

WESTK
SEASON
PERFORMING
26-27
ARTS

 香港中樂團
HONG KONG CHINESE ORCHESTRA
藝術總監：閻惠昌
ARTISTIC DIRECTOR: YAN HUICHANG



香港演藝博覽 HongKong Performing Arts Expo
HK PA X

《樂在茶時》為香港演藝博覽2026「扶持節目」之一
"Tea and Chinese Music" is one of the "Foster Programmes" of Hong Kong Performing Arts Expo 2026

西九演藝

香港中樂團 × 西九演藝
Hong Kong Chinese Orchestra × WestK Performing Arts

樂在茶時

Tea and
Chinese Music

以中樂為引，帶領觀眾在中國、
歐洲與本土特色的茶香繚繞間，
細聽一場跨越國界的音樂對話。

*Guides audiences through an immersive
musical experience steeped in the
fragrance of Chinese, European and local
Hong Kong beverages in a veritable
cross-cultural dialogue.*

藝術指導 Artistic Advisor —— 周熙杰 Chew Hee Chiat
小組音樂會 Ensemble Concert

10 六 Sat — 11 日 Sun · 10 · 2026

粵語場次 Cantonese session

英語場次 English session

西九文化區戲曲中心茶館劇場
WestK Xiqu Centre Tea House Theatre

westHK
西九文化區

戲曲中心
Xiqu Centre

群倫和
In Harmony Together



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

精彩連場！

Programme Highlights

2026 香港鼓樂節
Hong Kong Drum Festival 2026

鼓王群英會 Majestic Drums

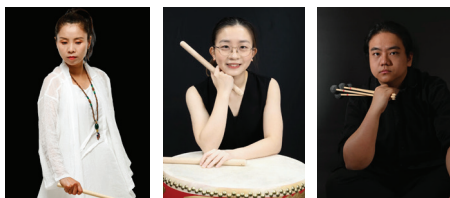
李錦記全力支持
「亞藝無疆」藝術節 2026 節目之一
Lee Kum Kee Proudly Supports
One of the Programmes of Asia+ Festival 2026

指揮 Conductor：周熙杰 Chew Hee Chiat

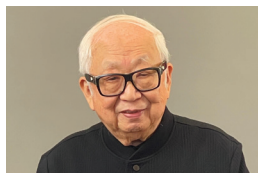
演出者 Performed by：
人人人鼓劇場（馬來西亞）、伍濬思、喬佳佳、馮敬堯
Orang Orang Drum Theatre (Malaysia), Ng Chun-sze, Qiao Jiajia, Fung King-yiu

30/10/2026 (五 Fri) 晚上8:00pm

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



大師神韻 The Spirit of the Masters



作曲家 Composers：

王立平 Wang Liping

趙季平 Zhao Jiping

閻惠昌 Yan Huichang

賈達群 Jia Daqun

指揮 Conductor：

閻惠昌 Yan Huichang

笛子 Dizi：

王俊侃 Wang Junkan

大提琴 Cello：

李垂誼 Trey Lee

鼓板懷、皮弦胡 / 演唱

Gubanhui, Pixianhu / Vocalist：

王坤 Wang Kun (6/11 廣州場次)

三弦 Sanxian：

趙太生 Zhao Taisheng

(21/11 香港場次)

6/11/2026 (五 Fri) 晚上8:00pm

廣州星海音樂廳交響樂演奏大廳
Symphony Hall, Xinghai Concert Hall
(星海音樂廳小程序發售)

21/11/2026 (六 Sat) 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
網 · 上 · 音 · 樂 · 廳
NET CONCERT HALL



www.hkconetconcerthall.com

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



如演出曲目有兩個樂章／段落或以上，請於全首樂曲完畢後才鼓掌。

If the music contains more than one movement/section, kindly reserve your applause until the end of the work.

香港中樂團 X 西九演藝：樂在茶時

Hong Kong Chinese Orchestra x WestK Performing Arts:
Tea and Chinese Music

10-11.10.2026 (六、日Sat, Sun)

藝術指導：周熙杰

Artistic Advisor: Chew Hee Chiat

胡琴六重奏

Huqin Sextet

二泉映月 (選段) 華彥鈞曲 李煥之編曲

Reflection of the Moon on the Water (Excerpts) Hua Yanjun Arr. by Lee Huanzhi

七彩風車 趙俊毅曲

The Rainbow Pinwheel Chow Jun Yi

環保二胡：徐慧、韓婧娜 環保中胡：毛清華 環保高胡：黃心浩

環保革胡：董曉露 環保低音革胡：齊洪瑋

Eco-Erhu: Xu Hui, Han Jingna Eco-Zhonghu: Mao Qinghua Eco-Gaohu: Wong Sum Ho

Eco-Gehu: Tung Hiu Lo Eco-Bass Gehu: Qi Hongwei

胡琴四重奏

Huqin Quartet

夢遊天姥 (選段) 陳錦標曲

Skyland Ascended (Excerpts) Joshua Chan

第一段：中板 夢遊嚮往自由

Section I: Moderato Longing for A Free World

環保二胡：韓婧娜 環保中胡：毛清華 環保高胡：黃心浩 環保革胡：董曉露

Eco-Erhu: Han Jingna Eco-Zhonghu: Mao Qinghua Eco-Gaohu: Wong Sum Ho Eco-Gehu: Tung Hiu Lo

