



香港中樂團
HONGKONG CHINESE ORCHESTRA

藝術總監：閔惠昌
ARTISTIC DIRECTOR: YAN HUICHANG

Rendezvous

Polish Cello Quartet &
HKCO Ensemble

波蘭大提琴四重奏與
HKCO小組

偶·遇



6/9/2025 (六 Sat) 下午5:00pm

香港大會堂劇院
Hong Kong City Hall Theatre

The project *The Sound of Polish Music in Asia: Dialogue and Inspiration* was co-financed by the Ministry of Culture and National Heritage of the Republic of Poland through the Inspiring Culture program

波蘭音樂在亞洲：多元文化與靈感啟發的對話
由波蘭文化與國家遺產部「文化激勵計畫」共同資助



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OF THE REPUBLIC OF POLAND IN BEIJING



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Hong Kong Chinese Orchestra is financially supported by
the Government of the Hong Kong Special Administrative Region

精彩連場！

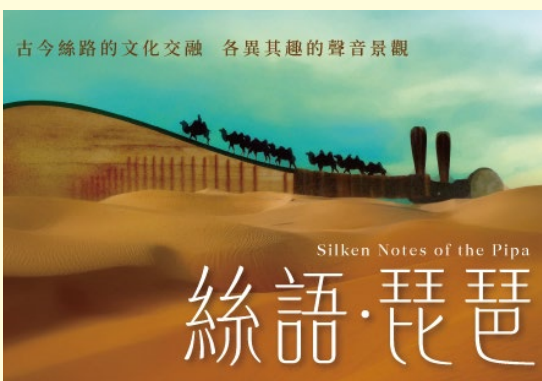
Programme Highlights

第 49 樂季開幕音樂會

The 49th Orchestral Season Opening Concert

中國太平保險（香港）有限公司全力支持

China Taiping Insurance (HK) Company Limited Proudly Supports



國家藝術基金 2025 年度大型舞台劇和作品創作資助項目
彩票公益金資助 - 中國福利彩票和中國體育彩票
中華文化節 2025 節目及亞藝無疆 2025 節目之一
2025 China National Arts Fund Stage Art Creation Fund Project
China Welfare Lottery and China Sports Lottery Public Welfare Fund
One of the Programmes of Chinese Culture Festival 2025 and
Asia+ Festival 2025

絲語·琵琶 Silken Notes of the Pipa

指揮：閻惠昌
五弦琵琶：方錦龍
四弦琵琶：張瑩
薩摩琵琶：久保田晶子
烏德琴：楊尼斯·高蒂斯

Conductor: Yan Huichang
Five-string pipa: Fang Jinlong
Four-string pipa: Zhang Ying
Satsuma-biwa: Akiko Kubota
Oud: Giannis Koutis

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

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



指揮：孫鵬
胡琴：徐慧
笛子：林育仙
琵琶：張瑩

Conductor: Sun Peng
Huqin: Xu Hui
Dizi: Lin Yu-hsien
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

2025 香港鼓樂節 鼓王群英會 為亞藝無疆 2025 節目之一 Hong Kong Drum Festival 2025 Majestic Drums

One of the Programmes of Asia+ Festival 2025



指揮：周熙杰
敲擊：王建華
敲擊：羅弘琛
敲擊：羅王宗
韓國鼓舞 Korean Drum Dance：
The Little Angels Art Troupe

Conductor: Chew Hee Chiat
Percussion: Wang Jianhua
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



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Tickets are available at URBIX

賀辭

Message of congratulation



本人謹代表香港藝術發展局，衷心祝賀「偶遇——波蘭大提琴四重奏與 HKCO 小組」音樂會圓滿舉行！今晚的東西方絲弦對話，不僅是一場音樂盛宴，更是一段跨越國界的藝術奇緣。

這段美妙緣分始於去年十月首屆香港演藝博覽會期間一個充滿戲劇性的時刻。當時 Narodowe Forum Muzyki (National Forum of Music) 的代表在香港文化中心欲看香港中樂團的演出，卻因全場滿座而未能如願。正當她準備離開之際，恰巧在音樂廳外邂逅香港中樂團的行政總監。這場意外相遇最終促成了今晚這場東西方絲弦的深度對話。

這正是藝術最動人的地方——最美的相遇往往發生在不經意間。香港藝術發展局將於明年十月舉辦第二屆演藝博覽會，繼續搭建國際交流平臺，推動更多這樣的「邂逅」，讓香港成為連接中國與世界的文化樞紐。

最後，祝願各位今晚沉浸於東西交融的樂韻中，感受絲弦之間的共鳴與對話。願大家樂緣邂逅，韻聚今宵，共創難忘的美好回憶！

謝謝大家！

霍啟剛

香港藝術發展局主席
霍啟剛

On behalf of the Hong Kong Arts Development Council, I extend my heartfelt congratulations on the successful presentation of "Rendezvous - Polish Cello Quartet & HKCO Ensemble". The dialogue between Eastern and Western strings tonight is not merely a musical feast, but also a serendipitous artistic encounter that transcends borders.

