



香港中樂團  
HONG KONG CHINESE ORCHESTRA

藝術總監：閻惠昌  
ARTISTIC DIRECTOR: YAN HUICHANG



張瑩玉  
Zhang Ying & HKCO  
琵琶協奏曲之夜



5/7/2026 (日 Sun) 下午5:00pm

香港文化中心音樂廳

Hong Kong Cultural Centre Concert Hall

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



香港文化中心  
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

# 精彩連場！

## Programme Highlights

大新保險全力支持  
DAH SING INSURANCE Proudly Supports

### 今宵多珍重 — 深愛着你 Cherish Tonight – Deeply In Love With You

指揮 Conductor :  
周熙杰 Chew Hee Chiat

口琴 Harmonica :  
李俊樂 Gordon Lee

大提琴 Cello :  
洪嘉揚 Thomas Hung

31/7/2026 (五 Fri) 晚上7:30pm  
1/8/2026 (六 Sat) 下午3pm, 晚上7:30pm  
2/8/2026 (日 Sun) 下午3pm

東九文化中心劇院  
East Kowloon Cultural Centre The Hall



香港中樂團  
HONGKONG CHINESE ORCHESTRA  
藝文總監：陳卓賢  
ARTISTIC DIRECTOR: YAN HUICHANG

DAH SING INSURANCE 50th Anniversary

今宵多珍重 — 深愛着你  
Cherish Tonight – Deeply In Love With You

大新保險全力支持  
DAH SING INSURANCE Proudly Supports

指揮 Conductor :  
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編偏喜歡你 瀟瀟  
眼淚為你流 喝采  
相思河畔 一生何求  
幾分鐘的約會

陳百強原聲與全息投影  
大銀幕播放昔日珍貴影像  
Danny Chan's Original Voice and Hologram  
Projection of Archival Footage

### 國際綜藝合家歡2026: IAC 2026:

#### 神奇的五音魔法 Music Magic

\*音樂會適合2歲或以上觀眾  
Suitable for ages 2 and above

音樂總監 Music Director :  
伍卓賢 Ng Cheuk Yin

導演 Director :  
郭穎東 Rex Kwok

文本 Original Text :  
溫卓妍 Jarita Wan

歌手及主持 Singer and Presenter :  
駱胤樺 Lok Yan Wa

演出 Special Performer :  
香港中樂團小組 HKCO Ensemble



特邀演出 Special Performer :  
小花合唱團 Little Flower Choir

舞台及服裝設計  
Stage and Costume Designer :  
顧美齡 Julia Koo

燈光設計 Lighting Designer :  
歐陽翰奇 Au Yeung Hon Ki

11-12/7/2026 (六、日 Sat, Sun)  
上午11:30am, 下午2:30pm, 下午5:30pm

香港文化中心劇場  
Hong Kong Cultural Centre Studio Theatre

### 彭修文誕辰九十五週年 音樂會 Peng Xiuwen 95th Anniversary Concert

指揮 Conductor :  
閻惠昌 Yan Huichang

客席樂團首席、  
環保低音二胡  
Guest Concertmaster,  
Eco-Bass Erhu :  
張重雲 Zhang Chongxue

排鼓領奏 Lead Percussion :  
馬里 Ma Li

琵琶領奏 Lead Pipa :  
陳音 Chen Yin

彭修文誕辰  
九十五週年音樂會



京胡 Jinghu :  
姜克美 Jiang Kemei

唢呐 Suona :  
周東朝 Zhou Dongchao

24-25/7/2026 (五、六 Fri, Sat)  
晚上8:00pm  
(兩晚節目不同 Different programmes each night)

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



www.hkco.org

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Tickets are available at URBIX

www.hkconetconcerthall.com



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.

# 張瑩琵琶協奏曲之夜

## Zhang Ying & HKCO

5.7.2026 (日 Sun)

指揮：閻惠昌

Conductor: Yan Huichang

琵琶協奏曲 **春秋** 唐建平曲

Pipa Concerto **Spring and Autumn** Tang Jianping

琵琶：張瑩

Pipa: Zhang Ying

琵琶協奏曲 **花木蘭** 顧冠仁曲

Pipa Concerto **Hua Mulan** Gu Guanren

一、木蘭愛家鄉 1. Mulan Loves Her Homeland

二、奮勇殺頑敵 2. The Brave Soldier

三、凱旋歸家園 3. A Hero's Homecoming

琵琶：張瑩

Pipa: Zhang Ying

— 中場休息15分鐘 Intermission 15 minutes —

琵琶協奏曲 **晚秋** 李博禪曲

Pipa Concerto **Late Autumn** Li Bochan

琵琶：張瑩

Pipa: Zhang Ying

琵琶協奏曲 **拉丁美洲狂想琵琶協奏曲** (世界首演) 陸尉俊曲

Pipa Concerto **Rhapsodies of Latin America** (World Premiere) Luk Wai Chun

第一樂章：聖地亞哥德古巴的舞者 First Movement : Dancers of Santiago de Cuba

第二樂章：失落之城—馬丘比丘 Second Movement : The Lost City – Machu Picchu

第三樂章：自由森巴 Third Movemen : Samba of Freedom

琵琶：張瑩

Pipa: Zhang Ying



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# 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，包括2026年國際笙簧節刷新「最大規模的簧鳴樂器合奏」紀錄。樂團於2003年首創的香港鼓樂節已連續舉辦23年，成為一年一度萬眾期待的文化盛事，2020年與考試及評核局合辦「國際中國鼓樂評級試」。