— 中場休息 Intermission —

胡琴四重奏

Huqin Quartet

隨想 周熙杰曲

No Rules Chew Hee Chiat

環保二胡：徐慧 環保中胡：毛清華 環保高胡：黃心浩 環保革胡：董曉露

Eco-Erhu: Xu Hui Eco-Zhonghu: Mao Qinghua Eco-Gaohu: Wong Sum Ho Eco-Gehu: Tung Hiu Lo

絲弦五重奏
String Quintet

寧胡閼氏王昭君 陸尉俊曲
Queen Wang Zhaojun Luk Wai Chun

第一樂章：昭君淒別
First movement: Tearful farewell of Zhaojun

第二樂章：草原秋思
Second movement: Autumn Yearning on the Steppe

環保高胡：黃心浩 揚琴：李孟學 琵琶：張瑩 中阮：吳榮熙 箏：李宜蓓
Eco-Gaohu: Wong Sum Ho Yangqin: Lee Meng-hsueh Pipa: Zhang Ying Zhongruan: Ng Kai Hei Zheng: Lee Yi-chien

絲竹八重奏
Sizhu Octet

歡天喜雷樂昇平 何旻軒編曲（香港中樂團委編／首演）
Thunder of Joy in Peaceful Times Arr. by Ho Man-hin

(Arrangement commissioned by the HKCO / Premiere)

環保二胡：徐慧 環保革胡：董曉露 揚琴：李孟學 琵琶：張瑩 中阮：吳榮熙
箏：李宜蓓 笛子：林育仙 笙：魏慎甫

Eco-Erhu: Xu Hui Eco-Gehu: Tung Hiu Lo Yangqin: Lee Meng-hsueh Pipa: Zhang Ying Zhongruan: Ng Kai Hei
Zheng: Lee Yi-chien Dizi: Lin Yu-hsien Sheng: Wei Shen-fu

香港中樂團

Hong Kong Chinese Orchestra

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

樂團除了舉辦定期音樂會和藝術教育活動之外，亦秉持著與民同樂的精神，創辦「香港國際青年中樂節」及多個器樂節，與香港市民攜手締造了多個最多人同時演奏的健力士世界紀錄，包括2026年國際笙簫節刷新「最大規模的簫鳴樂器合奏」紀錄。樂團2003年首創的香港鼓樂節已連續舉辦23年，成為一年一度萬眾期待的文化盛事，2020年起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，至今共舉行五屆，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，充分體現藝術與生活互動的潮流。

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



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

詳細資料 Details



「人間那得幾回聞」 “The sound they produce is out of this world”

英國《衛報》 The Guardian

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

Apart from regular concerts and activities promoting arts education, the Orchestra has initiated several instrumental festivals, including the Hong Kong International Youth Chinese Music Festival, to honour its mission statement that “Music is to be shared”. Together with the citizens of Hong Kong, the Orchestra has achieved many Guinness World Records for having the largest number of people playing musical instruments at the same time, including the World Record for “Largest reed instruments ensemble” in 2026 International Sheng Festival. The Hong Kong Drum Festival, which the Orchestra launched in 2003, is now into its 23rd 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 5 times to date. Besides, HKCO organised “The International Symposium for Chinese Music Conducting” in 2011 and 2022, experts, scholars and orchestra conductors from various countries and regions attended.

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

Other accolades and acclaims the Orchestra has won are its achievements in the arts, governance and administration, arts education, marketing and promotion which includes “The 19th Hong Kong Arts Development Awards - Award for Arts Promotion and Education” and the Silver Prize in the Stakeholder Engagement category at the “6th Hong Kong Public Relations Awards 2025” 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”.

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





閻惠昌 藝術總監兼終身指揮

Yan Huichang

Artistic Director and Principal Conductor for Life

自1997年6月起履任香港中樂團。

1987年獲頒授中國首屆專業評級國家一級指揮。

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

閻氏現應聘為上海音樂學院中國民族管弦樂研究中心主任及指揮系教授、碩士、博士研究生導師、香港演藝學院榮譽院士，並擔任多間音樂院校客席及特聘教授、陝西省廣播電視民族樂團榮譽音樂總監、中央民族樂團終身榮譽指揮。

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。

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

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

He is currently Director of Chinese National Orchestra Research Center of the He Luting Advanced Research Institute for Chinese Music of the Shanghai Conservatory of Music, Professor of its Conducting Department and Supervisor on the Master's and Doctoral degree programmes of Conservatory, Honorary Fellow of The Hong Kong Academy for Performing Arts, Guest and Distinguished Professor at many music schools, Honorary Music Director of the Shaanxi Broadcasting Chinese Orchestra and Permanent Honorary Conductor of the China National Traditional Orchestra.

