



香港中樂團
HONGKONG CHINESE ORCHESTRA

藝術總監：閻惠昌
ARTISTIC DIRECTOR: YAN HUICHANG

冠名贊助 Title Sponsor



國家藝術基金
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第49樂季開幕音樂會

絲語·琵琶

China Taiping Insurance (HK) Company Limited Proudly Supports
The 49th Orchestral Season Opening Concert

Silken Notes of the Pipa

12-13/9/2025

(五、六 Fri, Sat) 晚上8:00pm

香港文化中心音樂廳

Hong Kong Cultural Centre Concert Hall

www.hkco.org

支持機構 Supporting Organisation



**Belt and Road Office
Commerce and Economic
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The Government of the
Hong Kong Special Administrative Region of
the People's Republic of China

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



「亞藝無疆」藝術節2025的節目之一
A programme of the Asia+ Festival 2025



香港文化中心
Hong Kong
Cultural Centre



一帶一隅文化藝術策略夥伴
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精彩連場！

Programme Highlights

弦動江南 Strings of Jiangnan 徐慧胡琴獨奏音樂會 Xu Hui Huqin Recital



指揮：孫鵬
Conductor: Sun Peng
胡琴：徐慧
Huqin: Xu Hui
笛子：林育仙
Dizi: Lin Yu-hsien
琵琶：張瑩
Pipa: Zhang Ying

4/10/2025 (六 Sat) 晚上 8:00pm
5/10/2025 (日 Sun) 下午 3:00pm
香港文化中心音樂廳
Hong Kong Cultural Centre Concert Hall

中樂百首精選 VI One Hundred Chinese Music Classics Select VI



指揮：閻惠昌
Conductor: Yan Huichang
琵琶：張強
Pipa: Zhang Qiang
環保二胡：毛清華
Eco-Erhu: Mao Qinghua

7/11/2025 (五 Fri) 晚上 8:00pm
香港文化中心音樂廳
Hong Kong Cultural Centre Concert Hall

2025 香港鼓樂節 Hong Kong Drum Festival 2025 鼓王群英會 為亞藝無疆 2025 節目之一 Majestic Drums One of the Programmes of Asia+ Festival 2025

指揮：周熙杰
Conductor: Chew Hee Chiat



敲擊：王建華
Percussion: Wang Jianhua

敲擊：羅弘琛
Percussion: Law Wang-sum



韓國鼓舞 Korean Drum Dance :
The Little Angels Art Troupe

31/10/2025 (五 Fri) 晚上 8:00pm
香港文化中心音樂廳
Hong Kong Cultural Centre Concert Hall



www.hkco.org

香港中樂團 HKCO
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門票於城市售票網發售
Tickets are available at URBIX

獻辭 Message



香港中樂團第四十九個樂季隆重揭幕，謹此致賀。

開幕音樂會「絲語・琵琶」入選國家藝術基金 2025 年度大型舞台劇和作品創作資助項目，為樂團第二個榮獲基金資助的藝術項目。音樂會亦是中華文化節 2025 及「亞藝無疆」藝術節 2025 節目之一，所展現的非凡藝術特色及深遠文化價值，不言而喻。

這部管弦樂套曲以中國五弦琵琶和四弦琵琶、日本薩摩琵琶，以及土耳其烏德琴等不同地域的抱彈類樂器為主軸，呈現絲綢之路由古至今傳承的豐富音樂底蘊，並正好體現了香港追求卓越、多元共融的核心價值。

香港中樂團一向盡心悉力履行一個香港文化大使的重任，近半世紀以來，在遍及全球二十六個國家逾百個城市表演，廣揚華粹，成就輝煌。今年六月，樂團在相隔逾十年後，再度獲邀於北京國家大劇院與一眾享負盛名的內地音樂家同台獻藝。樂團亦分別與天津音樂學院及中國音樂學院舉行聯演和展開交流計劃，致力推廣和發展國樂文化，角色舉足輕重。

祝願香港中樂團在新樂季演出圓滿成功。我深信，樂團堅持不懈，定能繼往開來，弘揚精妙的中華樂韻，再創佳績。

香港特別行政區
行政長官李家超



Congratulations to the Hong Kong Chinese Orchestra (HKCO) on the opening of its 49th season.

This opening concert, *Silken Notes of the Pipa*, has been selected by the China National Arts Fund as a Stage Art Creation Fund Project for 2025, marking the HKCO's second arts project supported by the Fund. It is also featured in the Chinese Culture Festival 2025 and Asia+ Festival 2025 for its extraordinary artistic appeal and immense cultural value.

With plucked-string instruments from various regions, including China's five-string and four-string pipas, Japan's satsuma-biwa, and Turkey's oud as its overarching theme, this orchestral suite not only chronicles the rich musical heritage of the Silk Road from ancient to modern times, but also showcases Hong Kong's core values of excellence and diversity.

The HKCO has spared no effort in fulfilling its mission as a cultural ambassador for Hong Kong, gracing stages in over 100 cities across 26 countries during its nearly half-century of glorious history. In June this year, it was invited to perform at the National Centre for the Performing Arts in Beijing with prestigious Mainland musicians, after a hiatus of more than a decade. By conducting collaborative performances with the Tianjin Conservatory of Music and launching exchange programmes with the China Conservatory of Music, the HKCO has demonstrated its pivotal role in promoting the development of Chinese music culture.

I wish the HKCO tremendous success in the new concert season. With its unwavering commitment to spreading the profound artistry of Chinese music, I am confident that the Orchestra will forge new milestones in the years ahead.



(John KC Lee)
Chief Executive

Hong Kong Special Administrative Region

賀辭



政務司司長陳國基



絲竹諧暢
華夏欣榮

香港中樂團第四十九樂季開幕音樂會「絲語·琵琶」

賀辭



文化體育及旅遊局局長羅淑佩



絲絲入扣
聲聲徹雲

香港中樂團第四十九樂季開幕音樂會
「絲語·琵琶」

賀辭



香港中樂團理事會主席
賴顯榮律師



絲路琴韻 千載流芳

香港中樂團第四十九樂季開幕音樂會
「絲語·琵琶」

絲語・琵琶

Silken Notes of the Pipa

12-13.9.2025 (五、六 Fri, Sat)

指揮：閻惠昌
Conductor: Yan Huichang

第一樂章：長風破浪時（前奏曲）

民族管弦樂 **長風破浪時** 陳明志曲（香港中樂團委作／世界首演）

第二樂章：文・詩經 瓊瑤、玄鳥

五弦琵琶與民族管弦樂 **瓊瑤** 馬久越曲

五弦琵琶與民族管弦樂 **玄鳥** 馬久越曲

五弦琵琶、尺八：方錦龍

第三樂章：武・霸王卸甲

琵琶與民族管弦樂 **霸王卸甲** 古曲 沈浩初傳譜 林石城整理 關迺忠編曲

琵琶：張瑩

第四樂章：一抹清風柔（間奏曲）

古琴、管、嘟嘟克笛與民族管弦樂 **一抹清風柔** 陳明志曲（香港中樂團委作／世界首演）

古琴：王悠荻 管：秦古濤 嘟嘟克笛：馬瑋謙

第五樂章：英・聽海之心

薩摩琵琶、尺八與民族管弦樂 **聽海之心** 陳明志曲（香港中樂團委作／世界首演）

薩摩琵琶：久保田晶子 尺八、中國笛：孫永志

第六樂章：傑・音詩共和

烏德琴與民族管弦樂 **音詩共和** 加齊格萊汗二世、陳明志曲（香港中樂團委作／世界首演）

烏德琴：楊尼斯·高蒂斯

第七樂章：揚帆濟滄海（後奏曲）

琵琶、五弦琵琶、薩摩琵琶、烏德琴與民族管弦樂 **揚帆濟滄海** 陳明志曲

（香港中樂團委作／世界首演）

琵琶：張瑩 五弦琵琶：方錦龍 薩摩琵琶：久保田晶子 烏德琴：楊尼斯·高蒂斯



Movement I: Riding the Winds and Breaking the Waves (Prelude)

Chinese Orchestra **Riding the Winds and Breaking the Waves** Chan Ming-chi

(Commissioned by HKCO / World Premiere)

Movement II: Literature – The Beautiful Jade and The Mythical Bird from The Classic of Poetry

Five-string Pipa and Chinese Orchestra **The Beautiful Jade** Ma Jiuyue

Five-string Pipa and Chinese Orchestra **The Mythical Bird** Ma Jiuyue

Five-string Pipa, Shakuhachi: Fang Jinlong

Movement III: Martial Arts – King Chu Doffs His Armour

Pipa and Chinese Orchestra **King Chu Doffs His Armour** Ancient Tune

Transcribed by Shen Haochu Compiled by Lin Shicheng Arranged by Kuan Nai-chung

Pipa: Zhang Ying

Movement IV: A Gentle Breeze (Interlude)

Guqin, Guan, Duduk and Chinese Orchestra **A Gentle Breeze** Chan Ming-chi

(Commissioned by HKCO / World Premiere)

Guqin: Wang Youdi Guan: Qin Jitao Duduk: Ma Wai Him

Movement V: Heroic Spirit – Heart of the Ocean

Satsuma-biwa, Shakuhachi and Chinese Orchestra **Heart of the Ocean** Chan Ming-chi

(Commissioned by HKCO / World Premiere)

Satsuma-biwa: Akiko Kubota Shakuhachi, Chinese Dizi: Sun Yongzhi

Movement VI: Distinguished Guests – Serene Symphonic Poem

Oud and Chinese Orchestra **Serene Symphonic Poem** Gazi Giray Han "Tatar", Chan Ming-chi

(Commissioned by HKCO / World Premiere)

Oud: Giannis Koutis

Movement VII: Sailing Across the Vast Ocean (Postlude)

Pipa, Five-string Pipa, Satsuma-biwa, Oud and Chinese Orchestra

Sailing Across the Vast Ocean Chan Ming-chi (Commissioned by HKCO / World Premiere)

Pipa: Zhang Ying Five-string Pipa: Fang Jinlong Satsuma-biwa: Akiko Kubota Oud: Giannis Koutis

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》「2024 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。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」可持續發展目標（SDG）世界紀錄。同年，樂團於香港藝術發展局第十九屆香港藝術發展獎獲得藝術推廣及教育獎項。