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

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

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



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

詳細資料 Details



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

Apart from regular concerts and activities promoting arts education, the Orchestra has initiated several instrumental festivals, including the Hong Kong International Youth Chinese Music Festival, to honour its mission statement that “Music is to be shared”. Together with the citizens of Hong Kong, the Orchestra has achieved many *Guinness World Records* for having the largest number of people playing musical instruments at the same time, including the World Record for “Largest reed instruments ensemble” in 2026 International Sheng Festival. The Hong Kong Drum Festival, which the Orchestra launched in 2003, is now into its 23<sup>rd</sup> year with no interruption in between, and has become a keenly-anticipated annual cultural event, in 2020, HKCO launched the International Drum Graded Exam with the Hong Kong Examinations and Assessment Authority.

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

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

Other accolades and acclaims the Orchestra has won are its achievements in the arts, governance and administration, arts education, marketing and promotion which includes ‘The 19<sup>th</sup> Hong Kong Arts Development Awards - Award for Arts Promotion and Education’ and the Silver Prize in the Stakeholder Engagement category at the ‘6<sup>th</sup> Hong Kong Public Relations Awards 2025’ etc. The Eco-Huqin series which the Orchestra developed has won not only the 4<sup>th</sup> Ministry of Culture Innovation Award in 2012, but also many other awards presented by various institutions for its green and innovative concepts. They add to the remarkable and highly commendable list of achievements in the history of the Hong Kong Chinese Orchestra. In 2025, HKCO and the audience together set a new world record for the Sustainable Development Goal (SDG) of “the most people experiencing the Eco-Huqin Series”.

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

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、國際演藝協會「2022年卓越藝術家獎」、香港藝術發展局「第十七屆香港藝術發展獎－傑出藝術貢獻獎」及「台灣2018傳藝金曲獎最佳指揮獎」等。

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

### 閻氏帶領香港中樂團創下多個中樂發展的里程碑，

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

### 閻氏師從著名指揮家夏飛雲、作曲家胡登跳、何占豪等教授，

於1983年以優異成績畢業於上海音樂學院，隨即受聘為中國中央民族樂團首席指揮。除中樂指揮外，他亦曾獲邀客席指揮中國交響樂團、北京交響樂團、上海交響樂團、深圳交響樂團、廣州交響樂團等。閻氏亦為活躍作曲家，創作樂曲屢次獲得國家大獎。



詳細資料 Details

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

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

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

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

**After graduating from the Shanghai Conservatory of Music in 1983 under the tutorship of renowned conductor Xia Feiyun, and famous composers Hu Dengtiao and He Zhanhao,** Yan was appointed Principal Conductor of the China National Orchestra. In addition to Chinese music conducting, Yan has also conducted Western symphony orchestras such as the China National Symphony Orchestra, Beijing Symphony Orchestra, Shanghai Symphony Orchestra, Shenzhen Symphony Orchestra, Guangzhou Symphony Orchestra etc. Yan is also actively engaged in composition, and many national awards with his works.



## 使命宣言 Mission Statement

香港中樂團齊心致力於奉獻卓越的中樂藝術，  
緊貼時代脈搏，發揮專業精神，追求音樂至高境界，  
成為香港人引以為榮的世界級樂團。

Hong Kong Chinese Orchestra is united in its commitment to offering excellence in Chinese music. With a contemporary momentum and a professional spirit, we aim to strive for the peak in music and attain the status of a world-class orchestra that is the pride of Hong Kong people.



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

觀眾可於每首樂曲謝幕時拍照  
演奏中之相片可於香港中樂團Facebook專頁及官方網頁下載

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

### 場地規則

各位觀眾：

為了令大家對今次演出留下美好印象，我們希望各位切勿在場內攝影、錄音或錄影，亦請勿吸煙或飲食。

在節目進行前，請關掉手提電話、其他響鬧及發光的裝置。

多謝各位合作。

### House Rules

Dear Patrons,

In order to make this performance a pleasant experience for the artists and other members of the audience, please refrain from recording, filming, taking photographs, and also from smoking, eating or drinking in the auditorium.

Please ensure that your mobile phones and any other sound and light emitting devices are switched off before the performance.

Thank you for your kind co-operation.



### 觀眾問卷調查

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

### Audience Survey

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



## 張瑩 琵琶首席

Zhang Ying Principal 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。現擔任香港演藝學院碩士生導師，並任教於香港大學、香港浸會大學、香港中文大學。張氏獲中國音樂學院碩士學位，先後師從趙藝因、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。並多次受邀擔任「敦煌杯」、「南洋藝術大賽」、「樂通天下琵琶展演」、「臺北市立國樂團琵琶大賽」等重要賽事評委。

張氏近期以獨奏家身份的演出包括：2026年4月與臺北市國立樂團合作首演琵琶協奏曲《搖滾琵琶狂想曲》；2025年9月作為主奏出演香港中樂團49樂季開季音樂會「絲語•琵琶」；2025年8月與桃園市國樂團合作「金玉琅琅」音樂會；2025年3月隨樂團首演著名作曲家瞿小松作品「虞姬夢」；2024年7月與深圳交響樂團合作「絲竹韻融」音樂會及受邀在香港電台第四台「樂有所思音樂沙龍」策劃並演出「指尖上的詩情畫意」；2024年4月受邀指導新加坡鼎藝樂團「弦彈」音樂會並首演琵琶與室內樂《彈指品相間》；2023年9月與香港管弦樂團於「國慶音樂會」中擔任《千里江山》琵琶協奏曲香港首演；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。

張氏曾發行琵琶專輯《瑩風飛舞》及《張瑩碩士畢業音樂會》DVD。

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 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 and The Chinese 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.

