on the occasion. (1997)

- 'The International Competition for Chinese Orchestral Composition 2000' and the 'Chinese Orchestra Composition Symposium' to promote Chinese orchestral compositions and explore the acoustic effects through different configuration layouts. (2000)
- A seminar series entitled 'On the Ecology of Chinese Music in a Modern Environment and Its Future Developments', inviting music lovers and eight professional orchestras to take part in the worldwide poll for 'Golden Chinese Classics of the Century'. (2002)
- 'The Fourth International Symposium on Chinese Music - Tradition and Evolution'. (2007)
- The first ever 'International Conducting Competition for Chinese Music', followed by the 'International Symposium for Chinese Music Conducting'. Local and overseas experts in the field, academics as well as representatives at senior executive or artistic level from orchestral groups in Asia were invited to participate. (2011)
- 'The International Composition Prize 2013' with The Luxembourg Society for Contemporary Music. (2013)
- 'The 2nd International Conducting Competition for Chinese Music' with the Xi'an Conservatory of Music. (2014)
- 'The Chinese Music Without Bounds - International Composers' Summit'. (2016)
- 'The 3rd International Conducting Competition for Chinese Music' with the NCO. (2017)
- 'The Chinese Music Without Bounds - International Composition Competition'. (2017)
- 'The 2nd International Symposium for Chinese Music Conducting', 31 experts and speakers attended, among them were renowned conductors, musicians, composers and representatives from conservatories and orchestras (2022)

Publications

- Apart from collating and publishing papers presented at the symposia and conferences, the Orchestra also publishes books on Chinese music. The titles published to date are *The Enjoyment of Chinese Orchestral Music* (2004) and *A Handbook to Appreciating Chinese Orchestral Music* (2005).
- *Building musical ties : thirty years of the Hong Kong Chinese Orchestra*, as the record of the Orchestra's overseas tours from 1977 to 2007. (2008)
- *The Making of a Maestro: the Story of Yan*

Huichang, co-published with Joint Publishing (Hong Kong) Company Ltd, described the legendary music road of Yan Huichang through numerous interviews. (2013)

- *The 1st 10-year of HKCO's incorporation*. (2013)
- *Chinese Music Without Bounds – International Composers' Summit Proceedings and Papers*, as the record of the contents of the International Composers' Summit held in 2016, including papers, reviews and discussions. (2017)
- *Chinese Orchestral Music Excerpt (Professional Level)*, co-published with He Luting Advanced Research Institute for Chinese Music of the Shanghai Conservatory of Music, the series includes: *Erhu* (2018), *Pipa* (2019) and *Percussion Vol.1 & 2* (2020), as a complete set of practicing materials which contains more than a hundred works.
- *Conducting in Grace and Freedom – Training and Practice of Chinese Music Conductor*, as the first comprehensive book dedicated to cultivating Chinese music conductors by collecting the materials from the International Master Classes on Chinese Music Conducting, which was held 11 times throughout 10 years, and the International Conducting Competition for Chinese Music, which was held for 3 times. (2020)
- *Drum Graded Exam Pieces (Grade 1 to 3) and Drum Graded Exam Pieces (Grade 4 to 5)*, the collection of exam pieces of the International Drum Graded Exam which was launched in 2020. (2020)
- *Audition Repertoire Bible of Professional Orchestra Selection of Hong Kong Chinese Orchestra - Percussion / Wind / Plucked-string / Huqin (Compulsory pieces / Sight-reading)*, the selective collection of pieces used in the entry exam of the Orchestra, it is the first-ever collection which includes the pieces for all four sections, setting up a reference standard for the Chinese music industry. (2021)

Music Festivals

- In 2001, a new Guinness World Record was set by the Orchestra when about a thousand Hong Kong citizens played at a mass performance entitled *Music from a Thousand Strings* of the first 'Hong Kong Huqin Festival'. The official entry was made as the largest number of people performing the *erhu* at the same time.
- In 2003, the Orchestra held the Opening Rally of the 'Hong Kong Drum Festival' at an unprecedented mass performance witnessed by all Hong Kong citizens, when three thousand Hong Kong citizens played a drum piece, *The Earth Shall Move*. The event marked another Guinness World Records entry for the Orchestra and served to boost the morale of

the people of Hong Kong after the ravages of SARS. The Hong Kong Drum Festival has held for 19 years.

- In 2005, more than 500 Hong Kong citizens joined the Orchestra in a mass performance at the Opening Ceremony of the 'Hong Kong Dizi and Xiao Festival' - another world record for having the largest number of people playing the *dizi* together.
- In 2006, the Orchestra held the first 'Hong Kong Zheng Festival', more than 600 *zheng* players from local and overseas joined the opening event 'A Myriad Fingers Flying' and performed various classics.
- In 2008, the Orchestra co-organised the 'Hong Kong International Festival of Chinese Orchestras' with the Hong Kong Chinese Instrumental Music Association, over 1500 players from 47 local and overseas groups joined the festival, holding 14 concerts and also forums.
- In 2008, the Orchestra held the 'Hong Kong Dulcimer Festival' which included exhibitions and performance platforms for non-professional orchestras.
- In 2009, the Orchestra held the second 'Hong Kong Huqin Festival' and the first ever '24 Hour Relay Live-streaming Performance', over 31 groups and 20 individuals, in total 345 performers from Mainland China, Canada and Malaysia etc, joined the event. The youngest participant was only 6 years old.
- In 2010, the Orchestra held the 'Composers' Festival of Hong Kong', staging a 3-day outdoor Concert 'Cadenzas of Hong Kong' at the Hong Kong Cultural Centre Piazza. The event brought together 20 Hong Kong composers, they took the humanistic characteristics of the 18 districts of Hong Kong as the main creative theme and created a total of 20 works, which were then performed in the 3-day concert.
- In 2011, the Orchestra held the 'Conductors' Festival of Hong Kong', presenting special concerts of multiple famous Chinese conductors, including Zhang Guoyong, Chen Zuohuang, Tang Muhai and Yan Huichang. The Orchestra also held the first 'International Conducting Competition for Chinese Music', with support of the Central Conservatory of Music and China Conservatory of Music etc.
- In 2017, the Orchestra held the 'Hong Kong International Youth Chinese Music Festival' and provided sharing platforms for young Chinese music lovers in the world. The event lasted for nearly six months, holding over 40 concerts with over 50 groups and a thousand people participated.
- In 2020, the Orchestra held the first 'HKCO Net Festival' and invited local composers,

conductors and music workers to submit performance videos and works themed anti-pandemic. A total of 133 entries were received, and over a thousand composers and music players participated.