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.



香港中樂團
HONG KONG CHINESE ORCHESTRA

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。2024年，周氏帶領香港中樂團首次到馬來西亞巡演，大獲業界及傳媒肯定。周氏於2023年指揮臺北市立國樂團「涿鹿·夢蝶」音樂會及2004年指揮新加坡華樂團「南洋音樂之旅II」音樂會等，亦大獲好評。

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」，其他作品亦曾獲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 2020, 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 by the music circle and media when he led the Hong Kong Chinese Orchestra on the debut tour to Malaysia in 2024. Chew guest-conducted the Taipei Chinese Orchestra in the concert 'Zhuolu & Dreaming of Butterflies' in 2023, and the Singapore Chinese Orchestra in the concert 'A Nanyang Musical Voyage II' in 2004 and has received rave reviews.

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. From 2003 to 2010, he held a concurrent post of the conductor of the Hong Kong Junior Chinese Orchestra.



楊偉誠 特邀嘉賓

Frankie Yeung Special Guest

楊偉誠教授SBS, BBS, MH, 太平紳士為文化領袖及倡導者，其職業生涯跨越多個領域，由電視廣播有限公司（TVB）開始，負責經典節目《歡樂今宵》製作再轉戰商界。作為藝術與文化的熱心支持者，楊博士現任西九文化管理局戲曲中心顧問小組主席、文化委員會委員、香港電影發展局委員等公職，並致力於青年導師計劃、社會服務及文化遺產等保育工作，其傑出貢獻更獲頒銅紫荊星章及榮譽勳章等多項殊榮。

Prof Frankie Yeung, SBS, BBS, MH, JP celebrated leader and cultural advocate whose illustrious career spans multiple fields, from contributing to TVB's iconic programme *Enjoy Yourself Tonight*, transitioned into joining the corporate world. A passionate advocate for arts and culture, Dr Yeung holds prominent roles, including the Chairman of the Xiqu Centre Advisory Panel, member of Culture Commission, Hong Kong Film Development Council, among other public service positions. Beyond his dedication to the arts, he is deeply committed to mentoring young people, advancing social services, and preserving cultural heritage. He is honored with accolades such as the Bronze Bauhinia Star and Medal of Honor.



黃瑋僑 導聆

Wong Yui Kiu Guide Appreciation

香港中樂團琵琶演奏家，2014年加入樂團。2009年獲頒香港演藝學院音樂演奏碩士學位，就讀期間，分別隨王梓靜老師及雷群安老師雙主修琵琶及阮，曾多次獲頒發多個不同類型的獎學金，如滙豐銀行慈善基金—香港與內地學生交流獎學金、鍾逸傑爵士夫人紀念獎學金及林聲翕教授紀念獎。2009-2010年度獲甄選為該年度香港藝術發展局資助的本地人才培育計劃其中一員，參加香港中樂團排練及演出。

黃氏曾獲邀前往美國、德國、瑞士、俄羅斯、阿根廷、日本、韓國、新加坡、馬來西亞及中國內地多個城市演出。自1995年起加入過不同的音樂團體，期間參與過不同的藝術節演出，包括香港藝術節、音樂新文化、上海世博文藝節目演出、香港藝術節新銳舞台系列、香港青年藝術節、香港兒童藝術節以及中華藝術節等。另曾參與過多種不同類型的演出，包括電影配樂錄音、舞蹈團及話劇團的配樂演奏，在流行音樂會中作現場演奏，亦曾多次接受香港電台邀請，錄製音樂節目。2014年與香港演藝學院作曲系合作舉辦琵琶獨奏及二重奏新作品音樂會，與多位本地年青作曲家合作。在教學活動方面，黃氏是現任香港演藝學院兼職導師、香港中樂團教育部導師及香港青少年中樂團分聲部導師。

Pipa virtuoso of the Hong Kong Chinese Orchestra, Wong Yui Kiu Cathy joined the HKCO in 2014. In 2009, she obtained the Master of Music in Performance from The Hong Kong Academy for Performing Arts. During her study, she double majored in *pipa* and *ruan* under the tutelage of Wong Chi-ching and Lui Kwan-on and received multiple scholarships, including the HSBC Charitable Fund – Hong Kong & Mainland Exchange Scholarship, The Lady Jane Akers-Jones Memorial Scholarship, and Professor Lin Sheng-shih Memorial Prize. She was selected for the 2009–2010 Hong Kong Arts Development Council Local Arts Production Internship Scheme, participating in rehearsals and performances with the Hong Kong Chinese Orchestra.