In 2004, Zhang won First Prize in the Youth Section (Pipa) of 'Longyin Cup' International Ethnic Instrument Competition. In 2002, she received the Silver Award in Youth Section of Pipa at the 1st Chinese Instrumental Music Competition organised by the Ministry of Culture in China. She has frequently served as a jury member for major events including the 'Dunhuang Cup', 'Nanyang Arts Competition', 'Letong Tianxia Pipa Showcase' and 'TCO Taipei Chinese Instrumental Competition - Pipa Category'.

Zhang's recent soloist engagements include collaboration with the Taipei National Orchestra to premiere the *pipa* concerto *Rock Pipa Rhapsody* in April 2026; performance as a featured soloist in the Hong Kong Chinese Orchestra's 49th Orchestral Season Opening Concert *Silken Notes of the Pipa* in September 2025; collaboration with the Taoyuan Chinese Orchestra for the opening concert of the Taoyuan Traditional Music Festival in August 2025; the premiere with HKCO of the celebrated composer Qu Xiaosong's 'The Dream of Concubine' in March 2025; the 'Silk Strings Resonance' concert with the Shenzhen Symphony Orchestra and curation of RTHK Radio 4's 'Musical Salon' in July 2024; coaching and premiere of *Moments Between Ledges and Frets* for *pipa* and chamber ensemble with Singapore's Ding Yi Music Company at its 'Strings & Pluck' concert in April 2024; and *pipa* solo premiere of *A Thousand Miles of Rivers and Mountains* with the Hong Kong Philharmonic Orchestra at the National Day Concert in September 2023. In early 2020, Zhang toured Europe with the HKCO, performing as *pipa* soloist in *King Chu Doffs His Armour* in Switzerland, Germany, Belgium, Austria and Hungary, receiving critical acclaim.

Zhang Ying has released *pipa* albums such as *Ying's Whirling Breeze* and a DVD of *Zhang Ying Master's Graduation Recital*.

## 琵琶協奏曲 **春秋** 唐建平曲

春秋是我國文史上的一個重要時期，也是孔子生活的年代，春秋二字也常常被作為中國古代文化史的代名詞。作曲者在這部作品中將春秋時代的年代數字（公元前770-476）作為音樂的主題材料，並將以不同的方式來發展變化貫穿全曲，通過一系列高難度技法，展示了春秋時期社會急劇變革，風雲際會百家爭鳴，雄才輩出的生動局面。另外，更重要的是通過音樂來表達作者對中國古老文化的崇拜與追溯之情。

## 琵琶協奏曲 **花木蘭** 顧冠仁曲

作品創作於 1979 年。它是根據古詩詞《木蘭辭》的內容創作的一首琵琶協奏曲。全曲分為三部分：

### 一、木蘭愛家鄉

這部分充分發揮了琵琶推、拉、吟、揉的演奏技法以及快速的演奏技巧，刻劃了木蘭對家鄉、親人、和平生活的熱愛和她那剛健英武的氣質。

### 二、奮勇殺頑敵

分為三個小部分：1. 入侵、2. 出征、3. 拼殺。

傳統武曲中強烈的推、拉、絞弦等演奏指法的應用，正、反面主題的交織，描繪了古戰場上刀光劍影以及木蘭以一擋十的激戰場面。

### 三、凱旋歸家園

金鼓齊鳴，將士凱旋回家，父老鄉親歌舞相迎，樂隊演奏到高潮處戛然而止，琵琶在弦樂震音的背景中彈奏出柔美而清晰的木蘭主題，頓時一個脫去戰袍再換女兒裝的少女形象展現在人們面前。尾聲又再現了「出征」中的音調，表現了巾幗英雄花木蘭「哪一月，敵人膽敢再來犯，我拿起槍、跨上馬再上疆場」的壯志豪情。

## 琵琶協奏曲 晚秋 李博禪曲

「欲說還休，欲道天涼好個秋。」作品創作於2014年晚秋，原版為琵琶與鋼琴而作，作品33號。琵琶與民族管弦樂版創作於2019年。

## 琵琶協奏曲 拉丁美洲狂想琵琶協奏曲（世界首演） 陸尉俊曲

《拉丁美洲狂想琵琶協奏曲》是一套深受拉丁美洲音樂文化啟發的琵琶協奏作品。作曲家親身前往秘魯、玻利維亞、古巴及巴西進行深入的音樂田野考察，研究當地彈撥樂、民間音樂以及獨特的人文風土人情，並將這些珍貴體驗轉化為創作靈感。全曲由三個狂想曲組成，以「la-ti-do-re-mi」五個音的音樂動機貫穿始終。

