



香港中樂團  
HONGKONG CHINESE ORCHESTRA

藝術總監：閻惠昌  
ARTISTIC DIRECTOR: YAN HUICHANG



# 虞姬夢

THE DREAM OF A CONCUBINE



第五十三屆(2025)香港藝術節節目  
A Programme of the 53rd Hong Kong Arts Festival (2025)

8/3/2025 (六 Sat) 晚上 8:00pm

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

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

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



# 精彩連場！

## Programme Highlights

### 心樂集 Music from the Heart



指揮：孫鵬  
Conductor: Sun Peng

#### 世界首演

- 《羅浮夢》陳帥克曲
- 《雲清粵茗賦》崔瀚琛曲
- 《醉龍亂舞》張浩銘曲
- 《蔚藍深處的時間膠囊》鄭恩哲曲
- 《序曲：鵬翼之下》徐欣馳曲

#### 中樂版首演

- 《絲路繁花》羅彥瑾曲

15/3/2025 (六 Sat) 下午 5:00pm

香港中樂團演奏廳 | 門票於城市售票網發售  
HKCO Recital Hall | Tickets are available at URBTX

合辦 Co-Presented by:  
香港作曲家聯會 Hong Kong Composers' Guild

### 香江華采 2.0 Cadenzas of Hong Kong 2.0

世界首演 指揮：閻惠昌  
徵曲作品 Conductor: Yan Huichang

- 《昇華水影》沈耀忠曲
- 民族管弦序曲《繁花春華》黃子維曲
- 《掛亮子》錢璟曲

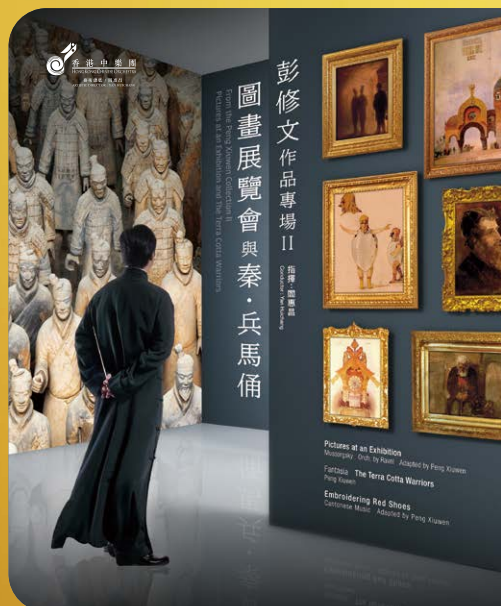
#### 委作作品

- 《歲月印記—獅子山》陳能濟曲
- 《天梯風色》麥偉鏞曲
- 《邊壯守望》陳錦標曲

29/3/2025 (六 Sat) 下午 5:00pm

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

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



### 彭修文作品專場 II 圖畫展覽會與秦·兵馬俑 From the Peng Xiuwen Collection II Pictures at an Exhibition and Terra Cotta Warriors

指揮：閻惠昌  
Conductor: Yan Huichang

11-12/4/2025 (五、六 Fri, Sat)

晚上 8:00pm

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

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



www.hkco.org



## 特首獻辭

## CHIEF EXECUTIVE'S MESSAGE

二零二五年度香港藝術節隆重揭幕，這項名聞中外的國際文化盛事昂然踏入第五十三屆，可喜可賀。

今年藝術節匯聚逾1,300名本地及海外藝術家，帶來約125場文藝節目，包括音樂、舞蹈、戲劇、戲曲、歌劇等，多彩多姿。其中，意大利的博洛尼亞市立歌劇院樂團在大師級指揮家杜拿多·倫澤第領導下，演奏經典的意大利歌劇詠嘆調，為藝術節揭開序幕。藝術節閉幕當日，著名中國指揮家呂嘉將率領中國國家大劇院管弦樂團，與國際鋼琴家張昊辰和女高音宋元明攜手演出，獻上音樂盛宴，為今屆藝術節畫上圓滿句號。

一如往年，今屆藝術節推出多個「加料節目」，包括大師班、工作坊、後台參觀、文化導賞團等，讓藝術家與觀眾互動交流。藝術節「青少年之友」計劃則籌備了學校巡演、演前講座、藝術示範及其他特備節目，讓本地年輕人有更豐富的文化與藝術體驗。

政府銳意加強香港文化影響力。為進一步鞏固香港作為中外文化藝術交流中心的地位，政府於去年11月公佈《文藝創意產業發展藍圖》，提出四個發展方向共71項具體措施，並正積極推展相關工作。

感謝香港藝術節及其團隊盡心竭力推動香港、整個地區以至全球的文化藝術發展；亦感謝贊助商和捐款者慷慨解囊和鼎力支持，令藝術節綻放異彩。

祝願今屆香港藝術節續創輝煌，再度呈獻文藝盛宴，讓市民樂在其中，回味無窮。



香港特別行政區行政長官  
李家超

I am pleased to congratulate the Hong Kong Arts Festival on the organisation of its 2025 season—the 53rd edition of one of the world's most celebrated international cultural events.

This year's Festival brings together over 1,300 international and local artists in some 125 performances covering music, dance, theatre, Chinese and Western opera and much more. The Festival-opening performance, by Italy's Orchestra of the Teatro Comunale di Bologna, conducted by Maestro Donato Renzetti, features classic Italian opera arias. Renowned Chinese conductor Lü Jia and the China National Centre for the Performing Arts Orchestra, together with international pianist Zhang Haochen and soprano Song Yuanming, bring the Festival to a close in grand style.

Festival PLUS returns, presenting a wealth of artist-audience events, including masterclasses and workshops, backstage visits, guided cultural tours and more. Besides, the Festival's "Young Friends" programme features school tours, pre-performance talks, arts demonstrations and other special events designed to engage local young people with a world of arts and culture.

The Government is determined to enhance the appeal of Hong Kong's culture. To further solidify Hong Kong's position as a vibrant East-meets-West centre for international cultural exchanges, the Government has launched the Blueprint for Arts and Culture and Creative Industries Development in November 2024, and has been actively working on the 71 measures under four key strategic directions as outlined in the Blueprint.

I am grateful to the Hong Kong Arts Festival and its dedicated team for their unremitting efforts in promoting arts and culture in Hong Kong, throughout the region and around the world. I am grateful, too, to the many sponsors and donors for their generous support for the Festival.

I wish this year's Hong Kong Arts Festival another resplendent season of arts and culture, entertainment and memorable community engagement.

John KC LEE

Chief Executive  
Hong Kong Special Administrative Region



## 主席獻辭 CHAIRMAN'S MESSAGE

歡迎閣下蒞臨第53屆香港藝術節。作為一個具領導地位的國際表演藝術盛事，藝術節將在今年繼續肩負重任，拓寬香港文化景觀，透過邀請超過1,300位國際及本地的優秀藝術家，為觀眾帶來超過45套節目、合共逾125場精采演出，並同時舉辦約300項加料節目及教育活動，促進香港的藝術文化發展。

我感謝香港特別行政區政府透過康樂及文化事務署提供年度恆常撥款及配對資助，對我們的工作予以鼓勵和肯定。此外，我亦由衷感謝香港賽馬會慈善信託基金在過去53年的堅定支持，以及其他贊助機構、慈善基金會和捐助者的慷慨解囊，讓我們得以透過表演藝術為社會各界帶來裨益。

與此同時，我亦向我們的藝術家深表謝意，感謝你們不斷追求藝術上突破，為觀眾帶來無與倫比的藝術享受。我也份外感激藝術節團隊一直以來努力不懈，令藝術節得以順利舉行。

最重要的是，我衷心感謝所有觀眾的參與與支持。希望您享受在藝術節的節目及活動，並從中找到喜悅和靈感。

A warm welcome to the 53rd Hong Kong Arts Festival. As a leading international performing arts event, the Festival is continuing its mission of enhancing Hong Kong's cultural landscape by showcasing over 1,300 exceptional international and local artists in more than 125 performances of over 45 unique programmes, as well as organising about 300 PLUS and educational activities for the community.

I would like to thank the HKSAR Government, acting through the Leisure and Cultural Services Department, for its annual subvention and matching grant which are not only essential to our operations, but also an important recognition of the work we do. I also want to thank The Hong Kong Jockey Club Charities Trust for its unwavering support during the past 53 years, as well as other corporate sponsors, charitable foundations and donors, whose contributions have enabled us to reach out to different sectors of the community and positively impact society through the performing arts.

My deepest gratitude goes to all participating artists for their dedication and exceptional performances. I also thank all HKAF staff, who worked extremely hard to bring this Festival to life.

