

星期二 Terça-feira Tuesday

晚上八時 20:00 8 pm

澳門文化中心綜合劇院 Centro Cultural de Macau – Grande Auditório Macao Cultural Centre Grand Auditorium

演出時間連中場休息約一小時十分

Duração: aproximadamente 1 hora e 10 minutos, incluindo um intervalo

Duration: approximately 1 hour and 10 minutes, including one interval

敬請關掉所有響鬧及發光裝置，請勿擅自攝影、錄音或錄影，多謝合作！

Agradecemos que desliguem os vossos telemóveis e outros aparelhos emissores de luz e som. Não é permitido filmar ou fotografar o espectáculo. Muito obrigado pela vossa colaboração.

Please switch off all sound-making and light-emitting devices. Unauthorised photography or recording of any kind is strictly prohibited. Thank you for your co-operation.

為支持環保，閣下若不欲保留本場刊，請交回出口處。

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To be environmentally-friendly, if you do not wish to keep this house programme after the show, please return it at the exit.

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澳門特別行政區政府文化局  
INSTITUTO CULTURAL do Governo da R.A.E. de Macau

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精·氣·神

香港中樂團

*Jing • Qi • Shen*

Orchestra China de Hong Kong

*Jing • Qi • Shen*

Hong Kong Chinese Orchestra



# 精·氣·神

香港中樂團



藝術總監兼首席指揮：閻惠昌

三弦彈唱：趙太生

演唱：毛清華、任釗良

## 曲目

山西民間吹打樂《大得勝》

編曲：張式業

《古槐尋根》

作曲：趙季平

《精·氣·神》

作曲：陳明志

三弦彈唱與樂隊《黑土歌》

作曲：隋利軍 / 詞：尚存寶

三弦彈唱：趙太生

中場休息

《阿佤山》（《滇西土風三首》第一樂章）

作曲：郭文景

《良宵》

作曲：劉天華 / 編曲：閻惠昌

《娛樂昇平》

作曲：丘鶴儔 / 編曲：彭修文

《黃河暢想》

作曲：程大兆

演唱：毛清華、任釗良





## 曲目介紹

### 《大得勝》

此曲根據山西民間吹打樂曲改編。1957年在第六屆世界青年聯歡節民族音樂比賽中獲金質獎章。樂曲表現了古代將士得勝歸來時鄉親們夾道歡迎的熱烈情景。

全曲基本上是大齊奏加上敲擊樂。旋律以綜合調式寫成，並出現不規則的節奏變化，是其特點。

### 《古槐尋根》

諺語：問我祖先在何處？山西洪洞大槐樹……

引子與尾聲是那綿綿思緒的呼應，深情優美的慢板表達了對故鄉的真摯眷戀，情趣盎然的中段小快板則形象地刻畫了遊子返鄉的歡樂場景。

### 《精·氣·神》

在東亞的哲學概念裡，“氣”乃宇宙萬物內在的生機，其與深層生命內涵有著凝聚內化的特性。故“氣”可創生轉化和包容萬象，並在其內部蘊含的陰陽兩極的對比統一中，呈現出無窮的生命活力。因此在藝術的殿堂裡，“氣的流轉”自然也成為作品的創造與生命力的本源。

此曲以宇宙生命的環形運動為背景，嘗試透過不同的音形和特變、多變的音色，或動或靜的承接轉換，以求在一陰一陽、一虛一實的節奏韻中，體現東亞藝術文化中那種剛柔並重、抑揚頓挫的美以及中華民族所崇尚那種鏗而不捨、百折不撓的“精、氣、神”韻及奮鬥精神。

此曲於2001年聯合國國際音樂局主辦的“國際現代音樂交流會”獲選為該年度十首推薦曲目之一。

文 / 陳明志

\*此曲由香港中樂團委約創作，並於1998年二月十三日在香港文化中心音樂廳舉行的“香港藝術節－香港中樂團”音樂會中首演，客席指揮曾業發。

### 《黑土歌》

作曲家曾是下鄉的知識青年，與農民一起生活的日子，深深感受到“臉朝黑土背朝天”的辛勞，遂在心中埋下創作動機。在鄉村勞動八年後，作曲家進入上海音樂學院學習唢呐，後被分配到黑龍江歌舞劇院擔任唢呐演奏員，期間創作了許多國樂作品。其後，由樂團派到中央音樂學院進修作曲，《黑土歌》便是畢業後的首部創作，完成於1988年三月，同年六月由馮少先首演於哈爾濱市北方劇場。

事實上，這是作曲家為馮少先量身訂作的樂曲。因此在創作上把更大的創作空間留給了演奏家，並在總譜的三弦聲部上，特別註明了“即興”二字，讓演奏家可以自由發揮。所以，每次的演出，也隨著演奏家的歷練及感受而不盡相同。

樂曲開始時低音大笛深沉、悠遠的音色，予人一種蒼涼感覺。隨後三弦以敘事手法，彈奏出東北大鼓書的韻味，把人們帶入到黑土地。接著獨奏者以低沉、蒼老的獨白，道出了生長在黑土地上人們的生活感受。樂曲中使用了北方人生活常用的器具或樂器作為節奏樂器，並以特殊的配器手法，讓人有耳目一新的韻味。

樂曲結尾，作曲家特別安排了所有樂師的共同吶喊聲，在震撼人心的聲浪中，給人們留下了無限遐想空間。

唸白：

深邃、悠遠的笛聲，把我們帶到了黑土地上。古老、質樸的弦子在講述著黑土地的故事；世世代代生活在黑土地上的人們（嘍），在唱著自己的《黑土歌》。

歌詞：

這塊黑土，是生我的黑土。  
你是那樣濕漉漉，那樣油乎乎。依一呼一呀一呼一咳！  
這塊黑土，是養我的黑土。  
埋著我的血和汗，淚水和幸福。依一呼一呀一呼一咳！  
啦呼一啦呼一咳！呀呼依呼咳！呀呼依呼咳！  
呀呼依呼咳！呀呼依呼咳！