Wong has been invited to perform in the United States, Germany, Switzerland, Russia, Argentina, Japan, Korea, Singapore, Malaysia, and cities across Mainland China. She has been active in various music ensembles since 1995, appearing at arts festivals including the Hong Kong Arts Festival, Musicarama, Expo 2010 Shanghai China, New Stage Series - Hong Kong Arts Festival, Hong Kong Youth Arts Festival, Hong Kong Children's Arts Festival, and the Chinese Arts Festival. Her performance activities range from movie soundtrack recording, accompanying dance troupes and theatre productions, live shows in pop music concerts, to regular appearances on RTHK music programmes. In 2014, she worked with the HKAPA Composition Department to organise a concert of new works for solo and duet *pipa*, collaborating with young local composers. Wong also teaches as a part time instructor at HKAPA and serves as a tutor in the Education Department of Hong Kong Chinese Orchestra. She is also a section instructor of the Hong Kong Young Chinese Orchestra.

茶藝歷史文化背景

A brief introduction of Hong Kong's tea trade and Chinese tea culture

在19世紀末至20世紀初，香港因其獨特的地理位置、天然深水港和自由貿易政策，加上成熟的物流體系，成為茶葉貿易的重要樞紐。這使香港成為中國茶葉出口到東南亞，包括馬來西亞、新加坡、印尼等地，以及歐美市場的重要中轉站。隨着東南亞華人社群對中國茶葉的需求增加，香港的茶葉轉運業務蓬勃發展。

主要轉運的茶葉種類包括普洱茶、烏龍茶、綠茶和紅茶，這些都是當時的主要出口品種，年交易額以億計，成為香港的經濟支柱之一。

中國茶文化不僅是飲茶，更是「和、敬、精、樂」精神的體現。每一個沖泡步驟都蘊含匠心，通過茶事修身養性，傳承千年文脈。

Blessed with its advantageous geographical location, natural deep-water ports, free trade policies, and a well-developed logistics system, Hong Kong became a crucial hub for the tea trade at the turn of the 20th century. This made the city an important transit point for Chinese tea exports to Southeast Asian countries such as Malaysia, Singapore and Indonesia, as well as to the European and American markets.

As the demand for Chinese tea grew among the Chinese diasporas in Southeast Asia, Hong Kong's tea transshipment business boomed, with the majority of tea varieties being pu'er, oolong, green and black teas. These exports had annual transaction volumes reaching hundreds of millions of Hong Kong dollars, making the tea trade one of Hong Kong's economic pillars.

The essence of Chinese tea culture – that tea is more than just a drink, it represents the tireless pursuit of harmony, respect, precision and enjoyment. Every step of the brewing process embodies the spirit of craftsmanship and self-cultivation, and carries a cultural legacy that has endured through millennia.

中式茶具準備與沖泡過程

Chinese teaware preparation and brewing process

茶具 Teaware :

朱泥小壺（容量約100至150毫升）、白瓷品茗杯、茶盤、茶巾、茶荷、茶針、沸水壺

One small Zhuni clay teapot (approximately 100–150ml); white porcelain tasting cups; a tea tray; a tea towel; a tea holder; a tea pick; a water kettle

沖泡步驟 Tea brewing steps :

一、溫洗茶具 Clean the teaware

用沸水沖洗茶具，既清潔又提升茶具溫度，有助於釋放茶香。

Rinse all the teaware with boiling water. This cleans and warms up the ware, which in turn helps releasing the tea aroma later on.

二、投茶 Place the tea

將茶輕輕撥入壺中，投茶量約茶壺的六至七成。碎茶墊底，完整茶葉鋪面。

Gently place the tea into the teapot, taking up about 60–70% of the teapot's capacity. Smaller tea fragments should be placed at the bottom, while whole tea leaves on top.

三、煮水 Boil the water

水需達一百度的沸水，最佳狀態為水面冒小氣泡的「蟹目水」，避免使用久煮的水和反復煮沸的水。

Boil the water till it reaches 100°C, and ideally with small bubbles on its surface. Avoid boiling the water repeatedly or for too long.

四、注水 Pour the water

沿着壺邊環繞注水，避免接沖入茶葉中心，以防茶湯變得苦澀。首泡需快速倒出，不飲用。

Pour the water into the pot in a circular motion along the inner edge. Do not pour directly on the tea leaves to prevent bitterness in the brew. The first extraction should be quickly poured out and not to be consumed.

五、刮沫 Remove the foam

在首泡時，用壺蓋輕輕刮去茶湯表面浮沫，以保持茶湯純淨。

During the first extraction, remove the foam on top of the liquid with the teapot lid to keep it clean and pure.