Most importantly, I extend my heartfelt appreciation to all audience members for your participation and support. May you find joy and inspiration in our programmes and events.

香港藝術節主席  
盧景文

Lo Kingman  
Chairman  
Hong Kong Arts Festival



## 獻辭 MESSAGE

在瞬息萬變的時代，香港中樂團始終如一地秉持著「香港文化大使」的職志，致力奉獻卓越的中樂藝術，成為香港人引以為榮的世界級樂團。這次很高興樂團於香港藝術節品牌節目「樂旅中國」音樂會上，為廣大樂迷帶來一場穿梭時空，氣勢磅礴、寓意深刻、追求「兵氣銷為日月光」普世之願的音樂會。

本人謹代表香港中樂團理事會及全體同仁感謝香港特別行政區政府與一眾藝術家的支持和肯定，特別感謝香港藝術節多年來一直和樂團合作無間，共同舉辦「樂旅中國」系列長達 20 年，讓海外及本地著名作曲家與演奏家傾力獻藝，帶來一個又一個充滿驚喜而富創意的演出，成為海內外樂迷口碑載道的品牌節目。

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

At a time of unpredictable changes, the Hong Kong Chinese Orchestra remains committed to fulfilling its mission as “a cultural ambassador of Hong Kong”. We have continued to work hard at our goal to achieve excellence in Chinese music and to attain the status of a world-class orchestra that is the pride of the people of Hong Kong. I am delighted that Hong Kong Chinese Orchestra is presenting a magnificent and meaningful concert along with the message of pursuing the universal hope for peace that transcending time and space to our audience at the Hong Kong Arts Festival.

On behalf of the Council and all my colleagues of the Hong Kong Chinese Orchestra, I would like to thank the Hong Kong SAR Government and artist friends for their unwavering support. In particular, I would like to extend our special thanks to the Hong Kong Arts Festival for being our partner in presenting the ‘Music About China’ concerts for 20 years. By bringing renowned composers and music virtuosi from Hong Kong and other parts of the world onto the Hong Kong stage, we have created so many exciting and inspiring performances that cumulate to become a signature series celebrated worldwide.

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

香港中樂團理事會主席  
賴顯榮律師

Henry H W Lai  
Council Chairman  
Hong Kong Chinese Orchestra



## 前言 FOREWORD

香港藝術節的其中一個主要目標，就是推動國際文化交流。本屆香港藝術節秉承一貫既尊重傳統又開創新猷的精神，邀請了一眾來自世界各地殿堂級的大師，以及國際上備受矚目的年輕藝術拓荒者，為我們獻上優秀的名作。當中不少取材自經典文學，甚至是原汁原味地呈現原著的創作，為觀眾帶來豐富的藝術享受。

與此同時，我們還獻上一系列以「幻想與冒險」為主題的節目，部分以虛擬實境及擴增實境等技術，把藝術與科技完美融合，部分則借鑑傳統的戲偶與馬戲演出，創造出引人入勝的新作品。本屆藝術節亦繼續積極支持本地藝術家，鼓勵交流，共同建構一個充滿活力的多元化藝術平台。

演出精采可期之外，我們更不忘在藝術教育和觀眾拓展方面努力耕耘，一方面送上一連串精心準備的「加料節目」，包括展覽、大師班、後台參觀、演後藝人談等，另一方面亦策劃了豐富多元的青少年之友及教育活動，冀望從不同的層面、角度，為大家塑造更立體而深刻的藝術體驗。

希望您會喜歡香港藝術節團隊今年為您準備的藝術盛宴。

Promoting international cultural exchange has always been a key objective of the Hong Kong Arts Festival. This year's Festival continues to invite renowned global masters and internationally recognised young pioneers to present a range of world-class programmes, respecting tradition while encouraging new, innovative initiatives. Many of these works are inspired by classic literature or offer rediscoveries of the original, bringing vibrant artistic experiences to the city.

We will also present a series of programmes centred around "fantasy and adventure". These include works that seamlessly blend the arts with VR and AR technology, as well as captivating new creations that draw on traditional puppetry and circus performances. The Festival will also continue to support local artists and encourage exchanges to foster a vibrant and diversified platform for the arts.

We also remain dedicated to advancing arts education and audience building. Our PLUS programmes will present a series of thoughtfully curated masterclasses, backstage visits, post-performance artist talks and an exhibition. And our Young Friends and educational activities will continue to offer multi-dimensional arts experiences to students.

We hope that you will enjoy this year's arts extravaganza prepared by the Hong Kong Arts Festival team.



香港藝術節行政總監  
余潔儀

Flora Yu  
Executive Director  
Hong Kong Arts Festival

香港藝術節的資助來自：  
The Hong Kong Arts Festival is made possible with the funding support of:



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# 藝術總監的話

香港中樂團一直以「緊貼時代脈搏，發揮專業精神，追求音樂至高境界」的使命，多年來奉行專業的委約創作制度，鼓勵創作大型中樂作品，廣泛委約世界各地的作曲家創作各種風格及類型的作品，迄今委約或委編的作品逾 2,400 首，如此豐碩的樂曲庫正是香港中樂團成為世界級樂團的重要基石。今年香港藝術節「樂旅中國」音樂會呈獻，有幸邀請到闊別三十多年的國際知名作曲家瞿小松為香港中樂團創作出《虞姬夢》，為聽眾呈現出一幕幕楚漢相爭、百姓厭戰祈和、虞姬和平夢的偉大篇章。

瞿小松先生早於 1987 年就曾為香港中樂團管樂首席鄭濟民先生的演奏特點而創作出大型管樂協奏曲——《神曲》。2022 年香港中樂團 45 周年誌慶活動時，曾再一次演奏過這首管樂協奏曲。前年，一次與瞿先生在上海的酒店偶遇，大家傾談良久，既有過早前演奏《神曲》的契機，我就向先生發出邀請，再次為香港中樂團創作新曲，他爽快就答應了，並表示高度肯定香港中樂團的演奏。這一番與先生的奇緣相遇，成就了《虞姬夢》的誕生。從手稿之中可以看出，作曲家是如何通過樂譜向現代世界展現關懷，在表達交響性時潑墨如水，而在表達深刻思想時，又做到惜墨如金，細緻入微。

是次演出樂團亦邀請到國際知名德裔女高音龔麗妮女士獻唱。龔女士擁有豐富的歌劇舞台經驗，演出貫通中外。這次《虞姬夢》蘊含複雜多變的哲理和意境，從傳統的兒女情長、英雄氣短中，提煉出「兵氣銷為日月光」的普世之願作為結尾，對和諧世界的共同期盼。



「樂旅中國」系列音樂會至今已踏入第二十年於香港藝術節舉辦，能夠成為樂團首屈一指的品牌音樂會節目之一，實有賴香港藝術節多年來的支持和信任、一眾優秀的作曲家、演奏家、指揮家的共同努力，以及樂迷的熱烈支持。我謹代表香港中樂團致上誠摯的感謝和敬意！

祝各位有一個愉快、難忘的晚上！

A handwritten signature in black ink, appearing to be '陳志平' (Chan Chi Ping), written in a cursive style.

香港中樂團藝術總監兼終身指揮  
閻惠昌

# Words from the Artistic Director

Hong Kong Chinese Orchestra (HKCO) has been pursuing a mission of 'Aim to strive the peak in music with a contemporary momentum and a professional spirit'. Over the decades, it has commissioned over 2,400 works in various types and styles for the orchestra from composers from all over the world, whether in the form of original compositions or arrangements. This vast corpus of work has played a major role in HKCO becoming a world class orchestra. This year, the 'Music About China' concert at the Hong Kong Arts Festival demonstrates that we were fortunate to commission internationally acclaimed composer Qu Xiaosong, for the first time in more than thirty years, to compose a Chinese orchestral work titled *The Dream of a Concubine*, bringing audiences a masterpiece set during the war between the ancient kingdoms of Han and Chu, in which ordinary people pray for an end to violence and the concubine dreams of peace.

In 1987, Qu Xiaosong specially composed a full-scale wind concerto, *Song of Deities*, for HKCO large *Wind* principal performer Cheng Chai-man. In 2022, this wind concerto was performed once again in celebration of the 45<sup>th</sup> anniversary of HKCO. Two years ago, when I had a chance encounter with Qu at a hotel in Shanghai, we had a long conversation and discussed the previous performances of *Song of Deities*. I asked Qu to compose a new piece for HKCO and he readily agreed, and highly appreciated HKCO's performances. This encounter is surprisingly what led to the creation of *The Dream of a Concubine*. The manuscript of the music reveals how the composer uses the musical score to show care to the modern world. It is so magnificent when expressing the symphonic part, whereas it is also sophisticated when expressing the mind in deep.