作品特別融入古巴三弦吉他（Tres）的伴奏型態、秘魯夏朗哥吉他（Charango）的彈奏技巧，以及巴西四弦小吉他（Cavaquinho）的活潑節奏型，成功將拉丁美洲的音樂元素與中國琵琶的傳統技法巧妙融合。此外，作曲家大膽探索獨奏者與樂團之間的多重關係：在第一樂章中，琵琶多數時間融入樂團，擔任伴奏與對話角色；第二樂章裡，琵琶則化身探索者，帶領樂團進入幻想的歷史時空；第三樂章中，獨奏與樂團處於既拉扯又融合的張力狀態，讓聽眾在不同關係的轉換中，感受到作曲家旅途中的內心悸動與對生命的深切熱愛。

**第一樂章〈聖地亞哥德古巴的舞者〉**以古巴第二大城聖地亞哥德古巴的傳統嘉年華及「頌」（Son）音樂為核心題材。這座城市不僅是騷莎（Salsa）的前身「頌」的發源地，更是充滿活力的大街小巷，每天都可見人們彈奏三弦吉他、敲擊康加鼓、歌唱與跳舞的熱鬧景象。樂章中，作曲家將19世紀由中國廣東勞工傳入的嗩吶（Corneta de China）在當地嘉年華中領奏的特色融入音樂，琵琶不再與樂團對立，而是完全融入其中，與各聲部展開即興般的音樂交流，呈現歡慶、奔放的街頭生命力。

## 曲目介紹 Programme Notes

**第二樂章〈失落之城—馬丘比丘〉**靈感來自秘魯印加帝國的失落古城馬丘比丘。這座神秘山城於1911年被發現，其歷史功能與興衰至今仍是謎團。樂曲先由樂團帶領聽眾走進雲霧繚繞的遺址，隨後琵琶獨奏以探索者的姿態，引領大家進入作曲家對這座古城昔日繁華的豐富想像。樂章融入秘魯民間Huayno與Harawi的旋律元素，並運用夏朗哥吉他的特色技巧。

**第三樂章〈自由森巴〉**以巴西森巴音樂及盛大的森巴嘉年華為靈感來源。森巴音樂融合多元文化的音樂，它既有非洲的節奏又有西方的和聲。而森巴嘉年華前，不論膚色、階層，只要喜歡森巴都可來到該區的森巴學校學習和練習來年在森巴嘉年華中要表演的音樂和舞蹈。作曲家在旅途中深深感受到巴西人打破階層、膚色的熱情與對生命的擁抱，因此以此樂章寄託「人人皆可自由載歌載舞」的美好願景。音樂融合爵士藍調旋律與森巴強勁節奏，加入大量如即興般的段落，琵琶與樂團頻繁進行節奏對答，模擬森巴學校中Repique鼓手與樂隊的生動互動。掃弦部分則直接來自Cavaquinho的節奏特色。中後段巧妙重現第一樂章的音樂素材，以嶄新方式呈現，象徵作曲家心境的成長與昇華。演奏者可在指定段落選擇作曲家提供的即興素材或自由發揮，增添無限的可能性。

整套作品不僅是音樂的跨文化對話，更是作曲家將拉丁美洲旅程中的感動、對人和生命的熱愛，透過琵琶協奏曲傳遞給每一位聽眾，邀請大家共同感受那份超越國界的生命熱情。

## Pipa Concerto **Spring and Autumn** Tang Jianping

A foundational chapter in Chinese history and letters, the Spring and Autumn period is celebrated as the monumental era that cradled the life of Confucius. The term "Spring and Autumn" itself is often used as a synonym for ancient Chinese cultural history.

In this work, the composer utilizes the historical dates of the Spring and Autumn period (770–476 BC) as the core musical theme, developing and transforming it in diverse ways throughout the piece. Through a series of highly demanding techniques, the composition vividly portrays a turbulent era of rapid social transformation, the gathering of extraordinary talents, the contention of a hundred schools of thought, and the continuous emergence of brilliant minds. Furthermore, and more importantly, the music serves to express the composer's deep reverence for and tracing of ancient Chinese culture.

## Pipa Concerto **Hua Mulan** Gu Guanren

Written in 1979, this *pipa* concerto is inspired by the story in the Tang Dynasty poem, *Mu-Lan-Ci* (Verses about Mulan). The music is in three parts:

### **1. Mulan Loves Her Homeland**

The music allows the fast-playing techniques of the *pipa* as well as various left-hand fingerings to come into full play. It depicts Mulan's deep love for her family, hometown, and a peaceful life while portraying her robust and heroic personal qualities.

### **2. The Brave Soldier**

It is in three sub-sections: i. The Enemy's Aggression; ii. Going to War; iii. In Fierce Combat.

With the use of intense left-hand fingering techniques typical of traditional martial music of the *pipa*, and interlocking of opposing themes, this part of the concerto depicts a fierce ancient battle scene in which Mulan holds back the enemy with exceptional might and bravery.

### **3. A Hero's Homecoming**

A grand fanfare welcomes the homecoming of victorious soldiers, as the clan and kin come to greet them with song and dance. The orchestra stops at the climax of jubilant music and gives way to a gentle, mellifluous and distinct Mulan's theme, evoking the image of a young woman who has shed her armour for a skirt. Towards the end of this section the "going to war" theme appears again, reiterating Mulan's heroic conviction to "pick up her spear, mount a horse, and go to battle should the enemy dare to invade again."