Honours and Awards

- The Orchestra was awarded for ‘The Most Outstanding Achievement in Advancing Contemporary Chinese Music’ by the ISCM World Music Days 2002 Hong Kong. (2002)
 - The Orchestra was the first performing arts group to be awarded ‘Directors of the Year - Statutory / Non-profit-distributing Organisation Board’ by The Hong Kong Institute of Directors for achievement in corporate governance. (2004)
 - The Orchestra was the first performing arts group to be awarded ‘2004 Best Corporate Governance Disclosure Awards - Gold Award of Public Sector / Not-for-profit Category’ by the Hong Kong Institute of Certified Public Accountants. (2004)
 - The Orchestra was the first performing arts group to be awarded for ‘The 28th Top Ten Chinese Gold Songs Award - The Golden Needle Award’ by Radio Television Hong Kong. (2005)
 - The Orchestra was the first performing arts group to be awarded the ‘Caring Organisation’ logo by The Hong Kong Council of Social Services (2005) and was awarded the prize for many consecutive years. In 2022, the Orchestra was awarded ‘15 Years Plus “Caring Organisation”’ logo.
- The Orchestra was awarded the ‘Most Outstanding Achievement in Advancing Asian Contemporary Music’ by the Asian Composers League. (2007)
- *Roots of the Chinese*, a recording that featured the Orchestra, won two awards in the ‘Instrumental Music - Album’ category and the ‘Instrumental Music - Performance’ category at the 6th China Gold Record Awards. (2008)
 - The Orchestra was the first performing arts group to be awarded the Judging Panel’s Grand Prize in The 2nd Hong Kong Corporate Branding Award. (2008)
 - The Eco-Huqin Series developed by the Orchestra was awarded the ‘Hong Kong Awards for Environmental Excellence - “Class of Good” Productwise Label’. (2008)
 - The Chinese Music Alive Scheme of the Orchestra was awarded the Certificate of Merit - Award for Arts Education by the Hong Kong Arts Development Council. (2011)
 - ‘The Hong Kong Chinese Orchestra presents the world’s first Hong Kong International Conducting Competition for Chinese Music’

was voted as one of the *Top 10 Music Headlines* by the related industries and Hong Kong citizens in two consecutive years. (2011, 2012)

- *The Hong Kong International Conducting Competition for Chinese Music* of the Orchestra was awarded the 2011 Bronze Award for Arts Promotion (Group/Organisation Category) by the Hong Kong Arts Development Council. (2012)
- The Eco-Huqin Series developed by the Orchestra was on the honours list of the ‘4th Ministry of Culture Innovation Award’ of the People’s Republic of China. (2012)
- The Eco-Huqin Series won the ‘Green Innovations Award’ presented by the ‘2013 Hong Kong Awards for Environmental Excellence’. (2014)
- The Eco-Huqin Series won the ‘Distinguished Innovative Environmental Concept Award’ at the 4th ‘Green China - 2014 Environmental Achievement Awards’. (2014)
- The Eco-Huqin Series won the U Green Awards for ‘Excellence of Environmental Contributions - Culture and Art’. (2015, 2016)
- The Orchestra was awarded for ‘Outstanding Corporate Strategy Awards 2017’. (2017)
- The Orchestra was awarded for ‘Eco-brand Awards 2018’. (2018)
- The Orchestra was awarded for 2017, 2018, 2019, 2020, 2021 and 2022 ‘Asia Excellence Brand Award’. (2018 - 2023)
- HKCO Net Festival established by the Orchestra was presented ‘The Isang Yun Prize – UNESCO Creative City of Music Award’ (2020)
- The Orchestra was awarded for ‘Hong Kong’s Most Outstanding Business Awards 2020’. (2020)
- ‘Music Integrates’ programme was awarded for The 15th Hong Kong Arts Development Awards – Awards for Arts Sponsorship. (2021)
- The Orchestra was awarded for ‘The Best Innovative Music Technology Organization of the Year’. (2023)
- The Orchestra was awarded for ‘The 17th Hong Kong Arts Development Awards - Award for Arts Promotion and Education’. (2023)
- Ding-style Eco-Gaohu Invention has granted the utility model patent from the China National Intellectual Property Administration. (2024)
- Sponsoring the Orchestra to hold Hong Kong’s first cruise 5G live broadcast concert at sea, Hutchison Telecommunications (Hong Kong) Limited was awarded for ‘The 18th Hong Kong Arts Development Awards - Award for Arts Sponsorship’. (2024)



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、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。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、無錫民族樂團首席顧問，並擔任多間音樂院校客席及特聘教授、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及北京民族樂團終身名譽顧問（零零壹）。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，

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、廣州交響樂團、浙江交響樂團及俄羅斯愛樂管弦樂團等。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, 2022 Distinguished Artist Award by the International Society for the Performing Arts, The 17th Hong Kong Arts Development Awards – Award for Outstanding Contribution in Arts etc. 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 NCO. 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, Principal Artistic Advisor of Wuxi Chinese Orchestra, 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 and Permanent Honorary Advisor (001) of the Beijing Chinese Orchestra. Maestro Yan was appointed Music Director of the NCO 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 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 organising 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 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 tutorage 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, Guangzhou Symphony Orchestra, Zhejiang Symphony Orchestra and Russian Philharmonic Orchestra of Moscow etc. Yan is also actively engaged in composition, and many national awards with his works.

評審及觀察員名單

初賽

評審委員會聯合主席

夏飛雲教授
陳澄雄教授

評審 (按筆劃序)

卞祖善先生
周熙杰先生
張列先生
劉沙先生

觀察員 (按筆劃序)

于慶新先生
李秋玫女士
周凡夫先生
喬建中教授
趙靜瑜女士

複賽

評審委員會聯合主席

陳澄雄教授
卞祖善先生

評審 (按筆劃序)

周熙杰先生
孫鵬先生
葉聰先生
劉沙先生

觀察員 (按筆劃序)

于慶新先生
王景松先生
朱振威先生

準決賽

評審委員會聯合主席

陳澄雄教授
卞祖善先生

評審 (按筆劃序)

周熙杰先生
孫鵬先生
張國勇教授
許翔威先生*
陳燮陽先生
葉聰先生

決賽

評審委員會聯合主席

陳澄雄教授
卞祖善先生

評審 (按筆劃序)

周熙杰先生
孫鵬先生
張國勇教授
陳燮陽先生
葉聰先生

準決賽及決賽觀察員 (按筆劃序)

于慶新先生
王景松先生
朱振威先生
李秋玫女士
張萌先生
趙靜瑜女士

* 只參與「最佳香港作品演繹獎」比賽曲目評分



Panel of Judges

Preliminary Round

Co-Head of the Panel of Judges

Prof Xia Feiyun
Prof Chen Tscheng-Hsiung

Judges (In Chinese stroke order)

Mr Bian Zushan
Mr Chew Hee Chiat
Mr Zhang Lie
Mr Liu Sha

Observers (In Chinese stroke order)

Mr Yu Qingxin
Ms Lee Chiu-Mei
Mr Chow Fan-fu
Prof Qiao Jianzhong
Ms Chao Ching-Yu

Second Round

Co-Head of the Panel of Judges

Prof Chen Tscheng-Hsiung
Mr Bian Zushan

Judges (In Chinese stroke order)

Mr Chew Hee Chiat
Mr Sun Peng
Mr Tsung Yeh
Mr Liu Sha

Observers (In Chinese stroke order)

Mr Yu Qingxin
Mr Wong King-chung
Mr Leon Chu

Semi-final Round

Co-Head of the Panel of Judges

Prof Chen Tscheng-Hsiung
Mr Bian Zushan

Judges (In Chinese stroke order)

Mr Chew Hee Chiat
Mr Sun Peng
Prof Zhang Guoyong
Mr Hui Cheung-wai*
Mr Chen Xieyang
Mr Tsung Yeh

Final

Co-Head of the Panel of Judges

Prof Chen Tscheng-Hsiung
Mr Bian Zushan

Judges (In Chinese stroke order)

Mr Chew Hee Chiat
Mr Sun Peng
Prof Zhang Guoyong
Mr Chen Xieyang
Mr Tsung Yeh

Observers of Semi-final Round and Final

(In Chinese stroke order)
Mr Yu Qingxin
Mr Wong King-chung
Mr Leon Chu
Ms Lee Chiu-Mei
Mr Zhang Meng
Ms Chao Ching-Yu

* Participates in grading works for "Best Interpretation of Works of Hong Kong" only.