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

詳細資料 Details



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

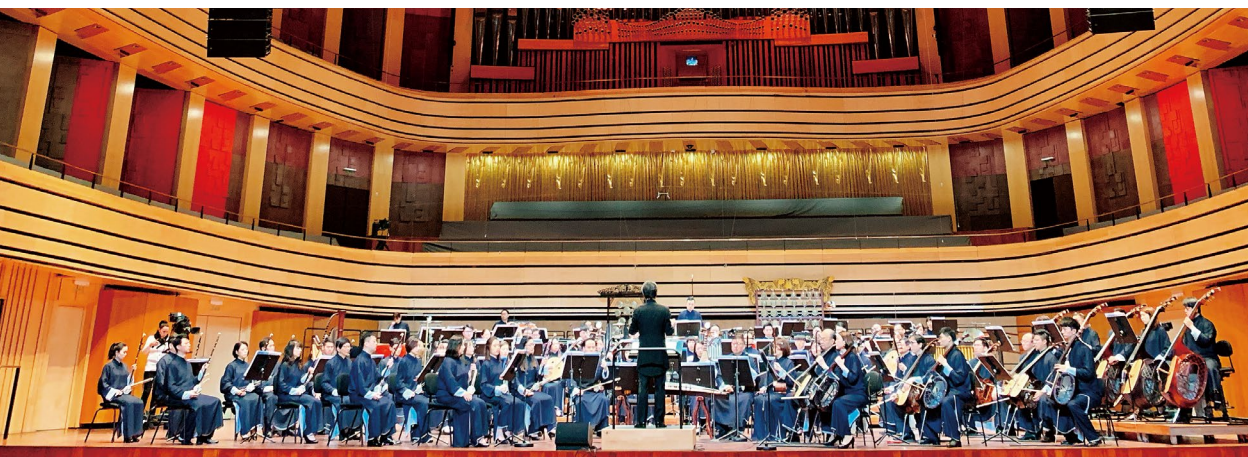
Apart from regular concerts and activities promoting arts education, the Orchestra has initiated several instrumental festivals, including the Hong Kong International Youth Chinese Music Festival, to honour its mission statement that “Music is to be shared”. Together with the citizens of Hong Kong, the Orchestra has achieved many *Guinness World Records* for having the largest number of people playing musical instruments at the same time. The Hong Kong Drum Festival, which the Orchestra launched in 2003, is now into its 20th 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 ‘2024 Asia Excellence Brand Award’ from Yazhou Zhoukan and ‘The 17th 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 4th Ministry of Culture Innovation Award in 2012, but also many other awards presented by various institutions for its green and innovative concepts. They add to the remarkable and highly commendable list of achievements in the history of the Hong Kong Chinese Orchestra. 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’. In addition, HKCO received the Award for Arts Education in school at The 19th Hong Kong Arts Development Awards, organized by the Hong Kong Arts Development Council.

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





閻惠昌 藝術總監兼終身指揮

Yan Huichang

Artistic Director and Principal Conductor for Life

自1997年6月起履任香港中樂團。

1987年獲頒授中國首屆專業評級國家一級指揮。

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

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

閻氏帶領香港中樂團創下多個中樂發展的里程碑，

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

閻氏師從著名指揮家夏飛雲、作曲家胡登跳、何占豪等教授，

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



詳細資料 Details

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

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

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

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

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

藝術總監的話

Words from the Artistic Director

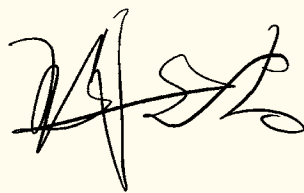
香港中樂團踏入第四十九樂季，我們以「絲語・琵琶」揭開序幕，這場音樂會同時也是「中華文化節 2025」及「亞藝無疆」的節目之一，更是再次獲得國家藝術基金 2025 年度資助，這是對樂團一直以來「植根傳統、銳意創新」的肯定。

琵琶，不僅在中國音樂史上佔有舉足輕重的地位，更在古今中外的交流中留下深刻印記。2002 年我曾策劃舉辦「尋找他鄉的琵琶」音樂會，探索琵琶在世界各地的流變與傳承。而「絲語・琵琶」，則把這段探索推向新的高峰，無論是源於中原的四弦琵琶、融合外來特色的五弦琵琶、日本的薩摩琵琶、中東的烏德琴，它們都承載著不同文化的風貌與情感。琵琶以其中西合一的特質，正好象徵香港的獨特定位——既是中華文化的重要傳承地，也是中外文化藝術交流的中心。

新樂季以「怡」為主題，寓意心靈的安然與共鳴，樂季節目環繞主題開展，呈現多個樂團經典品牌節目，更包括多位知名指揮、演奏家以及樂團多位首席等以精湛技藝詮釋中樂之美。「國際中樂指揮大賽」亦昂然進入第五屆，並與無錫民族樂團合作，繼續發掘新一代優秀的中樂人才。而作為香港文化大使，樂團即將開展敦煌、首爾及廣州等地的巡演，促進中外藝術交流。

樂團另一重要篇章是「笙生不息—國際笙簧節」，結合音樂、學術與文旅體驗，延續中西音樂的深度對話，為香港開啟「音樂外交」的新名片。明年 3 月，內地與海外笙簧樂器愛好者將雲集啟德體育園，參與「千簧和鳴」笙簧馬拉松；其後更有國際學術論壇、中國笙樂大賽，以及同年 9 月壓軸的「千簧一字」音樂會，聚集世界頂尖笙演奏家同台獻藝。

音樂，是聲音的藝術，其無遠弗屆，能跨越文化藩籬、觸動人心。今天，讓我們一同透過「絲語・琵琶」音樂會，細聽千年絲路的音樂篇章，感受跨文化、跨地域交流所帶來的豐富與驚喜。樂團繼續以音樂怡養城市氣質，以藝術怡潤人心，讓中樂成為香江最怡人的風景。



香港中樂團藝術總監兼終身指揮
閻惠昌

As the Hong Kong Chinese Orchestra enters its 49th season, we open with 'Silken Notes of the Pipa', an official programme of the '2025 Chinese Culture Festival' and 'Asia+ Festival'. We are also grateful to receive support again from the National Arts Fund this year, further confirming our long-held mission of "rooted in tradition and dedicated to innovation".

The pipa is not only an instrument of great significance in Chinese musical history, it also bears tangible evidence chronicling the exchange between China and the rest of the world. In 2002, I organised and presented a concert entitled 'Routes of Pipa' that delved into the evolution and heritage of the instrument around the globe. 'Silken Notes of the Pipa' elevates our efforts to new heights. No matter whether we refer to the four-string pipa originating in the central plains of China, the five-string pipa incorporating influence from foreign lands, the Japanese Satsuma-biwa pipa or the oud from the Middle East, each is a vessel carrying distinct cultural characteristics and sentiments. The pipa is distinguished by its fusion of East and West; it aptly mirrors Hong Kong's unique position—our city is at the same time an important heritage site for Chinese culture and a hub for artistic exchange between China and the world.

Our new season centres on the theme of "joy" as we aspire to convey serenity and generate rapport through music. Our programme lineup follows this train of thought, presenting many signature series and engaging renowned conductors, soloists and our own principals in interpreting the beauty of Chinese music. The fifth edition of our 'International Conducting Competition for Chinese Music' is a collaboration with the Wuxi Chinese Orchestra, continuing our efforts to uncover a new generation of outstanding Chinese musical talents. As a cultural ambassador for Hong Kong, the HKCO will embark on tours to Dunhuang, Seoul and Guangzhou to foster international artistic exchange.

Another significant highlight of our season is the 'Endless Sheng – International Sheng and Reeds Festival' combining music, academic panels and cultural exploration, deepening the dialogue between Chinese and Western arts and establishing a new chapter in Hong Kong's "musical diplomacy". Next March, sheng enthusiasts from mainland China and overseas will gather at the Kai Tak Sports Park for the 'Thousand Reeds in Harmony' marathon. This will be followed by an international symposium, a Chinese sheng competition, and a grand finale in September entitled 'Thousand Reeds, One Universe' as premier sheng virtuosos from around the world appear on the same stage.

Music is the art of sound. There is no distance that music cannot reach. It has the power to traverse cultural barriers, touching people's hearts. Today, let us appreciate the music from the Silk Road spanning a millennium in 'Silken Notes of the Pipa'. Let us open our hearts to the abundance and delight arising from exchanges that cross cultural and geographical boundaries. The HKCO continues to use our music to cultivate the city's spirit, to nurture people's hearts through art, making Chinese music a vibrant, joyful cornerstone of Hong Kong's cultural landscape.

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

主創團隊的話

Message from the Creative Team

當我們在「廣東海上絲綢之路博物館」駐足凝望——

那尊手執琵琶的媽祖（天后）塑像，衣袂間猶帶海風的鹹澀氣息。雖不知造像者名姓，但那刻我們彷彿聽到了歷史的低語：這尊守護漁民的媽祖，正是先民向海而生的勇氣圖騰。它讓我們頓悟，琵琶從來不只是樂器，更是穿越驚濤的信仰之舟，是串連起萬里海絲的文明密碼。

由此萌生「絲語·琵琶」的初心：

若媽祖能以琵琶之聲護佑一方安寧，我們何不以琵琶為引，重溯那條用音聲編織的海洋文明之路？從唐代五弦琵琶到日本的薩摩琵琶，從土耳其遊吟詩人的烏德琴到香港街巷的琴聲——同源異流的彈弦樂器，恰似絲路文明散落的星盞塵緣，始終回蕩著對交流的虔誠與共生的信念。於是，七個樂章便應運而生，且讓琵琶家族化作七位時空旅人，與觀賞者共赴一場跨越滄海的文化詩旅！

今天我們以琵琶重走海絲路，不僅為追溯器物流傳的軌跡，更是要找回那枚被浪濤磨亮的文明內核：**當不同地域的琵琶在香港江共鳴，人類對美的嚮往終將跨越語言的礁石，抵達「和而不同」的彼岸。**

「絲語·琵琶」主創團隊

2025年8月18日 香江之畔

As we paused in contemplation at the Maritime Silk Road Museum of Guangdong

We found ourselves captivated by the statue of Mazu (Tin Hau, Empress of Heaven) holding a pipa, her flowing robes evocative of sea breeze and brine. Though the sculptor's name was lost in time, history seemed to whisper in our ears: this guardian deity of fishermen is, above all, a living totem of our ancestors' courage in the face of the open sea. It was then we understood—the pipa is not merely an instrument; it is the vessel of faith that braves tempestuous waves, the key that unlocks the shared civilisation encoded along the vast Maritime Silk Road.