### 《阿佤山》（《滇西土風三首》第一樂章）

《滇西土風三首》的寫作時間跨度為十五年，第一、二樂章完成於1993年，1994年三月由香港中樂團首演，第三樂章完成於2008年底，2009年二月首演。這部作品的最終完成，要感謝香港中樂團總監閻惠昌先生的耐心、寬容與堅持。

第一樂章《阿佤山》以強烈尖銳的敲擊樂器和彈撥樂指甲彈面板的特殊音響效果開始，渲染出原始的氣氛。在廣板之後，轉入沉重蒼涼的慢板，古老沉鬱的旋律在弦樂和大笛間交替出現。其後是憂鬱如歌的行板段落，樂曲在陳述與發展中一直保持著節奏的凝重質感，這一沉重的行進感從極弱推進到極強，在高潮中結束這一樂章。

佤族主要分佈在雲南省西盟、滄源、孟連三縣山區，地處於瀾滄江和薩爾溫江之間，山巒重疊，平壩極少，被稱為阿佤山。佤族信仰一種萬物有靈的自然宗教，有殺雞、殺豬、剝牛祭鬼的習俗，並把木鼓作靈物崇拜，故有“砍牛尾巴”和“拉木鼓”的原始宗教活動。

文 / 郭文景

\*此曲由香港中樂團委約創作，分兩部份於1994年及2009年由香港中樂團首演。

### 《良宵》

《良宵》原是一首二胡曲，是現代著名音樂家劉天華創作於1928年除夕夜，原名《除夜小唱》。1928年除夕，劉天華的幾個學生到他家過年，那晚他心情特別好，加上受到除夕歡樂氣氛的感染，即興拉弦作曲，一氣呵成。樂曲表達作者怡然自得、輕鬆愉快的心情。《良宵》一曲在1993年獲中華民族文化促進會“二十世紀華人音樂經典作品獎”。

### 《娛樂昇平》

樂曲以熱烈流暢的旋律，描寫太平盛世、娛樂昇平的歡樂情景，全曲氣氛熱鬧歡快。樂曲經改編成大型樂隊合奏後，編者運用和聲配器的手法，利用樂曲的輕重節奏變化，使音樂形象更生動活潑。

### 《黃河暢想》

你曉得天下的黃河幾十幾道彎哎？

洶湧澎湃的黃河、蒼涼深沉的黃河、九曲連綿的黃河、歡樂嬉鬧的黃河，千百年來鑄就了兩岸人民淳樸而樂觀的土性子人兒的胸懷與風骨。《黃河暢想》基於這樣的情景和感受，以隨想形式，描繪了黃河以及黃河兩岸人民多姿多態的生活情景，以及對美好明天的嚮往。

文 / 程大兆



## 藝術家及團體簡介



### 閻惠昌，藝術總監兼首席指揮

1987年中國首屆專業評級獲授予國家一級指揮。閻氏於1983年以優異成績畢業於上海音樂學院，隨即受聘為中國中央民族樂團首席指揮兼樂隊藝術指導。曾先後指揮北京、上海、台灣、新加坡及香港等地所有專業中樂團，自1997年六月起履任於香港中樂團。閻氏歷年來獲獎無數，包括新加坡政府2001年文化獎、香港特別行政區銅紫荊星章、第六屆中國金唱片獎綜合類評委會特別獎（指揮類）、台灣第五十一屆中國文藝獎章（海外文藝獎〔音樂〕）等。閻氏現應聘擔任多間音樂院校客席及特聘教授，秉持傳承理念，曾多次於國內外及香港進行演講及教授工作，更為首位獲邀至Conservatoire national supérieur de musique et de danse de Paris 講學的華人。現為香港演藝學院榮譽院士及其音樂學院訪問學人，並兼任臺灣國樂團音樂總監。

過去十多年，香港中樂團在閻氏的帶領下，創下多個中樂發展的里程碑。近年，樂團獲各地知名藝術節及音樂節邀請演出，藝術成就備受各界肯定。香港中樂團推行全方位拓展，在音樂藝術方

面，不但傳承千年之樂章、南柔北剛之神韻，推動委約作品，亦積極與西方音樂界互動、探索交融，“樂旅中國”成為品牌音樂會，領導發展樂器改革——環保胡琴系列；於教育方面，倡議香港演藝學院與香港中樂團合作並實施“專業樂團實習計劃”，及倡議創立全球首個中樂團樂隊學院；於普及中樂方面，創辦器樂節，包括胡琴、鼓、笛簫及箏等；於中樂專業範疇方面，曾多次主持中樂國際研討會及高峰論壇、於香港演藝學院開設中樂指揮碩士課程、倡議舉辦全球首屆國際中樂指揮大賽，獲國內外各專業音樂學院廣泛支持。

閻氏亦為活躍作曲家，創作樂曲屢次獲獎，作品包括交響音畫《水之聲》、琵琶獨奏《思鄉曲》。其他作品包括佛教音樂《為仰宗》、《青蓮遇月》和《傳燈續明》等。早期曾創作及監製電腦音樂作品唱片專輯，其指揮香港中樂團的影音產品亦陸續推出。除中樂指揮外，他亦涉足於西洋交響樂隊指揮，曾合作的樂團包括北京交響樂團、中國國家交響樂團、俄羅斯愛樂管弦樂團及深圳交響樂團等。