## Pipa Concerto **Late Autumn** Li Bochan

“A cool breeze on a fine autumn day.”

Originally composed for *pipa* and piano in late autumn 2014 (opus 33), this arrangement for *pipa* and Chinese orchestra was completed in 2019.

## Pipa Concerto **Rhapsodies of Latin America** (World Premiere) Luk Wai Chun

*Rhapsodies of Latin America – Pipa Concerto* is a concerto for *pipa* and Chinese orchestra deeply inspired by the music and culture of Latin America. The composer conducted extensive fieldwork research in Peru, Bolivia, Cuba, and Brazil, studying plucked-string instruments, folk music, and the unique cultural landscapes of these regions, transforming these experiences into musical inspiration. The entire concerto is built around three rhapsodies unified by the recurring five-note motive “la-ti-do-re-mi.”

The work seamlessly blends Latin American musical elements with traditional Chinese *pipa* techniques. It incorporates the accompaniment patterns of the Cuban tres, the playing techniques of the Peruvian charango, and the lively rhythmic patterns of the Brazilian cavaquinho.

In this concerto, the composer explores multiple layers of relationships between the *pipa* soloist and the orchestra. In the first movement, the *pipa* mostly integrates into the orchestra, serving as both accompaniment and conversational partner. In the second movement, the *pipa* becomes an explorer, leading the orchestra into a fantastical historical realm. In the third movement, the soloist and orchestra exist in a dynamic state of tension and fusion. Through these shifting relationships, the audience can feel the composer’s inner emotions and profound love for life experienced during the journey.

### **First Movement: Dancers of Santiago de Cuba**

Inspired by the traditional carnivals and “son” music of Santiago de Cuba, Cuba’s second-largest city. This vibrant city is the birthplace of “son,” the predecessor of salsa, where streets come alive every day with people playing tres, beating conga drums, singing, and dancing. The movement incorporates the characteristic role of the Chinese *suona* (known locally as *Corneta de China*), introduced by Cantonese laborers in the 19th century, which leads the carnival performances with its commanding presence.

In this rhapsody, the *pipa* no longer stands in opposition to the orchestra but fully integrates with it, engaging in improvisation-like exchanges with various instrumental sections. This creates a joyful, unrestrained atmosphere that captures the vibrant street energy of Santiago de Cuba.

### Second Movement: The Lost City – Machu Picchu

Inspired by the mysterious Inca ruins of Machu Picchu in Peru. Rediscovered in 1911, the historical function and rise and fall of this mountain city remain enigmatic. The movement begins with the orchestra leading the audience into the misty ruins. The *pipa* soloist then emerges as an explorer, guiding listeners into the composer's rich imagination of the city's former glory. The movement incorporates melodic elements from Peruvian folk music such as *Huayno* and *Harawi*, along with characteristic techniques of the charango.

### Third Movement: Samba of Freedom

Inspired by Brazilian samba music and the grand samba carnival. Samba represents a fusion of African rhythms and Western harmony. Before the carnival, people of all skin colors and social classes gather at neighborhood samba schools to learn and rehearse music and dance for the upcoming performances. Deeply moved by Brazilians' warmth, their ability to break down barriers, and their passionate embrace of life, the composer expresses in this movement the beautiful vision that "everyone can freely sing and dance."

The music combines jazz and blues elements with samba's powerful rhythms, featuring many improvisation-like passages. Rhythmic call-and-response between the *pipa* and the orchestra mimics the lively interaction between repique drummers and the ensemble in samba schools. The sweeping string techniques in the *pipa* part are directly inspired by the rhythmic style of the cavaquinho. In the middle and later sections, musical material from the first movement reappears in a transformed form, symbolizing the composer's personal growth and spiritual elevation during the journey. Performers may choose from provided improvisational materials or freely improvise in designated sections, adding further spontaneity and possibilities.

This set of rhapsodies is not only a cross-cultural musical dialogue but also a vehicle through which the composer conveys the deep emotions and love for humanity and life gained from the Latin American journey. It invites every listener to share in this boundless, border-transcending passion for life.



# 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



六角扁筒重奏高胡

橢圓兩用高胡

兩款環保鼎式高胡



## 香港中樂團研發環保胡琴系列演出超越1700場創造歷史

榮獲國家「第四屆文化部創新獎」(2012)

推薦單位：香港特別行政區政府民政事務局

環保鼎式高胡的新發明技術獲國家知識產權局授予專利權(2024)

刷新「累計最多人體驗環保胡琴系列」的「可持續發展世界紀錄」(2025)

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

高胡、二胡、中胡的改革重點，是在保留傳統樂器的音色和演奏法的基礎上，擴張其表現力。而革胡和低音革胡的改革，則從樂團的整體音響結構出發，創造適合現代民族管弦樂團使用的民族拉弦低音樂器。整套膜振弦樂器在橫跨6組8度的音域裡，音色融為一體，音量較傳統弦樂器大三分之一以上，實現了整體音響在層次、織體、質感、厚度、響亮度上前所未有的突破。這種具典型的中國胡琴韻味音色亦具交響功能的音響，更具有豐富的表現力和藝術感染力。新的整體音響為民族音樂的發展開拓新的空間。

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

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

研究及發展部研究員、樂器研究改革主任  
阮仕春(8.3.2024)

## The HKCO Eco-Huqin Series With performances over the 1700 historical mark

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

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

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

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

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

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

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

We see a very complex situation in the last few years, under the guidance of the two directors, the development and promotion of Eco-Huqins reached a higher ground through internet. It is our responsibility to keep in line with the trend of environmental protection in the Greater Bay Area and the world, to achieve a win-win situation of environmental protection and art, and also keep inheriting the culture and art of traditional Chinese music. As in the *Analecets* 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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- Conduct research on music and musical instruments, and develop music as an art form

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

\* 捐款港幣 \$100 或以上可獲收據申請扣稅。  
Donations of HK\$100 or above are tax-deductible.