六、淋壺 Rinse the teapot

用沸水淋澆壺身，以保溫並使茶香充分釋放，同時清理壺外溢出的茶沫。

Rinse the teapot with boiling water to maintain warmth and allow the tea aroma to fully develop. It also helps remove excess tea foam that has spilled out of the pot.

七、溫杯 Warm the cups

用沸水燙熱品茗杯。

Rinse the tea cups with boiling water to warm them up.

八、分茶 Pour the tea

關公巡城：茶壺輪流倒入各杯，確保每杯茶湯濃度均勻。

Making the rounds: Pour the tea into each cup in sequence, ensuring an even concentration of tea across all servings.

韓信點兵：最後幾滴濃茶精華點滴均勻分配，象徵公平待客。

The last drops: The final drops of tea are highly-concentrated so they should be distributed equally across the cups, symbolising impartiality and hospitality.

忌滿杯：茶湯應七分滿，留三分人情。

No full cups: Fill the tea to about 70% of the cup's capacity, leaving the rest of the cup empty as a gesture of thoughtfulness because a full cup of hot tea is difficult to hold.

九、品茶 Taste the tea

觀色：色澤應金黃透亮。

Colour: A well-brewed tea should have a translucent golden colour.

聞香：先嗅杯底的冷香，再品茶湯的熱香。

Nose: Smell the bottom of the tea cup for the tea's "cold aroma", then put your nose on top of the tea for the "hot aroma".

啜飲：小口慢品，感受茶湯層次，通常三杯為禮。

Palate: Sip slowly to fully appreciate different layers of the tea's flavours. It is customary to drink three cups as a show of respect to the host.

十、重複沖泡 Repeated brewing

優質的茶葉可進行多次沖泡，通常「五泡仍有餘香」。

High-quality tea can be brewed multiple times in one sitting. Normally, the tea retains its fragrance even after five extractions.

中國茶龍井

Chinese Tea - Longjing (Dragon Well)



整體口感：清爽、醇和、炒豆香、蘭花清香。

外觀特點：扁平葉形，挺直而嫩。

歷史淵源：始於唐宋時期杭州西湖山區寺院茶文化。清朝乾隆皇帝六次下江南，四次親臨龍井，封御前「十八棵茶樹」。

手工製法：茶師單憑雙手在高溫鐵鑊中進行「抖、搭、捺、壓」等十種傳統手法。

Character: Fresh, mild, vegetal aroma, orchid-like fragrance.

Appearance: Flat, spear-shaped leaves that are soft to the touch.

History: Originating from monastic culture near Hangzhou's West Lake during the Tang (618–907 AD) and Song (960–1279 AD) dynasties, it rose to prominence in the Qing dynasty (1644–1912 AD). During his six southward sojourns, Emperor Qianlong visited Longjing four times, even naming 18 Imperial trees.

Crafting / Method: Tea masters pan-fire the leaves, using their bare hands to shape them with ten carefully calibrated, sophisticated motions.

茶單介紹

Tea Menu

英式紅茶

English Tea (Black Tea)

整體口感：溫潤醇厚，麥芽醇香（可配奶類並加糖）。

外觀特點：葉片棕色，形狀勻整，色澤鮮潤。

歷史淵源：早期西方從中國運送歐洲，因漫長航程，茶葉自然氧化。由十七世紀葡萄牙凱瑟琳公主帶入英國宮廷；到了十九世紀，更由貝德福德公爵夫人安娜創立了「英式下午茶」。

手工製法：今天的英式紅茶混合不同品種不同產地的氧化茶葉，也有加入不同精油，如伯爵茶。

Character: Rich and mellow, with malty flavour.

Appearance: Dark brown leaves; even-shaped, with surface sheen.

History: When Chinese tea leaves were first transported to Europe in the 17th century, heat and moisture during the long journey inevitably led to oxidation. Tea became popular in the British royal court thanks to Catherine of Braganza of Portugal. By the 19th century, the Duchess of Bedford created the traditional custom of afternoon tea.

Crafting / Method: Today, most varieties of English Teas are blended (mixing different species from different regions), sometimes adding essential oils, such as bergamot for Earl Grey.



馬新拉茶（拉茶）

Teh Tarik (Pulled Tea)

整體口感：滑順綿密，煉奶之香甜濃郁中，帶著茶葉微苦的撞擊感。

外觀特點：紅茶棕色葉片，色澤鮮潤。

歷史淵源：風靡星馬地區的平民經典，歷史可以追溯到二次大戰時期移居至馬來半島的印度族裔。

手工製法：濃郁的紅茶加入煉奶，製茶師在兩個杯子之間，將熱茶來回高高拉拉，茶湯表面凝結出一層細緻綿密的泡沫。

Character: The rich sweetness of condensed milk is mixed with the bitterness of tea leaves.