### 趙太生，三弦

中國音樂家協會會員，中央音樂學院香港校友會理事。1988年中央音樂學院民樂系三弦專業畢業，師從肖劍聲、王振先、談龍建等。在學時獲首屆“江南絲竹創作與比賽”敦煌一等獎、《行街》演奏一等獎、新作品《咏南》演奏一等獎；1996年首演《天魔》獲第三屆全國民樂展播比賽優秀演奏獎，同年獲北京市政府精神文明嘉獎；1998年獲“北京市十佳演（奏）員”稱號；曾獲全國政協主席賈慶林、副主席何魯麗接見。

1996年北京訪北歐代表團音樂家，介紹三弦、埙、古箏等。連續三次參演南韓“亞洲藝術節”。1998年第二屆全國京劇藝術節閉幕式用三弦演奏岩派《讓徐州》獲京劇界一致好評，開闢三弦演奏技術新天地。2000年春節擔任北京中央電視臺“東西南北中”嘉賓，獨奏《打虎上山》，為中國站著演出三弦第一人。2003年中國優秀青年代表之一，獲南韓總統邀請訪韓十市。在北京時，曾參加重要演出並灌錄多張磁帶唱片，幾乎是名演員趙本山御用三弦師，以《劉老根》、《馬大帥》最為著名。

2005年受聘為香港中樂團三弦演奏家，2008年以“優秀人才計劃”定居香港，曾出訪美、澳、加、俄、韓、歐等十多國。2011年任李克勤演唱會嘉賓，盡展三弦魅力，後隨其世界巡演，三弦環節和中式造型大受好評。







毛清華，演唱

2008年加入香港中樂團，現為樂團胡琴聯合首席兼中胡首席。1985年出生於江蘇東台，七歲開始學習二胡，1995年獲“龍廣杯”器樂比賽一等獎。1998年考入南京藝術學院附中，師從著名二胡教育家馬友德，並參與錄製《大師教二胡》的系列光碟，演奏多首技巧性練習曲目，如《野蜂飛舞》等；2001年參加“馬友德教授從教五十週年音樂會”演出，擔任二胡獨奏，以一首嫻熟的《流浪者之歌》取得界內的一致好評；2004年以優異的成績考入中央音樂學院民樂系，師從著名二胡演奏家、教育家劉長福，並獲得專業、樂理、視唱練耳三項入學獎學金。2005年獲得“中錄杯”國際二胡邀請賽青年專業組優秀獎。



任釗良，演唱

2006年加入香港中樂團任管子演奏家。任釗良於2002年以唢呐專業考入西安音樂學院民樂系，師從西安音樂學院副教授楊惠青。在校期間同時兼修管子專業，師從新加坡著名管子演奏家吳曉鐘，並在其組建的中國管系列組合中擔任中低音管的演奏。2006年以優異的成績畢業，取得學士學位。





### 香港中樂團

於1977年成立，是香港唯一擁有八十五位專業演奏家編制的大型職業中樂團，享有“民樂翹楚”及“香港文化大使”之美譽，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。演出編制分拉弦、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。樂團植根於歷史悠久的中國文化，演出的形式和內容包括傳統民族音樂和近代大型作品。此外，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已逾二千三百首。

樂團除了舉辦定期音樂會和藝術教育活動之外，並舉辦相關論壇及比賽，其中2011年更舉辦全球首次國際中樂指揮大賽，為大型中樂發展立下多個里程碑。香港中樂團在藝術、管治管理、藝術教育、市場推廣上獲各界高度評價及屢獲殊榮，包括香港國際現代音樂節頒贈最傑出弘揚現代中樂榮譽大獎（2002）、亞洲作曲家同盟頒贈最傑出弘揚亞洲現代音樂榮譽大獎（2007）、唱片《華夏

之根》榮獲2008第六屆中國金唱片獎器樂類專輯獎、第六屆中國金唱片獎器樂類演奏獎、樂團之“Chinese Music Alive”音樂推廣計劃獲香港藝術發展局頒發2010藝術教育獎優異表現獎（2011）等。於2012年五月，樂團之香港國際中樂指揮大賽榮獲香港藝術發展局頒發2011藝術推廣獎之團體／機構組銅獎。樂團研製的環保胡琴系列榮獲國家第四屆文化部創新獎（2012）。2014年五月該系列榮獲香港環保卓越計劃頒發2013環保創意卓越獎；六月再獲第四屆“綠色中國·2014環保成就獎”之傑出創意環保概念獎。

# *Jing • Qi • Shen*

Orquestra Chinesa de Hong Kong





Director Artístico e Maestro Principal: **Yan Huichang**

**Zhao Taisheng**, Sanxian

**Mao Qinghua** e **Ren Zhaoliang**, Cantores

## PROGRAMA

Arr. de Zhang Shiye

**A Grande Vitória**, Música Folclórica para Sopros e Percussão de Shanxi

Zhao Jiping

**Segue a Acácia-do-Japão para Traçar as Raízes dos Nossos Antepassados**

Chan Ming-chi

**Jing • Qi • Shen**

Sui Lijun / Letra Shang Cunbao

**Canção da Terra Preta** para Sanxian, Canto Narrativo e Orquestra  
Sanxian: Zhao Taisheng

Intervalo

Guo Wenjing

**A Montanha A Va** (O primeiro movimento de *Três Melodias de Yunnan Ocidental*)

Liu Tianhua / Arr. e Orq. Yan Huichang

**Uma Noite Bela**

Yau Hokchau / Arr. Peng Xiuwen

**Em Celebração dos Velhos Tempos**

Cheng Dazhao

**Capricho do Rio Amarelo**

Vozes: Mao Qinghua, Ren Zhaoliang

## NOTAS AO PROGRAMA

### A Grande Vitória

Adaptada da música tradicional de Shanxi para sopro e percussão, a peça ganhou uma medalha de ouro, em 1957, no Concurso de Música Tradicional do 6.º Carnaval Mundial da Juventude. A música descreve uma cena turbulenta dos tempos antigos quando o povo se perfilhava nas ruas para dar as boas-vindas às tropas vitoriosas no regresso da batalha. Hoje em dia, é frequentemente apresentada em banquetes, casamentos e cerimónias em templos. Robusta e imensa, a peça dá expressão plena à virtuosidade dos músicos populares de Shanxi. A melodia é influenciada por diversas formas e caracterizada por ritmos irregulares, com os instrumentos a imitarem a voz humana, o riso e os diversos estilos vocais.