Thus came the original inspiration for 'Silken Notes of the Pipa'

If Mazu could protect and bless her people through the sounds of the pipa, why shouldn't we let the pipa guide us as we retrace maritime routes in music? From the five-string pipa in Tang Dynasty to Japan's Satsuma-biwa, from the oud favoured by Turkish bards to street music heard in the alleys of Hong Kong, these kindred plucked instruments—though scattered across different lands—reflect gleaming fragments of Silk Road civilisation. Each carries with it the inherent earnestness for exchange and the abiding faith in coexistence. Thus, seven musical movements came into being, transforming the pipa family into seven time travellers, inviting audiences to embark on a poetic journey across the seas.

Today, our reimagining of the Maritime Silk Road through the pipa is not solely a search for the tangible traces left by physical instruments, but above all, an effort to rediscover the luminous core of civilisation honed by the waves. As pipas from different regions resonate together on the shores of Hong Kong, humanity's yearning for beauty ultimately transcends the barriers of language, carrying us to our destination on the far shore where harmony thrives in diversity.

Creative Team of 'Silken Notes of the Pipa'

18 August 2025, Hong Kong



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.



陳明志 主創人員

Chan Ming-chi Creative Team Member

香港土生土長的作曲家，長年專注於民族管弦樂及民族器樂與影像、律動的互動、聲音設計的創作、研究與教學。上世紀 90 年代初先後獲日本文部省及扶輪社獎學金，於東京藝術大學、伊麗莎白音樂大學等鑽研東亞民族器樂及現代音樂創作，1998 年獲博士學位（作曲）、2007 年院成為上海音樂學院首屆博士後（民族管弦樂創編）。

陳氏的音樂語境展示了其對聲音本體、時空效應及戲劇思維與東方文化哲思的多重思考與融合。曾獲日本文化廳舞臺藝術獎、聯合國音樂局年度推薦樂曲、第十四及第十七屆全國作品（合唱、室內樂）創作優秀獎、首屆世界互聯網音樂大賽獎（電子音樂組）等。2018 年獲香港藝術發展局頒發香港藝術家年獎（音樂）。

陳氏曾任香港中樂團駐團作曲家、研究員、上海音樂學院教授等，現為澳門科技大學人文藝術學院特聘教授、星海音樂學院作曲系教授、碩士研究生導師（作曲／電子音樂）、聲像燈光與影視產業學院外聘教授、中國電影家協會聲音工作專業委員會理事。近期參與及主持的國家級及省級科研項目包括「聲音景觀語境下的非物質文化遺產活態傳承與跨界創新的應用研究與實踐」等、著作有《南粵音樂與聲音景觀研究》《聲音景觀應用研究》《光影之聲——電影中的聲音景觀探究》等。近期作品則有國家藝術基金大型舞臺創作資助項目：民族管弦樂組曲《八桂情緣》、《大灣情緣》、《蒼龍引》及民族室內樂《觀自在敦煌》等。

Chan Ming-chi is a composer born and raised in Hong Kong, dedicated for many years to ethnic orchestral music, as well as the interaction of ethnic instrumental music with visual imagery and movement, and the creation, research, and teaching of sound design. In the early 1990s, he was awarded scholarships from the Ministry of Education of Japan and Rotary Club to study East Asian ethnic instruments and modern music composition at Tokyo University of the Arts and Elizabeth University of Music. He received his doctoral degree in composition in 1998 and became the first postdoctoral researcher in ethnic orchestral music arrangement and composition at the Shanghai Conservatory of Music in 2007.

Chan's musical context demonstrates his diverse reflections and integrations concerning the attributes of sound, space-time effects, dramatic thinking and the philosophical aspects of Eastern culture. He has received numerous accolades, including the Award for Stage Arts from the Agency for Cultural Affairs of Japan, the Commendation of the International Music Council of UNESCO, the 14th and 17th National Music Composition Excellence Award (Choral and Chamber Music), and the First International Internet Music Competition Award (Electronic Music). In 2018, he was honored as Artist of the Year (Music) by the Hong Kong Arts Development Council.

Chan had positions including Resident Composer and Researcher at Hong Kong Chinese Orchestra, and Professor at Shanghai Conservatory of Music. Chan is currently Master's Supervisor (Composition/Electronic Music), Distinguished Professor at Macau University of Science and Technology's Faculty of Humanities and Arts, Professor at the Department of Composition of Xinghai Conservatory of Music, Visiting Professor at the School of Sound, and Visual and Lighting for the Film and Television Industry. He is also a council member of the Sound Working Committee of the China Film Association.

Chan's recent participation and leadership in national and provincial research projects include studies on 'The Application and Practice of Living Heritage Transmission and Cross-border Innovation in the Context of Soundscapes of Intangible Cultural Heritage'. His publications include *Research on Nanyue Music and Soundscapes*, *Applied Research on Soundscapes*, and *Under the Light and Shadow—Studies on Film Soundscapes*. His recent works encompass large-scale stage projects supported by the China National Arts Fund, such as the Chinese orchestral suites *The Predestined Love for Guangxi*, *The Predestined Love for the Greater Bay*, *Trail of the Blue Dragon*, and the chamber work *Guanzizai-Dunhuang*.



方錦龍 五弦琵琶、尺八

Fang Jinlong Five-string Pipa, Shakuhachi

方錦龍是享有盛譽的國樂藝術家、樂器收藏家、當代五弦琵琶代表人物，能演奏上百種樂器的民族音樂家，也是「芳華十八」時尚國樂團創始人。他根據日本奈良正倉院收藏的唐代五弦琵琶，把失傳千年的「樂器之王」五弦琵琶成功恢復和改良成符合現今審美的當代五弦琵琶。從藝 40 餘年出訪逾 50 多個國家，以多元、創新方式展現傳統音樂魅力，被譽為「以無法為有法，惟獨秀於諸家」的傳統文化守望者，多次被《人民日報》等國內外媒體稱譽為「一個人的樂團」。方氏亦是優秀的民族音樂傳播者，其獨具個人特色、行之有效的教學方法，使旗下學生多已成行業佼佼者，在影片平台上的「方錦龍國樂通識課」被冠以「2020 年度寶藏課程」。

方氏以傳統國樂接軌流行音樂，啟發、引導、帶動了一大批年輕觀眾了解傳統文化，愛上國樂，在青少年中擁有強大的號召力和影響力。2020 年 7 月《人民日報》文章《讓更多年輕人領略傳統藝術之美》，充分肯定、讚揚方氏把傳統藝術推廣至更廣泛的群體。2021 年 2 月，率「中華百人大樂」在迎北京冬奧「冬夢之約」首演中演奏《冬奧·玄鳥》。2021 年方氏出席中央電視台網絡春晚，央視官方媒體對他冠以「當代國樂藝術家」美譽。

Fang Jinlong is a renowned Chinese music artist, instrumental collector, and the leading contemporary figure of the five-string *pipa*. As a folk musician capable of playing over a hundred types of instruments, he is also the founder of the 'Fanghua Eighteen' Modern National Music Ensemble. Drawing inspiration from the Tang Dynasty five-string pipa collection preserved in the Shosoin in Nara, Japan, Fang successfully revived and improved the long-lost 'King of Instruments', adapting it to meet modern aesthetic standards.

With more than 40 years of experience, Fang has visited over 50 countries, presenting the charm of traditional music in diverse and innovative ways. He is acclaimed as a guardian of traditional culture. He has frequently been praised by local and international media, such as People's Daily, as a 'one-man orchestra'. Fang is also an outstanding communicator of folk music. His distinctive and effective teaching methods have helped many of his students become leaders in the industry. His video series 'Fang Jinlong's Chinese Music General Knowledge Class' was rated as '2020 Treasure Course'.

Fang bridges traditional Chinese music and pop, inspiring and guiding a new generation to appreciate and love traditional culture and Chinese music. He enjoys strong appeal and influence among young audiences. In July 2020, People's Daily published the article "Let More Young People Appreciate the Beauty of Traditional Arts," which highly affirmed and praised Fang's efforts to popularize traditional arts among broader communities. In February 2021, he led the 'Chinese Hundred Musicians' at the Winter Olympic premiere, performing 'Winter Olympics - Mythical Bird' for the 'The Dream in Winter'. Also in 2021, Fang appeared at the CCTV Spring Festival Online Gala, where official media hailed him as a "Contemporary Artist of Chinese Music."



久保田晶子 薩摩琵琶

Akiko Kubota Satsuma-biwa

久保田以表演敘事歌曲為主，如《平家物語》及戰爭編年史等，亦有創作和表演以童話和民間故事為基礎的新敘事作品，同時廣泛涉獵於動漫和電視音樂錄音、戲劇音樂和器樂合奏中。

在其演出生涯中，曾有過多方面的挑戰，包括：由兩名演奏家組成的「琵琶二人語り」帶來被稱為「谷中琵琶 Style」的新型薩摩琵琶表演；參加由日本傳統樂器和時代樂器組成的管弦樂團「アンサンブル室町」。此外，其所屬的「日本音樂集團」則由演奏各種日本傳統樂器的成員組成，亦曾在香港、印尼、巴西、玻利維亞等演出。

久保田曾與當今偉大的作曲家合作，包括：克勞德·勒杜克斯、奧雷利安·迪蒙等，並曾演奏許多當代作曲家的作品，於中國、比利時及德國演奏日本現代知名音樂作曲家武滿徹作品：《十一月的階梯》、《Autumn》。現時與她的老師阪田芳子一同在日本鹿兒島致力推廣薩摩琵琶。

Kubota mainly performs narrative songs such as *Heike monogatari* (The Tale of the Heike) and war chronicles. She also creates and performs her new narrative works based on fairy tales and folk tales. Covering a wide-range of activities, she also involves in Anime and TV music recordings, theatre music and playing with instrumental ensembles.

She had many challenges in her musical life, such as, a new kind of biwa performance by two players 'Biwa futarigatari' called 'Yanaka Biwa Style'. Also, she participated in an orchestra 'Ensemble Muromachi' comprised of Japanese traditional instruments and period instruments. Besides, the orchestra 'Pro Musica Nipponia' she belongs to is comprised of Japanese traditional instruments, have performed in Hong Kong Indonesia, Brazil, Bolivia before.

Kubota has also collaborated with great modern composers including Claude Ledoux, Aurelien Dumont. And she has performed many new pieces by Japanese contemporary composers such as TAKEMITSU pieces, *November Steps*, *Autumn* in China, Belgium, Germany. She is now collaborating with her teacher Yoshiko Sakata to promote the biwa education in Kagoshima, Japan.