Appearance: Dark brown leaves of black tea with surface sheen.

History: Popular in Malaysia and Singapore, it can be traced to the Second World War to Indian immigrants.

Crafting / Method: The technique of “pulling tea” with both arms extended (repeatedly pouring the drink back and forth from one cup to another) results in a frothy head that is creamy and velvety.



茶單介紹

Tea Menu



土耳其黑茶

Turkish Çay

整體口感：口感濃郁而帶有些許澀感（可加方糖）。

外觀特點：不同品種的紅茶混合一起，茶湯的色澤如同深紅色寶石。

歷史淵源：源自鄂圖曼帝國，茶文化經絲綢之路運進西亞細亞。今天代表土耳其有飲食文化精髓之一。

手工製法：採用特殊的雙層茶壺慢火熬煮。

Character: Intense but slightly astringent (may add sugar cubes to taste).

Appearance: Often a mixture of different types of black tea leaves with surface sheen, the brewed tea has a clear ruby-red hue.

History: Originating from the Ottoman Empire, it travelled along the Silk Road from China to West Asia. Today, Çay is a major symbol of Turkey's food culture.

Crafting / Method: Typically prepared with two stacked teapots in low heat.

港式鴛鴦

Hong Kong-style Yuen Yeung

整體口感：香氣濃郁，口感複雜而層次豐富。

外觀特點：港式奶茶混合西方咖啡，通常已隔開葉渣，特別香滑。

歷史淵源：上世紀五十年代，香港開始發展並興起茶餐廳文化，中西混合食物中鴛鴦最為流行。

手工製法：不同茶餐廳有不同黃金比例，尤其是撞茶與焗咖啡，各有千秋。2014年正式被列入香港非物質文化遺產清單（傳統手工藝類別）。

Character: Strongly aromatic, with multi-layered complexity.

Appearance: A perfect mixture of Hong Kong-style milk tea with percolated coffee, with all leaves and grounds filtered before serving to ensure a smooth drink.

History: With urban development in the 1950s, the *cha chaan teng* culture of Hong Kong took root; of the food fusions, Yuen Yeung gained popularity.

Crafting / Method: Different *cha chaan tengs* have their “golden ratio” in mixing milk tea and coffee, each guarding its own secret formula. In 2014, Yuen Yeung was included in the Hong Kong Intangible Cultural Heritage Inventory in the domain of Traditional Craftmanship.





曲目介紹 Programme Notes



胡琴六重奏 二泉映月（選段） 華彥鈞曲 李煥之編曲

根據著名民間音樂家華彥鈞的二胡曲改編，旋律優美，情感深沉蒼涼。在陣陣心潮起伏之後，音樂趨於靜謐，隨著月與雲的追逐，對未來飽含憧憬之情。1962年由李煥之改編為民族弦樂合奏曲的《二泉映月》，無論是在音域的擴展、音色的豐富度，還是多聲部的織體上，都更為充分地展現此樂曲的情緒。

《二泉映月》是傑出民間音樂家華彥鈞(阿炳)的代表作。阿炳35歲時(1928年)雙目失明，淪落為以街頭賣藝為生的民間藝人，受盡欺凌，飽嘗社會的苦難與艱辛。《二泉映月》是阿炳心靈的寫照，阿炳稱它為《依心曲》。1950年夏天，著名音樂理論家楊蔭瀏、曹安和為阿炳演奏錄音之後，楊提議以無錫惠泉山腳下的名勝古蹟「二泉」為曲名，經磋商並徵得阿炳同意定名為《二泉映月》。

胡琴六重奏 七彩風車 趙俊毅曲

《七彩風車》全曲主要分為三段：一、歌唱的引子，二、慵懶的散板，三、歡快的快板。作品主要通過各種音樂聲響、織體以及演奏技法來展現七彩風車被風吹轉動時產生的千變萬化的斑斕色彩。全曲並沒有一個很明顯的旋律線條，而是各種零碎的材料互相貫穿，帶些諧謔曲的意思，像是一群小孩互相玩遊戲的過程。

— 趙俊毅

* 此曲由香港中樂團委作，並於2018年1月香港中樂團演奏廳舉行的「弦中有你—首席之夜」音樂會中作世界首演，節目統籌張重雪。

胡琴四重奏 **夢遊天姥（選段）** 陳錦標曲

《夢遊天姥》是一首單樂章的胡琴四重奏曲，取材自唐代詩人李白的《夢遊天姥吟留別》。這首詩共有45句及285字，格式很自由。內容是借徜徉山水和神遊夢幻以表達詩人嚮往自由及希望蟬脫世俗的心聲。當中目眩神迷地描述了這位在夢中飛行者登上了天姥山、飛越鏡湖、剡溪、綠水、峭壁、岩泉、森林、天洞、金銀台，以及遇上天雞、閃電、霹靂、洞天石門、彩虹、雲之君及由老虎與鳳凰組成的儀仗隊等等。