HKCO has invited internationally acclaimed German Chinese soprano Gong Lini, who has extensive experience with stage performances both in China and abroad, perform as soprano in this concert. *The Dream of the Concubine* contains complex and evolving philosophies and moods, beginning with traditional romantic obsession and concluding with the universal desires, 'the dust of battle settles, replaced by the bright sun and moon', a common wish for the harmony in the world.

Our 'Music About China' concert series is in 20<sup>th</sup> edition as part of the programme of the Hong Kong Arts Festival. It has become one of the signature series of the HKCO. Such an achievement has been made possible thanks to the support and trust of the Hong Kong Arts Festival, the joint efforts of our highly talented composers, virtuosi and conductors, and the enthusiastic support of our music fans. On behalf of Hong Kong Chinese Orchestra, I express our heartfelt thanks and give kudos to them.

May you all have an enjoyable and memorable evening of music!

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

# 作曲家的話

## 上闕

### 《霸王卸甲》 古曲新編

琵琶古曲《霸王卸甲》，分十一段。每一小段，都有具體標題。

結尾，第十一段「眾軍歸里」，《霸王卸甲》終曲，音樂一掃殺伐戾氣，祥和，明快，歡悅，耐人尋味！

歸里，就是還鄉。眾將士終於得以平安還歸日思夜想的故鄉！

戰爭結束了，不打仗了！苦受征戰之苦的戰士，渴望與家人相聚安居樂業的將士們，難能不歡悅！

「霸王卸甲」，結局落在「眾軍歸里」，意味深長！壓軸的第十一段，雖短小，卻是這首古曲的點題所在：卸甲，解除鎧甲回歸田園，結束戰爭。

《霸王卸甲》，反戰祈和的音樂佳作！

反戰祈和的深意，正是《霸王卸甲》新編也是《虞姬夢》的基點、出發地。

第十段「鼓角甲聲」，在強烈的高潮點處戛然而止！

餘音之下，放慢速度的「眾軍歸里」，從容，歡悅，以祥和之音，唾棄殺戮，告別戰爭！

### 《苦怨》—— 舊作新編

《苦怨》原標題《迷霧》，為本人 1991 年以蔡文姬「胡笳十八拍」原詞縮寫、為獨唱女高音與西樂室內樂隊而寫的舊作。原作中有一男中音歌者，扮演命運的冷眼旁觀與鬼神的無情逼命，新編將其刪除，其意在於：對百姓苦受征戰之難的哀怨，心懷感同身受的同情與悲憫。

《苦怨》分兩個樂章——「去」與「歸」，時長二十分鐘左右。改編為女高音與中樂團之後，將與《霸王卸甲》古曲新編組成厭戰祈和的《虞姬夢》上闕。

## 下闕

### 《虞姬願》

多年前讀到《霸王別姬》劇本原作，深感：

齊如山筆下，虞姬之自刎，事實上是對戰爭、對殺戮、對暴力的厭棄。

訣別戰爭，訣別殺戮，訣別暴力，虞姬最終以死明志（音樂作品《虞姬夢》，將迴避自刎細節）。

以此，不妨體會如山先生筆下虞姬的月下獨白：「雲斂晴空，冰輪乍湧，好一派清秋光景……月色雖好，只是四野俱是悲愁之聲，令人可慘！只因秦王無道，兵戈四起，塗炭生靈，使那些無辜黎民，遠離爹娘，拋妻棄子，怎的教人不恨！」

正是：千古英雄爭何事，贏得沙場戰骨寒！

進而，聽以柔弱勝剛強的《楚歌》：「田園荒蕪胡不歸，千里從軍為了誰？家中撇得雙親在，朝朝暮暮盼兒回。」

樸素，單純。正是這柔弱的人性常情，最終擊潰了項羽大軍！

《楚歌》首句，齊如山引用了陶淵明《歸去來辭》原句「田園荒蕪胡不歸」。

如法砲制，反效齊如山，我為「虞姬願」寫下四句唱詞，末句以先生借自唐代詩人常建《塞下四曲·其一》的原句點睛：

群雄自古戰沙場，一家得勝萬戶喪。  
生死同祭平安願，兵氣銷為日月光。

老子有言：「兵者，不祥之器。勝而不美。而美之者，是樂殺人。夫殺人者，則不可以得志天下矣」；「扔無敵，執無兵」。

「兵氣銷為日月光」，怎一個好句了得！

借虞姬月下獨白，借《楚歌》，借虞姬之自刎，齊如山表達百姓心聲——厭惡戰爭，唾棄戰爭，祈望和平，祈望如常安居樂業。

《虞姬夢》下闕《虞姬願》，分五個連續演奏的段落：

## 一：霸王之戰

樂團吶喝、鼓鉞暴擊與噴吶——膨脹的自大，好戰，張狂的殺伐戾氣。中段急板，是古曲《霸王卸甲》後半部的變本加厲。

硝煙瀰漫，屍橫遍野，末尾慢板一支孤獨的管子，時斷時續，淒楚、悲涼……

眾樂手輕聲吟唱——黎民百姓之苦，哀怨、無助！

## 二：楚歌

緊接著「霸王之戰」，女高音獨立荒野，無伴奏如泣如訴：「田園荒蕪胡不歸，千里從軍為了誰？家中撇得雙親在，朝朝暮暮盼兒回……」

三支嗚怨的簫、埙、笙呼應，眾樂手隨後以吟唱相合，結尾以氣聲呼喚：「兒啊——」驚心動魄！

### 三：祭

嗚唳「霸王之戰」的音調，以廣板慢速猛然闖入：撕烈、悲愴！

三面大鼓同時猛擊，節奏簡單直白——葬禮沉重的步伐！

大鼓減弱，大鑼此起彼伏，沉鬱，徐緩……

樂隊慢板進入「祭」第二部，深慟，呼天搶地，欲哭無淚……

老子有言：「師之所處，荊棘生焉。大軍之後，必有兇年。」「戰勝，以喪禮處之。」  
「一家之勝，萬家喪葬！」

個、十、百、千、萬、十萬、百萬、千萬，無論勝方敗家，每一戰死的士兵，每一無辜的平民，都是曾經有名有姓有血有肉的生命，都是曾經的孩子、曾經的爸爸媽媽、曾經的妻子、曾經的丈夫、曾經的兄弟姊妹、曾經的婆婆公公、曾經的岳母岳父、曾經的爺爺奶奶、曾經的外公外婆……」（瞿小松：《無門之門》之「《道德經》附會」，海南出版社 2011 年出版）

「祭」——祭獻所有在戰爭中喪生的百姓，祈願眾生之靈安息！

### 四：虞姬願

獨唱女高音以《楚歌》音調，沉思般無伴奏低吟「虞姬願」：「群雄自古戰沙場，一家得勝萬戶喪……」三支嗚怨的埙隨後伴隨，悲憤的哀嘆，逐漸轉為強烈的願望：「生死同祭平安願，兵氣銷為日月光！」末尾重現「眾軍歸里」樂句，平和、寧靜，將「兵氣銷為日月光」普世之願，徐徐送往蒼天……

### 五：虞姬夢，平安願——百姓願

絲竹合奏虞姬夢，從容溫厚，流暢舒展……

此起彼伏，此伏彼起，樂團以崑曲牌「萬年歡」卡農接力，只為安居樂業的平常心，只為虞姬和平夢。

如山意，百姓心。

虞姬夢，百姓願。

尾聲，繼《苦怨》末尾及「虞姬願」末尾，全體樂手再次安寧地唱誦觀音菩薩六字真言，以深廣的慈愛與悲憫，祈願世界和平！

瞿小松

2023 年秋初稿於北京

2024 年春定稿於上海

# Words from the Composer

## Part One

### **King Chu Doffs His Armour**—An ancient tune, newly arranged

This ancient tune for *pipa* is divided into eleven sections, each marked by a descriptive title.

The eleventh and final section of *King Chu Doffs His Armour* is entitled “The Troops Return Home”, in which the music dispels the dark shadow of war and bloodshed. It is serene, sprightly and jubilant, providing us with much food for thought!

“Return Home” signifies going back to one’s hometown. Soldiers finally return to the beloved homes they longed for. Peace is restored, the war has ended and they do not have to fight anymore! Forced to serve as conscripts, these men who yearned to reunite with families and resettle in their normal livelihoods cannot help but be overjoyed!

That “King Chu Doffs His Armour” ends with “The Troops Return Home” is deeply significant. This final section, though quite short, is key to the title itself: Doffing armour implies more than merely taking off one’s military attire; it denotes returning to normality, being able to till one’s land because the war has ended.