楊尼斯·高蒂斯 烏德琴

Giannis Koutis Oud

楊尼斯·高蒂斯於 1985 年出生於塞浦路斯尼科西亞，在雅典師從著名烏德琴演奏家及作曲家赫亞·耶茲贊，連續四年專研烏德琴演奏。他擁有拜占庭音樂文憑，並以最高榮譽及首名成績畢業於雅典國家音樂學院，師從赫里斯托斯·哈吉尼科勞。此外，他曾於「費羅斯·埃諾贊納基斯」希臘民間樂器博物館學習伊庇魯斯複旋律歌唱法，並於雅典畢達哥利奧音樂學院在獨奏家兼作曲家哥斯達·格戈利亞指導下，以優異成績獲取古典結他學位。他同時持有英國皇家音樂學院頒發的古典結他文憑。2016 年，他於鹿特丹庫達茲藝術大學完成音樂碩士課程（鄂圖曼音樂／烏德琴表演），師從國際知名納伊笛大師、聯合國教科文組織和平藝術家古斯·愛簡拿。

高蒂斯曾以獨奏家及樂團合作身份，於全球多地（包括卡塔爾、烏茲別克斯坦、拉斯帕爾馬斯、西班牙、意大利、英國、荷蘭、德國、以色列、俄羅斯、丹麥、瑞士、法國、瑞典、阿爾及利亞、土耳其、希臘等）參與音樂會及藝術節，並演奏其原創作品。他亦曾與多位世界級音樂家合作，包括古斯·愛簡拿、羅斯·達利、奧馬·法祿·泰比力等。他參與了多張專輯錄製，主力於製作地中海東岸地區調式音樂。

高蒂斯亦為電影、戲劇及廣告項目作曲，2023 年，其著作《地中海東岸地區的樂器》由塞浦路斯肯特里基保險公司出版。

Giannis Koutis was born in Nicosia, Cyprus, in 1985. In Athens, he immersed himself in the study of the oud for four consecutive years under the virtuoso oud player and composer Haig Yazdjan. He holds a diploma in Byzantine Music, having graduated from the National Conservatory of Athens with the highest honors and a First Prize, under the guidance of the late Christos Hadjinikolaou. He studied Epirus polyphonic singing at the "Fivos Anogeianakis" Museum of Greek Folk Musical Instruments. He also studied at the Pythagoreio Conservatory of Athens, where he earned his Classical Guitar degree with honors, under the guidance of the soloist and composer Kostas Grigoreas. Additionally, he holds a Classical Guitar Diploma from ABRSM. In 2016, he completed his postgraduate studies (Master on Music | Ottoman Music/ Oud Performance) at Codarts Conservatory in Rotterdam, under the supervision of the internationally renowned Ney Master Kudsi Erguner (UNESCO Artist for Peace).

He has participated in concerts and festivals around the globe (Qatar, Uzbekistan, Las Palmas, Spain, Italy, UK, Netherlands, Germany, Israel, Russia, Denmark, Switzerland, France, Sweden, Algeria, Turkiye, Ankara, Greece, etc.), both as a soloist and in collaborations with ensembles, presenting, among other things, his own compositions. He has collaborated with world-renowned musicians such as Kudsi Erguner, Ross Daly, Omar Farouk Tekbilek among others. He has participated in numerous recordings, mainly focusing on the Modal Music of the Eastern Mediterranean.

He has composed music for films, theater productions, and advertising projects while in 2023 the Kentriki Insurance published his book under the title *The Musical Instruments of the Eastern Mediterranean*.



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。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」等重要賽事評委。

張氏近期以獨奏家身份的演出包括：2025年3月隨樂團首演著名作曲家瞿小松作品「虞姬夢」、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》、2024年7月與深圳交響樂團合作「絲竹韻融」音樂會、受邀在香港電台第四台「樂有所思音樂沙龍」策劃、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' and 'Letong Tianxia Pipa Showcase'.

Zhang's recent soloist engagements include the 2025 premiere with HKCO of the celebrated composer Qu Xiaosong's 'The Dream of Concubine'. In April 2024, she was invited 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; the 'Silk Strings Resonance' concert with the Shenzhen Symphony Orchestra in July 2024; curation of RTHK Radio 4's 'Musical Salon'; and the September 2023 pipa solo premiere of *A Thousand Miles of Rivers and Mountains* with the Hong Kong Philharmonic Orchestra at the National Day Concert. 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*.



孫永志 尺八、中國笛

Sun Yongzhi Shakuhachi, Chinese Dizi

香港中樂團笛子首席，1997 年加入樂團並擔任笛子首席。1982 年畢業於西安音樂學院並留校任教，曾任該院民族器樂系管樂教研室主任。另擔任香港演藝學院笛子導師及研究生導師、香港浸會大學笛子導師、馬來西亞藝術學院客席笛子導師、西安音樂學院客席教授及碩士研究生導師、中國音樂家協會竹笛學會副會長。

師從元修和，曾為笛子大師趙松庭弟子，對笛藝精於研習，兼收並蓄各家笛子風格流派之所長。近年來經由其表演的各類體裁經典作品有：趙季平的交響樂《東渡·鑒真大和尚》、陳明志的現代音樂作品《颶風的日子》和《聽風的歌》、笛子協奏曲有程大兆的《陝北四章》、鍾明信的《巴楚風情》、楊青的《蒼》、鄭濟民及羅偉倫的《白蛇傳》、與周煜國合作的《遐方怨》、顧冠仁的《牡丹亭》（笛箏雙協奏曲）等等，無不表現其精湛的技術功底與追求完美的藝術境界。

經常參與各類型演出與錄音，以及曾代表中國青年藝術團、陝西文化交流代表團、西安音樂家小組及香港中樂團出訪演出交流，演奏足跡遍及美、英、法、德、荷蘭、比利時、西班牙、瑞士、日本等數十個國家，發表論文《南北笛子風格》、《笛子音準談》及編寫笛子考級教材一至八冊。電影、電視及音樂作品的錄製有《心香》、《炮打雙燈》、《征服者》等。

Principal Dizi of the Hong Kong Chinese Orchestra, Sun joined the HKCO in 1997 as Principal Dizi. Sun graduated from the Xi'an Conservatory of Music in 1982 and joined the faculty. He was later appointed Head of its Teaching Resources Centre for Wind Music under the Department of Ethnic Instrumental Music. He is also a dizi instructor and supervisor on the postgraduate programme at The Hong Kong Academy for Performing Arts, a dizi instructor at Hong Kong Baptist University, a visiting dizi instructor at the Malaysian Institute of Art, and Visiting Professor and supervisor on the Master's degree programme of the Xi'an Conservatory of Music. He is the Vice President of the Bamboo Flute Society under the auspices of the Chinese Musicians' Association.

Sun trained under Yuan Xiuhe and was also a formal disciple of Maestro Zhao Songting of dizi fame. He has done meticulous research on the art of dizi, and is therefore able to integrate the outstanding features of many stylistic schools. He has performed a variety of dizi classics in recent years, such as the symphony Monk Jianzhen Sailing Eastward by Zhao Jiping; the modern music Windy Days and Song of Wind-scape by Chan Ming-chi; dizi concertos Four Movements: Northern Shaanxi by Cheng Dazhao, Facets of Sichuan by Zhong Mingxin, Wilderness by Yang Qing, The Legend of the White Snake by Law Wai-lun and Cheng Jih-min, A Wife's Lament of Her Husband Far Away co-written by Sun and Zhou Yuguo; and the dizi and zheng double concerto, The Peony Pavilion by Gu Guanren. All of them demonstrate his technical virtuosity as well as his pursuit for artistic excellence.

Sun is an active performer on the concert stage as well as in the recording studio. He has been on many overseas tours as a member of the China Youth Arts Troupe, the Shaanxi Cultural Exchange Delegation, the Xi'an Musicians' Ensemble and the Hong Kong Chinese Orchestra for cultural exchange, covering dozens of countries in the U.S., the U.K., France, Germany, Holland, Belgium, Spain, Switzerland and Japan. His publications include the articles on the northern and southern styles of dizi and on the Intonation of the dizi, as well as a full set of graded teaching materials for dizi examinations (Vol.1-8). He has recorded for films and television, with titles such as The True Hearted, Red Firecracker, Green Firecracker and The Conquerors.



王悠荻 古琴

Wang Youdi Guqin

中國首位古琴演奏博士，啟蒙於著名古琴演奏家龔一教授，2010年畢業於中央音樂學院民樂系古琴專業，師從著名古琴演奏家趙家珍教授。王氏是西安音樂學院古琴專業教師，同時任教於香港演藝學院，擔任古琴碩士生導師。2009年，於第二屆全國古琴大賽青年專業組，成為唯一金獎獲得者，是為古琴專業領域最高獎項。2012年，取得香港演藝學院音樂碩士學位，師從香港著名古琴家謝俊仁博士，成為香港史上首位古琴碩士。2021年，獲文華獎優秀指導教師獎，是為古琴教學領域之中的最高獎項。2022年，在央視春晚擔任《只此青綠》古琴配樂演奏者。同年，取得中央音樂學院古琴演奏專業博士學位，師從博士生導師趙家珍教授，成為中國首位古琴演奏專業博士。王氏亦曾是國家藝術基金、香港特別行政區文化體育及旅遊局資助「大灣區古琴藝術週」項目發起人、負責人。

王氏的古琴演奏風格大氣磅礴、細膩而富有韻味，具有很強的專業性和藝術表現力，在演繹大型傳統曲目上具備強大的掌控能力。同時，她也是當今屈指可數、具備豐富樂團合作經驗、並能夠駕馭大型現代協奏曲的古琴演奏家。

The first Doctor of Guqin Performance in China. She first learned the *guqin* under the renowned guqin performer, professor Gong Yi and graduated in 2010 from the Traditional Music Department of the Central Conservatory of Music, majoring in *guqin* under the tutelage of renowned guqin performer, Professor Zhao Jiazhen. Wang currently teaches guqin at the Xi'an Conservatory of Music and is also a Master's supervisor of Guqin at the Hong Kong Academy for Performing Arts. In 2009, she became the only Gold Award winner in the Youth Professional category at the Second National Guqin Competition—the highest honor in the field of guqin. In 2012, Wang obtained her Master of Music degree from the Hong Kong Academy for Performing Arts, studying with prominent Hong Kong guqin artist Dr. Tse Chun-yan, becoming the first guqin master's graduate in Hong Kong. In 2021, she received the Wenhua Award for Outstanding Instructor, which is the top accolade in guqin pedagogy. In 2022, she performed the guqin soundtrack for the CCTV Spring Festival Gala program *A Tapestry of a Legendary Land*. In the same year, Wang earned her doctorate in guqin performance from the Central Conservatory of Music under Professor Zhao Jiazhen's guidance, becoming China's first Doctor of Guqin Performance. Wang was also the project initiator and person in charge of 'The Greater Bay Area Guqin Art Week', a programme funded by the China National Arts Fund and the Culture, Sports and Tourism Bureau of the Hong Kong Special Administrative Region.