這首四重奏作品既嘗試把原詩的這些情景轉化為音樂，也希望描述詩人失意及快樂的情感。樂曲全長約十分半鐘，並分三個段落：

第一段：中板（六分鐘）猶如一首情景樂曲，緊隨原詩情節的發展。

第二段：行板（兩分半鐘）寓意詩人夢幻的心境。

第三段：快板（兩分鐘）描述在得到自由時的快樂。

— 陳錦標

* 本次音樂會只演奏第一段：中板 夢遊嚮往自由。

胡琴四重奏 **隨想** 周熙杰曲

音樂是抽象的，作曲家透過其作品《隨想》演繹當中的藝術含意。音符是實在的，但透過四位胡琴演奏家，各自為音樂注入不同的演繹。聽覺為主觀的個人感受，觀眾欣賞音樂的同時，亦會發揮想像，從而得到其獨特的見解。演繹和欣賞《隨想》，通過不同的藝術背景與生活文化，我們往往會有與別不同的音樂體會。

— 周熙杰

* 此曲由香港中樂團委約創作，並於2011年1月31日於香港文化中心劇場「胡琴首席之夜」音樂會中作世界首演，藝術指導閻惠昌。

曲目介紹 Programme Notes

絲弦五重奏 **寧胡閼氏王昭君** 陸尉俊曲

第一樂章：昭君淒別

第二樂章：草原秋思

《寧胡閼氏王昭君》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。《寧胡閼氏王昭君》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。

* 此曲由香港中樂團委作，並於2023年6月11日於「香港故宮SHOWTIME！『向經典與女性致敬』」中首演，藝術指導周熙杰。

絲竹八重奏 **歡天喜雷樂昇平** 何旻軒編曲（香港中樂團委編／首演）

《歡天喜雷樂昇平》是一首充滿歡樂喜慶氛圍的廣東音樂作品，作品將兩首著名廣東音樂樂曲《娛樂昇平》和《旱天雷》串聯在一起。這首作品整體曲調流暢，音色明快，展現廣東音樂的獨特魅力。

— 何旻軒

Huqin Sextet **Reflection of the Moon on the Water** (Excerpts)

Hua Yanjun Arr. by Lee Huanzhi

Based on the *erhu* piece by renowned folk musician Hua Yanjun, this 1962 version of *Reflection of the Moon on the Water* for folk string ensemble was arranged by Lee Huanzhi. This arrangement richly expresses the sentiments of the original song, whether it's through the expansion of the range, the fullness of the timbre, or the polyphonic tapestry it weaves. It features a graceful melody and a profound bleakness, surges with emotion and then returns to stillness as it chases the moon and the clouds, full of longing for the future.

The original piece is the most representative work of Hua Yanjun, also known as "A Bing". He lost his eyesight when he was thirty-five (in 1928) and was eventually reduced to becoming a street musician. He experienced great injustice and a life of hardship and suffered frequent bullying. *Reflection of the Moon on the Water* is a picture of Hua's mind, and the composer calls it *The Tune of the Heart*.

In the summer of 1950, Yang Yinliu and Cao Anhe, two famous musicologists, recorded Hua's performance of the work. They suggested that the piece be named after the ancient springs at the foot of Huiquan Mountain in Wuxi. Hua agreed and the work has since been known as *Reflection of the Moon on the Water*.

Huqin Sextet **The Rainbow Pinwheel** Chow Jun Yi

The Rainbow Pinwheel is in three sections: 1. Introduction in cantabile; 2. An indolent free tempo; 3. Allegro con brio. The music attempts to create the kaleidoscopic effect of a pinwheel spinning in the wind through the musical notes and acoustics, the texture and the performing techniques. There is no distinct melodic contour for the music, only bits and pieces that come together and then scatter. The eclectic interweaving may be reminiscent of a scherzo, and the mood suggests a group of young children at play.

— Chow Jun Yi

* This music was commissioned by the HKCO and premiered in Jan 2018 at the concert 'Strings to Remember-An Evening with the HKCO Huqin Principals' held at HKCO Recital Hall, with Zhang Chongxue as Programme Coordinator.

Huqin Quartet **Skyland Ascended (Excerpts)** Joshua Chan

As a one-movement quartet written for the Chinese string instruments - *gaohu*, *erhu*, *zhonghu* and *gehu*, *Skyland Ascended* is inspired by the Tang poet Li Bai's *Mount Skyland Ascended in a Dream - A Song of Farewell*. Consisting of 45 phrases with 285 words, this freeform poem expresses the poet's longing for a free world in which he does not have to stoop and bow before powers-that-be. This wish is subtly implied by the detailed description of a spectacular dream, in which he travels through the great Mount Skyland, Mirror Lake, Shimmering Streams, eastern cliff, sea, forests, ridges and stone gate, while he encounters sky-cock, lightning, thunder, fairy cavern, rainbow, Lords of Clouds, chariots, phoenixes, tigers, etc.