*King Chu Doffs His Armour* is an anti-war musical masterpiece that supplicates for peace!

These deeply entrenched anti-war sentiments and desire for peace comprise the foundation and point of departure for the newly arranged *King Chu Doffs His Armour* and *Yujia’s Dream*.

The tenth section—“Clamour of Drums, Trumpets and Armour”—halts at its climax. As the last note lingers, “The Troops Return Home” unfolds as the tempo slows to a leisurely pace, with music marked by joy and ease, rejecting murder and strife, bidding farewell to battle!

### **Bitter Lament**—An early composition, newly revised

*Bitter Lament* is a rearrangement of *Mist*, a 1991 composition with lyrics excerpted from Cai Wenji’s *Eighteen Songs of a Nomad Flute*, scored for solo soprano and Western chamber ensemble. In the earlier version, a baritone plays the role of fate, casting a bystander’s cold eye on the narrative and personifying the cruelty of ghosts and spirits in oppressing mortals. The baritone no longer appears in *Bitter Lament*. I made this change in sympathy with the sorrowful predicament of the common folk forced to become army conscripts.

*Bitter Lament* is divided into two movements: “going” and “returning”; the entire composition lasts around 20 minutes. This arrangement for soprano and Chinese orchestra and the newly arranged *King Chu Doffs His Armour* comprise the first half of this war-weary, peace-wishing *Dream of a Concubine*.

## Part Two

### Yuji's Wish

Many years ago, I was deeply touched while reading the original script of Mei Lanfang's iconic *Farewell My Concubine*.

Under the pen of Qi Rushan (1877–1962), Yuji's suicide is cast as her conscious rejection of war, of killing and violence.

After she bids farewell to war, to killing and violence, she chooses death—with deliberation and sincerity. (*The Dream of a Concubine* skips the suicide scene.)

Let me quote Yuji's moonlight soliloquy as written by Qi: "Clouds recede, the sky clears; the icy, waxing moon appears; what a wondrous picture of pristine autumn... Although the moon shines bright, I'm surrounded by desperate cries. How tragic! The Qin Emperor was immoral, battles wage everywhere, lives and souls are in dire straits. Innocent men are separated from their parents, forced to abandon their wives and children. How can anyone bear this without grudge? Indeed, for what did heroes wage war for centuries? All that remains are cold corpses in battlefields!"

Following that is "The Song of Chu", gentle and soft yet carrying so much impact: "Fields and gardens are wild and overgrown, yet I cannot return. For whom did I traverse a thousand miles as a soldier? My parents are deserted at home, longing morning and night for their son's return."

Simple and direct. It is precisely such delicate, ordinary human sentiments that defeated Xiang Yu's grand army!

In the first line of "The Song of Chu", Qi Rushan quoted Tao Yuanming's *A Poem on Returning Home*: "Fields and gardens are wild and overgrown, yet I cannot return".

Here I emulate Qi. While composing a quatrain for *Yuji's Wish*, I borrow his quotation of Tang poet Chang Jian's *First of Four Poems at the Border* in the last line:

*From ancient times, heroes fought in battlefields.  
For every victorious family, ten thousand others held funerals.  
Rites for both the living and the dead yearn for peace:  
That the dust of battle settles, replaced by the bright sun and moon.*

Laozi wrote: "Weapons are inauspicious tools. Victory is no cause for rejoicing. Those who rejoice delight in killing. Those who delight in killing will not succeed under Heaven." "Capture the enemy without attacking, taking up arms when there are no arms."

"That the dust of battle settles, replaced by the bright sun and moon."—What a marvellous line!



By crafting Yuji's soliloquy, "The Song of Chu" and Yuji's suicide, Qi Rushan expressed the hopes and wishes of the common folk—they detest war, they reject war, praying that they can live in peace.

The second part of *The Dream of a Concubine* consists of five connected movements played without a break.

### 1. The Overlord Enters into Battle

The orchestra roars amidst violent drumbeats, cymbal clashes and *suona* calls—a wild, murderous air is super-charged by arrogance and belligerence. The fast middle section further intensifies the atmosphere in the second half of *King Chu Doffs His Armour*.

Shrouded by smoke and mist, bodies are strewn across the battlefield. The final section features a solo *guanzi* that stops and starts; it is mournful and desolate...

Musicians sing softly, lamenting the helpless common folk and their bitterness and sorrow!

### 2. The Song of Chu

Immediately following "The Overlord Enters into Battle", the soprano stands alone in the wasteland, singing plaintively without accompaniment: "Fields and gardens are wild and overgrown, yet I cannot return. For whom did I traverse a thousand miles as a soldier? My parents are deserted at home, longing morning and night for their son's return."

*Xiao*, *Xun* and *Shang* instruments respond to her, and orchestra members join again in a subdued chorus. The final utterance, "Son..." is a heartrending whisper that shakes everyone to the core!

### 3. The Sacrifice

The *suona* plays a tune referencing the Overlord's battle in a lethargic, *largo* tempo: musical phrases are torn apart, filled with pathos!

Three big drums signal something simple and direct: they symbolise heavy footsteps at a funeral. The drums gradually decrease in volume as the big gong rises and falls in response, gloomily and slowly ...

The orchestra introduces the second part of the Sacrifice in a slow *adagio*: in deep grief, in anguished cries, running out of tears...

Laozi wrote: "Wherever soldiers go, thorny branches will grow. After war, bad years surely follow." "Victories in battle should be considered as funeral rites."

"For every victorious family, ten thousand others held funerals! Whether one, ten, a hundred, a thousand, or ten million in number, no matter in victory or defeat, every soldier who died and

every innocent civilian killed had a name and was once alive. They were children, parents, wives and husbands, siblings, grandparents, in-laws..." (Qu Xiaosong, "Addendum to *Tao Te Ching*" from *A Gate Without a Gate*, Hainan Publishing House, 2011)

Sacrifice—a ritual appeasing the common folk who died at war, a blessing that their soul will find eternal peace!

#### **4. Yuji's Wish**

The solo soprano sings the melody of "The Song of Chu", unaccompanied, in a low voice: "From ancient times, heroes fought in battlefields. For every victorious family, ten thousand others held funerals..." Three mournful *xuns* follow, initially filled with sorrow and anguish but gradually transform into a strong wish: "Rites for both the living and the dead yearn for peace: that the dust of battle settles, replaced by the bright sun and moon!" The musical phrase for "The Troops Return Home" reappears at the end, peaceful and calm, communicating the universal desire as "the dust of battle settles, replaced by the bright sun and moon", sending it up to Heaven...

#### **6. Yuji's Dream and Wish for Peace—The People's Wish**

The silk and bamboo ensemble setting of "Yuji's Dream" flows smoothly and gently... as call and response. The orchestra follows the *Kunqu* tune-type "Ten Thousand Years of Joy" in canonic form, capturing the simple wish for living in peace, for Yuji's dream for peace.

The people's hearts are like the peaceful sentiments of the mountains.

The people's wishes are like Yuji's dream.

In the finale, as with the end of *Bitter Lament* and *Yuji's Wish*, orchestra members contribute their singing voices. This time they chant the Buddhist mantra *Om Mani Padme Hum* with mercy and compassion, for world peace!

**Qu Xiaosong**  
**Early draft finished in Beijing, Autumn 2023**  
**Final draft completed in Shanghai, Spring 2024**

# 《苦怨》及《虞姬願》歌詞 Lyrics of Bitter Lament and Yuji's Wish

歌唱與樂隊 **苦怨** 蔡文姬原詞縮編  
瞿小松曲 (香港中樂團委編/首演)

憂……

憂怨

離漢入胡疆

憂……

思鄉腸斷

日暮風悲

雁南愁

憂……

怨鬼神 怨烽煙

怨兮 欲問 天吶

憂！

天蒼蒼兮上無言

胡鄉生二子，育之不恥羞

歸！……

獨自歸……

獨自歸兮 兒莫之隨

悠……

去時懷土兮心無緒

來時別兒兮思漫漫

憂……

Om Ah Hong

舊怨平兮新怨長

音有餘兮思無窮

Om Ma Ni Be Me Hong

悠

Om Ah Hong Om Ah Hong

**虞姬願** 瞿小松詞、曲

(香港中樂團委作/世界首演)

## 一：霸王之戰

殺！殺！殺！ 殺……

苦哇 苦 苦啊

慘 慘哪

連年征戰苦

苦 苦啊

## 二：楚歌

田園將蕪 胡不歸

千里從軍 為了誰

家中撒得雙親在

朝朝暮暮盼兒回

家中撒得雙親在

朝朝暮暮盼兒回

盼兒回 盼兒回 回……

田園將蕪 胡不歸

千里從軍 為了誰

家中撒得雙親在

朝朝暮暮盼兒回

盼兒回 回

兒啊

## 四：虞姬願

\* 群雄自古 戰沙場

一家得勝 萬戶喪

生死同祭

平安願

兵器（氣）銷為

日月光 \*

\* 重覆

生死同祭

平安願

兵器（氣）銷為

日月光

Om Ah Hong Om Ah Hong

Om Ma Ni Be Me Hong

## 五：虞姬夢，平安願——百姓願

Om Ma Ni Be Me Hong





Vocal and Orchestra **Bitter Lament** Reduction of Original Lyrics by Cai Wenji  
Arr. by Qu Xiaosong (Arrangement Commissioned by HKCO / Premiere)

Grief...  
Grief and anguish...  
I left the Han kingdom for a barbaric land.  
Grief...  
Brokenhearted, I long for home.  
The cold sun sets, the sad wind blows.  
Wild geese fly to the south in sorrow.  
Grief...