第四屆國際中樂指揮大賽

The Fourth International Conducting Competition for Chinese Music

初賽 Preliminary Round

10-11.12.2019 上海汾陽花園酒店六樓會議室

Meeting Room, 6F, Fenyang Garden Boutique Hotel, Shanghai

評審團依據參賽者所提交之影像資料進行評審，並於 2019 年 12 月 13 日公佈入選複賽名單。是次比賽共有 59 名來自世界各地的合資格人士報名參加。

The panel of judges adjudicated based on video submissions from contestants. Result of the preliminary round was announced on 13th December, 2019. The number of qualified persons participating totals 59 from all over the world.

入選複賽名單（按筆劃序）

王冠人、朱恆志、李威萱、林亦輝、周怡如、周聖文、陳元媛、陳奕全、陳敬臻、張克、郭盼、崔媛媛、張智堯、張敬一、馮天佑、童光榮、黃蔚傑

Candidates of the Second Round (alphabetical order)

Chan King Tsun, Chang Chih-yao, Chen Yi-chuan, Chen Yuan-yuan, Chou Sheng-wen, Chu Heng-chih, Cui Yuanyuan, Dong Quang Vinh, Feng Tianyou, Guo Pan, Huang Wei-chieh, Lee Wei-hsuan, Lin Yi-hui, Wang Guanren, Zhang Jingyi, Zhang Ke, Zhou Yiru



第四屆國際中樂指揮大賽評審委員及觀察員們合影。

Group photo of the panel of judges and the observers of the Fourth International Conducting Competition for Chinese Music.



評審委員們審查指揮參賽者的影片，並審慎討論參賽者的指揮技藝。

The panel of judges watches closely the individual performance of the contestants on video and rigorously shares their views on his/her conducting techniques.

複賽 Second Round

18-21.7.2024 香港中樂團演奏廳
Hong Kong Chinese Orchestra Recital Hall

參賽者指揮香港中樂團演奏：

- A** 指定曲：
《圓來緣去》 莫健兒曲
- B** 以抽籤形式指揮以下其中一首樂曲：
《春江花月夜》 古曲 秦鵬章、羅忠鎔編曲
或
《月兒高》（選段） 古曲 彭修文編曲

Contestants conducted the Hong Kong Chinese Orchestra in performing the following works:

- A** Compulsory Piece:
Cycles of Destiny Raymond Mok
- B** Lots were drawn to determine which work he/she would conduct among the following two:
Moonlight over the Spring River Ancient Melody
Arr. by Qin Pengzhang and Luo Zhongrong
or
As the Moon Rises (Excerpts) Ancient Melody Arr. by Peng Xiuwen



複賽參賽者（按筆劃序）：朱恆志、崔媛媛、張克、張敬一、郭盼、陳元媛、陳奕全、陳敬臻、馮天佑、黃蔚傑與評審委員及觀察員合影

Group photo of the panel of judges, observers and candidates of the Second Round including Chan King Tsun, Chen Yi-chuan, Chen Yuan-yuan, Chu Heng-chih, Cui Yuanyuan, Feng Tianyou, Guo Pan, Huang Wei-chieh, Zhang Jingyi, Zhang Ke.

第四屆國際中樂指揮大賽

The Fourth International Conducting Competition for Chinese Music

經過評審團的嚴謹評核後，大賽主席閻惠昌教授公佈六位晉級準決賽的參賽者名單（按筆劃序）：陳元媛、陳奕全、郭盼、崔媛媛、馮天佑及黃蔚傑。

After stringent assessment and deliberation by the judges, Prof Yan Huichang, Chair of the Fourth International Conducting Competition for Chinese Music, announced the results of the Second Round of the competition, "the judges have picked six contestants to enter the Semi-Final, they are: Chen Yuan-yuan, Chen Yi-chuan, Guo Pan, Cui Yuanyuan, Feng Tianyou and Huang Wei-chieh."



第四屆國際中樂指揮大賽主席閻惠昌（前右四）、評審委員會聯合主席陳澄雄（前右三）、卞祖善（前左四）、香港中樂團行政總監錢敏華、評審委員孫鵬、葉聰、周熙杰、劉沙（前排左起），與晉級準決賽六名參賽者：黃蔚傑、陳奕全、陳元媛、郭盼、崔媛媛、馮天佑（後排左起）合影。

The Executive Committee and the Panel of Judges of the Fourth International Conducting Competition for Chinese Music, pictured here with the six contestants qualified to enter the Semi-final Round: (Front row) Chair Yan Huichang (R4), Co-Head of the Panel of Judges Chen Tscheng-Hsiung (R3) and Bian Zushan (L4), HKCO Executive Director Celina Chin, Judges Sun Peng, Tsung Yeh, Chew Hee Chiat, Liu Sha (from left); (Back row, from left) Contestants Huang Wei-chieh, Chen Yi-chuan, Chen Yuan-yuan, Guo Pan, Cui Yuanyuan and Feng Tianyou.



準決賽 Semi-final Round

24-25.7.2024 香港文化中心音樂廳 Hong Kong Cultural Centre Concert Hall

分為樂譜糾錯及排練指揮兩部份。

參賽者指揮香港中樂團演奏：

《樂中法·法中樂》(選段) 許翔威編曲 (最佳香港作品演繹獎比賽曲目)

音詩《驪山吟》(選段) 饒余燕曲

The semi-final comprises two parts: Mistakes correcting to scores and conducting a rehearsal.

Contestants conducted the HKCO in performing the following works:

Ravel dans le jardin chinois (Excerpts) Arr. by Hui Cheung-wai (Work selected for competing for the Best Interpretation of Works of Hong Kong prize)

Symphonic Poem **Ruminations on Mount Li (Excerpts)** Rao Yuyan

決賽音樂會 Final Competition Concert

27.7.2024 (六 Sat) 下午3pm 香港文化中心音樂廳 Hong Kong Cultural Centre Concert Hall

決賽者將指揮香港中樂團演奏以下曲目：

《祭祀 — 火把 — 烈酒》(《滇西土風三首》第三樂章) 郭文景曲

環保胡琴與樂隊《大樹》(選段) 伍卓賢曲

獎項包括：**冠軍** (美金 15,000元及獎盃一座)

亞軍 (美金 12,000元及獎盃一座)

季軍 (美金 10,000元及獎盃一座)

最佳香港作品演繹獎

最受觀眾喜愛大獎 (觀眾現場投選)

最受團員喜愛大獎 (由香港中樂團團員選出)

最受媒體喜愛大獎 (由相關業界投選)

Finalists will compete for the laurel by conducting the HKCO in performing the following works:

Sacrifice – Torches – Potent Liquors

(The Third Movement of *Three Melodies of West Yunnan*) Guo Wenjing

Eco-Huqin and Orchestra **Big Tree (Excerpts)** Ng Cheuk-yin

Awards include: **Champion** (Prize money USD 15,000 and trophy)

First Runner-up (Prize money USD 12,000 and trophy)

Second Runner-up (Prize money USD 10,000 and trophy)

Best Interpretation of Works of Hong Kong

Audience's Favourite (Voted by the audience on the spot)

Musicians' Choice (Voted by members' of the Hong Kong Chinese Orchestra)

Media Choice Award (Voted by professionals of the relevant industries)

第五屆國際中樂

THE FIFTH

指揮大賽

INTERNATIONAL CONDUCTING COMPETITION FOR
CHINESE MUSIC

合辦 Co-organised by

香港中樂團 及 無錫民族樂團

Hong Kong Chinese Orchestra & Wuxi Chinese Orchestra

截止報名日期
Deadline for application

31/8/2025

密切留意詳情公佈
Stay tunes for details



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.