### Segue a Acácia-do-Japão para Traçar as Raízes dos Nossos Antepassados

Existe um provérbio que diz: “De onde vieram os meus antepassados? Debaixo da velha árvore do Pagode em Hongdong, Shanxi...”

Os pensamentos musicais são delicadamente relatados na música, aparecendo primeiro na introdução e ecoando na última secção. O lirismo sentimental do adágio fala de saudades sinceras pela terra natal. O alegreto, no meio da secção, está cheio de nuances emotivas e capta intensamente a alegria do regresso a casa.

### Jing • Qi • Shen

Nos conceitos da filosofia do Leste Asiático “Qi” é a vitalidade inerente a todas as coisas vivas do Universo; tem a qualidade do poder interno coeso que está ligado às conotações mais profundas da vida. Consequentemente, “Qi” pode proporcionar criação e transformação, bem como, ser abrangente; e entre o contraste e a integração contidos no meio dos dois polos opostos – “Yin” e “Yang” – “Qi” demonstra uma energia robusta e infinita de vida. Assim, no palco da fama das artes, “a mobilidade de Qi” torna-se naturalmente a fonte da criatividade e da força da vida.

A peça baseia-se na recorrência cíclica de vida no universo, que é representada por diferentes figuras musicais e tonalidades coloridas de alternâncias especiais e variação. Também utiliza coordenação e transformação dinâmicas e estáticas nas figuras rítmicas de “Yin” e “Yang”, contrastando o vazio com a substância, para expressar uma espécie de beleza melódica, se bem com ênfase e delicadeza idênticos.

Esta peça foi seleccionada como uma das Dez Peças Recomendadas de 2001 pelo Conselho de Música Internacional da UNESCO.

@ Chan Ming-chi

\* Encomendada pela Orquestra Chinesa de Hong Kong e estreada no “Festival de Artes de Hong Kong – Orquestra Chinesa de Hong Kong” no concerto que decorreu na Sala de Concertos do Centro Cultural de Hong Kong, em 13 de Fevereiro de 1998, dirigida pelo maestro convidado Richard Tsang.

### Canção da Terra Preta

O compositor foi enviado para regiões rurais enquanto jovem intelectual durante os dias da Revolução Cultural. Enquanto labutava com os camponeses, ficou profundamente ciente das dificuldades “com a cara virada para a terra negra e as costas viradas para o céu”. Desde aí, a necessidade criativa instalou-se no seu coração e na sua mente. Depois de trabalhar oito anos nas zonas rurais, entrou no Conservatório de Música de Xangai para estudar trombeta de duas palhetas. Formou-se em Março de 1988. A sua primeira composição após a graduação foi *Canção da Terra Negra*, estreada por Feng Shaoxian em Junho do mesmo ano, no Teatro Estúdio do Norte de Harbin City.

Esta foi, efectivamente, uma composição feita à medida para Feng. O artista tem um amplo espaço para o improvisado e, de facto, esta palavra pode ser encontrada na secção das partituras para alaúde Chinês. Assim, ele é livre para interpretar e livre para se expressar da forma que quiser. Logo, cada actuação é diferente das outras, mudando com as experiências de vida e os sentimentos do artista no momento.

A música abre com tons coloridos e imensamente profundos do cravo chinês, criando um vazio, um sentimento de abandono. De seguida, o alaúde Chinês conta uma história que leva o público até às regiões da terra negra, muito em linha com a mesma tensão da narrativa cantada, com o grande tambor popular no Nordeste da China. O solilóquio do solista, pesado, desgastado pelos anos, conta a vida do povo e dos seus sentimentos nessas regiões. Muitos artigos do dia-a-dia ou instrumentos que os Chineses do Nordeste utilizam, são incorporados na música enquanto instrumentos rítmicos. E portanto, a muito original orquestração oferece aos ouvintes uma experiência diferente e refrescante.

A música termina com um grito em uníssono dos membros da orquestra. O som vai directo aos corações dos ouvintes com o seu volume puro e, simultaneamente, deixando muito espaço para a imaginação.



### **A Montanha A Va** (O primeiro movimento de *Três Melodias de Yunnan Ocidental*)

Este trabalho levou quinze anos a ser concluído: o primeiro e o segundo movimentos foram escritos em 1993 e estreados pela Orquestra Chinesa de Hong Kong em Março de 1994, sendo o terceiro apenas finalizado nos finais de 2008 tendo a sua estreia mundial sido em Fevereiro de 2009. Tenho que agradecer ao Senhor Yan Huichang, Director Artístico da Orquestra Chinesa de Hong Kong, pelas suas paciência, tolerância e persistência.

A música começa com repercussão desabrida acompanhada por um efeito especial *amadeirado* do dedilhar dos instrumentos de corda, isto é, as caixas de ressonância soam através dos estalidos que as unhas dos dedos lhes dão. Um cenário primitivo está instalado. Um largo é então seguido por um adágio doloroso com a figura melódica antiga e grave do cravo Chinês e das cordas. Segue-se uma passagem melancólica em andante *cantabile*. A música mantém uma textura rítmica embora séria em ambas as secções de exposição e de desenvolvimento. A progressão lenta desloca-se de um suavíssimo para um fortíssimo fecho, empurrando a peça para um final ascendente.