Wang's guqin technique is grand yet delicate, full of artistic nuance and demonstrates strong professionalism and expressive power. She excels in interpreting large-scale traditional works and as one of the few guqin performers with extensive orchestral collaboration experience, she also commands modern large-scale guqin concertos with mastery.



秦吉濤 管

Qin Jitao Guan

香港中樂團管、嗩吶演奏家，2006 年加入樂團。另擔任陝西省嗩吶協會榮譽理事、深圳市福田區現代青年國樂團榮譽藝術顧問，並任教於香港演藝學院。畢業於西安音樂學院嗩吶、管專業，加入香港中樂團後成為樂團首位高音管職位的演奏家，多年來潛心研究管在樂團中的技法規範並不斷拓展多樣化的演奏風格。

繼 2014 年「當中樂遇上 JAZZ」中一首《Summertime》成功將中樂爵士樂跨界演出後，再次於 2017 年「爵世浪漫・Ted Lo & HKCO」中與香港爵士樂教父羅尚正合作演出《野草莓巷》，大獲好評。同年獲邀於深圳市委宣傳部、市文聯主辦，市文聯組聯部、市文化藝術專家聯誼會承辦的「中國心・深港情—慶祝香港回歸 20 周年民樂名家音樂會」特邀嘉賓。於 2024 年香港中樂團「絲綢之路」音樂會及 2023 年「彭修文作品專場系列之中國狂想曲」音樂會擔任管獨奏，亦於 2013 年「HKCO4U—雙管齊鳴」音樂會及 2008 年「HKCO 菁英」音樂會中擔任嗩吶及管獨奏。演出足跡遍佈世界各地。

Guan and Suona virtuoso of the Hong Kong Chinese Orchestra, Qin joined the HKCO in 2006. He is currently Honorary Director of the Suona Society of Shaanxi, Honorary Artistic Advisor to the Contemporary Youth Chinese Orchestra of Futian District, Shenzhen City, and teaches at The Hong Kong Academy for Performing Arts. Graduate of the Xi'an Conservatory of Music with professions in suona and guan, Qin is the first virtuoso of Soprano Guan of the HKCO. Over the years, he has devoted himself to the study of technical specifications of guan in the orchestra and has continuously expanded his diverse playing styles.

He gave a successful crossover rendition of Summer Time at the 'Chinese Music with All That Jazz' concert in 2014. It was followed by another collaboration with Ted Lo, the 'godfather of jazz' in Hong Kong, with Arbutus Lane at the concert 'Romancing the Jazz - Ted Lo & HKCO' in 2017. In the same year, Qin was invited to perform at the Celebration of the 20th Anniversary of the Establishment of the HKSAR in Shenzhen. Qin performed guan solos for the HKCO in 'The Silk Road' concert in 2024 and 'From the Peng Xiuwen Collection – Chinese Rhapsody' concert in 2023, he also performed at the 2013 'HKCO4U - Guan Duo in Concert' and the 2008 'Rising Stars of HKCO' concert as a suona and guan soloist. Qin has performed in numerous concerts all over the world.



馬瑋謙 嘟嘟克笛

Ma Wai Him Duduk

香港中樂團唢呐首席、管演奏家，2014 年加入樂團，自 2016 年起出任現職位。著名中國吹管樂演奏家，並將南北演奏風格融為一身。自幼隨父親馬榮城學習中國管樂器，於香港演藝學院獲音樂碩士學位（唢呐及管），畢業後曾獲邀擔任到訪藝術家。

現為國家藝術基金資助演奏家、康樂文化事務署演藝專責委員會（社區）委員，曾榮獲「香港藝術發展獎—藝術新秀獎（音樂）」、大阪國際音樂比賽民族樂器組銀獎。於香港中樂團「物換星移—仍在耳邊的喉管聲音」、康樂及文化事務署「大會堂樂萃」系列《戲》—馬瑋謙唢呐音樂會，擔任節目統籌、獨奏、主持，佳評如潮。

多次與陳蕾、李駿傑、陳凱詠、李幸倪、黃家強、周國賢、陳粒、羅尚正等流行音樂人合作。2025 年，獲城市當代舞蹈團邀請參與國際綜藝合家歡舞蹈劇場「我的運動會」，擔任作曲及現場演奏。2024 年，受風車草劇團邀請參與舞台劇「Didar」，跨界擔任演員及音樂演奏。

Principal Suona and also guan player of the Hong Kong Chinese Orchestra, Ma joined the HKCO in 2014 and took his current position in 2016. He has a consummate command of many Chinese wind instruments and can adeptly blend the styles of the northern and the southern schools seamlessly in his performances. Ma learned Chinese wind instruments from his father, Ma Wing-shing, at a young age. He completed his Master's degree programme with double major in suona and guan at The Hong Kong Academy for Performing Arts. He was invited to be a Visiting Artist at the School of Music, The Hong Kong Academy for Performing Arts.

Ma is currently a supported artist by China National Arts Fund and a member of the Art Form Subcommittee under the Leisure and Cultural Services Department. He was the recipient of the Award for Young Artist (Music) at the Hong Kong Arts Development Awards, winner of the Silver Award – Folk Instruments section at the 16th Osaka International Music Competition in Japan. His recent performances include the HKCO's 'As Stars Go By – The Ethereal Sounds of the Houguan' and 'City Hall Virtuosi Series: Suona Concert by Ma Wai-him', where he not only acted as soloist, but also the programme coordinator, receiving critical acclaim.

Ma has performed many crossover concerts with singer-songwriters of pop music, such as Panther Chan, Jeremy Lee, Jace Chan, Gin Lee, Steve Wong Ka-keung, Endy Chow, Chen Li, Hong Kong jazz legend Ted Lo and many more. In 2025, Ma was invited by City Contemporary Dance Company to perform Live Music & Composition for International Arts Carnival 2025: 'My Arena: Dance of Triumph'. In 2024, Ma was invited to perform as an actor and musician in the Windmill Grass Theatre's drama 'Didar'.

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Costume provided by: Vincent Li Studio

五弦琵琶：絲路東漸的盛唐遺音

Five-string Pipa: The Splendid Tang Dynasty Resounds

起源與形制：誕生於印度，經波斯、龜茲沿天山北麓傳入中原。形制比四弦琵琶略小，共鳴箱呈半梨形，設十品位，琴軫左三右二，音域寬廣，盡顯盛唐氣象。

文化脈絡：隋唐宮廷十部樂中，八部皆聞其聲（如龜茲樂、天竺樂）。白居易在《五弦彈》中以「五弦並奏君試聽，淒淒切切複鏗鏘」描摹其多元表現力，堪稱胡漢音樂交融的活化石。

傳承新生：宋代後漸失於中原，唯日本奈良正倉院藏有遺珍。相片中的是鑲螺鈿直項仿唐五弦琵琶（仿正倉院藏品制），新增了低音弦，讓千年遺音煥發新聲。



Origin and Form: Beginning in India, the instrument travelled through Persia and Kucha along the northern foothills of the Tianshan Mountains before reaching the central plains of China. Slightly smaller than the four-string pipa, its soundbox is shaped like a half-pear. Equipped with ten frets, it features three tuning pegs on the left and two on the right, boasting a wide pitch range, fully embodying the grandeur of the Tang Dynasty.

Cultural Context: Eight of the Ten Ensembles of Sui and Tang court music—including those of Kucha and India—includes the five-string pipa. The famed poet Bai Juyi depicted its versatile expressive power in his poem *Playing the Five-string Pipa* with the following couplet: “Hark, listen to the five strings strum in unison, wailing and keening, then clinking and clacking”. This instrument is a living fossil attesting to the fusion of Han Chinese musical traditions with the Hu nationalities.

Transmission and Renewal: The five-string pipa gradually disappeared from the central plains after the Song Dynasty, but precious relics have survived in the Shosoin Repository in Nara, Japan. The instrument shown in the photo is a modernised replica of the Tang Dynasty five-string pipa. Inlaid with mother-of-pearl, it features an added bass string, thus extending its pitch range for today’s audiences.

照片提供：方錦龍工作室

Photo provided by: Fang Jinlong Studio

琵琶（曲項琵琶前身）：西域入華的千年主角

Pipa (predecessor of the curved-neck pipa):

Protagonist in the Millennial Westward Journey Along the Silk Road

絲路之旅：源自波斯巴爾巴特琴（Barbat），漢代經天山南麓於闐傳入。曲項（頸部 90° 直角）、梨形音箱，初以木撥彈奏，聲音如駝鈴般古樸。

本土蛻變：南北朝風靡，唐代革新為手彈（掐琵琶），躍升為獨奏樂器。白居易《琵琶行》中「大珠小珠落玉盤」道盡顆粒性音色之妙，從宮廷燕樂到民間說唱，皆為其舞臺。

現代新生：經增加品相及改良，使用鋼弦等，孕育出《彝族舞曲》《草原英雄小姐妹》等經典，彰顯傳統樂器的時代生命力。



Silk Road Journey: Originating from the Persian Barbat, the instrument entered China during the Han Dynasty via Khotan along the southern foothills of the Tianshan Mountains. Featuring a curved neck at a right angle and a pear-shaped soundbox, it was originally played with a wooden plectrum, producing a rustic sound reminiscent of camel bells.

Local Transformation: Popular during the Northern and Southern Dynasties, the instrument evolved in the Tang Dynasty into the plucked format (pinched pipa), ascending in prominence to become a solo instrument. Bai Juyi's *Song of the Pipa* captures its distinctive percussive tone with this poetic line: "As pearls big and small frolicking on a jade platter". The pipa has graced numerous musical stages: from imperial court banquets to folk narrative performances.

Modern Revival: Through the addition of frets and improvements such as steel strings, it has fostered such classics as *Dance of the Yi Tribe* and *Heroic Little Sisters of the Grassland*, demonstrating the enduring vitality of traditional instruments in contemporary times.