如不欲保留場刊，請於完場後放回場地入口以便回收。

If you don't wish to take this printed programme home, please return it at the admission point for recycling.



郭盼

Guo Pan

無錫民族樂團助理指揮、上海音樂學院民族音樂指揮碩士研究生，先後師從戴路青老師、王永吉老師、閻惠昌教授，樂隊指揮師從林大葉教授。

曾任上海市工人文化宮茉莉花交響樂團客席指揮、上海音樂學院心元民族室內樂團指揮，於2021年6月5日在上海歌劇院參演「生聲不息·一樂百年」民族室內樂情景音樂會。曾加入SICL上海國際合唱聯盟，參加《尼爾森勳爵》大型交響合唱套曲的排練及演出。曾任上海海洋大學民樂團指揮，並獲上海大學生藝術展覽一等獎；曾任上海應用技術大學管樂團指揮，獲上海大學生藝術展覽二等獎。曾參與全國藝術院校第九屆民樂作品（五重奏）創作比賽決賽音樂會的排練演出。擔任上海市浦東新區教育學院附屬學校民樂團指揮，在浦東新區的十七屆、十八屆、十九屆學生藝術節藝術展覽活動專場比賽中，連續三年獲得一等獎。

曾與深圳交響樂團、杭州愛樂樂團、貴陽交響樂團、澳門中樂團、陝西省廣播電視民族樂團、珠海民族樂團、浙江民族樂團、河北交響樂團等國內優秀樂團合作，並受到一致好評。

曾參與上海國際指揮大師班、杭州愛樂樂團未來指揮家系列音樂會、臺灣國樂團國樂指揮研習營、香港中樂團國際中樂指揮大師班等，接受 Panula、楊洋、呂嘉等國內外著名指揮家指導。

Assistant Conductor of the Wuxi Chinese Orchestra, Guo Pan is currently pursuing a Master degree of Chinese Orchestra Conducting at the Shanghai Conservatory of Music. Guo studied under instructors Dai Luqing, Wang Yongji, and Yan Huichang, and studied Orchestral Conducting under Professor Daye Lin.

Guo has appeared as a Guest Conductor for the Shanghai Workers Cultural Palace Jasmine Philharmonic Orchestra, and conducted for the Shanghai Conservatory of Music's Chinese Chamber Orchestra. On June 5, 2021, Guo joined the performance of Chinese chamber music concert 'Let the Music Endure' held at the Shanghai Opera House. Guo participated in the Shanghai International Choir League (SICL), rehearsing and performing the Symphonic Suite *Lord Nelson*. Guo conducted the Chinese Orchestra of Shanghai Ocean University and received first place in the Shanghai University Student Art Exhibition; Guo also conducted the Shanghai Institute of Technology Orchestra, earning second place in the Shanghai University Student Art Exhibition. Guo participated in rehearsals and performances at the 9th National Art Academies Chinese Orchestral Composition (Quintet) Competition Finals Concert. Under Guo's direction, the Chinese Orchestra of the Shanghai Pudong New District Education College Affiliated School earned first place for three consecutive years in contests held at the 17th, 18th, and 19th Pudong New District Student Art Festival Exhibition.

Guo has collaborated, to much acclaim, with many exceptional orchestras in China, including the Shenzhen Symphony Orchestra, Hangzhou Philharmonic Orchestra, Guiyang Symphony Orchestra, Macao Chinese Orchestra, Shaanxi Broadcasting Chinese Orchestra, Zhuhai Chinese Orchestra, Zhejiang Chinese Orchestra, and Hebei Symphony Orchestra.

Guo has participated in the Shanghai International Conductor's Master Class, the Hangzhou Philharmonic Orchestra Future Conductor Concert Series, NCO Conductor Training Camp for Chinese Orchestral Music, and International Master Classes on Chinese Music Conducting hosted by the Hong Kong Chinese Orchestra, and has also received instruction from internationally renowned conductors such as Panula, Yang Yang, and Lü Jia.



馮天佑

Feng Tianyou

現任黑龍江省歌舞劇院民族樂團常任指揮、哈爾濱師範大學音樂學院外聘碩士導師、中國音樂家協會會員、中國民族管弦樂學會指揮專業委員會理事、黑龍江省民族管弦樂學會指揮專業委員會副會長兼秘書長、黑龍江省音樂家協會會員、哈爾濱市台聯理事、道裡區台聯副會長。以優異的成績畢業於中央音樂學院指揮系，師從著名指揮家中國愛樂副團長、中央音樂學院指揮系教授夏小湯，曾先後跟隨閻惠昌、劉沙、王甫建、洪俠、張國勇等著名指揮家學習。

出生於民樂世家，從小學習鋼琴、月琴、中阮並獲得多次獨奏獎項，有著深厚的民樂器樂演奏基礎和功底。多年以來指揮了數百場不同形式和內容的音樂會，有著豐富的民族樂團排練、演出經驗，所演出作品廣受觀眾及業內人好評，亦曾出訪丹麥、瑞士、韓國、俄羅斯、哈薩克等國指揮演出大型民族管弦樂音樂會。馮氏近年指揮的演出包括 2023 年應浙江音樂學院民族樂隊學院邀請，指揮「光輝時代 V」音樂會，並獲任民族樂隊學院客席指揮，2018 年指揮吉林省民族樂團演出國家藝術基金「高粱紅了」音樂會等。先後參加第 10 屆（2018 年）及第 11 屆（2019 年）香港中樂指揮大師班，並於第 11 屆中指揮香港中樂團演出《周溯》，獲樂團全體演奏家投票的「團員最喜愛指揮」。

Feng Tianyou is currently the Resident Conductor of the Heilongjiang Song and Dance Theatre Chinese Orchestra, Master's Program Instructor at the Music College of Harbin Normal University, a member of the Chinese Musicians' Association, Director of the China Nationalities Orchestra Society Committee of Conducting Majors, Vice Chairman and Secretary of the Heilongjiang Chinese Orchestra Society Committee of Conducting Majors, a member of the Heilongjiang Musicians' Association, Director of the Harbin Federation of Taiwan Compatriots, and Vice Chairman of the Daoli District Federation of Taiwan Compatriots. Feng graduated with honours from the Central Conservatory of Music Conducting College, and studied under Xia Xiaotang, renowned Vice President of the China Philharmonic Orchestra and Professor of the Central Conservatory of Music Conducting Department. Feng has received instruction from acclaimed conductors like Yan Huichang, Liu Sha, Wang Pujian, Hong Xia, and Zhang Guoyong.