O povo de Va vive, principalmente, nas montanhas das regiões de Yunnan, nas prefeituras de Ximeng, Cangyuan e Menglian, entre o Rio Lancang e o Rio Sa'erwen. É uma região de terreno irregular com pouca planície, e é conhecida como Montanha A Va. O povo de Va pratica crenças panteístas e uma religião natural. Os seus costumes incluíam sacrifícios de galinhas, porcos e de gado para apaziguar os fantasmas. Também adoravam o tambor de madeira como objecto espiritual. É por isso que têm práticas religiosas tão primitivas como “cortar o rabo do boi” e “arrastar os tambores de madeira”.

@ Guo Wenjing

\* Encomendada pela Orquestra Chinesa de Hong Kong, com os primeiro e segundo movimentos escritos em 1993 e estreados pela Orquestra em Março de 1994 e, o terceiro, concluído nos finais de 2008, tendo tido a sua estreia mundial em Fevereiro de 2009.

### **Uma Noite Bela**

Originalmente para solo de violino Chinês, este trabalho, também conhecido como *Canção da Véspera do Ano Novo*, foi escrito por Liu Tianhua, uma importante figura da música Chinesa, na Véspera do Novo Ano Chinês de 1928. Naquela noite, alguns dos estudantes vieram de visita a casa. A calorosa e alegre ocasião juntamente com boa disposição, proporcionaram que pegasse no seu violino Chinês e criasse esta peça de improviso. Descontraída, despreocupada e alegre, esta música reflecte as emoções do compositor. Em 1993, este trabalho foi classificado como Música Clássica Chinesa do Século XX pela Sociedade de Promoção da Cultura Chinesa.

### **Em Celebração dos Velhos Tempos**

Um retrato da vida em tempos de paz e prosperidade é descrito pela melodia energética e solta. Um estado de alma descontraído percorre a peça. No novo arranjo, a harmonia é dedicada à orquestração. O contraste de dinamismo acentua a alegre forma musical.

### **Capricho do Rio Amarelo**

Sabe quantas curvas existem no curso do Rio Amarelo? Durante milhares de anos, o Rio Amarelo moldou o carácter das pessoas que viveram ao longo das suas margens. O Rio Amarelo apresenta muitos aspectos diferentes – é turbulento, quando surgem as suas ondas, desolado quando recorda “um rio calmo corre profundamente”, inesperado com o seu curso e numerosos ziguezagues e alegre quando viaja ao longo do seu caminho... Os variados cenários e emoções são retratados nesta peça que, à medida que a música flui, vai apresentando as muitas facetas da vida ao longo do Rio, bem como, a sua visão para um melhor amanhã.

@ Cheng Dazhao

## NOTAS BIOGRÁFICAS



### Yan Huichang, Director Artístico e Maestro Principal

O título de Maestro de Primeira Classe Nacional foi concedido a Yan Huichang na Primeira Avaliação da China em 1987. Depois de se formar no Conservatório de Música de Xangai em 1983, Yan foi nomeado Maestro Principal e Director Artístico da Orquestra Nacional Chinesa da China. Juntou-se à Orquestra Chinesa de Hong Kong em Junho de 1997. Ao longo dos anos, recebeu numerosos elogios e prémios, tais como, a Medalha Cultural (Música) pelo Conselho Nacional das Artes de Singapura em 2001, a Estrela de Bronze Bauhinia (EBB) pelo Governo da RAE de Hong Kong, e muitos outros. Actualmente, é professor convidado e professor assistente em muitos conservatórios. Faz, regularmente, palestras e conferências em Hong Kong e no estrangeiro para promover a música Chinesa enquanto legado cultural. Foi o primeiro Chinês a leccionar *masterclasses* no Conservatório Nacional Superior de Música e de Dança de Paris. É Membro Honorário da Academia das Artes Cénicas de Hong Kong,

com uma nomeação para Professor Convidado da Escola de Música daquela Academia e Director Musical da Orquestra Nacional Chinesa de Taiwan.

Dirigida por Yan, a Orquestra Chinesa de Hong Kong foi estabelecendo muitos marcos na música Chinesa durante os últimos doze anos. À escala global, tem sido, frequentemente, convidado para actuar em festivais de artes e de música e os seus sucessos artísticos têm sido reconhecidos por profissionais de música, pela imprensa e pelo público de todo o mundo. Yan está também empenhado na composição, com muitos trabalhos premiados. Os seus trabalhos mais representativos incluem o poema sinfónico *O Som da Água*, a música Budista *Lótus Ciano sob o Luar* e muitos outros. Nos anos iniciais da sua carreira, Yan foi o compositor e produtor de música digital. Adicionalmente à música Chinesa, Yan também está envolvido noutros géneros musicais. Entre as diversas orquestras profissionais em que Yan trabalhou, encontram-se a Orquestra Sinfónica Nacional da China, a Orquestra Filarmónica de Moscovo, entre outras.



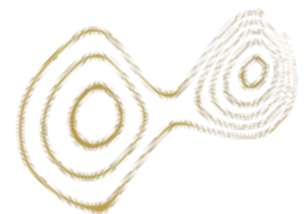




**Zhao Taisheng, Sanxian**

Zhao Taisheng é membro da Associação Chinesa de Músicos e do comité da Associação dos Antigos Alunos do Conservatório Central (Hong Kong). Formou-se em 1988 no Conservatório, onde praticou alaúde Chinês. Em 1996, a sua estreia de *Demónio do Paraíso* ganhou o Prémio de Desempenho de Excelência na 3ª Demonstração Musical de Música Tradicional Instrumental da China, e foi distinguido pelo Governo da Municipalidade de Pequim pelos seus meritórios sucessos culturais. Foi nomeado como um dos Dez Melhores Artistas de Pequim em 1998.