I blame the spirits and the war's ravage.  
In anguish, I question Heaven.  
Grief!  
Heaven is vast; it is silent, unresponsive.  
I gave birth to two sons in a barbaric land, with shame I reared them.

Return!...

I return alone, without my sons by my side.

Sorrow...  
On this journey, my heart is at a loss.

When time came to bid farewell to my sons, thoughts crowded my mind.  
Grief...  
An old sorrow is pacified, but a new one looms.  
The music may fade, but my worries never end.  
Sorrow...

**Yuji's Wish** Lyrics and Arr. by Qu Xiaosong  
(Commissioned by HKCO / World Premiere)

**1. The Overlord Enters into Battle**

Agony!  
Tragedy!  
The agony of years of continuing war.  
Agony!

**2. The Song of Chu**

Fields and gardens are wild and overgrown, yet I cannot return.  
For whom did I traverse a thousand miles as a soldier?  
My parents are deserted at home,  
longing morning and night for their son's return.  
My parents are deserted at home,  
longing morning and night for their son's return.  
For their son's return.

Fields and gardens are wild and overgrown, yet I cannot return.  
For whom did I traverse a thousand miles as a soldier?  
My parents are deserted at home,  
longing morning and night for their son's return.  
For their son's return.  
Son.

**4. Yuji's Wish**

\*From ancient times, heroes fought in battlefields.  
For every victorious family, ten thousand others held funerals.  
Rites for both the living and the dead  
yearn for peace:  
That the dust of battle settles,  
replaced by the bright sun and moon.\*

Repeat\*

Rites for both the living and the dead  
yearn for peace:  
That the dust of battle settles,  
replaced by the bright sun and moon.





## 2025年第53屆香港藝術節 《虞姬夢》

8.3.2025 (六)

### 指揮：閻惠昌

琵琶與樂隊 **霸王卸甲** 古曲 瞿小松編曲 (香港中樂團委編／首演)  
琵琶：張瑩

歌唱與樂隊 **苦怨** 蔡文姬原詞縮編 瞿小松曲 (香港中樂團委編／首演)  
女高音：龔麗妮 琵琶：張瑩

中場休息

**虞姬願** 瞿小松詞、曲 (香港中樂團委作／世界首演)

一：嗩吶與樂隊 《霸王之戰》

二：歌唱與樂隊 《楚歌》

女高音：龔麗妮

三：嗩吶與樂隊 《祭》

四：歌唱與樂隊 《虞姬願》

女高音：龔麗妮

五：絲竹合奏 《虞姬夢，平安願 — 百姓願》

本音樂會由香港電台錄音製作，將於2025年4月12日（星期六）晚上8:00於香港電台第四台（FM97.6 - 98.9兆赫及www.rthk.hk）播出，以及2025年4月18日（星期五）下午3:00重播。



## The 53rd Hong Kong Arts Festival In 2025 **The Dream of a Concubine**

8.3.2025 (Sat)

### **Conductor: Yan Huichang**

Pipa and Orchestra **King Chu Doffs His Armour** Ancient Tune Arr. by Qu Xiaosong  
(Arrangement Commissioned by HKCO / Premiere)

Pipa: Zhang Ying

Vocal and Orchestra **Bitter Lament** Reduction of Original Lyrics by Cai Wenji Arr. by Qu Xiaosong  
(Arrangement Commissioned by HKCO / Premiere)

Soprano: Lini Gong Pipa: Zhang Ying

### Intermission

**Yuji's Wish** Lyrics and Arr. by Qu Xiaosong (Commissioned by HKCO / World Premiere)

**1. Suona and Orchestra** *The Overlord Enters into Battle*

**2. Vocal and Orchestra** *The Song of Chu*

Soprano: Lini Gong

**3. Suona and Orchestra** *The Sacrifice*

**4. Vocal and Orchestra** *Yuji's Wish*

Soprano: Lini Gong

**5. Sizhu Ensemble** *Yuji's Dream and Wish for Peace – The People's Wish*

The concert is recorded by RTHK and will be broadcast on 12th April 2025 (Sat) at 8pm and with a repeat on 18th April 2025 (Fri) at 3pm on RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and [www.rthk.hk](http://www.rthk.hk)).

# 香港藝術節 HONG KONG ARTS FESTIVAL

## 扎根香港的國際藝壇盛事 聯繫中國與世界

### An International Arts Festival in Hong Kong Connecting China and the World

香港藝術節於1973年正式揭幕，是國際藝壇中重要的文化盛事，於每年2、3月期間呈獻眾多優秀本地及國際藝術家的演出，以及舉辦多元化的「加料」和教育活動，致力豐富香港的文化生活。

香港藝術節是一所非牟利機構，2024/25財政年度預計收入（包括第53屆香港藝術節及2025年「無限亮」）約港幣一億五千萬，當中香港特區政府的年度恆常撥款佔總收入約12%，另外約23%需來自票房收入，約45%則需依賴來自各大企業、熱心人士和慈善基金會的贊助和捐款。預計餘下的約20%則來自其他收入，包括政府針對捐款和贊助收入而提供的配對資助。

香港藝術節每年呈獻眾多國際演藝名家精采多元的演出，例如\*：

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

香港藝術節積極與本地演藝人才合作，並致力為新進藝術家提供展示才華的平台。藝術節至今委約及製作逾250套本地全新創作，包括粵劇、戲劇、室內歌劇、音樂和舞蹈作品，不少製作更已在香港及海外多度重演。近年的藝術節新製作包括《茉莉小姐》、《飯戲攻心》舞台版、《末戀·無愛合約》、《我們最快樂》、《鼠疫》、《陪着你走》、《百花亭贈劍》、《香港家族》三部曲、《世紀·香港》、《炫舞場》、《大同》、《金蘭姊妹》、《聖荷西謀殺案》等。

香港藝術節多年來與知名海外藝術家及團體聯合製作不少優秀作品，當中包括由香港藝術節、香港歌

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

The **HKAF** is a non-profit organisation. The total estimated income for FY2024/25 (including the 53rd Hong Kong Arts Festival and 2025 “No Limits”) is approximately HK\$150 million. Current Government annual baseline funding accounts for around 12% of the Festival’s total income. Around 23% of the Festival’s income needs to come from the box office, and around 45% from sponsorship and donations made by corporations, individuals and charitable foundations. The remaining 20% is expected to come from other revenue sources including the Government’s matching grant scheme, which matches income generated through private sector sponsorship and donations.