Born into a musical family, Feng began learning piano, *yueqin* and *zhongruan* from an early age, earning several awards for solo performances. This equipped Feng with a deep foundation in Chinese music. Throughout the years, Feng has conducted hundreds of concerts spanning a variety of forms and genres, garnering rich experience in the rehearsal and performance of Chinese orchestras. Feng's concerts are widely appreciated by audiences and critics, and Feng has traveled abroad to conduct Chinese orchestra concerts in Denmark, Switzerland, South Korea, Russia, and Kazakhstan. In 2023, Feng was invited by the Zhejiang Conservatory of Music Chinese Orchestra Academy to conduct the 'Glorious Era V' concert and was a Guest Conductor for the Conservatory's Chinese Orchestra Academy. In 2018, Feng conducted the Jilin Chinese Orchestra's performance of the China National Arts Fund Project - 'The Sorghum is Ripen Red' concert. Feng participated in the 10th (2018) and 11th (2019) International Master Classes on Chinese Music Conducting hosted by the Hong Kong Chinese Orchestra, he conducted the HKCO in performing of *Harken Back to Zhou* in the 11th Master Classes, for which performers voted Feng the 'HKCO Musician Pick' award.





黃蔚傑

Huang Wei-Chieh

畢業於臺南藝術大學中國音樂學系七年一貫制，在校期間指揮受啟蒙導師顧寶文教授指導。2021年考入上海音樂學院全日制碩士班，隨香港中樂團藝術總監兼終身指揮閻惠昌學習民族管絃樂指揮。

2014至2021年，黃蔚傑擔任蘇州民族管絃樂團、新竹青年國樂團、台灣愛樂民族管絃樂團演奏員，並多次參與由臺灣國樂團及香港中樂團舉辦之指揮研習營及大師班，隨總導師閻惠昌及葉聰學習。亦曾入選中國民族管絃樂協會國家藝術基金「民樂指揮人才」培養項目學員。在2018年臺灣國樂團舉辦「菁英爭揮－NCO指揮新秀選拔」獲得第二名及最佳魅力臺風獎。

2022年臨危受命完成台南樂集《樂說大地》製作，在其新創作五首協奏曲及兩首樂隊作品中，黃君循規蹈矩的排練風格，音樂處理小至聲部細微音色，大至樂隊氣勢張力，充滿靈性朝氣的音樂詮釋，將舞台渲染及表現充分發揮獲得廣大迴響。

Graduated from a seven-year program at the TNNUA Chinese Music Department, mentored by Ku Pao-wen. In 2021, Huang enrolled in the full-time Master's Program of the Shanghai Conservatory of Music, studying the Conducting of Chinese Orchestral Music under Yan Huichang, Artistic Director and Principal Conductor for Life of the Hong Kong Chinese Orchestra.

From 2014 to 2021, Huang Wei-Chieh performed in the Suzhou Chinese Orchestra, Hsinchu City Youth Chinese Orchestra, and the Taiwan Philharmonic Chinese Orchestra. Huang has participated in several conducting training camps and master classes held by the NCO and Hong Kong Chinese Orchestra, receiving training from Head Instructor Yan Huichang and Tsung Yeh. Huang was also inducted as a student into the 'Program to Develop Conductors of Chinese Orchestral Music' sponsored by the China National Arts Fund. In 2018, Huang earned second place and received the Most Charming Taiwanese Style award at the 'Young Conductors – NCO New Conducting Talent Selection' event held by the NCO.

In 2022, Huang was entrusted with production of the 'Beautiful Music On Our Land' concert for Tainan Chinese orchestra. In these five new concertos and two orchestral pieces, Huang's disciplined rehearsal style and meticulous control of the dynamics from the quietest moments to the passages of greatest tension and energy resulted in an interpretation that was overflowing with spirit, fully utilising the potential of the orchestra and invoking a broad response.



毛清華 環保中胡

Mao Qinghua Eco-Zhonghu

香港中樂團胡琴聯合首席兼中胡首席，2008年加入樂團，2015年起出任現職位。另擔任香港演藝學院中樂系導師及香港教育大學音樂系導師。毛氏七歲開始學習二胡，1995年獲「龍廣」杯器樂比賽一等獎。1998年考入南京藝術學院附中，師從著名二胡教育家馬友德教授；2004年以優異的成績考入中央音樂學院民樂系，師從著名二胡演奏家、教育家劉長福教授，並獲得多項入學獎學金。2005年獲中錄杯二胡邀請賽青年專業組優異獎。

毛氏演出足跡遍佈世界各地，曾於樂團舉辦的音樂會中，以二胡獨奏了《二泉映月》、《春江水暖》、《江河水》、《如來夢之三·火 - 彩衣姑娘》、《天山風情》等作品；亦以環保中胡參與多次環保胡琴重奏的演出，包括以四重奏及六重奏形式演繹多首風格各異的作品。

Co-Principal *Huqin* and Principal *Zhonghu* of the Hong Kong Chinese Orchestra, Mao joined the HKCO in 2008 and took her current position in 2015. She is also an instructor at the department of Chinese Music of The Hong Kong Academy for Performing Arts and the department of music of the Education University of Hong Kong.

Mao began learning the *erhu* at the age of seven. In 1995, she won a Class One Award at the 'Longguang Cup' Instrumental Competition. She entered the middle school affiliated to the Nanjing University of the Arts where she received *erhu* training under the famous teacher, Ma Youde. In 2004, she passed the entrance examination and was admitted to the Central Conservatory of Music to study Chinese Music under the famous *erhu* virtuoso and pedagogue, Professor Liu Changfu. With her outstanding entrance results, she was awarded many scholarships.

Mao has performed in numerous concerts all over the world. Since joining the HKCO, she has performed the *erhu* solo of *Reflection of the Moon on the Water*, *Spring Takes the Chill out of the River Water*, *Torrents of the River* and *Dream III: Fire-The Maiden Called "Rainbow Dress"* etc. Mao is also the *zhonghu* player of the Orchestra's various Eco-*Huqin* ensemble concerts to critical acclaim for her command of the diverse programmes for quartet and sextet.





黃心浩 環保高胡

Wong Sum Ho Eco-Gaohu

香港中樂團胡琴聯合首席兼高胡首席，2019年加入樂團，2021至2022年間擔任署理高胡首席，2023年起出任現職位。2021年畢業於香港演藝學院音樂碩士，雙主修高胡及二胡，師承余其偉和黃安源，2019年獲香港演藝學院頒發學士（一級榮譽）。第二屆「敦煌杯·NAFA」新加坡國際二胡演奏比賽（2022）公開組金獎第一名、香港演藝學院協奏曲比賽優勝者（2016 - 17），曾獲香港賽馬會音樂及舞蹈信托基金獎學金（2019 - 20）、蔡永善醫生伉儷紀念獎學金（音樂）（2019 - 20）、領賢慈善基金獎學金（2016 - 17）及梁思豪獎學金（2015 - 16）。

於2020年10月香港中樂團44樂季開幕音樂會「中樂百首精選－不朽名曲『春江·十面』」中，首次以第二代龍頭圓筒環保高胡（粵式）演奏高胡協奏曲《梁山伯與祝英台》，亦於2019年11月在星海音樂學院郎朗音樂廳世界首演余樂夫高胡作品《光年無限》。

Co-Principal Huqin and Principal Gaohu of the Hong Kong Chinese Orchestra, Wong joined the HKCO in 2019, he served as Acting Principal Gaohu from 2021 to 2022 and took his current position in 2023. Wong graduated from The Hong Kong Academy for Performing Arts with a Master of Music, double major in Gaohu and Erhu under Yu Qiwei and Wong On-yuen in 2021, and Bachelor of Music (Honours) degree with first class honours in 2019. Wong was awarded the Second Dunhuang Cup - NAFA Singapore International Erhu Competition 2022 Open Category Gold (Category Winner), he was the winner of the 2016-17 The Hong Kong Academy for Performing Arts Concerto Trial, and was awarded the Hong Kong Jockey Club Music and Dance Fund Scholarship (2019-20), Dr. & Mrs. George Choa Memorial Scholarships (Music) (2019-20), First Initiatives Music Scholarship (2016-17) and the Cecil Leong Scholarship (2015-16).