This wonderful connection began at a dramatic moment during the first Hong Kong Performing Arts Expo (HKPAX) last October. At that time, the representative of the Narodowe Forum Muzyki wanted to attend a performance by Hong Kong Chinese Orchestra at the Hong Kong Cultural Centre, but was unable to get the ticket as the hall was completely full. Just as she was about to leave, she happened to meet the Executive Director of the Hong Kong Chinese Orchestra outside the concert hall. This unexpected encounter ultimately made possible the concert tonight showing the dialogue between Eastern and Western strings.

This is the most touching aspect of art—often, the most beautiful meeting occurred by chance. In October 2026, the Hong Kong Arts Development Council will host the second HKPAX, continuing to build a platform for international exchange and fostering more such "Rendezvous" so Hong Kong may serve as a cultural hub connecting China and the world.

Finally, I hope everyone will immerse themselves tonight in the harmonious blend of East and West, and experience the resonance and dialogue among strings. May the joy of music bring us together in this delightful rendezvous, creating unforgettable memories for all!

Thank you!

Kenneth Fok

Chairman, Hong Kong Arts Development Council
Kenneth Fok



偶遇 — 波蘭大提琴四重奏與HKCO小組

6.9.2025 (六)

藝術指導：周熙杰

絲弦五重奏 **寧胡關氏王昭君** 陸尉俊曲

第一樂章：昭君淒別

第二樂章：草原秋思

環保高胡：黃心浩 琵琶：張瑩 中阮：吳煥熙 揚琴：李孟學 箏：李婷婷

狂想曲 (選自弦樂四重奏的第二樂章) 卡齊米日·維烏科米爾斯基曲

B 小調圓舞曲，作品 69 第 2 號 蕭邦曲

E 小調前奏曲，作品 28 第 4 號 蕭邦曲

降 D 大調圓舞曲，作品 64 第 1 號 蕭邦曲

Allegro Molto Risoluto (選自《兩個樂章》之第二樂章) 亞歷山大·湯斯曼曲

大提琴：Tomasz Daroch、Wojciech Fudala、Krzysztof Karpeta、Adam Krzeszowiec

絲弦五重奏與大提琴四重奏 **倉頡** 托馬斯·史基維斯曲 (波蘭國家音樂論壇委作／世界首演)

環保高胡：黃心浩 琵琶：張瑩 中阮：吳煥熙 揚琴：李孟學 箏：李婷婷

大提琴：Tomasz Daroch、Wojciech Fudala、Krzysztof Karpeta、Adam Krzeszowiec

絲弦五重奏與大提琴四重奏 **遠山** 伍卓賢曲 (香港中樂團委作／世界首演)

環保二胡：徐慧 琵琶：張瑩 中阮：吳煥熙 揚琴：李孟學 箏：李婷婷

大提琴：Tomasz Daroch、Wojciech Fudala、Krzysztof Karpeta、Adam Krzeszowiec

大提琴和革胡、低音革胡八重奏 **黃河邊上的敘事** 張大龍曲

環保革胡：董曉露、安悅 環保低音革胡：齊洪璋、黎偉

大提琴：Tomasz Daroch、Wojciech Fudala、Krzysztof Karpeta、Adam Krzeszowiec



Rendezvous – Polish Cello Quartet & HKCO Ensemble

6.9.2025 (Sat)

Artistic Advisor: Chew Hee Chiat

String Quintet **Queen Wang Zhaojun** Luk Wai Chun

First movement: Tearful farewell of Zhaojun

Second movement: Autumn Yearning on the Steppe

Eco-Gaohu: Wong Sum Ho Pipa: Zhang Ying Zhongruan: Ng Kai Hei Yangqin: Lee Meng-hsueh Zheng: Li Tingting

Rhapsody (Second movement from *String Quartet*) Kazimierz Wiłkomirski

Waltz in B minor, Op. 69, No.2 Fryderyk Chopin

Prelude in E Minor, Op. 28, No. 4 Fryderyk Chopin

Waltz in D-flat Major, Op. 64, No. 1 Fryderyk Chopin

Allegro Molto Risoluto (Second movement from *Deux mouvements*) Aleksander Tansman

Cello: Tomasz Daroch, Wojciech Fudala, Krzysztof Karpeta, Adam Krzeszowiec

String Quintet and Cello Quartet **Cangjie** Tomasz Skweres

(Commissioned by the National Forum of Music / World Premiere)

Eco-Gaohu: Wong Sum Ho Pipa: Zhang Ying Zhongruan: Ng Kai Hei Yangqin: Lee Meng-hsueh Zheng: Li Tingting