照片提供：香港中樂團

Photo provided by: Hong Kong Chinese Orchestra

薩摩琵琶：東瀛武魄的唐風蛻變

Satsuma-biwa: Japan's Martial Spirit Embedded in the Tang Style

源流與特質：16 世紀日本薩摩藩主島津日新齋（Shimazu Jisinsai）創制，形似唐琵琶卻頸短箱闊，撥子彈奏間透出肅殺之氣。原為武士精神修煉之器，後成「琵琶歌」伴唱主力，敘說戰爭史詩。

絲路基因：由遣唐使攜回的四弦琵琶演化而來，保留唐代「撥彈」古法。其刮劈技法模擬刀劍交鋒，既承唐韻，又鑄東亞海洋文明的尚武精神。

Origin and Characteristics: Created in the 16th century by Shimazu Jisinsai, lord of Japan's Satsuma domain, the Satsuma-biwa resembles the Tang Dynasty pipa but features a shorter neck and wider body. Played with a plectrum, it exudes a solemn and martial aura. Originally an instrument for cultivating the samurai spirit, it later became the main accompaniment for *Biwa Songs* narrating epic war tales.

Silk Road Heritage: Adapted from the four-string pipa brought back by Japanese envoys to China, it retains the ancient Tang "plectrum plucking" technique. Its scraping and chopping playing styles imitate sword clashes, embodying both Tang musical grace and the martial ethos integral to East Asian maritime civilisations.



照片提供：久保田晶子

Photo provided by: Akiko Kubota

烏德琴：琵琶西漸的文明母體

Oud: Progenitor of the Pipa's Western Roots

絲路之旅：文明原型：阿拉伯「中東樂器之王」，無品短頸、背板隆起，源自波斯巴爾巴特琴（Barbat），經阿拉伯重塑後，沿陸上絲路東傳中原，催生曲項琵琶。

當代迴響：在土耳其、阿拉伯地區，為遊吟詩人伴奏《瑪卡姆》調式即興彈唱。

Cultural Prototype: Known as the “King of Middle Eastern Instruments” in the Arab world, the oud features a fretless short neck and a rounded back. It originates from the Persian Barbat and was reshaped by Arab musicians before travelling eastward along the overland Silk Road into the central plains of China, giving rise to the curved-neck pipa.

Contemporary Resonance: In Turkey and Arab regions, the oud serves as the primary accompanying instrument for travelling minstrels performing maqamat repertoire.

照片提供：楊尼斯·高蒂斯

Photo provided by: Giannis Koutis



南音琵琶：中原古韻的閩海活化石

Nanyin Pipa: Living Fossil of Ancient Central Plains Music in the Minnan Sea

唐風遺存：橫抱彈奏的姿態宛如唐代畫卷中走來，鳳首曲頸、月眉形「簧孔」，作為福建南音「上四管」核心，與洞簫共擎主旋律，兼具指揮之責。

文化密碼：簧板桐木面板、玳瑁音品工藝傳承唐宋制琴智慧，曲目多擷《詩經》與閩南民謠。名曲有《梅花操》等，皆蘊含着儒家的「中和」美學，被稱為海上絲路的閩南聲音檔案。

Tang Legacy: The horizontally cradled playing posture of this instrument evokes images from Tang dynasty paintings. Featuring a phoenix-shaped head, curved neck and crescent-moon shaped “reed holes”, it serves as the core of the “upper four pipes” in the performance of Fujian Nanyin, sharing the main melody with the dongxiao flute and also acting as ensemble leader.

Cultural Code: With its soundbox made of paulownia wood, reed plates and tortoise-shell frets, the legacy of instrument-making of Tang and Song dynasties are preserved. The instrument's repertoire draws mainly from *The Classic of Poetry* and Minnan folk songs. Famous pieces such as *Plum Blossom Melody* embody Confucian aesthetics of harmony and balance, earning the instrument its reputation as the Minnan sound archive of the Maritime Silk Road.



照片提供：黃璿僑

Photo provided by: Wong Yui Kiu

第一樂章：長風破浪時（前奏曲）

民族管弦樂 **長風破浪時** 陳明志曲（香港中樂團委作／世界首演）

任何一項具超前的國際視野、真摯人文關懷的舉措，需有慎密周詳的規劃及勇於實踐的勇氣，以面對各種困難和挑戰，不斷前進，才會達到成功的彼岸。《長風破浪時》體現的是一種鼓舞人心的精神，它的含義是敢於冒險、迎接挑戰，積極進取，不斷向前，也是我們實現自己夢想的必要條件。樂曲開篇由吹打樂群與鼓樂組互相呼應，模擬「千帆並舉」的勢態及象徵當代城市聲音景觀，以恢宏的氣勢與音響在觀眾四方迴蕩，展現國民抖擻的胸懷與氣度，以及邁向新時代的冀盼與奮進心情。

—由陳明志提供

第二樂章：文·詩經 瓊瑤、玄鳥

中國琵琶的文曲素以推拉吟揉、撥打帶輪及泛音等技法，帶出抒情優美、簡樸動人的旋律見稱，擅於深刻表達人物內心的思想感情，展示令人嚮往的生動意境。

五弦琵琶與民族管弦樂 **瓊瑤** 馬久越曲

《瓊瑤》取材自《國風·衛風·木瓜》篇，在藝術上，全詩語句多有重疊複選，音樂性強；而參差的句式又造成跌宕起伏的韻味，深具濃厚的民歌色彩。此曲旨在展現「投我以木瓜，報之以瓊琚（美玉）」的美好情操與聲情並茂的效果。

五弦琵琶與民族管弦樂 **玄鳥** 馬久越曲

《玄鳥》選自《詩經》中的《商頌·玄鳥》，全詩共二十二句，通篇寫商的「受天命」治國，寫得淵源古老，神性莊嚴，感情純真，氣勢雄壯。「天命玄鳥，降而生商，宅殷土芒芒。」全詩從神話開始，以「天命」為綫索一以貫之，帶有濃厚的上古色彩。

—由陳明志提供

第三樂章：武·霸王卸甲

琵琶與民族管弦樂 **霸王卸甲** 古曲 沈浩初傳譜 林石城整理
關廼忠編曲

琵琶武曲是用形象鮮明的音樂語言來表現一定的故事情節，適合氣勢宏偉、結構相對龐大的樂曲。此曲以琵琶傳統武曲代表《霸王卸甲》為依據，通過大量運用掃弦、夾掃、煞音、絞弦、雙弦推、拍提、滿輪等演奏方式，配以交響性思維的管弦樂法，分別以輔助、襯托、閃回、交疊等技術，展現垓下之戰的具體情景與悲劇性，以及項羽在四面楚歌聲中失敗的悲壯心情。

—由陳明志提供

第四樂章：一抹清風柔（間奏曲）

古琴、管、嘟嘟克笛與民族管弦樂 **一抹清風柔** 陳明志曲
（香港中樂團委作／世界首演）

香港在海上絲綢之路的歷史進程中，主要扮演著香料輸送與轉運的角色，其中又以經東莞運送沉香往內陸尤為重要。此間奏曲通過具有三千多年悠久歷史、代表中原雅樂文化的古琴，連接北方民間傳統的管，帶著絲綢之路的異域風情——嘟嘟克笛（Duduk）各自輕緩的猓吟淅注與拉伸吐納，配以南音琵琶的適時和應，彷彿訴說著歲月的滄桑與變遷，傳達出深沉的情感與豐富的意境，讓聆聽者彷彿聽到歲月的起伏與跌宕，亦是一次微型的「一帶一路」文化對話。

—由陳明志提供

第五樂章：英·聽海之心

薩摩琵琶、尺八與民族管弦樂 **聽海之心** 陳明志曲
(香港中樂團委作／世界首演)

薩摩琵琶是十六世紀中葉時期，日本薩摩藩主島津日新齋（Shimazu Jisinsai）創制的樂器，主要為其藩民鍛練及歌謠故事伴奏。薩摩琵琶同樣用撥子彈奏，但與我國曲項琵琶大異其趣。其演奏技巧多具拍擊刮劈等充滿氣勢及肅殺氣氛，可說是東方海上絲綢之路器樂文化交融的重要見證。此曲以多面不同大小的銅鑼及整齊而細緻的鼓點，讓「沖岩」與「海潮音」與薩摩琵琶及中國笛以重疊累積的方式層層遞進，最終在與大自然間的互動過程中，我們不僅可從中得到靈感，還能感受到生命的壯麗和神秘，同時也可從中找到航道的方向和意義。

—由陳明志提供

第六樂章：傑·音詩共和

烏德琴與民族管弦樂 **音詩共和** 加齊格萊汗二世、陳明志曲
(香港中樂團委作／世界首演)

在土耳其、阿塞拜疆、亞美尼亞一帶常有許多吟遊詩人拿著大小不一，與琵琶及魯特琴類似的長頸撥絃樂器——烏德琴四處遊歷，他們喜愛用音樂和詩歌來記錄旅途的所見所聞，這些以彈唱為主的樂音多為有感而發的即興創作，故大多簡易淳樸、且充滿田園氣息，別有一番鄉情味。在絲路商貿繁盛的同時，這些載滿旅途味道的音聲，自與香料、陶瓷、綢緞、茶葉等飄流在絲路各地。此曲引用了加齊格萊汗二世的《Mahur Pesrev》與《Mahur Semai》兩首鄂圖曼古典音樂的旋律，通過烏德琴的吟詠及與樂隊時而對話、時而共融的不經意間，記錄及見證我們在與各國交流中的喜怒哀樂、成長與變遷。

—由陳明志提供



第七樂章：揚帆濟滄海（後奏曲）

琵琶、五弦琵琶、薩摩琵琶、烏德琴與民族管弦樂 **揚帆濟滄海** 陳明志曲
（香港中樂團委作／世界首演）

與前奏曲《長風破浪時》互相呼應的後奏曲《揚帆濟滄海》，意在面對風浪時，得需有一種迎著風帆起航、敢於冒險、迎接挑戰，積極進取，不斷向前的精神。四類琵琶將與樂隊及置於舞臺四周的敲擊樂小組共同登場，除了奏響鴻運氣勢的主題外、西方與民族風味的旋律在曲裡交匯，其中包括各類琵琶以華人熟知的《蒼海一聲笑》素材為變奏基礎、與樂隊互燃共奏，以示香港歷來在「海上絲路」及「一帶一路」中扮演國際交流與傳達的橋樑角色。在樂曲後段，先前出現的素材融合再現，金鼓齊鳴，恢宏的氣勢與音響再次迴蕩，展現在新時代的絲路邁向新里程，以喻國運日益昌隆、氣盛人和。

—由陳明志提供

Movement I: Riding the Winds and Breaking the Waves (Prelude)

Chinese Orchestra **Riding the Winds and Breaking the Waves**

Chan Ming-chi (Commissioned by HKCO / World Premiere)

To break new grounds while maintaining a global vision and an utmost humanity requires meticulous planning and daring. *Riding the Winds and Breaking the Waves* embodies that infectious spirit: it symbolises the courage to take risks, embrace challenges and forge ahead with determination—vital conditions for realising our dreams. This movement opens with a stirring call-and-response between the wind and percussion sections evoking “a thousand sails raised together” as well as a vibrant soundscape of a modern metropolis. With forward momentum and resounding sonorities from all directions, the work captures Chinese people’s energy and magnanimity, as well as their aspirations in the new era.