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

- Western opera: Bayerische Staatsoper, Oper Leipzig, The Bolshoi Theatre, The Mariinsky Theatre
- Chinese opera: China National Peking Opera Company, Hebei Clapper Opera Troupe, Shanghai Kunqu Opera Troupe, Shanghai Zhang Jun Kunqu Art Center, Suzhou Kunqu Opera Company of Jiangsu, Zhejiang Xiaobaihua Yue Opera Troupe
- Classical music: Cecilia Bartoli, Riccardo Chailly, Seong-Jin Cho, Gustavo Dudamel, Philip Glass, Bruce Liu, Yo-Yo Ma, Denis Matsuev, Anna Netrebko, Gianandrea Noseda, Seiji Ozawa, Thomas Quasthoff, Gennady Rozhdestvensky, Tan Dun, Muhai Tang, Christian Thielemann, Bamberg Symphony, London Symphony Orchestra, NHK Symphony Orchestra, Royal Concertgebouw Orchestra, Rundfunkchor Berlin, Thomanerchor Leipzig, Vienna Philharmonic Orchestra
- Jazz and world music: Bobby McFerrin, Youssou N’Dour, Esperanza Spalding, Orquesta Buena Vista Social Club, Pink Martini
- Dance: Mikhail Baryshnikov, Sylvie Guillem, Akram Khan, Natalia Osipova, American Ballet Theatre, Cloud Gate Dance Theatre, The Hamburg Ballet—John Neumeier, New York City Ballet, Paris Opera Ballet, Tanztheater Wuppertal Pina Bausch, Teatro alla Scala Ballet Company
- Theatre: Peter Brook, Robert Lepage, Yukio Ninagawa, Robert Wilson, Berliner Ensemble, National Theatre of China, Royal Shakespeare Company
- Large-scale special events: *World of WearableArt*, *Zingaro*
- Outdoor events: *Power Plant*, *Super Pool*, *Chorus*

The **HKAF** actively collaborates with Hong Kong’s own creative talent and showcases emerging local artists. Over the years, the HKAF has commissioned and produced over 250 local productions across genres including Cantonese opera, theatre, chamber opera, music and contemporary dance, many with successful subsequent runs in Hong Kong and overseas. Recent HKAF productions include *Miss Julie*, *Table for Six On Stage*, *Loveless Romance*, *We Are Gay*, *The Plague*, *Always by Your Side*, *Pavilion of a Hundred Flowers*, *A Floating Family—A Trilogy*, *Hong Kong Odyssey*, *Danz Up*, *Datong—The Chinese Utopia*, *The Amahs* and *Murder in San Jose*, to name a few.

The **HKAF** frequently partners with renowned international artists and institutions to produce exceptional works, such as *Der Fensterputzer* (The Window Washer) co-produced by the HKAF, Goethe-Institut Hong Kong and Tanztheater Wuppertal Pina Bausch, *Richard III*



德學院及翻娜·包殊烏珀塔爾舞蹈劇場聯合製作的《抹窗人》、由倫敦老域劇院、布魯克林音樂學院與尼爾街製作公司製作、香港藝術節為聯合委約機構之一的「橫貫計劃」之《暴風雨》及《李察三世》、由香港藝術節及上海國際藝術節聯合委約的《青蛇》、香港藝術節與三藩市歌劇院聯合製作的《紅樓夢》、香港藝術節與芬蘭國家歌劇院及芭蕾舞團聯合製作的《拉娜》等。

**香港藝術節**大力投資下一代的藝術教育。「青少年之友」成立32年來，已為約836,000位本地中學生及大專生提供藝術體驗活動。藝術節近年亦開展多項針對大、中、小學生的藝術教育活動，包括由國際及本地藝術家主持的示範講座及工作坊、學生展演、演前講座、公開彩排、以及欣賞藝術節演出。同時，通過「學生票捐助計劃」，藝術節每年提供約10,000張半價學生票。

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

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

為創造更穩健的財政環境以及確保藝術節的長期可持續性，**香港藝術節基金會**於2022年成立，旨在讓藝術節在未來進行年度預算以外的大型或特別項目。

and *The Tempest* produced by The Old Vic, BAM and Neal Street under “The Bridge Project” with the HKAF as a co-commissioning institution, *Green Snake* co-commissioned with the Shanghai International Arts Festival, *Dream of the Red Chamber* co-produced with the San Francisco Opera, and *Laila*, a co-production of the HKAF and the Finnish National Opera and Ballet.

The **HKAF** invests heavily in arts education for young people. Over the past 32 years, our “Young Friends” scheme has reached around 836,000 local secondary and tertiary school students. A variety of arts education projects serving primary, secondary, and tertiary school students have been launched in recent years, featuring activities such as student showcases, pre-performance talks, open rehearsals, opportunities to attend Festival performances, as well as in-school workshops and lecture demonstrations led by international and local artists. Donations to the “Student Ticket Scheme” also make available approximately 10,000 half-price student tickets each year.

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

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

To provide greater financial security and long-term sustainability for the Festival, the **Hong Kong Arts Festival Foundation** was officially launched in 2022. Donations to the Foundation will be used towards enabling the Festival to present in the future large-scale or special projects which its annual budget cannot cater for.

(2025年2月更新 Updated February 2025)

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

<https://www.hk.artsfestival.org/en/about-us/past-programmes/past-programmes-2024.html>



誠邀贊助或捐助香港藝術節；詳情請與藝術節發展部聯絡。  
To find out more about sponsorship opportunities and donation details for the Hong Kong Arts Festival, please contact the HKAF Development Department.

電郵 Email: dev@hkaf.org  
直線 Direct Lines: (852) 2828 4911/12  
網頁 Website: [www.hk.artsfestival.org/en/support-us](http://www.hk.artsfestival.org/en/support-us)

香港藝術節協會2024/25年度預計收入來源（約港幣一億五千萬）  
Estimated Income Sources for the Hong Kong Arts Festival Society in FY2024/25 (About HK\$150 million)

約Around  
**45%**  
贊助和捐款  
Sponsorship & Donations

約Around  
**23%**  
票房收入  
Box Office

約Around  
**12%**  
政府的年度  
恆常撥款  
Current  
Government  
annual  
baseline  
funding

約Around  
**20%**  
其他收入  
(包括按捐款和贊助收入  
可望獲得的政府配對資助)  
Other Revenues  
(including possible  
Government Matching  
Grant for Sponsorship and  
Donation Income)

貢獻香港藝術節53年伙伴及藝術節開幕演出贊助  
The Hong Kong Arts Festival's Proud Partner for 53 Years & Festival Opening Sponsor



香港賽馬會慈善信託基金  
The Hong Kong Jockey Club  
Charities Trust



藝術節閉幕演出贊助  
Festival Finale Sponsor

ICBC 中国工商银行 (亚洲)



節目贊助 Programme Sponsors (按英文字母排列 In Alphabetical Order)



伍集成文化教育基金會  
C. C. Wu Cultural & Education  
Foundation Fund



華潤集團  
CR HOLDINGS



信興集團  
SHUN HING GROUP



尤德爵士紀念基金  
Sir Edward Youde  
Memorial Fund

周年晚宴伙伴  
Gala Dinner Partner

藝術節指定航空公司  
Official Airline

藝術節指定戶外媒體伙伴  
Official Outdoor Media Partner



HENDERSON LAND  
恒基兆業地產



CATHAY PACIFIC  
國泰航空



藝術節指定高級用車伙伴  
Official Premium Car Partner

藝術節指定視頻技術合作伙伴  
Official Video Technology Partner

主要酒店伙伴  
Major Hotel Partner



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香港君悅酒店  
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HONG KONG



# 多謝支持!

## Thank You, Partners!

2025年2、3月舉行的第53屆香港藝術節邀請超過1,300名  
享負盛名的國際及本地藝術家，  
為觀眾帶來超過45套節目，合共逾125場精采演出。  
同時亦帶來近300項加料節目及教育活動，促進社區的文化發展。

全賴各贊助機構及熱心人士的鼎力支持，我們才能繼續舉辦此國際藝壇盛事。  
香港藝術節由衷感謝每位支持者的寶貴貢獻。

The 53rd Hong Kong Arts Festival in February and March 2025 features  
more than 1,300 renowned international and local artists appearing  
in a diverse array of over 125 performances of more than 45 unique programmes,  
alongside 300 PLUS and educational activities, all aimed at presenting  
world-class performing arts and promoting cultural development in our city.

The continued success of this internationally renowned arts event is made possible through  
the generous support of our sponsors and donors.  
We are grateful to all of our partners for their unwavering support.

《竹林愛傳奇》大灣區巡演贊助  
*Love in the Bamboo Grove GBA Tour Sponsored by*



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CHINA NATIONAL ARTS FUND

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彩票公益金資助——中國福利彩票和中國體育彩票  
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康樂及文化事務署  
Leisure and Cultural  
Services Department



粵港澳大灣區文化藝術節



香港藝術節基金會  
HONG KONG ARTS FESTIVAL  
FOUNDATION



# 香港中樂團

## Hong Kong Chinese Orchestra

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

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

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

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

香港中樂團在藝術、管治管理、藝術教育、市場推廣上皆獲各界高度評價及屢獲殊榮，包括《亞洲週刊》「2023 亞洲卓越品牌大獎」及「第十七屆藝術發展獎—藝術推廣及教育獎」等。樂團研製的環保胡琴系列除榮獲國家「第四屆文化部創新獎」（2012）外，更獲多個機構頒發環保及創意獎項，成就屢創新高。



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 20<sup>th</sup> year with no interruption in between, and has become a keenly-anticipated annual cultural event, in 2020, HKCO launched the International Drum Graded Exam with the Hong Kong Examinations and Assessment Authority.