The music aims to transcribe the scenery into sounds and to describe the poet's emotions from frustration to happiness. With a duration of 10.5 minutes, this composition consists of three major sections: (1) *Moderato* (6 minutes), which is like a piece of incidental music closely related to the storyline of the poem, (2) *Andante* (2.5 minutes), which suggests the dreamy state of the poet's mind, and (3) *Vivace* (2 minutes), which describes the final triumph when freedom comes.

— Joshua Chan

* Only Section I: *Moderato Longing for A Free World* is performed in this concert.

Huqin Quartet **No Rules** Chew Hee Chiat

Music is abstraction itself. In this piece, as the title *No Rules* suggests, the composer attempts to interpret the artistic connotations from inside out. On the other hand, musical notes are figurative. Through the four *huqin* virtuosi, different interpretations are injected into the music. What we hear and how we feel as a result can be purely subjective. As we listen to the music, we are invited to freely exercise our imagination until we arrive at our own conclusions. In interpreting and enjoying *No Rules*, our different backgrounds – in culture and the arts or in everyday life – come into play, and each of us would come up with a musical experience that is uniquely our own.

— Chew Hee Chiat

* The music was commissioned by the Hong Kong Chinese Orchestra and premiered on 31 Jan 2011 at the 'An Evening with HKCO Huqin Principals' concert at Hong Kong Cultural Centre Studio Theatre, with Yan Huichang as the Artistic Advisor.

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 work for Chinese string quintet 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 Xiongnu by the Emperor Yuan of Han in the 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 Xiongnu 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 presents 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 Xiongnu. 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.

* The music was commissioned by the HKCO and premiered on June 11, 2023 at 'HKPM SHOWTIME! - Classics and Women: A Tribute', with Chew Hee Chiat as the Artistic Advisor.

Sizhu Octet **Thunder of Joy in Peaceful Times**

Arr. by Ho Man-hin (Arrangement commissioned by the HKCO / Premiere)

Resonating with exuberant joy, *Thunder of Joy in Peaceful Times* seamlessly fuses two iconic Cantonese pieces—*In Celebration of Good Times* and *Thunder in a Drought*. With its flowing melodies and luminous timbre, the piece captures the vibrant soul and timeless allure of traditional Guangdong music.

— Ho Man-hin

「香港中樂團 X 西九演藝：樂在茶時」演出人員

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(Co-Principal Huqin and Principal Erhu)

韓婧娜

Eco-Erhu

Xu Hui ○

Han Jingna

環保中胡

毛清華 ○

(胡琴聯合首席兼中胡首席)

(Co-Principal Huqin and Principal Zhonghu)

Eco-Zhonghu

Mao Qinghua ○

環保高胡

黃心浩 ○

(胡琴聯合首席兼高胡首席)

(Co-Principal Huqin and Principal Gaohu)

Eco-Gaohu

Wong Sum Ho ○

環保革胡

董曉露 ○

Eco-Gehu

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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

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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’
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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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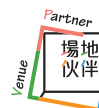
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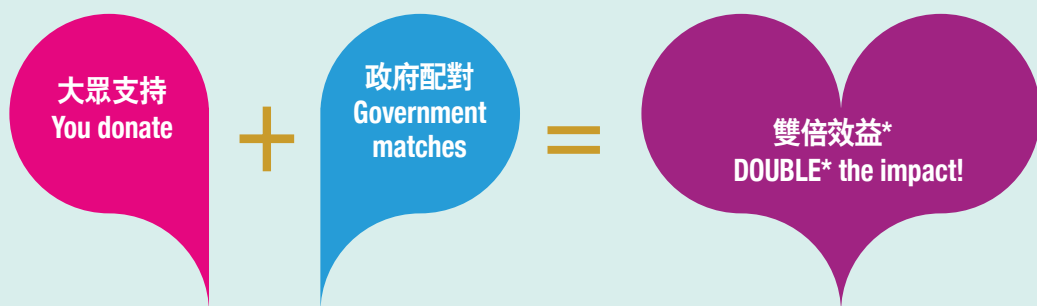
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革胡	Gehu
李小夏	Lee Hsiao-hsia
低音革胡	Bass Gehu
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揚琴	Yangqin
李孟學	Lee Meng-hsueh
阮	Ruan
陳怡伶	Chen I-ling
琵琶／三弦	Pipa / Sanxian
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箏	Zheng
姚欣	Lu Yan
笛子	Dizi
陳子旭	Chan Chi Yuk
笙	Sheng
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