Cello: Tomasz Daroch, Wojciech Fudala, Krzysztof Karpeta, Adam Krzeszowiec

String Quintet and Cello Quartet **Distant Mountains** Ng Cheuk Yin

(Commissioned by HKCO / World Premiere)

Eco-Erhu: Xu Hui Pipa: Zhang Ying Zhongruan: Ng Kai Hei Yangqin: Lee Meng-hsueh Zheng: Li Tingting

Cello: Tomasz Daroch, Wojciech Fudala, Krzysztof Karpeta, Adam Krzeszowiec

Cello, Gehu and Bass Gehu Octet **Ballade of the Banks of the Yellow River**

Zhang Dalong

Eco-Gaohu: Tung Hiu Lo, An Yue Eco-Bass Gehu: Qi Hongwei, Li Wei

Cello: Tomasz Daroch, Wojciech Fudala, Krzysztof Karpeta, Adam Krzeszowiec

This concert is recorded by RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and radio4.rthk.hk) and will be broadcast on 10 Oct 2025 (Fri) at 8 pm with a repeat on 16 Oct (Thu) at 3 pm.

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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。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 claims 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.

《偶
遇》

— 波蘭大提琴四重奏與 HKCO 小組

Rendezvous – Polish Cello Quartet & HKCO Ensemble



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.



周熙杰 藝術指導

Chew Hee Chiat Artistic Advisor

香港中樂團助理藝術總監兼常任指揮，曾任澳門中樂團首席客席指揮兼藝術顧問（2023-24樂季）。周氏2002年加入香港中樂團為助理指揮，並於2022年9月起出任現職位。周氏積極協助樂團策劃樂季、籌備不同類型演奏會，近年致力於中樂與其他不同界別、媒體的跨界合作，包括2020年指揮「張敬軒 X 香港中樂團盛樂演唱會」及2018年指揮「風雷雨雪、陽光雨林—來自大自然的聲音」音樂會，將馬來西亞雨林音樂融入中樂。2004年指揮新加坡華樂團「南洋音樂之旅II」音樂會及2023年指揮臺北市立國樂團「涿鹿·夢蝶」音樂會等，大獲好評。

為推動本地創作繼續發展，周氏重新啟動樂團為本地新晉作曲家設立的新作品演出平台「心樂集」，自2015年以來發掘出眾多優秀本土作曲家。自2007年起，連續指揮香港鼓樂節音樂會逾十年，其作品《鼓樂澎湃VII》亦是多年來的音樂會曲目之一。周氏作曲富東南亞獨特風格，其作品《周溯》入選香港中樂團「中樂百首精選」，亦曾獲2000年香港「21世紀國際作曲大賽」季軍大獎及台灣「文建會2002年民族音樂創作獎」合奏組佳作獎。周氏為美國東南密蘇里州立大學雙學位學士（電腦和音樂）、南卡大學音樂碩士（管弦樂團指揮），曾擔任馬來西亞專藝民族樂團音樂總監。

周氏亦致力於中樂教育及傳承，由2011年至今獲邀為香港演藝學院講授中樂指揮課，以及於2003至2010年，兼任香港少年中樂團指揮一職，參與樂團的教育系統發展。

Assistant Artistic Director and Resident Conductor of the Hong Kong Chinese Orchestra, Chew was the Principal Guest Conductor and Artistic Advisor of the Macao Chinese Orchestra (2023-24 season). Chew joined the HKCO in 2002 as Assistant Conductor and took his current position in September 2022. Chew plays an active and diverse role that covers assisting in orchestral season planning and preparation for numerous concerts. In recent years, Chew is committed to the cross-disciplinary cooperation between Chinese music and other different sectors and media, including 'Hins Cheung X HKCO' in 2021, and in 2018, Chew conducted the 'Listening to Nature' concert, which had brought the music of Malaysia rainforest into Chinese music. Chew was widely acclaimed when he guest-conducted the Singapore Chinese Orchestra in the concert 'A Nanyang Musical Voyage II' in 2004, and the Taipei Chinese Orchestra in the concert 'Zhuolu & Dreaming of Butterflies' in 2023.

To promote the development of local creations, Chew re-launched HKCO's 'Music from the Heart', a stage for original composition, inspiring many outstanding local composers since 2015. Since 2007, Chew has conducted The Hong Kong Drum Festival concert for over 10 consecutive years. His work *Let the Thunder of Drums Roll VII* becomes the Festival standard repertoire. Conducting aside, Chew's works have characteristic features that demonstrate his Southeast Asian cultural heritage. His work *Harken Back to Zhou* is selected as one of the '100 Chinese Music Classics Select' by HKCO. He was second runner-up in the International Competition for Chinese Orchestral Compositions 2000 (HK) and winner of the Outstanding Composition Award in the Chinese Music Competition 2002 organised by the Council for Cultural Affairs in Taiwan. Graduated from the Southeast Missouri State University with a double bachelor's degree in cello performance and computer science, and the University of South Carolina with a Master of Music degree in orchestral conducting, Chew was formerly the Music Director of the Professional Cultural Center Orchestra of Malaysia.