- Provided by Chan Ming-chi

Movement II: Literature – The Beautiful Jade and The Mythical Bird from The Classic of Poetry

Chinese pipa is renowned for employing techniques such as sliding, bending, plucking, rolling and harmonics when it seeks to creating expressive, simple yet elegant melodies that captivate inner emotions and evoke vivid imagery.

Five-string Pipa and Chinese Orchestra **The Beautiful Jade** Ma Jiuyue

The Beautiful Jade is inspired by the eponymous poem collected in *The Classic of Poetry* (from the Guo Feng, Wei Feng section). Artistically, the poem’s repetitions and layered phrasing render a strong musicality. The varied sentence structure also adds a dynamic, rhythmic charm evocative of folk melodies. This piece aims to portray the deeply felt sentiments of “A gift of a papaya from you, a precious jade in return from me”.

Five-string Pipa and Chinese Orchestra **The Mythical Bird** Ma Jiuyue

The Mythical Bird is inspired by the eponymous poem collected in *The Classic of Poetry* from *The Mythical Bird - Sacrificial Odes of Shang*. It stands out with its 22 lines, vividly depicting the Shang Dynasty’s “divine authority” to rule, imbued with ancient lineage and solemnity, pure emotion and majesty. The opening lines, “The mysterious bird, ordained by heaven, descends to give birth to Shang, dwelling in the vast lands of Yin”, weave a mythical narrative threaded with the concept of a heavenly mandate, rich in ancient character

- Provided by Chan Ming-chi



Movement III: Martial Arts – King Chu Doffs His Armour

Pipa and Chinese Orchestra **King Chu Doffs His Armour**

Ancient Tune Transcribed by Shen Haochu Compiled by Lin Shicheng

Arranged by Kuan Nai-chung

Martial pieces in the pipa repertoire use vivid musical language to depict specific stories; they are particularly effective in grand and structurally complex compositions. This piece is based on the traditional martial pipa classic *King Chu Doffs His Armour*. Apart from extensive use of techniques such as strumming, sweeping, muted notes, twisted strings, double-string slides, strikes and full rolls on the pipa, different orchestral textures at times accompany, underscore, provide flashbacks and overlapping layers to portray the Battle of Gaixia and Xiang Yu's heroic yet tragic defeat amidst the songs of Chu on all sides.

- Provided by Chan Ming-chi

Movement IV: A Gentle Breeze (Interlude)

Guqin, Guan, Duduk and Chinese Orchestra **A Gentle Breeze** Chan Ming-chi
(Commissioned by HKCO / World Premiere)

In the historical evolution of the Maritime Silk Road, Hong Kong served primarily as an entrepot for spices, and the trade of agarwood through Dongguan to the mainland was particularly significant. In this interlude, the guqin—a 3,000-year-old instrument emblematic of erudite music from the central plains—connects with the traditional northern folk guan and the duduk, the latter evoking the Silk Road's foreign allure. Their gentle slides and trills and expressive phrasing, complemented by timely responses of the Nanyin pipa, conjure the vagaries and transformations of time, abounding in profound emotions and rich imagery. Listeners are transported through the ebbs and flows of history, experiencing a miniature cultural dialogue of the “Belt and Road Initiative”.

- Provided by Chan Ming-chi

Movement V: Heroic Spirit – Heart of the Ocean

Satsuma-biwa, Shakuhachi and Chinese Orchestra Heart of the Ocean

Chan Ming-chi (Commissioned by HKCO / World Premiere)

The Satsuma-biwa is a musical instrument created in the mid-16th century by Shimazu Jisinsai, lord of the Satsuma domain in Japan. It was mainly used to edify his subjects and to accompany narrative ballads. In contrast to the Chinese quxiang pipa, the Satsuma-biwa is played with a plectrum and features techniques such as striking and scraping, evoking a powerful and solemn atmosphere, making it an important testament to the cultural fusion of instrumental music along the Eastern Maritime Silk Road. This piece features gongs in various sizes along with precise, intricate drumbeats to create the sounds of “clashing rocks” and “tidal waves” interwoven with the Satsuma-biwa and Chinese flute in a layered, progressive approach. The resulting music not only inspires but also conveys the grandeur and mystery of nature and of life, guiding listeners to find direction and meaning along the journey.

- Provided by Chan Ming-chi

Movement VI: Distinguished Guests – Serene Symphonic Poem

Oud and Chinese Orchestra Serene Symphonic Poem

Gazi Giray Han “Tatar”, Chan Ming-chi (Commissioned by HKCO / World Premiere)

In regions such as Turkey, Azerbaijan and Armenia, wandering minstrels often carried the oud—a longnecked plucked string instrument akin to the pipa and lute—travelling far and wide. They used music and poetry to capture sights and sounds along the journey, creating spontaneous, heartfelt compositions that were simple, rustic, imbued with pastoral charm and tinged with a longing for home. Amid the thriving Silk Road trade, such melodies, themselves epitomes of travel, were transported alongside spices, ceramics, silk and tea across various regions. This piece is inspired by the melody of two classical Ottoman music compositions of Gazi Giray Han “Tatar”, Mahur Pesrev and Mahur Semai. Through the oud's expressive narrative and interplay with the orchestra—sometimes in dialogue, sometimes fused together—this piece records and bears witness to the joys, sorrows, development and transformation experienced in exchanges with other nations.

- Provided by Chan Ming-chi



Movement VII: Sailing Across the Vast Ocean (Postlude)

Pipa, Five-string Pipa, Satsuma-biwa, Oud and Chinese Orchestra

Sailing Across the Vast Ocean Chan Ming-chi

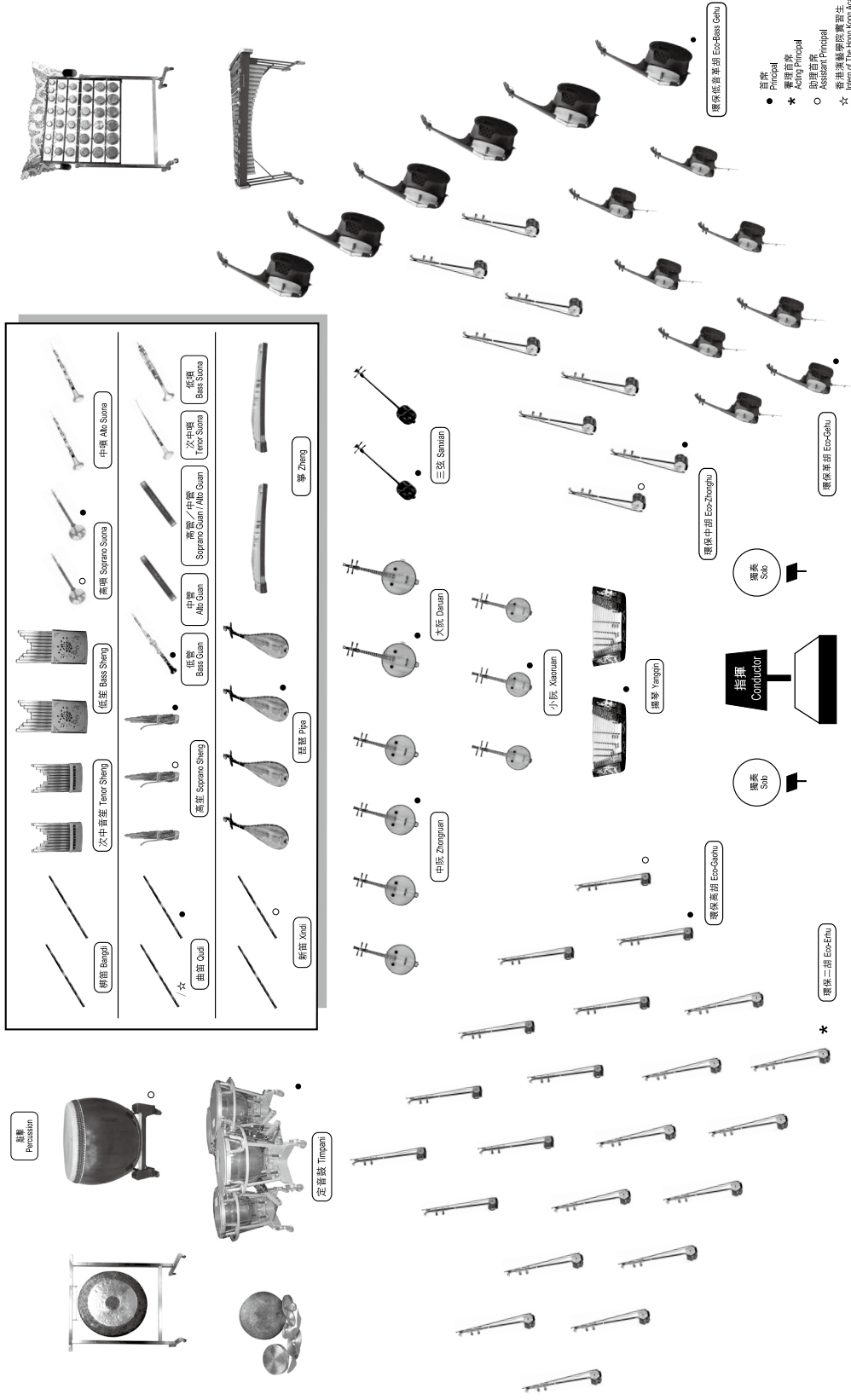
(Commissioned by HKCO / World Premiere)

The postlude *Sailing Across the Vast Ocean* echoes the prelude *Riding the Winds and Breaking the Waves*, setting off to embrace adventure and face challenges, forging ahead as sails unfurl in the winds. Four types of pipas join the orchestra and percussion ensembles positioned around the stage, delivering a majestic theme of prosperity while blending Western and ethnic melodies. The piece incorporates variations based on the Chinese pop song “A Laugh at the World”, interwoven with the orchestra in a dynamic, fiery interplay, symbolising Hong Kong’s enduring role as a bridge for international exchange and communication vis-à-vis the Maritime Silk Road and the Belt and Road Initiative. In the final section of the piece, earlier motifs return accompanied by gongs and drums, creating a grand and thunderous soundscape that heralds a new milestone in the Silk Road of the modern era, signifying a flourishing national destiny and harmonious vitality.