In October 2020, Wong performed the *Gaohu Concerto The Butterfly Lovers* at the HKCO's Opening Concert of the 44th Orchestral Season, 'One Hundred Chinese Music Classics Select - The Timeless Spring River and Ambush' on the second-generation dragon-head, round resonator, model of the Eco-Gaohu (Cantonese Style). The occasion marked the debut of this newly reformed instrument in the Eco-Huqin series developed by the Hong Kong Chinese Orchestra. Wong also gave the world premiere of Yu Lefu's *Gaohu Suite Infinite Time (Guang Nian Wu Xian)*, at the Lang Lang Concert Hall of the Xinghai Conservatory of Music, Guangzhou, in November 2019.

祭祀 — 火把 — 烈酒（《滇西土風三首》第三樂章） 郭文景曲

這部作品（《滇西土風三首》）的寫作時間跨度為十五年，第一、二樂章完成於 1993 年，94 年 3 月由香港中樂團首演，第三樂章完成於 2008 年底，09 年 2 月作首演。這部作品的最終完成，要感謝香港中樂團總監閻惠昌先生的耐心、寬容與堅持。

— 郭文景

祭祀 — 火把 — 烈酒

這一樂章並不單一描寫某個民族，而是描寫雲南各民族都有的生活場景。樂曲著力表達的是那些與自然和諧相處並融為一體的人民所特有的豪放與粗獷的氣質。

— 郭文景

* 《滇西土風三首》由香港中樂團委約創作，第一、二樂章於 1994 年 3 月在香港文化中心音樂廳舉行的「雲南寄情」音樂會世界首演，客席指揮福村芳一；第三樂章於 2009 年 2 月在香港大會堂音樂廳舉行的「樂旅中國 3 — 郭文景的中樂世界」音樂會世界首演，指揮閻惠昌。

** 本首樂曲使用之特色樂器：板胡（徐慧、張宇慧）

環保胡琴與樂隊 大樹（選段） 伍卓賢曲

我家附近有許多大樹。我覺得他們多年來歷盡風雨，見證著時代變遷，陪伴香港走過高低起伏，依然充滿生命力，屹立不倒，所以我以《大樹》為這作品命名來配合香港中樂團 40 周年樂季揭幕音樂會「心繫香港 40 年」的主題。當時的版本是以中胡、二胡、革胡、三弦和嗩吶為主奏樂器，後來我把它改為由高、二、中胡協奏，是為今晚大家聽到的版本。此曲分為〈小島〉、〈燈火〉、〈火龍〉和〈守望〉四個樂章，以樂團研發的環保高胡、環保二胡與環保中胡演奏。從簡樸到繁盛，最後以反思和希望作結。

— 伍卓賢

* 此曲由香港中樂團委約創作，合奏版本於 2017 年 9 月香港文化中心音樂廳舉行的「心繫香港 40 年」音樂會中作世界首演，指揮閻惠昌；環保胡琴與樂隊版本在 2019 年 9 月在香港文化中心音樂廳舉行的「金曲經典 都會交響」音樂會中作世界首演，指揮閻惠昌，環保高胡、環保二胡、環保中胡張重雪。

** 是次只演出第一及第三樂章。





樂中法·法中樂（選段） 許翔威編曲

《樂中法·法中樂》分前後兩部分，以不同方式反映中國與法國在音樂上的交流及融合。

前部分建基於近代法國著名作曲家拉威爾數首作品的選段，糅合更多中國特色與形態重新整合，並在進行中接上了近代二胡作曲家先驅劉天華的著名曲調片段。

第二部分則在結構與樂隊編配上取法於拉威爾《Bolero》的特點，鼓擊由始至終連綿不斷，相同的旋律在其上重複多遍，只在配器的色彩及力度上予以性質漸強的編排。此新作的旋律、節奏及音樂元素都以中樂為重心來塑造，三小節的頑固節奏更造出與原作二小節單元所不同的曲調配搭效果。但源於拉威爾的痕跡，亦印在一些細節之中。

— 許翔威

音畫 流水 陳培勳曲

創作本曲的靈感來自古琴曲《流水》*，作者藉著描寫各種流水形態，去抒發本身對祖國河山的熱烈情懷。全曲以滾滾流水的音型配上抒情婉轉的歌頌主題，對波濤洶湧及川流不息情景的著意描繪，是全曲的高潮。

作者把情和景的描寫繁密結合在一起，銳意將山水細流及波濤滾滾的聲勢和動態藝術性概括起來，去歌頌祖國的壯麗山河。樂曲的引子和結尾的氣氛都見凝重、嚴峻和肅穆，用以顯示高山峻巔和雲霧繚繞的宏偉情景，一如詩人所說的：

峨岷高萬丈，夔巫鎖西風，
江流關不住，眾水盡朝東。

— 陳毅《詠三峽》

* 此曲取材於「伯牙鼓琴遇知音」的故事，相傳為伯牙所作，言其志在高山，仁者之樂也；志在流水，智者之樂也。最初《高山》、《流水》本為一曲，至唐代才分作兩曲，至宋代又分為若干段數。明清以來經不少古琴家的加工，更臻完美，可說是中國歷代古琴家的集體創作。

** 此曲由香港中樂團委約創作，並於1986年9月在香港大會堂音樂廳舉行的「和平之歌」音樂會世界首演，客席指揮葉惠康。

Sacrifice – Torches – Potent Liquors (The Third Movement of *Three Melodies of West Yunnan*) Guo Wenjing

This work (*Three Melodies of West Yunnan*) has taken fifteen years to complete: the first and second movements were written in 1993 and premiered by the Hong Kong Chinese Orchestra in March 1994, with the third only completed in late 2008 and received its world premiere in February 2009. I have to thank Mr Yan Huichang, Artistic Director of the HKCO, for his patience, tolerance and persistence.

- Guo Wenjing

Sacrifice – Torches – Potent Liquors

This movement does not purport to describe any particular tribe in Yunnan, but is a collective description of scenes from the lives of various tribes that inhabit the province. The movement places its emphasis on those people who live in harmony and are at one with nature, and their robust and rough-hewn character.

- Guo Wenjing

* Commissioned by the Hong Kong Chinese Orchestra, the first and second movements were world premiered in March 1994 in the 'Yunnan Passion' concert held at the Hong Kong Cultural Centre Concert Hall, guest conducted by Yoshikazu Fukumura; the third movement was world premiered in Feb 2009 in the 'Music about China 3 – Guo Wenjing's World of Chinese Music' concert held at the Hong Kong City Hall Concert Hall, under the baton of Yan Huichang.