Chew is also committed to the education and perpetuation of Chinese music. Since 2011, Chew has been giving lectures for The Hong Kong Academy for Performing Arts on Chinese orchestral conducting. In 2003 to 2010, he held a concurrent post of the conductor of the Hong Kong Junior Chinese Orchestra.



波蘭大提琴四重奏 The Polish Cello Quartet

波蘭大提琴四重奏（Polish Cello Quartet，PCQ）於 2011 年由 Tomasz Daroch、Wojciech Fudala、Krzysztof Karpeta 及 Adam Krzeszowiec 四位著名波蘭大提琴家共同建立。他們組成這個特別的室內重奏，好讓更多觀眾有機會欣賞四支大提琴齊奏出來獨有的音色與魅力。自 2014 年，PCQ 被聘任為波蘭弗羅茨瓦夫國家音樂論壇駐院藝術家，近期更錄製了《波蘭大提琴四重奏—蕭邦計劃》專輯。

「蕭邦計劃」是一個創新的音樂項目。四重奏邀請了三位音樂家——Sabina Meck、Piotr Moss 和 Leszek Kołodziejki 改編由四支大提琴演奏蕭邦的曲目，凸顯這個樂器在蕭邦的音樂中所佔的重要地位。這些改編作品不僅帶來全新的聽覺體驗，同時也向蕭邦致敬，並讓他的作品能以大提琴演奏方式觸及更廣泛的觀眾。

PCQ 的主要曲目是原創大提琴四重奏的作品，團隊並致力於擴展曲目，包括多部波蘭及國際當代作曲家（Artur Zagajewski、Piotr Moss 和 Annelies Van Parys 等）的新作，大部分作品更在波蘭各個舞台上首演。2017 年，PCQ 推出了首張專輯《發現》。2018 年，應西里西亞弦樂四重奏及 CHANDOS 唱片公司的邀請，PCQ 錄製了 Grażyna Bacewicz 的大提琴四重奏，該專輯更榮獲 2019 年 Fryderyk「最傑出波蘭音樂作品錄音」大獎。

PCQ 是波蘭最活躍的室內組合之一，經常在波蘭、歐洲及世界各地舉行演出，並參加多個大型音樂節，包括阿姆斯特丹大提琴雙年展、墨西哥賽萬提斯國際藝術節及德國埃克爾斯豪森音樂節等。

The Polish Cello Quartet (PCQ) was founded in 2011 on the initiative of Tomasz Daroch, Wojciech Fudala, Krzysztof Karpeta and Adam Krzeszowiec – four acclaimed Polish cellists. The artists decided to establish this unique chamber ensemble in order to present the original sound of the cello quartet to a wider audience. Since 2014, they have been a resident ensemble of the National Forum of Music in Wrocław, Poland. Their latest achievements include the recording of the album Polish Cello Quartet – Chopin Project.

Chopin Project is an innovative programme featuring transcriptions of Frederic Chopin's works created by Sabina Meck, Piotr Moss and Leszek Kołodziejki. The atypical line-up, consisting of four cellos, emphasizes the important role of this instrument in the Chopin's oeuvre. The arrangements not only offer a new sound, but also pay homage to Chopin's fascination with the cello and allow him to reach a wider audience.

PCQ's repertoire includes mainly works originally composed for cello quartet. It is constantly expanded to include contemporary pieces by Polish and international composers, including Artur Zagajewski, Piotr Moss, and Annelies Van Parys. Most of the new works have been presented on Polish stages for the first time. In 2017, the ensemble's debut album entitled *Discoveries* was released. In 2018, at the invitation of the Silesian String Quartet and the CHANDOS label, PCQ recorded Grażyna Bacewicz's Cello Quartet, and the album with this recording received the Fryderyk 2019 award in the Most Outstanding Recording of Polish Music category.

The quartet is one of the most dynamic Polish chamber ensembles, regularly performing in Poland, Europe and around the world during the most important music festivals (including Cello Biennale Amsterdam, Festival Internacional Cervantino in Mexico, Eckelshausener Musiktage).