各捐款計劃之詳情，煩請聯絡市務及拓展主管黃卓思小姐。

For details of various donation schemes, please contact Miss Tracy Huang, Head of Marketing and Development  
3185 1608 / thuang@hkco.org

# 感謝您的支持

## Thank You For Your Support



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香港文化中心  
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Hong Kong Chinese Orchestra is financially supported by the Government of the Hong Kong Special Administration Region

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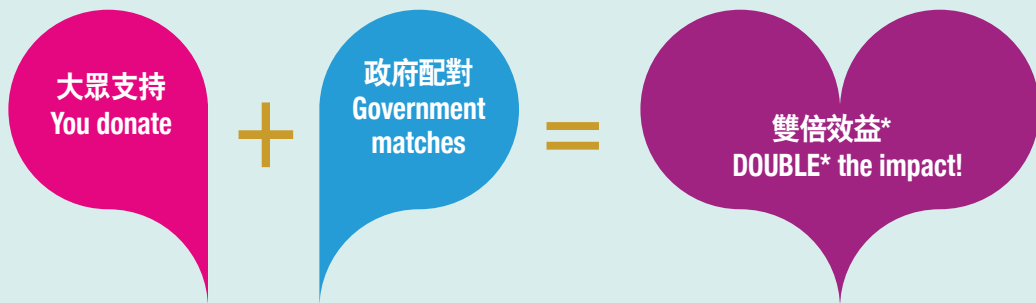
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Hong Kong Chinese Orchestra is participating in the Art Development Matching Grants Pilot Scheme (operated by the Hong Kong Government).  
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香港中樂團  
HONGKONG CHINESE ORCHESTRA

藝術總監：閻惠昌  
ARTISTIC DIRECTOR: YAN HUICHANG

彭修文作品最佳傳譯者

指揮  
閻惠昌 Yan Huichang



誕辰九十五週年音樂會

Peng Xiuwen  
95th Anniversary  
Concert

彭修文



兩晚節目不同

7月24日

豐收鑼鼓 彭修文、蔡惠泉曲

排鼓領奏：馬里

瑤族舞曲 劉鐵山、茅沅曲 彭修文編曲

月兒高 古曲 彭修文編曲

琵琶領奏：陳音

交響詩—流水操 彭修文曲

亂雲飛 根據京劇《杜鵑山》改編 彭修文編曲

京胡：姜克美 唢呐：周東朝

環保低音二胡與樂隊

二泉映月 華彥鈞曲 彭修文編曲

環保低音二胡：張重雲

幻想曲

秦·兵馬俑 彭修文曲



排鼓領奏：馬里\*



琵琶領奏：陳音\*



京胡：姜克美\*



唢呐：周東朝\*



客席樂團首席  
環保低音二胡：張重雲

\*中國廣播民族樂團代表

7月25日

將軍令 古曲 彭修文編曲

套曲

十二月 (選段) 彭修文曲

正月—元宵

八月—晚來香

太平山下不夜城 (選自《四季》：夏之夜) 彭修文曲

交響詩—流水操 彭修文曲

亂雲飛 根據京劇《杜鵑山》改編 彭修文編曲

京胡：姜克美 唢呐：周東朝

賽龍奪錦 何柳堂曲 彭修文編曲

落花流水 廣東音樂 彭修文編曲

下山虎 (選自《中國狂想曲》第三段) 冼星海曲 彭修文編曲

幻想曲

秦·兵馬俑 彭修文曲

For English, please visit [www.hkco.org](http://www.hkco.org)

24-25/7/2026 (五、六 Fri, Sat) 晚上8:00pm  
香港大會堂音樂廳 Hong Kong City Hall Concert Hall  
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門票於城市售票網發售 Tickets are available at URBTIX



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香港中樂團

HONGKONG CHINESE ORCHESTRA

藝術總監：閻惠昌

ARTISTIC DIRECTOR: YAN HUICHANG

# 香港 青少年 中樂專 琴專 招募

報名所需文件



一· 申請表格



二· 身份證副本



三· 證件相乙張



四· 報名費



五· 所有申報成績／獎項／  
比賽證書／評分紙副本



六· 自選曲目樂譜

申請表格 ▾



面試日期

## 8.29-30

郵寄或親身遞交至

香港皇后大道中345號上環市政大廈7樓  
香港中樂團教育部

☎ 3185 1640 / 3185 1624

📘 HKCO中樂加油站

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香港中樂團

HONGKONG CHINESE ORCHESTRA

藝術總監：閻惠昌

ARTISTIC DIRECTOR: YAN HUICHANG

# 香港中樂團 笙快速入門班 及笙樂器班 現正招生！



報名方式



「國際笙簧節2026」活動反應熱烈，香港中樂團現開辦【笙快速入門班】及『笙樂器班』－讓你親身體驗這件充滿生命力的樂器。課程由香港中樂團的演奏家們授課，名額有限，立即報名！