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

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

Other accolades and acclaims the Orchestra has won are its achievements in the arts, governance and administration, arts education, marketing and promotion, which includes ‘2023 Asia Excellence Brand Award’ from *Yazhou Zhoukan* and ‘The 17<sup>th</sup> Hong Kong Arts Development Awards - Award for Arts Promotion and Education’ etc. The Eco-Huqin series which the Orchestra developed has won not only the 4<sup>th</sup> Ministry of Culture Innovation Award in 2012, but also many other awards presented by various institutions for its green and innovative concepts. They add to the remarkable and highly commendable list of achievements in the history of the Hong Kong Chinese Orchestra.

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、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。

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**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 51<sup>st</sup> 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 17<sup>th</sup> 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.



## 瞿小松 作曲及編曲

Qu Xiaosong Composer and Arranger

**瞿**小松，貴州貴陽人，中國音樂家協會及美國作曲家、作家和發行商協會會員，以其在歌劇、交響樂及室內樂領域的獨特貢獻享譽國際。1978年，瞿小松考入中央音樂學院作曲系，師從杜鳴心教授，在學期間以作品《山歌》獲美國齊爾品協會作曲比賽一等獎。1983年畢業後留校任教。20世紀80年代，他與同學們舉辦了一系列新音樂會，推動了當時中國新音樂的興起。

1989年，瞿小松應美國哥倫比亞大學美中藝術交流中心之邀，美國亞洲文化基金會贊助，赴美作訪問學者。他的歌劇《俄狄浦斯》、《俄狄浦斯之死》、《命若琴弦》在歐洲廣受讚譽，其中《俄狄浦斯》更被瑞典國家主要媒體稱為「一部偉大的歌劇」。此外，他的混合室內樂《Mong Dong》以原始意境引發思考，為雲門舞集《行草》創作的音樂，都成為國際有名的頂尖作品。

瞿小松的創作橫跨多個領域，包括電影音樂：如《孩子王》、《推手》等配樂；交響組曲《遠去的恐龍》、《山與土風》；民族音樂則有《神曲》、《故園》等作品。2000年回國後，他致力於現代音樂推廣，並創辦「瞿小松樂坊」。他現時定居瑞典，繼續從事不同音樂創作，其作品至今在全球被廣泛演出和出版。

A native of Guiyang, Guizhou, Qu Xiaosong is a member of the Chinese Musicians Association and the American Society of Composers, Authors and Publishers (ASCAP) known internationally for his unique contributions to opera, symphonic, and chamber music. Qu enrolled in the Composition Department of Central Conservatory of Music in Beijing in 1978, under the tutelage of Du Mingxin. As a student, Qu's composition *Mountain Song* won first place in the US Tchernin Society Music Composition Contest. After graduating in 1983, Qu remained at the conservatory as an instructor. In the 1980s Qu and his peers held a series of concerts to raise interest in new Chinese music of that era.

In 1989, the Columbia University Center for US-China Arts Exchange, with funding from the US Asian Cultural Council, invited Qu as a visiting scholar. European audiences were thrilled with his operas *Oedipus*, *The Death of Oedipus*, and *Life on a string*, and Swedish national mainstream media praised *Oedipus* as "a masterpiece of opera". In addition, Qu's original and thought-provoking mixed chamber music composition *Mong Dong*, and his piece *Cursive* for the Cloud Gate Dance Theater have become internationally acclaimed works.

Qu's compositions span multiple genres, including soundtracks for films like *The King of Children* and *Pushing Hands*; symphonies like *Vanishing Dinosaurs* and *Rustic Ways*; and traditional Chinese music compositions like *Divine Comedy* and *Hometown*. After returning to China in 2000, Qu continued to promote modern music and launched "Qu Xiaosong Musical Workshops". He currently lives in Sweden where he actively composes, and his works remain widely performed and published around the world today.





## 龔麗妮 女高音

Lini Gong Soprano

德裔女高音龔麗妮，曾就讀武漢音樂學院、上海音樂學院及漢堡國立音樂學院，師從譚樹理、陳小群、Jeanette Ks Scovotti 及 William Workman 教授。她在聲樂領域屢獲殊榮，包括 2001 年新聲音國際聲樂比賽輕歌劇特別獎、2005 年德國柏林歐洲藝術歌曲大賽二等獎、2006 年法國里昂國際室內樂比賽二等獎，以及 2007 年漢堡市文化獎「Berenberg Kulturpreis」。

自 2006 年起，龔麗妮活躍於職業歌劇舞台，演繹過《塞維利亞的理髮師》中的羅西娜及《弄臣》裡的吉爾達等角色。2008 年，她參演 Ligeti 的歌劇《Le Grand Macabre》後，便一直活躍於現代音樂和新音樂創作領域，與多位國際知名作曲家如：Héctor Parra、Wolfgang Rihm 等合作，並在 Ensemble Recherche 室內樂團、南德廣播交響樂團等具代表性的現代音樂樂團中擔綱演出。

龔麗妮亦曾參與多部歌劇的世界首演，包括 Héctor Parra 的《Das geopferte Leben》、《Wilde》及 Friedrich Haas 的《Koma》。2017 年，她作為首位登上 Elbphilharmonie 音樂廳的中國女高音，與易北交響樂團及指揮家 Ingo Metzmacher 合作演繹 Schoenberg 的歌劇《Moses und Aron》。

近年來，龔麗妮積極多元發展，於 2018 年成立聲樂藝術機構，並錄製個人專輯《Spectrum》。2019 年，她進一步策劃以女性主題為核心的系列演出《龔麗妮的紅樓夢》。2024 年 3 月，龔麗妮在漢堡易北音樂廳完成了舞台劇《女媧》。

Soprano Gong Lini studied at the Wuhan Conservatory of Music, Shanghai Conservatory of Music, and Staatliche Hochschule für Musik in Hamburg, Germany, under the tutelage of Tan Shuli, Chen Xiaoqun, Jeanette Ks Scovotti, and Prof William Workman. Gong has earned numerous accolades in vocal music, including a special award at the 2001 Neue Stimmen International Singing Competition; second place at the 2005 European Arts Vocal Music Competition in Berlin, Germany; second place at the 2006 Lyon International Chamber Music Competition; and was named the 2007 'Berenberg Kulturpreis' in Hamburg, Germany.

Since 2006, Gong has given dynamic performances on the professional stage, playing roles such as Rosina in *The Barber of Seville*, and Gilda in *Rigoletto*. After appearing in Ligeti's opera *Le Grand Macabre* in 2008, Gong began actively working in the fields of modern and new music creation, collaborating with internationally acclaimed artists like Héctor Parra and Wolfgang Rihm, and performing in modern music ensembles like the Ensemble Recherche chamber music troupe and Sinfonieorchester von Radio Stuttgart.

Gong has performed in the world premieres of several operas, including Héctor Parra's works *Das geopferte Leben* and *Wilde*, as well as *Koma* by Friedrich Haas. In 2017, she was the first Chinese soprano to appear in the Elbphilharmonie concert hall, performing Schoenberg's opera *Moses und Aron* with the NDR Elbphilharmonie Orchester, conducted by Ingo Metzmacher.

In recent years, Gong has actively branched out her creative activities, establishing a vocal arts organization in 2018, and producing a solo album titled *Spectrum*. In 2019, she planned the *Gong Lini's Dream of Red Mansions*, focusing on women's themes. In March 2024, Gong Lini completed a play titled *The Goddess Nuwa*, at Elbphilharmonie in Hamburg, Germany.



## 張瑩 琵琶

Zhang Ying Pipa

香港中樂團琵琶首席，2004年加入樂團，2013年擔任署理琵琶首席，2016年起出任現職位。另任中國音樂家協會琵琶學會理事、香港演藝學院碩士生導師，並任教於香港大學、香港演藝學院、香港浸會大學、香港中文大學、香港教育大學。獲中國音樂學院碩士學位，先後師從趙藝囡、李桂香、吳俊生、任宏、楊靖教授。2004年獲「龍音杯」國際民族器樂比賽琵琶青年專業組第一名；2002年獲文化部舉辦的「中國第一屆民族器樂大賽」琵琶青年專業組銀獎。

張氏曾先後赴美國、英國、新西蘭、加拿大、俄羅斯、韓國、挪威、德國、捷克、新加坡、芬蘭、日本等多個國家及地區演出。近期演出包括：2023年1月隨香港中樂團於新加坡合作演出《第二琵琶協奏曲》、同年3月於日本四個城市巡演琵琶協奏曲《幻想伎樂天》、2022年湖北武漢香港週《琴台、江城、水之聲》音樂會及《協奏曲之夜》、2021年《花木蘭與穆桂英》音樂會出演琵琶協奏、並在香港中樂團四十五樂季、四十六樂季開幕音樂會中擔任主奏；2020年初隨香港中樂團於歐洲巡演，於瑞士、德國、比利時、奧地利與匈牙利，以琵琶獨奏身份與樂隊合作《霸王卸甲》而廣受好評。

Principal Pipa of the Hong Kong Chinese Orchestra, Zhang joined the HKCO in 2004 and served as Acting Principal Pipa in 2013, she has served in current position since 2016. She is also a director of the Pipa Society under the auspices of the Chinese Musicians' Association, a Master's degree programme lecturer at The Hong Kong Academy for Performing Arts, and is teaching at The University of Hong Kong, The Hong Kong Academy for Performing Arts, Hong Kong Baptist University, The Chinese University of Hong Kong and The Education University of Hong Kong. She holds a Master's degree from The China Conservatory of Music and was trained under Prof Zhao Yinan, Ms Li Guixiang, Prof Wu Junsheng, Ms Ren Hong and Prof Yang Jing. Zhang was the winner of the Silver Award for Pipa Specialism, Youth Section, at the 1st Chinese Instrumental Music Competition organised by the Ministry of Culture in 2002; and the First Prize in the Youth Section at the 3rd 'Longyi Cup' International Ethnic Instrument of China (Pipa) in 2004.