** The exotic instrument used in this piece: *Banhu* (Xu Hui, Zhang Yuhui)

Eco-Huqin and Orchestra **Big Tree (Excerpts)** Ng Cheuk-yin

There are many big trees in my neighbourhood. Over the years, they have braved numerous storms, witnessed the many historic changes, and gone through the highs and the lows of Hong Kong, yet I can see that they are still growing strong and flourishing. I therefore decided to pick this as a befitting image of the theme of the opening concert of the Hong Kong Chinese Orchestra's 40th Anniversary Orchestral Season – 'Forty Years with Hong Kong' in 2017. I also used 'Big Tree' as the title of my new work. The instrumentation for the premiere used the *zhonghu*, *erhu*, *gehu*, *saxian* and *suona* as the lead instruments. Later I revised it to be a concerto for *gaohu*, *erhu*, *zhonghu* and orchestra – and this is what you are going to hear in this concert this evening. The music is in four movements – 'The Island', 'City Lights', 'The Fire Dragon' and 'Keeping Watch', performed on *Eco-gaohu*, *Eco-erhu* and *Eco-zhonghu* developed by the HKCO. Each movement is like a mini concerto allowing for a dashing bravura display of virtuosity. From a simple, modest beginning to dazzling prosperity, the musical narrative continues to develop until it comes to a contemplative, hopeful close.

- Ng Cheuk-yin

* This work was commissioned by the HKCO, its ensemble version was world premiered in September 2017 in the 'Forty Years with Hong Kong' concert held at the Hong Kong Cultural Centre Concert Hall, under the baton of Yan Huichang; the Eco-Huqin and Orchestra version was world premiered in September 2019 in the 'A Cosmopolitan Symphony' concert held at the Hong Kong Cultural Centre Concert Hall, under the baton of Yan Huichang, *Eco-gaohu*, *Eco-erhu* and *Eco-zhonghu* played by Zhang Chongxue.

** Only the first and the third movements are performed in this concert.





Ravel dans le jardin chinois (Excerpts) Arr. by Hui Cheung-wai

Ravel dans le jardin chinois is in two parts, each of which reflects the musical exchange and fusion between France and China in a different way.

The first is based on excerpts from several pieces by the pre-eminent French composer, Maurice Ravel. The new arrangement involves mixing and developing with Chinese characteristics and gestures, and as the music progresses, the tunes of Ravel are ingeniously linked up with phrases of famous *erhu* tunes by Liu Tianhua, the pioneer in Chinese music.

The second part borrows the structure and orchestration of Ravel's *Bolero*, in which non-stop percussion patterns accompany the many repetitions of the same theme with a gradual increase of orchestral colours and dynamics. In this new composition, melodies, rhythms and other musical elements are predominantly Chinese. Isorhythmic effects are developed by a three-bar rhythmic pattern which is different from the two-bar pattern of the original ostinato. But traces of Ravel can still be found in the details.

- Hui Cheung-wai

Symphonic Poem **Flowing Water** Chan Pui-fang

Inspired by a *qin* tune of the same title*, the composer expresses his love of his native land through a description of the various forms of water running and flowing. The eulogizing theme is vividly brought out by the recurrent motif of flowing water throughout the work. The melody reaches its climax with detailed and highly focused depiction of breakers or quietly flowing brooks and rivers.

Sights, sounds and emotions are brought together in a bounteous land called China. The music opens and ends with a majestic solemnity that depicts the scaling mountain ranges enveloped by clouds and mist, as a poet conceives in the poem *On the Three Gorges*:

Mount E and Mount Min are
as high as ten thousand zhangs
Gap Wu retains the west wind.
But the flow of the river cannot be restrained
And all streams flow towards the east.

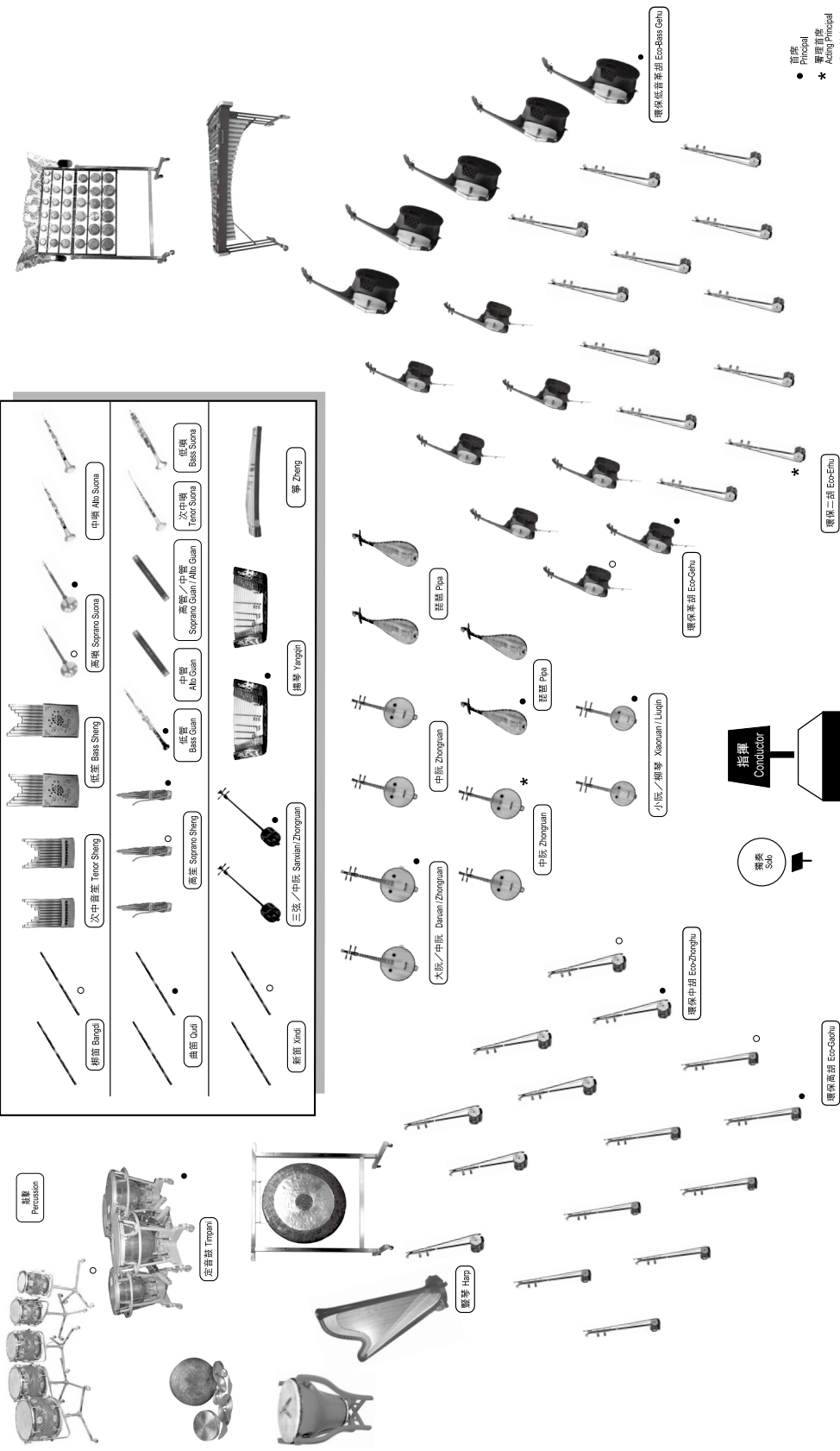
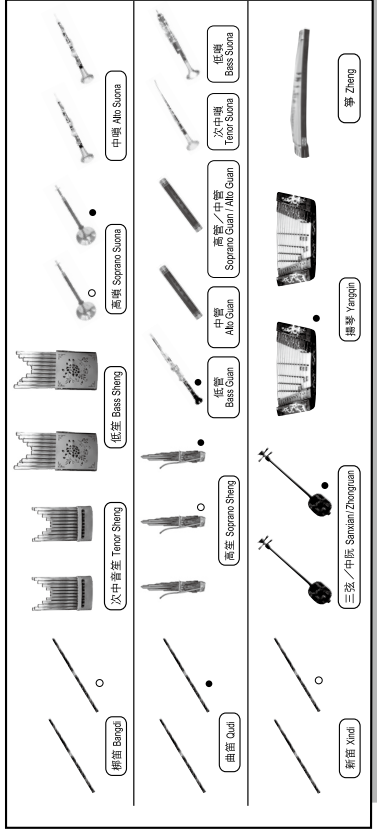
- Chen Yi