托馬斯·史基維斯 作曲家

Tomasz Skweres Composer

波蘭作曲家及大提琴家托馬斯·史基維斯（1984 年生）現居於奧地利維也納和德國雷根斯堡。他畢業於維也納音樂與表演藝術大學修讀大提琴演奏和作曲，其作品經常在國際知名音樂節上亮相，包括維也納現代音樂節、華沙之秋音樂節、波蘭新音樂節、2016 年在韓國及 2025 年在葡萄牙舉辦的國際現代音樂協會世界音樂日、法國斯特拉斯堡音樂節等。多個著名樂團也曾演奏他的作品，如阿波羅繆斯四重奏、波蘭新音樂樂團、奧地利新音樂合奏團、美國 Ekmeles 聲樂團等。

史基維斯曾在超過十個國際作曲比賽中獲獎，包括 2019 年哲林斯基獎第二名。他的藝術創作多次獲獎學金資助，包括奧地利文化部及卡拉揚基金會的獎學金，還有奧地利 AKM 宣傳獎、維也納市作曲獎、雷根斯堡市文化獎，以及由奧地利總統頒發的西奧多·克爾納獎（Theodor Körner Preis）等。其作品由維也納 Doblinger 出版社和漢堡 Sikorski 音樂出版社出版，收錄其作品的專輯由 DUX、Genuin、Col Legno、Hänssler Classics 和 Orlando Records 等唱片公司發行。

史基維斯現任雷根斯堡愛樂樂團首席大提琴手，同時也是當代音樂領域的活躍演奏家——他以獨奏家和室內樂演奏家身份參與各類國際音樂節演出。多位作曲家，包括 Paweł Hendrich、Mateusz Ryczek 和 Alexandra Karastoyanowa-Hermentin 等，均曾為他獻上新作。他定期舉辦大師班，並曾在德國代特莫爾德音樂大學和雷根斯堡天主教會音樂與音樂教育大學擔任大提琴講師。

Tomasz Skweres (b.1984) is a Polish composer and cellist living in Vienna, Austria and Regensburg, Germany. He was a graduate in cello and composition at the University of Music and Performing Arts Vienna. His works are regularly programmed in such renowned festivals as Wien Modern, Warsaw Autumn, Musica Polonica Nova, ISCM World New Music Days 2016 in Korea, ISCM World New Music Days 2025 in Portugal and Festival Musica in Strasbourg in France. Among the ensembles that performed his works are Apollon Musagetes Quartett (AMQ), New Music Orchestra (Poland), Austrian Ensemble for New Music (ÖENM) and the vocal ensemble Ekmeles in the United States.

Skweres is a laureate of more than ten international composition competitions. In 2019, he was the runner-up for the Zemlinsky Prize. His artistic work has been supported by numerous scholarships, including those of the Austrian Ministry of Culture and the Herbert von Karajan Foundation, and awards such as the Publicity Prize of the Austrian AKM, Förderpreis der Stadt Wien (a composition prize of the city of Vienna), Kulturförderpreis der Stadt Regensburg (Culture Prize of the City of Regensburg) and the Theodor Körner Preis of the President of Austria. His works are published by the Doblinger Publishing House in Vienna and Sikorski Music Publisher in Hamburg; albums with his compositions have been released by DUX, Genuin, Col Legno, Hänssler Classics and Orlando Records.

Skweres is the principal cellist of the Regensburg Philharmonic Orchestra and an active interpreter in the field of contemporary music—as soloist and chamber musician—performing at various international festivals. Many composers, among others Paweł Hendrich, Mateusz Ryczek and Alexandra Karastoyanowa-Hermentin dedicated their works to him. He holds regular master classes and he was the lecturer for cello at University for Music Detmold and at the University of Catholic Church Music & Musical Education Regensburg in Germany.

絲弦五重奏 **寧胡關氏王昭君** 陸尉俊曲

第一樂章：昭君淒別

第二樂章：草原秋思

《寧胡關氏王昭君》是受香港中樂團委約為香港故宮演藝節目《向經典女性致敬》所創作的絲弦五重奏作品。作品的靈感是來自漢元帝時期的宮女王昭君賜給匈奴呼韓邪單于的歷史故事。《寧胡關氏王昭君》一共有兩個樂章，分別是〈昭君淒別〉和〈草原秋思〉。當中的音樂受古曲《昭君怨》和琵琶獨奏曲《塞上曲》所啟發。

第一樂章〈昭君淒別〉主要表達王昭君知道自己將會被賜給呼韓邪單于那淒怨的感受。在樂章的中後段，高胡模仿粵劇中子喉的念白，描繪當昭君知道漢元帝將她賜給呼韓邪單于的消息後感到驚慌無助的情況。第二樂章〈草原秋思〉是抒發昭君在塞外草原上生活後的感受和回到漢朝的渴望，同時肯定王昭君的婚事能維持漢匈友善信賴關係的功績。在此樂章中，高胡的旋律加入了蒙古長調的特色，而揚琴亦模仿在草原上的馬步聲。

狂想曲 （選自弦樂四重奏的第二樂章） 卡齊米日·維烏科米爾斯基曲

這是大提琴家、指揮家及教育家維烏科米爾斯基（1900-1995）親自改編他的弦樂四重奏的全大提琴版本。他幼年入讀莫斯科音樂學院，自小與弟妹一同演奏室內樂，至 1970 年代合作無間。維烏科米爾斯基終身致力於音樂教育，尤其於第二次世界大戰後在羅茲、樂斯拉夫、波茲南及華沙的音樂學院擔任教授。多年來，他的作品以高教學價值著稱，到了今天更被視為具有藝術性的音樂佳作。此曲結合了活潑氣氛、炫技元素及波蘭民間音樂的神韻。