Zhao juntou-se à Orquestra Chinesa de Hong Kong em 2005, enquanto virtuoso do alaúde Chinês, e tornou-se residente de Hong Kong sob o Regime de Admissão de Migrantes de Qualidade, em 2008. Fez digressões pelos Estados Unidos, Austrália, Canadá, Rússia, Coreia do Sul e muitos países Europeus. Foi artista convidado no concerto de Hacken Lee, em 2011, onde demonstrou o seu espantoso potencial e sua habilidade com o alaúde Chinês. Posteriormente, integrou a digressão mundial de Hacken e em todos os locais onde foram, a parte que apresentava Zhao envergando o fato tradicional Chinês e tocando o alaúde Chinês, arrancava uma resposta delirante do público.

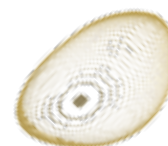




**Mao Qinghua, Cantora**

Mao Qinghua juntou-se à Orquestra Chinesa de Hong Kong em 2008, e é uma virtuosa dos instrumentos Chineses de corda. Nasceu em Jiangsu em 1985. Aos sete anos de idade, começou a aprender violino Chinês com Hang Xiaochun. Em 1995, ganhou o Prémio de Primeira Classe do Concurso Instrumental “Taça Longguang”. Frequentou a escola secundária afiliada à Universidade das Artes de Nanjing, onde recebeu formação em violino Chinês pelo famoso professor Ma Youde, e participou na gravação do CD de *Professores de Mestria de Erhu*. Em 2001, apresentou um solo de violino Chinês no concerto de celebração do 50.º Aniversário da carreira académica do Professor Ma Youde. O seu bem conhecido desempenho de *Zigeunerweisen* obteve aclamação universal dos círculos musicais. Em 2004, por recomendação do seu mentor, Zhou Wei, entrou no Conservatório Central de Música para estudar

Música Chinesa, tendo obtido resultados excepcionais nas provas de admissão. Enquanto calouira, ganhou três bolsas de estudo para especialidade, teoria da música e solfejo. Em 2005, ganhou o Prémio de Excelência da Categoria Juvenil do Concurso Internacional “Taça Zhonghu” para Violino Chinês.





**Ren Zhaoliang, Cantor**

Em 2006, Ren Zhaoliang juntou-se à Orquestra Chinesa de Hong Kong como um virtuoso da flauta Chinesa de dupla lingueta. Entrou no Conservatório de Música Xi'an em 2002 para estudar trombeta Chinesa de dupla palheta, como especialização, sob a orientação do Professor Associado, Yang Huiqing. Também se especializou em flauta Chinesa de dupla lingueta com o Professor Wu Xiaozhong, um famoso intérprete de Singapura deste instrumento. Tocou flauta alta e baixa de dupla lingueta no Conjunto dos Instrumentos Chineses de Sopro do Professor Wu. Conquistou o grau de Bacharel com Distinção em 2006.





### Orquestra Chinesa de Hong Kong

Fundada em 1977, a Orquestra Chinesa de Hong Kong é a única orquestra Chinesa profissional e completa em Hong Kong. Tem recebido elogios enquanto “líder da música étnica Chinesa” e “embaixador cultural de Hong Kong”, e é frequentemente convidada para actuar em salas famosas do mundo e em festivais internacionais. A Orquestra tem um corpo de 85 músicos profissionais, tocando em quatro secções: cordas com arco, cordas de dedilhar, sopro e percussão. Com as suas raízes na herança cultural Chinesa, a Orquestra construiu um repertório que inclui não só música tradicional Chinesa mas também trabalhos contemporâneos. Também explora as fronteiras da música, encomendando novos trabalhos de diversos tipos e estilos, que totalizam mais de 2.300 entre composições originais e arranjos.

Para além de concertos regulares e actividades de promoção da educação das artes, a Orquestra tem organizado simpósios e concursos. Um dos eventos de referência, e primeiro a nível mundial, é o Concurso Internacional de Direcção de Orquestra de Música Chinesa em 2011. A Orquestra tem ganho numerosos prémios pelos seus sucessos nas artes, na educação das artes, em marketing e promoção, regulamentação e administração.



# *Jing • Qi • Shen*

Hong Kong Chinese Orchestra



Artistic Director and Principal Conductor: **Yan Huichang**

**Zhao Taisheng**, Sanxian

**Mao Qinghua** and **Ren Zhaoliang**, Vocals

## PROGRAMME

Arr. Zhang Shiye

**The Grand Victory**, Wind and Percussion Folk Music from Shanxi

Zhao Jiping

**Follow the Pagoda Tree to Trace the Roots of Our Ancestors**

Chan Ming-chi

**Jing • Qi • Shen**

Sui Lijun / Lyr. Shang Cunbao

**Song of the Black Earth**, Sanxian, Narrative Singing and Orchestra  
Sanxian: Zhao Taisheng

Interval

Guo Wenjing

**A Va Mountain** (The First Movement in *Three Melodies of West Yunnan*)

Liu Tianhua / Arr. Yan Huichang

**A Beautiful Night**

Yau Hokchau / Arr. Peng Xiuwen

**In Celebration of the Good Times**

Cheng Dazhao

**The Yellow River Capriccio**

Vocals: Mao Qinghua, Ren Zhaoliang





## PROGRAMME NOTES

### **The Grand Victory**

Adapted from Shanxi wind and percussion folk music, the piece won a gold medal at the 1957 Folk Music Competition of the 6<sup>th</sup> World Youth Carnival. The music depicts a boisterous scene in ancient times when the people line the streets to welcome victorious troops returning from battle. Today it is often performed in banquets, weddings and temple ceremonies. Robust and grand, the piece gives full expression of the virtuosity of the Shanxi folk musicians. The melody is influenced by different modes and characterised by irregular rhythms, with the instruments imitating the human voice, laughter and various vocal styles.

### **Follow the Pagoda Tree to Trace the Roots of Our Ancestors**

There is a saying, “From where did my ancestors come? Under the old pagoda tree in Hongdong, Shanxi...”