即日起可透過以上  
網上表格報名

## 笙快速入門班

小組班 (10-15人)

### 課程收費

小組班 (每堂60分鐘)：  
學費 (共10堂) HK\$ 2,000

### 上課地點

香港中樂團  
(香港皇后大道中345號上環市政大廈7樓)

### 上課時間 (小組班)

逢星期六 2:30 - 3:30pm /  
3:30 - 4:30pm /

逢星期日 3:15 - 4:15pm /  
4:15 - 5:15pm

## 笙樂器班

(個人班、二人班、小組班)

### 課程收費

小組班 (初級, 每堂60分鐘)：  
學費/期 (共12堂) HK\$ 2,520

二人班 (初級, 每堂60分鐘)：  
學費/期 (共12堂) HK\$ 3,600

個人班 (初級, 每堂45分鐘)：  
學費/期 (共12堂) HK\$ 6,960

查詢及報名 3185 1640 / 3185 1624 HKCO中樂加油站 @hkco\_education

[www.hkco.org/tc/Education/Music-Courses.html](http://www.hkco.org/tc/Education/Music-Courses.html)

# 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  
3-6歲及7-13歲兒童

對象：7-13歲兒童  
日期：2026年7月25日(星期六)  
時間：10:30 - 12:30 (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)  
黃瑋僑老師(負責彈撥樂介紹)

對象：3-6歲兒童  
日期：2026年8月22日(星期六)  
時間：10:30 - 12:30 (2小時)

導師：  
王家樂老師(負責拉弦樂介紹)  
羅行良老師(負責吹打樂介紹)  
黃瑋僑老師(負責彈撥樂介紹)

語言：廣東話為主

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

## 親子鼓樂工作坊

對象：6-10歲兒童及家長

日期：2026年8月1日(星期六)

時間：14:30 - 15:30 (1小時)

導師：李慧美老師

語言：廣東話為主

### 活動介紹：

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

## 小星星

對象：6-12歲兒童  
語言：廣東話為主

### 琵琶

日期：2026年8月8日(星期六)  
時間：10:30 - 12:00 (1.5小時)  
導師：黃瑋僑老師

### 唢呐

日期：2026年8月8日(星期六)  
時間：14:30 - 16:00 (1.5小時)  
導師：羅行良老師

### 古箏

日期：2026年8月9日(星期日)  
時間：14:30 - 16:00 (1.5小時)  
導師：劉惠欣老師

### 二胡

日期：2026年8月22日(星期六)  
時間：14:30 - 16:00 (1.5小時)  
導師：王家樂老師

### 活動介紹：

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

## 費用：

認識中樂齊齊揀  
\$700/一對親子

親子鼓樂工作坊  
\$350/一對親子

### 小星星

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

## 報名方法



網上報名

## 查詢

課程資訊

電話：3185 1640 / 3185 1624  
電郵：edu@hkco.org  
Facebook：@HKCO中樂加油站  
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## 上課地點：

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# 香港中樂團 Hong Kong Chinese Orchestra



藝術總監兼終身指揮  
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Artistic Director and Principal Conductor for Life  
Director of The HKCO Orchestral Academy  
閻惠昌 SBS  
Yan Huichang SBS



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Young Chinese Orchestra  
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Rupert Woo Pak Tuen

桂冠藝術家  
Artist Emeritus



閻學敏  
Yim Hok Man

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沈誠  
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張重雪  
Zhang Chongxue

環保二胡  
Eco-Erhu

首席\*  
Principal\*



徐慧  
Xu Hui



石佩玉  
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匡樂君  
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Co-Principal Huqin  
and Principal Zhonghu

助理首席  
Assistant Principal



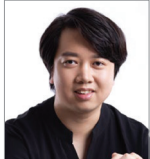
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Mao Qinghua



許然  
Hui Yin



王家樂  
Wong Ka Lok



黃正彥  
Wong Ching Yin



黃偉俊  
Wong Wei Jun



蕭秀蘭  
Siu Sau Lan

環保高胡  
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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李庭灝  
Li Ting Ho



陳岳華  
Vonghemrat Pichan



黎偉  
Li Wei



鄭潔云  
Cheng Chieh-yun



蘇諾兒  
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琵琶 Pipa	首席 Principal						中阮 Zhongruan	首席 Principal	
	張瑩 Zhang Ying	王楷涵 Wang Kai-han	邵珮儀 Shiu Pui Yee	黃堉僑 Wong Yui Kiu	吳潔穎 Ng Kit Wing	吳燦熙 Ng Kai Hei			

			大阮 Dairuan	首席 Principal			三弦 Sanxian	首席 Principal	
吳曼翎 Wu Man-lin	陳淑霞 Chan Shuk Har	梁惠文 Liang Wai Man		劉若琳 Lau Yuek-lam	馮彥霖 Fung Yin Lam	趙太生 Zhao Taisheng			

箏 Zheng		豎琴 Harp		曲笛 Qudi	笛子首席 Principal Dizi		
	陳曉鋒 Chan Hiu Fung		李宜蓓 Lee Yi-chien		謝欣燕 Yany Tse	孫永志 Sun Yongzhi	巫致廷 Wu Chih-ting