Over the years, Zhang has performed in USA, UK, New Zealand, Canada, Russia, South Korea, Norway, Germany, the Czech Republic, Singapore, Finland and Japan. Zhang's recent performance include: performance of *A Fantasy of Flying Apsaras* on a Japan tour with the HKCO in March 2023 and *Pipa Concerto No. 2* on a Singapore tour with the Orchestra in January 2023; performance in the Hong Kong Week @ Wuhan, Hubei - *Qintai · City on Rivers · The Sound of Water* concert in 2022, *A Night of Concerti* concert and *Legendary Heroines – Hua Mulan and Mu Guiying* concert in 2021; lead performance in the 45th and 46th orchestral season opening concerts of the Hong Kong Chinese Orchestra; in 2020, Zhang went with the HKCO on a European tour that covered Switzerland, German, Belgium, Austria and Hungary, performing *pipa* solo with the Orchestra in *King Chu Doffs His Armour* and received critical acclaims.





## 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

歡迎觀眾於謝幕期間拍照

演奏中之相片可於香港中樂團Facebook專頁及官方網頁下載

Audience is welcomed to take photos during the curtain call, 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.



### 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.

# 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 '4<sup>th</sup> 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



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

# 仁澤雅樂銘

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- 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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悅音捐助人 Encore Donor	悅音，愉悅，歡喜，以聆聽音樂為愉悅。 One who enjoys the performance of the Orchestra and wants it to continue to develop and grow.	HK\$10,000 — \$99,999
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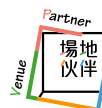


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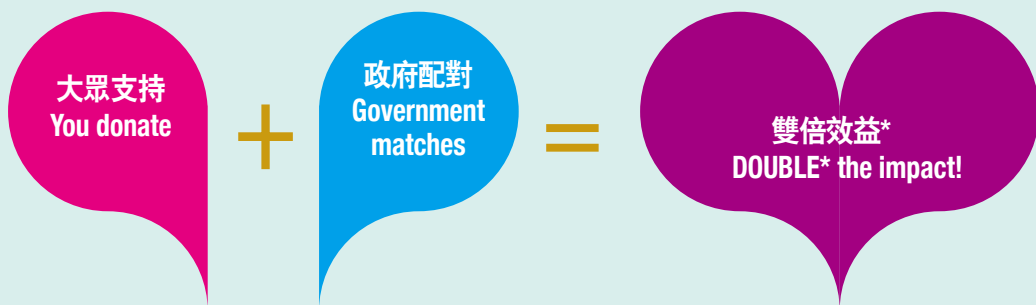
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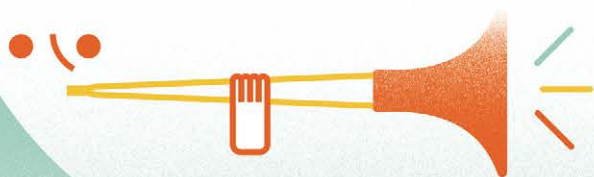
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# 香港青少年中樂團 香港青少年箏團 成員招募2025



面試日期  
2025  
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## ✦ 報名所需文件

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|--|---|--|
|  申請表格  |  身份證副本 |  所有申報成績／獎項／比賽證書／評分紙副本 |
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# 暑期工作坊

## 認識中樂齊齊揀

對象：  
未曾學習中樂但對中樂有興趣的  
5-13歲兒童

時間：2小時

導師：  
麥嘉然老師（負責拉弦樂介紹）  
羅行良老師（負責吹打樂介紹）  
黃瓊僑老師（負責彈撥樂介紹）

語言：廣東話為主

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

## 親子鼓樂工作坊

對象：6-10歲兒童及家長

時間：1小時

導師：李慧美老師

語言：廣東話為主

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

## 小星星

對象：6-12歲兒童  
時間：1小時

### 古箏

導師：劉惠欣老師  
語言：廣東話為主

### 二胡

導師：麥嘉然老師  
語言：廣東話為主

### 琵琶

導師：黃瓊僑老師  
語言：廣東話為主

### 噴呐

導師：羅行良老師  
語言：廣東話為主

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



\*暑期工作坊將於7月或8月之星期六下午舉行，日期及時間容後公佈，請密切留意！

### 費用：

認識中樂齊齊揀  
\$700/一對親子

親子鼓樂工作坊  
\$350/一對親子

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

## 查詢

### 課程資訊

電話：3185 1640 / 3185 1624  
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# 香港中樂團 Hong Kong Chinese Orchestra



藝術總監兼終身指揮  
香港中樂團樂隊學院院長  
Artistic Director and Principal Conductor for Life  
Director of The HKCO Orchestral Academy  
閻惠昌 SBS  
Yan Huichang SBS



助理藝術總監兼常任指揮  
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Resident Conductor  
周熙杰  
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Young Chinese Orchestra  
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沈誠  
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## 環保二胡 Eco-Erhu

首席\*  
Principal\*



徐慧  
Xu Hui



方子蔚  
Fong Tsz Wai



王家樂  
Wong Ka Lok



杜錫礎  
To Shek Chor



施盤藏  
Sze Poon Chong



張宇慧  
Zhang Yuhui



黃偉俊  
Wong Wei Juin



蕭秀嫻  
Siu Sau Han



韓婧娜  
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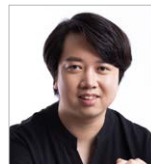


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□ 本場編制揚琴毋須出席

△ 香港中樂人才菁英計劃

○ 兼大阮

☆ 兼中阮

Acting

Freelance Musician

Yangqin is not included in this concert.

Hong Kong Chinese Music Talent Development Programme

Doubling on Daruan

Doubling on Zhongruan

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 HKCCO 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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Assistant Leader: Yuen Shi Chun  
Members: Chew Hee Chiat, Yim Hok Man, Ren Zhaoliang, Liu Hai

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Hong Kong Young Chinese Orchestra

### 指揮

胡栢端

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Rupert Woo Pak Tuen

## 香港青少年中樂團分聲部導師

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革胡 Gehu

李小夏 Lee Hsiao-hsia

低音革胡 Bass Gehu

李庭灝 Li Ting Ho

揚琴 Yangqin

李孟學 Lee Meng-hsueh

柳琴／阮 Liuqin / Ruan

陳怡伶 Chen I-ling

琵琶／三弦 Pipa / Sanxian

黃瓊僑 Wong Yui Kiu

箏 Zheng

姚欣 lu Yan

笛子 Dizi

陳子旭 Chan Chi Yuk

笙 Sheng

魏慎甫 Wei Shen-fu

嗩吶 Suona

劉海 Liu Hai

敲擊 Percussion

李芷欣 Lee Tsz Yan

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揚琴

Yangqin

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柳琴

Liuqin

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琵琶

Pipa

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邵珮儀 Shiu Pui Yee

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阮

Ruan

劉若琳 Lau Yuek-lam

三弦

Sanxian

趙太生 Zhao Taisheng

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Zheng

蔡雅絲

Choi Ngar Si

劉惠欣

Lau Wai Yan

徐美婷

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古琴

Guqin

余美麗

Yu Mei Lai

笛子

Dizi

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Wu Chun Hei

劉海

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Pictures at an Exhibition and The Terra Cotta Warriors

彭修文作品專場 II

指揮：閻惠昌  
Conductor: Yan Huichang



Pictures at an Exhibition  
Mussorgsky Orch. by Ravel Adapted by Peng Xiuwen  
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