* The background story to this piece was attributed to Boya of the Spring and Autumn Period. A master player of the *qin*, he found a soul mate in the woodcutter Zhong Ziqi. He adopted the Confucian concept that people of selfless virtue enjoy the mountains, and people of wisdom enjoy the waters. So the music actually originated as *Gaoshan Liushui* (High Mountains and Flowing Water) in one piece. By the Tang Dynasty, it was divided into two works. Then by the Song Dynasty, it was further divided into several sections. The *qin* masters of the following Ming and Qing periods had also contributed their interpretations to perfect the piece. It is therefore a collective work of *qin* players of numerous generations in China.

** The music was commissioned by the HKCO and premiered in September 1986 at the 'Song of Peace' concert held at the Hong Kong City Hall Concert Hall, guest conducted by Yip Wai-hong.

聲部位置圖

General Layout Plan of Instrument Sections



● 首席 Principal
 ★ 樂隊首席 Musical Assistant Principal
 ○ 協理首席 Assistant Principal

* 演奏家編制將依照實際情況安排。Musicians at the live performance may vary and are subject to assignment.

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



2012 年榮獲國家「第四屆文化部創新獎」

推薦單位：香港特別行政區政府民政事務局

Recipient of the '4th Ministry of Culture Innovation Award'
of the People's Republic of China in 2012

On the recommendation of the Home Affairs Bureau, HKSAR Government

香港中樂團研發環保胡琴系列 演出超越 1700 場創造歷史 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 (2/2/2024)

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與實用新型專利權。

環保胡琴系列設計的概念貫穿環保、承傳和創新三方面，其核心的工程包括：篩選出多種可再生的 PET 聚脂纖維膜取代蟒蛇皮，以實踐環保之目標，以科學的計算法重新設計共鳴箱，大幅提昇樂器的物理功能。

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，音色溶成一體，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

Ding-style Eco-Gaohu Invention has granted the utility model patent from the China National Intellectual Property Administration (2/2/2024)

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.

The design encapsulates a three-pronged motive, which is to address environmental concerns, uphold a musical heritage and break new ground. The engineering process involved selecting, through shortlisting, a range of renewable PET membranes to replace the python skin that was used for the original, older model in order to meet the primary goal of environmental protection, and redesigning the sound box through a scientific method of calibration to greatly enhance the physical functions of the instruments.

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

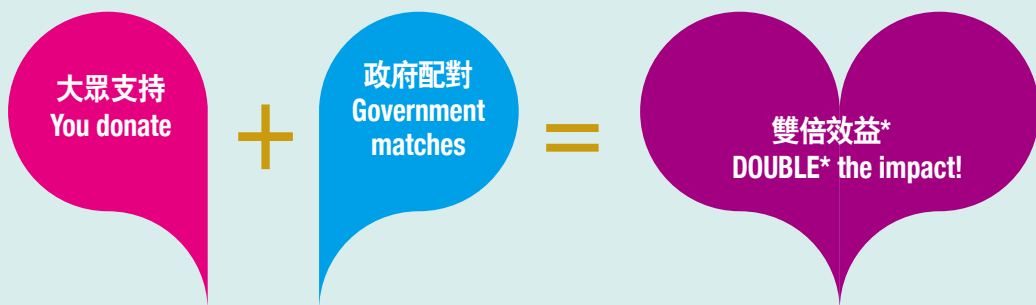


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- Provide opportunities for youths to develop an interest in music and participate in music activities
- Act as cultural ambassador to foster art exchange through our tour programmes for Mainland China and overseas
- Conduct research on music and musical 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
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中樂愛好者(2)
無名氏(3)

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Chinese Music Lover (2)
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(按名按筆劃序 Listed in Chinese stroke order)

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Yan Jiemin



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環保二胡 Eco-Erhu

首席*
Principal*



徐慧
Xu Hui



杜錫礎
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施盤藏
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Eco-Gaohu

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高胡首席
Co-Principal Huqin
and Principal Gaohu

助理首席
Assistant Principal



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			中阮 Zhongruan	首席* Principal*			
王楷涵 Wang Kai-han	邵珮儀 Shiu Pui Yee	黃璿僑 Wong Yui Kiu		馮彥霖 Fung Yin Lam	吳曼翎 Wu Man-lin	梁惠文 Liang Wai Man	

	大阮 Daruan	首席 Principal			三弦 Sanxian	首席 Principal		
陳淑霞 Chan Shuk Har		劉若琳 Lau Yuek-lam	吳榮熙 Ng Kai Hei	趙太生 Zhao Taisheng		陳曉鋒 Chan Hiu Fung		





箏 Zheng		豎琴 Harp		曲笛 Qudi	笛子首席 Principal Dizi		
	劉惠欣 Lau Wai Yan		譚懷理 Tam Wai Li		孫永志 Sun Yongzhi	巫致廷 Wu Chih-ting	

梆笛 Bangdi	笛子助理首席 Assistant Principal Dizi			新笛 / 大笛 Xindi / Dadi	笛子助理首席 Assistant Principal Dizi		
	朱文昌 Choo Boon Chong	林育仙 Lin Yu-hsien	陳子旭 Chan Chi Yuk		杜峰廉 To Fung Lim		

高音笙 Soprano Sheng	笙首席 Principal Sheng	笙助理首席 Assistant Principal Sheng	次中音笙 Tenor Sheng			
						
	陳奕濼 Chen Yi-wei	魏慎甫 Wei Shen-fu		戴宇承 Tai Yu-cheng	阮建熹 Yuen Kin Hei	陸儀 Lu Yi

低音笙／高音笙 Bass Sheng / Soprano Sheng			高音噴呐 Soprano Suona	噴呐首席 Principal Suona	噴呐助理首席 Assistant Principal Suona	中音噴呐 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

次中音噴呐 Tenor Suona		低／高音噴呐 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

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

	
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- * 署理職務
Acting
- 特約演奏家
Freelance Musician
- △ 香港中樂人才菁英計劃
Hong Kong Chinese Music Talent Development Programme

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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Hong Kong Young Chinese Orchestra

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箏 Zheng

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