梆笛 Bangdi		新笛 大笛 Xindi / Dadi	笛子助理首席 Assistant Principal Dizi		
	林育仙 Lin Yu-hsien		李想 Li Xiang	陳子旭 Chan Chi Yuk	杜峰廉 To Fung Lim

高音笙  
Soprano Sheng

笙首席  
Principal Sheng



陳奕濼  
Chen Yi-wei

笙助理首席  
Assistant Principal Sheng



魏慎甫  
Wei Shen-fu



戴宇承  
Tai Yu-cheng

次中音笙  
Tenor Sheng



阮建熹  
Yuen Kin Hei



陸儀  
Lu Yi

低音笙 / 高音笙  
Bass Sheng / Soprano Sheng



王彥瑾  
Wang Yen-chin



林進穎  
Lam Chon Weng

高音嗩吶  
Soprano Suona

嗩吶首席  
Principal Suona



馬瑋謙  
Ma Wai Him

嗩吶助理首席  
Assistant Principal Suona



胡晉偉  
Wu Chun Hei

中音嗩吶  
Alto Suona



羅行良  
Law Hang Leung

次中音嗩吶  
Tenor Suona



關樂天  
Kwan Lok Tin

低 / 高音嗩吶  
Bass / Soprano Suona



劉海  
Liu Hai

高 / 中 / 高音管  
Soprano / Alto / Bass Guan

首席  
Principal



盧偉良  
Lo Wai Leung



任釗良  
Ren Zhaoliang



秦吉濤  
Qin Jitao

敲擊  
Percussion

首席  
Principal



陸健斌  
Luk Kin Bun

助理首席  
Assistant Principal



錢國偉  
Chin Kwok Wai



李芷欣  
Lee Tsz Yan



陳律廷  
Chan Lut Ting



廖倚苹  
Liao Yi-ping



繆世哲  
Miao Shih-jhe



關凱儀  
Kwan Hoi Yee

- ★ 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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蔡雅絲  
Choi Ngar Si

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Research Fellow, Research and  
Development Department  
Research & Development Officer (Musical Instrument)  
阮仕春  
Yuen Shi Chun

## 民間音樂小組 The Folk Music Ensemble

組長：閻學敏

副組長：盧偉良

Leader: Yim Hok Man

Assistant Leader: Lo Wai Leung

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副組長：阮仕春

組員：周熙杰、閻學敏、任釗良、劉海

Leader: Yan Huichang

Assistant Leader: Yuen Shi Chun

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

## 香港青少年中樂團

Hong Kong Young Chinese Orchestra

### 指揮

Conductor

胡栢端

Rupert Woo Pak Tuen

## 香港青少年箏團導師

Instructors of the  
Hong Kong Youth Zheng Ensemble

蔡雅絲  
劉惠欣

Choi Ngar Si  
Lau Wai Yan

## 導師

### 箏

蔡雅絲  
劉惠欣  
徐美婷

### 古琴

余美麗

### 笛子

陳子旭  
巫致廷  
杜峰廉  
何兆昌

### 笙

魏慎甫  
陸儀

### 噴呐

馬璋謙  
胡晉僖  
劉海  
羅行良

### 管

任釗良  
秦吉濤

### 敲擊

陸健斌  
李芷欣  
陳律廷  
李慧美  
梁正傑  
關凱儀

## Tutors

### Zheng

Choi Ngar Si  
Lau Wai Yan  
Chui Mei Ting

### Guqin

Yu Mei Lai

### Dizi

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

### Sheng

Wei Shen-fu  
Lu Yi

### Suona

Ma Wai Him  
Wu Chun Hei  
Liu Hai  
Law Hang Leung

### Guan

Ren Zhaoliang  
Qin Jitao

### Percussion

Luk Kin Bun  
Lee Tsz Yan  
Chan Lut Ting  
Li Wai Mei  
Leung Ching Kit  
Kwan Hoi Yee

## 香港青少年中樂團分聲部導師

Section Instructors of the  
Hong Kong Young Chinese Orchestra

### 二胡／高胡／中胡

Erhu / Gaohu / Zhonghu

黃心浩

Wong Sum Ho

### 革胡

Gehu

李小夏

Lee Hsiao-hsia

### 低音革胡

Bass Gehu

李庭灝

Li Ting Ho

### 揚琴

Yangqin

李孟學

Lee Meng-hsueh

### 阮

Ruan

陳怡伶

Chen I-ling

### 琵琶／三弦

Pipa / Sanxian

黃璿僑

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

### 噴呐

Suona

劉海

Liu Hai

### 敲擊

Percussion

李芷欣

Lee Tsz Yan

## 樂器班

Instrumental Class

### 導師

#### 二胡

毛清華

黃心浩

徐慧

李曉丁

蕭秀蘭

韓婧娜

謝燦鴻

#### 揚琴

李孟學

#### 柳琴

葛楊

梁惠文

陳怡伶

#### 琵琶

張瑩

邵珮儀

黃璿僑

#### 阮

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吳榮熙

#### 三弦

趙太生

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#### Erhu

Mao Qinghua

Wong Sum Ho

Xu Hui

Li Xiaoding

Siu Sau Lan

Han Jingna

Tse Chan Hung

#### Yangqin

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#### Liuqin

Ge Yang

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