B 小調圓舞曲，作品 69 第 2 號 蕭邦曲
E 小調前奏曲，作品 28 第 4 號 蕭邦曲
降 D 大調圓舞曲，作品 64 第 1 號 蕭邦曲

蕭邦（1810-1849）不僅是一位傑出的作曲家，同時也是鋼琴演奏大師。如果要尋找第二種這位波蘭國寶級作曲家鍾愛的樂器，那必定是大提琴。蕭邦不僅為大提琴譜寫樂曲（最著名的例子就是他的奏鳴曲，作品 65），他很可能也會拉奏此曲。此外，他與多位大提琴家，如安東尼·拉齊維爾和奧古斯特·法蘭肖姆等關係密切。蕭邦在寫給母親的一封信中也曾提及，在鄉間居住時他喜歡演奏一種名為「Basetla」，形似大提琴的波蘭民間樂器。因此，把蕭邦的樂曲改編為大提琴版本並以嶄新視角詮釋，別具意義。

波蘭大提琴四重奏首先會演繹蕭邦 B 小調圓舞曲（作品 69 第 2 號）的改編版。雖然這首充滿憂鬱氣息的作品是蕭邦於 1829 年（19 歲時）的創作，但此曲直至他逝世後才有機會面世。接著，我們將聽到這位歐洲浪漫大師另一部經典之作 E 小調前奏曲（作品 28 第 4 號），這是他在西班牙馬略卡島度假時所創作，特點是反復重現的兩個音符的旋律動機為這首小品帶來一種哀愁的氛圍。

蕭邦樂曲這個環節將以華麗的降 D 大調圓舞曲（作品 64 第 1 號）作結，因其短小緊湊，贏得了「小狗圓舞曲」的昵稱。此曲是蕭邦獻給其學生兼摯友德爾菲娜·波托茨卡的作品。

Allegro Molto Risoluto（選自《兩個樂章》之第二樂章）

亞歷山大·湯斯曼曲

二十世紀作曲家亞歷山大·湯斯曼（1897-1986）與蕭邦的生平與成就有不少共通之處，例如他們都曾移居法國，最終逝於巴黎，兩人皆具卓越鋼琴演奏技巧，並鍾愛創作鋼琴小品。湯斯曼的《兩個樂章》亦受到他在美國的經歷所影響。1927 年，時年 30 歲的他首次赴美巡演，期間接觸到爵士樂。這股風格很快就融入了他的作品之中，《兩個樂章》之極快而堅決的快板（Allegro Molto Risoluto）就是一例。其澎湃的聲音流動及旋律與節奏都展示出作曲家仍帶有年青氣息的音樂風格。

絲弦五重奏與大提琴四重奏 **倉頡** 托馬斯·史基維斯曲
(波蘭國家音樂論壇委作／世界首演)

當代作曲家史基維斯（1984 年生）也是一位大提琴演奏家。在本場音樂會裏，波蘭音樂家將與演奏中國傳統樂器的樂手聯合演奏。史基維斯受到中國神話「倉頡造字」啟發創作這部作品。根據古老傳說，倉頡觀察動物足跡、鳥羽和龜甲上的裂紋，發明了中國的文字系統。此作以童話般的氛圍為特色，聆聽時會改變人對時間流逝的感知。琵琶在作品中扮演關鍵角色，調弦故意比其他樂器低一個四分之一音。《倉頡》是應波蘭國家音樂論壇與香港中樂團的委約，為波蘭大提琴四重奏創作的作品。

絲弦五重奏與大提琴四重奏 **遠山** 伍卓賢曲 (香港中樂團委作／世界首演)

此曲靈感來自中國山水畫的層次感、空間分布和墨的濃淡。全曲一氣呵成，由最初模糊寧靜的段落，逐漸進入各件樂器之間的互動，最後以激烈的快板作結束。

大提琴和革胡、低音革胡八重奏 **黃河邊上的敘事** 張大龍曲

作曲家在為著名導演吳天明執導的電影《百鳥朝鳳》擔任作曲時，親臨黃河岸邊的合陽拍攝現場體驗採風。當地古老淳樸的民風以及靜謐秀美的自然風光至今依然歷歷在目，令人難忘，遂有感而發創作此曲。

這首樂曲的主題素材頗受合陽戲曲線腔音調的啟發，平緩而厚重，深情而遼遠。作曲家力圖運用調式調性的遊移，保持音樂素材和聲語言的一致性；作品結構清晰、層次分明，隨著敘事情節起伏跌宕，抒發內心豐富的情感及深深的眷念之情。