The musical thoughts are delicately told in the music, appearing first in the introduction and echoed in the last section. The soulful lyricism of the adagio tells the heartfelt yearnings for the native land. The allegretto in the middle section is full of emotive nuances, and vividly captures the joy of homecoming.

### **Jing • Qi • Shen**

In East-Asian philosophy concepts “Qi” is the inherent vitality in all-living things within the universe; it has the quality of internal cohesive power which is linked to the deeper connotations of life. Accordingly, “Qi” is able to bring about creation and transformation, as well as being all embracing; and amid the contrast and the integration between the two opposing poles – “Yin” and “Yang” it contains, “Qi” exhibits endless robust energy of life. Thus, in the hall of fame of arts “the turnover of Qi” naturally becomes the source of creative works and life force.

The work is based on the cyclic recurrence of life in the universe, which is represented by different musical figures, tone colour of special shifts and variation. It also makes use of dynamic and static co-ordination and transformation within the rhythmic figures in “Yin” and “Yang” contrasting the void with substance, to express a sort of lilted beauty, albeit with equal emphasis on gentleness. This is an idea embraced by the East-Asian culture. The work also reflects the unflagging and indomitable “Jing”, “Qi”, “Shen” as well as the enterprising spirit which is much cherished by Chinese.

This piece was selected as one of the Ten Recommended Pieces 2001 by the International Music Council of UNESCO.

**@ Chan Ming-chi**

\* Commissioned by the Hong Kong Chinese Orchestra (HKCO) and premiered at the “Hong Kong Arts Festival – Hong Kong Chinese Orchestra” concert held at the Concert Hall of the Hong Kong Cultural Centre on February 13, 1998, guest conducted by Richard Tsang.

### Song of the Black Earth

The composer was sent to the rural areas as a young intelligentsia during the days of the Cultural Revolution. As he toiled with the peasants, he was deeply aware of the hardship of “with face to the black earth and with back to the sky”, and the urge to create was already in his heart and mind. After working in the rural areas for eight years, he entered the Shanghai Conservatory of Music to learn suona. He was assigned to the Heilongjiang Song and Dance Theatre, when he was a suona player. During that time, he wrote many Chinese music compositions. He was later sent by the company to study composition at the Central Conservatory of Music. Completed in March 1988, *Song of the Black Earth* was his first composition after graduation, and was premiered by Feng Shaoxian in June the same year, at the Northern Studio Theatre of Harbin City.

This was in fact a composition tailor-made for Feng. The performer has ample room to improvise, and in fact, this word can be found in the sanxian section of the scores. He is therefore free to perform and free to express it the way he wants. Each performance, therefore, is different from another, changing with the performer’s experiences in life and feelings at the time.

The music opens with the mellow, profoundly deep tone colours of dadi, thus creating a hollow, deserted feeling. Then the sanxian tells a story that takes people to the land with the black earth, very much in the same strain as the narrative singing with the big drum popular in north-eastern China. The soloist’s soliloquy, heavy, age-worn, tells the life of the people and their feelings on this patch of land. Many daily items or instruments that the northern Chinese use are incorporated into the music as rhythm instruments. The rather unusual orchestration therefore gives the listeners a refreshingly different experience.

The music ends with a unanimous shout from the members of the orchestra. The sound goes straight to the listener’s heart with its sheer volume while at the same time leaves a lot of room for imagination.

Recitation:

*The remote, echoing sounds of dizi take us to the Black Earth. The ancient, earthy sound of sanxian tells the stories of the land. Generation after generation of people who live on this Black Earth lo! are singing their own Song of the Black Earth.*

Lyrics:

*This black earth is where I was born.  
You are so wet and so fertile, I-hu-ya-hu-heigh!  
This black earth is where my livelihood depends.  
Buried underneath it is my blood, sweat and happiness.  
I-hu-ya-hu-heigh!*





### **A Va Mountain**

*A Va Mountain* is the first movement of *Three Melodies of West Yunnan*. This work has taken fifteen years to complete: the first and second movements were written in 1993 and premiered by HKCO in March 1994, with the third only completed in late 2008 and received its world premiere in February 2009. I have to thank Mr. Yan Huichang, Artistic Director of HKCO, for his patience, tolerance and persistence.

*A Va Mountain* opens with brash percussion accompanied by a special al ligno effect on the plucked-string instruments, that is, the soundboards are sounded through the flicking of fingernails on them. A primitive scene is set. Then a largo is followed by an adagio doloroso, with the ancient and grave melodic figure alternating between dadi and strings. A melancholic passage in andante cantabile follows. The music maintains a rhythmic yet serious texture in both the exposition and development sections. The plodding progression moves from a pianissimo to a fortissimo close, pushing the work to its climactic ending.

The Va people mainly live in the mountainous regions of Yunnan, in the Ximeng, Cangyuan and Menglian prefectures between the Lancang River and the Sa'erwen River. It is a region of rugged terrain and very little flat land, and is known as A Va Mountain. The Va people practice pantheistic beliefs and a natural religion. Their customs used to include animal sacrifices of chickens, pigs and cattle to appease the ghosts. They also worship the wooden drum as spiritual objects. That is why they have such primitive religious activities as "chopping off the oxtail" and "pulling the wooden drums".

@ Guo Wenjing

\* Commissioned by HKCO, the first and second movements were written in 1993 and premiered by the Orchestra in March 1994, with the third completed in late 2008 and receives its world premiere in February 2009.

### **A Beautiful Night**

Originally for erhu solo, this work is also known as *Song of New Year's Eve* and was written by Liu Tianhua, an important figure in Chinese music, on Chinese New Year's Eve in 1928. That evening, some of his students came to visit him at his home. The warmth and the happy occasion added to his good mood, so he picked up his erhu and created this impromptu piece. Relaxed, light-hearted and contented, the music reflects the composer's emotions. This work was named a 20<sup>th</sup> Century Chinese Music Classic by the Chinese Culture Promotion Society in 1993.