- Provided by Chan Ming-chi

圖置位部聲

General Layout Plan of Instrument Sections



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

環保鼎式高胡的新發明技術 獲國家知識產權局授予 實用新型專利權

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

(2/2/2024)

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



兩款環保鼎式高胡



香港中樂團研發環保胡琴系列演出超越1700場創造歷史

榮獲國家「第四屆文化部創新獎」(2012)

推薦單位：香港特別行政區政府民政事務局

環保鼎式高胡的新發明技術獲國家知識產權局授予專利權 (2024)

刷新「累計最多人體驗環保胡琴系列」的「可持續發展世界紀錄」(2025)

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

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

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

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

研究及發展部研究員、樂器研究改革主任

阮仕春 (8.3.2024)

The HKCO Eco-Huqin Series

With performances over the 1700 historical mark

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

On the recommendation of the Home Affairs Bureau, HKSAR Government

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

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

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

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

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

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

Yuen Shi Chun

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

8 March 2024



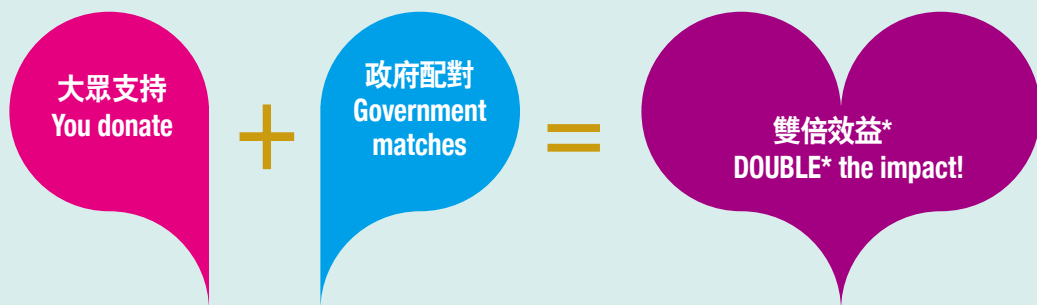
環保鼎式高胡、環保高胡、環保中胡、環保二胡、環保低音革胡、環保革胡
Ding-style Eco-Gaohu, Eco-Gaohu, Eco-Zhonghu, Eco-Erhu, Eco-Bass Gehu, Eco-Gehu

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- 多方位研究及發展音樂藝術

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Your donation impacts not just our music.

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Your contribution will further our work in these areas:

- 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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大音捐助人 Accolade Donor	大音，老子曰：「大音希聲，大象無形」，莊子曰：「至樂無樂」，大音和至樂，是宇宙、自然的音樂，也是音樂的至高無上的境界。 One who believes that the Orchestra deserves the highest honour.	HK\$1,000,000 或以上 or above
弘音捐助人 Brilliance Donor	弘音，《易坤》曰：「含弘光大」。《詞海》：「擴充；光大」。弘音者，弘揚、光大中國民族音樂之意。 One who ranks the Orchestra as brilliant in artistic excellence.	HK\$500,000 — \$999,999
知音捐助人 Connoisseur Donor	知音，出自伯牙彈琴，子期知音的故事。古人云：「知音難尋」，「人生有一知音足以」。知音是聆聽和領悟音樂的最高境界。 One who accords critical acclaim to the Orchestra.	HK\$300,000 — \$499,999
妙音捐助人 Delight Donor	妙音，感覺音樂美妙或奇妙。 One who finds pleasure and delight in the music of the Orchestra.	HK\$100,000 — \$299,999
悅音捐助人 Encore Donor	悅音，愉悅，歡喜，以聆聽音樂為愉悅。 One who enjoys the performance of the Orchestra and wants it to continue to develop and grow.	HK\$10,000 — \$99,999
愛音捐助人 Favour Donor	愛音，當指熱愛音樂。 One who supports the Orchestra with a special favour.	HK\$1,000 - \$9,999

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笙生不息 — 國際笙簧節 2026

笙是中華三千年禮樂文明的活化石，也是世界上最早使用自由簧的樂器，簧片受到氣流振動發聲。笙傳入歐洲後，對世界樂器的發展也起了積極的推動作用。笙與西方的口琴、單簧管、雙簧管、手風琴、管風琴等同屬簧片樂器家族，卻因文化背景不同而形成獨特的音樂風格。笙與西方簧樂器的合奏，展現了人類對音樂共鳴的共同追求。音樂無分國界，是最自然的「世界語言」。「笙生不息 - 國際笙簧節」由閻惠昌總監為概念創建人，透過實體及線上形式，以香港為主場及不同地域作為呼應點跨地域舉行，是一項結合文化、體育及旅遊的活動。國際笙簧節不僅促進中西音樂文化的深度交流，也為香港增添一張「音樂外交」新名片，吸引國際音樂愛好者來到香港，感受中西音樂交融的魅力。

活動

- 「笙生不息 千簧和鳴」笙簧馬拉松（2026年3月22日 星期日）香港啟德體育園
- 國際學術論壇
- 國際中國笙樂大賽
- 《千簧一字》音樂會（2026年9月）



Endless Sheng – International Sheng And Reeds Festival 2026

The *sheng*, a living relic of three millennia of China's ritual musical tradition, is the world's earliest free-reed instrument—through which sounds are activated by airflow and vibrating reeds. After its introduction to Europe, the *sheng* wielded great impact on the development of global musical instruments. Belonging to the same reed instrument family as the harmonica, clarinet, oboe, accordion and organ, the *sheng*'s repertoire and style developed very differently because of its cultural roots. The collaboration between the *sheng* and Western reed instruments showcases humanity's shared pursuit of musical resonance. Music transcends borders, serving as the most natural "universal language."

The Endless Sheng – International Reeds Festival conceived by Artistic Director Yan Huichang will be held in-person and online, with Hong Kong as the main stage while other places host associated events. This is a programme that truly combines culture, sports and tourism, fostering deep exchanges between Chinese and Western musical traditions while establishing a new hallmark of "musical diplomacy" for Hong Kong, drawing global music enthusiasts to experience the charm of East-West musical fusion..

Events

- Endless Sheng, Thousand Reeds in Harmony Marathon (22/3/2026 Sun) Kai Tak Sports Park
- International Symposium
- International Chinese Sheng Competition
- Thousand Reeds, One Universe Concert (9/2026)

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ARTISTIC DIRECTOR : YAN HUICHANG

每年舉辦

Held Annually

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International Drum Graded Exam is co-organised by
the **Hong Kong Chinese Orchestra** and
the **Hong Kong Examinations and Assessment Authority**.

Supporting and Certifying Organisations include:
Centre for Chinese Music Studies,
Department of Music, The Chinese University of Hong Kong and
Department of Music, Hong Kong Baptist University.

支持機構為
「新界校長會」、「香港直接資助學校議會」及「香港島校長聯會」。

Supporting Organisations include:
New Territories School Heads Association,
Hong Kong Direct Subsidy Scheme Schools Council,
Hong Kong Island School Heads Association.

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Artistic Director and Principal Conductor for Life
Director of The HKCO Orchestral Academy
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Guest Concertmaster



沈 誠
Shen Cheng



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張重雪
Zhang Chongxue

環保二胡
Eco-Erhu

首席*
Principal*



徐 慧
Xu Hui



匡樂君
Kuang Lejun



宋 慧
Song Hui



巫采蓉
Wu Tsai-jung



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Li Hang Tsun



黃錦沛
Wong Kam Pui

環保中胡

Eco-Zhonghu

胡琴聯合首席兼
中胡首席
Co-Principal Huqin
and Principal Zhonghu



毛清華
Mao Qinghua



許然
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首席
Principal



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Vonghemrat Pichan



黎偉
Li Wei



鄭翊云
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Li Choi Man

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	李孟學 Lee Meng-hsueh	張家翔 Chang Chia-hsiang		葛 楊 Ge Yang	陳怡伶 Chen I-ling	詹祥琳 Chan Siang-lin


琵琶 Pipa	首席 Principal				中阮 Zhongruan	首席 Principal
						
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	巫致廷 Wu Chih-ting		林育仙 Lin Yu-hsien	李 想 Li Xiang	陳子旭 Chan Chi Yuk

高音笙



Tenor Sh



Dr. J. H. Kim

低音笙／高音笙



Dr. J. H. Kim



Tenor Su



Dr. David S. Sacks



敲擊
Percussion



Dr. J. H. Kim



Dr. J. H. Kim



Dr. Yoonhee Park is an Associate Professor at the Department of Health, Behavior, and Society, Johns Hopkins University. She is also a senior advisor at the Center for Communications Programs. Her research focuses on reproductive and maternal health, adolescent reproductive health, and adolescent pregnancy. She has been involved in several large-scale research projects, including the Adolescent Pregnancy Prevention Program in South Africa and the Adolescent Pregnancy Prevention Program in India. She has published numerous articles in peer-reviewed journals and has been a frequent speaker at international conferences.



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Freelance Musician

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 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 systemically.

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Choi Ngar Si

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

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副組長：盧偉良
Leader: Yim Hok Man
Assistant Leader: Lo Wai Leung

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Assistant Leader: Yuen Shi Chun
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Hong Kong Young Chinese Orchestra

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胡栢端 Rupert Woo Pak Tuen

香港青少年箏團導師
Instructors of the
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劉惠欣 Lau Wai Yan

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Section Instructors of the
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黃心浩	Wong Sum Ho
革胡	Gehu
李小夏	Lee Hsiao-hsia
低音革胡	Bass Gehu
李庭瀨	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
黃璿僑	Wong Yui Kiu
箏	Zheng
姚欣	Iu Yan
笛子	Dizi
陳子旭	Chan Chi Yuk
笙	Sheng
魏慎甫	Wei Shen-fu
嗩吶	Suona
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敲擊	Percussion
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李孟學 Lee Meng-hsueh	
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