— 張大龍

* 此曲由香港中樂團委約創作，並於 2015 年 7 月在「融 II — 革胡與低音革胡重奏音樂會」中作世界首演，藝術指導周熙杰，節目統籌董曉露。

String Quintet **Queen Wang Zhaojun** Luk Wai Chun

First movement: Tearful farewell of Zhaojun

Second movement: Autumn Yearning on the Steppe

Queen Wang Zhaojun is a Quintet of Chinese stringed instrumental work commissioned by the Hong Kong Chinese Orchestra for HKPM SHOWTIME! *Classic and Women: A Tribute*, a performing arts programme at the Hong Kong Palace Museum. This composition is inspired by the historical story of palace maid Wang Zhaojun, who was bestowed on Huhanye Chanyu of the Xionghu by the Emperor Yuan of Han in Han Dynasty. *Queen Wang Zhaojun* consists of two movements, namely 'Tearful farewell of Zhaojun' and 'Autumn Yearning on the Steppe'. The music is inspired by the ancient Chinese music *Zhaojun Yuan* (The Complaint of Zhaojun) and the traditional pipa solo work *Song of the Frontier*.

The first movement 'Tearful farewell of Zhaojun' mainly expresses the sorrow of Zhaojun when she knows that she will be bestowed on Huhanye Chanyu of the Xionghu by Emperor Yuan of Han. In the latter part of the movement, the gaohu imitates the Nianbai (stage speech) of zihou (soprano actress), in Cantonese opera, which present Zhaojun's panic and helplessness when she learned that the Han Emperor chose her for Huhanye. The second movement 'Autumn Yearning on the Steppe' expresses Zhaojun's feelings after living on the steppe over the frontier with Huhanye and her desire to return to the Han, and at the same time affirms the marriage of Zhaojun in enhancing the friendly and trustworthy relationship between Han and Xionghu. The gaohu melody in this movement incorporates the characteristics of Mongolian long song, while the yangqin imitates the clatter of the horse's hooves on the grassland.

Rhapsody (Second movement from String Quartet) Kazimierz Wilkomirski

In this opening piece, the transcription was authored by the composer, Kazimierz Wilkomirski (1900-1995). Born in 1900, he was a cellist, conductor and teacher. He began studying at the Moscow Conservatory as a child. In his early age, he performed chamber pieces with his brother and sister. The family trio was active until the 1970s. Wilkomirski worked in education throughout his life, becoming more involved in this field after World War II as a professor at music academies in Łódź, Wrocław, Poznań and Warsaw. Until recently, his oeuvre was valued primarily as pedagogical literature, but today it is increasingly presented as artistic work. Rhapsody combines a lively mood, virtuoso elements and inspirations by Polish folk music.

《 偶 遇 》

— 波蘭大提琴四重奏與 HKCO 小組

Rendezvous – Polish Cello Quartet & HKCO Ensemble

Waltz in B minor, Op.69, No. 2 Fryderyk Chopin

Prelude in E Minor, Op. 28, No. 4 Fryderyk Chopin

Waltz in D-flat Major, Op. 64, No. 1 Fryderyk Chopin

Fryderyk Chopin (1810-1849) was well known not only as an outstanding composer but also as a piano virtuoso. If we were to look for another instrument particularly dear to the heart of Poland's national composer, this would be the cello. Chopin not only composed for this instrument (it is enough to mention the wonderful Sonata, op. 65), but he most probably could play it too. It is also known that he was close friends with cellists such as Antoni Radziwiłł and Auguste Franchomme. Chopin, in one of his letters to his mother, also recalled that during his stay in the countryside he enjoyed playing the Basetla (Basolia)—a Polish folk instrument resembling the cello. For this reason alone, seeking a fresh perspective on his music by transcribing it for cello is totally justified.

The Polish Cello Quartet will first perform an arrangement of the *Waltz in B minor, op. 69 no. 2*. Although this melancholic piece was created by the nineteen-year-old Chopin in 1829, it was published only posthumously. The next work by this most outstanding European Romantic, which we will hear in a cello version, will be the elegiac, quiet and modest *Prelude in E minor, op. 28 no. 4*. It was created during the composer's trip to Mallorca and is distinguished by a stubbornly returning two-note motif that gives the miniature a mood of resignation.

The Chopin part of the concert will end with the masterful *Waltz in D flat major, op. 64 no. 1*, nicknamed the 'Minute Waltz' due to its shortness. It was dedicated by the artist to his pupil and friend Delfina Potocka.

Allegro Molto Risoluto (Second movement from *Deux mouvements*)

Aleksander Tansman

Many common features connect the biography of Fryderyk Chopin with the life of the twentieth-century composer Aleksander Tansman (1897-1986). Suffice it to mention his departure for France and death in Paris, his virtuoso mastery of the piano or his love for the form of the piano miniature. *Deux mouvements* by Tansman were also influenced by his American experiences. In 1927, at the age of thirty, he went on his first tour of the United States. There he encountered jazz, which quickly began to influence his compositions. An example is the second of the *Deux Mouvements*, marked *Allegro molto risoluto*. The energetic flow of sounds inspired his still young musical style in both the melodic and rhythmic layers.

Cello Quartet and String Quintet **Cangjie** Tomasz Skweres (Commissioned by the National Forum of Music / World Premiere)

Tomasz Skweres is a contemporary composer and also a concert cellist. In this performance, the Polish musicians alongside with artists who playing traditional Chinese instruments will take part. Skweres was inspired to create this music by the Chinese myth of Cangjie, who, according to ancient stories, invented the Chinese writing system by observing animal tracks, bird feathers and cracks in tortoise shells. The work is characterised by a fairy-tale atmosphere, and when listening to it, the perception of the passage of time changes. The *pipa*, an Asian type of lute, tuned a quarter tone lower than the other instruments, plays a particularly important role in the composition. *Cangjie* was written for the Polish Cello Quartet on commission from the National Forum of Music and the Hong Kong Chinese Orchestra.

String Quintet and Cello Quartet **Distant Mountains** Ng Cheuk Yin
(Commissioned by HKCO / World Premiere)

This piece is inspired by the layering, spatial arrangement and varying ink tones of Shan Shui paintings. The composition flows seamlessly from an initially blurred and tranquil section, gradually developing into interactions among the instruments and finally end with Allegro Agitato.

Cello, Gehu and Bass Gehu Octet

Ballade of the Banks of the Yellow River Zhang Dalong

I went on location to Heyang by the banks of the Yellow River to seek inspiration for the music score that I was going to write for the 2012 film, *Song of the Phoenix*, directed by Wu Tianming. I was enchanted by the local people's earthy and simple way of life and the natural scenic beauty of the place, and the impressions became inspiration for this work.

The thematic melody takes after the indigenous Heyang traditional theatre, which is slow, plodding but laden with emotions. By using modulation and shifts, I try to bring out the vernacular elements in the music. Structurally it carries distinct nuances in a clearly defined architecture. As the narration progresses, the deep-seated feelings and yearnings are externalized in an engaging ballade.

- Zhang Dalong

* The music was commissioned by the HKCO and world premiered in July 2015 at 'Fusion II – Gehu and Bass Gehu Recital', with Chew Hee Chiat as Artistic Advisor, Tung Hiu Lo as Programme Coordinator.

香港中樂團演出人員

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Eco-Erhu

Xu Hui[○]

環保高胡

黃心浩[○]

Eco-Gaohu

Wong Sum Ho[○]

環保革胡

董曉露[○]

安 悅

Eco-Gehu

Tung Hiu Lo[○]

An Yue

環保低音革胡

齊洪瑋[○]

黎 偉

Eco-Bass Gehu

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Li Wei

琵琶

張 瑩[○]

Pipa

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Zhongruan

Ng Kai Hei[○]

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Yangqin

Lee Meng-hsueh[○]

箏

李婷婷[□]

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◦ 署理首席 Acting Principal

□ 特約演奏家 Freelance Musician

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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.

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



2012 年榮獲國家「第四屆文化部創新獎」

推薦單位：香港特別行政區政府民政事務局

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On the recommendation of the Home Affairs Bureau, HKSAR Government

香港中樂團研發環保胡琴系列 演出超越 1700 場創造歷史 環保鼎式高胡的新發明技術 獲國家知識產權局授予專利權 (2/2/2024)

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

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

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

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

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



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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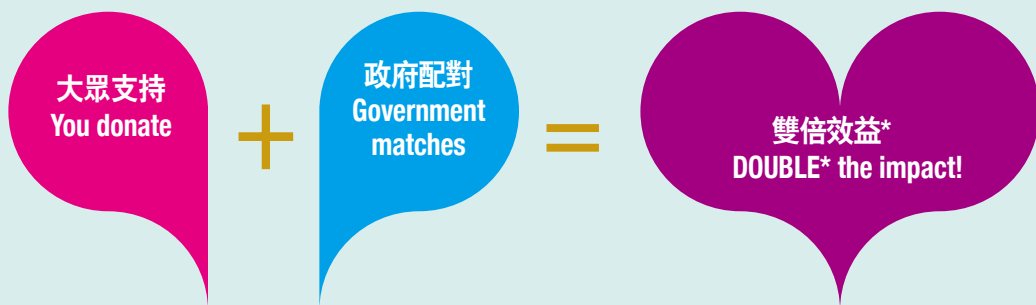
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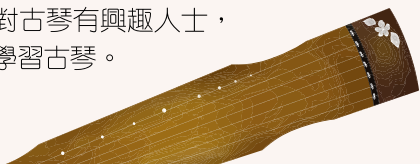
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適合未有音樂基礎的人士報讀，導師以活潑生動方式介紹不同的中國鼓類樂器，並透過合奏及重奏的訓練，增強學員的樂感及興趣，為音樂學習奠定基礎。



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