### **In Celebration of the Good Times**

A picture of life in times of peace and prosperity is depicted by the energetic and flowing tune. The light-hearted mood runs throughout. In the rearrangement, harmony is applied to the orchestration. The contrast in dynamics adds to the lively musical gestalt.

### **The Yellow River Capriccio**

Do you know how many meanders there are in the Yellow River's course?

For thousands of years, the Yellow River has shaped the character of the people that live along its banks. The Yellow River has many guises – it is turbulent when its waves surge, desolate when it reminds one that "a still river runs deep", unexpected with its numerous zigzag course, and joyous as it trips along the way... The changing scenes and emotions are depicted in this work, and as the music flows, it presents the many facets of life along the River as well as their vision of a better tomorrow.

@ Cheng Dazhao





## BIOGRAPHICAL NOTES



### **Yan Huichang, Artistic Director and Principal Conductor**

Yan Huichang was conferred the title of National Class One Conductor at the First Professional Appraisal of China in 1987. After graduating from the Shanghai Conservatory of Music in 1983, Yan was appointed Principal Conductor and Artistic Director of the Chinese National Orchestra of China. As a conductor who has worked with all professional Chinese orchestras in Beijing, Shanghai, Taiwan, Singapore and Hong Kong and philharmonic or symphony orchestras such as the China National Symphony Orchestra and the Shenzhen Symphony Orchestra. He joined the Hong Kong Chinese Orchestra (HKCO) in June 1997. Over the years, he has received numerous accolades and awards, such as the Cultural Medallion (Music) by the National Arts Council of Singapore in 2001, a Bronze Bauhinia Star (BBS) by the Hong Kong S.A.R. Government, the Jurors' Award for Conducting at the 6<sup>th</sup> China Gold Record Awards Multi Arts Category, and the

Overseas Award for Music at the 51<sup>st</sup> Literary and Art Works Awards in Taiwan. He is currently a Visiting Professor or Adjunct Professor in many conservatories. He regularly gives talks and lectures in Hong Kong and Overseas to promote Chinese music as a legacy. He was the first ever Chinese to hold master classes in the Conservatoire national supérieur de musique et de danse de Paris. He is now an Honorary Fellowship by Hong Kong Academy for Performing Arts (HKAPA), with an appointment as Visiting Scholar of its School of Music and Music Director of National Chinese Orchestra Taiwan.

Led by Yan, HKCO has been setting many milestones in Chinese music over the last dozen years or so. On the global front, it has been frequently invited to perform in arts and music festivals, and its artistic accomplishments have been endorsed by music professionals, the media and audiences worldwide. At its home base in Hong Kong, the Orchestra has seen omni-directional growth. Artistically, it has contributed



to the Chinese music legacy by perpetuating its history of a thousand years, showcasing the spectrum of regional music on China's vast territory, and commissioning new works. It has also reached out proactively to the world of Western music to explore new frontiers together – one outstanding example of which is the annual concert series, *Music About China*, now becoming a hallmark event of HKCO. It has also led the way in instrumental reform with its “Eco-Huqin” series. In terms of education, the Orchestra was the first to initiate the Professional Orchestra Internship scheme through collaboration with the HKAPA and the establishment of the world's first Chinese orchestral academy, The HKCO Orchestral Academy. In bringing Chinese music to a wider audience, the Orchestra has organised themed festivals based on instrumental types, such as huqin, drums, dizi and xiao, and zheng etc. On a professional level, the Orchestra has hosted several international symposia on Chinese music, organised the first ever International

Conducting Competition for Chinese Music, which won the enthusiastic support of music institutions in China and other parts of the world, and created a Master's degree programme in Chinese music conducting at HKAPA.

Yan is also actively engaged in composition, with many award-winning works. His representative works include the symphonic poem *The Sound of Water*, *Nostalgia for pipa solo*, Buddhist music *The Weiyang Sect*, *Qing Lian Yu Yue* (“Cyan Lotus under the Moon”) and *Chuan Deng Xu Ming* (“The Passing of the Light”). In the early years of his career, Yan had been the composer and producer of digital music for record releases. HKCO's audio and video releases over the years have been made under his baton. In addition to Chinese music, Yan has also been involved in music of other genres. The professional orchestras he has worked with include the Beijing Symphony Orchestra, China National Symphony Orchestra, Russian Philharmonic Orchestra of Moscow and Shenzhen Symphony Orchestra.





### **Zhao Taisheng, Sanxian**

Zhao Taisheng is a member of the Chinese Musicians' Association and a committee member of the Central Conservatory of Music Alumni Association (Hong Kong). He graduated from the Central Conservatory of Music in 1988, where he trained in sanxian under Xiao Jiansheng, Wang Zhenxian and Tan Longjian at the Traditional Instruments Department. When he was at the Conservatory, he won the Dunhuang Class One Award at the First International Jiangnan Wind and String Competition, a Class One Performance Award with *A Festive Procession* and another Class One Award for the new work *Eulogy of the South*. In 1996, his premiere of *Demon from Heaven* won an Outstanding Performance Award at the 3<sup>rd</sup> All China Folk Music Instrumental Music Showcase, and he was honoured by the Government of the Beijing Municipality for his meritorious achievements in culture. He was named one of the Ten Best Performers of Beijing in 1998.

He was on the Beijing delegation to Scandinavia in 1996, on which occasion he demonstrated the sounds of the Chinese instruments sanxian, xun and zheng. He was invited to perform at the Asian Percussion Festival of the Asian Week, held in Busan, South Korea for three consecutive years. His sanxian solo performance of *Ceding Xuzhou* at the closing ceremony of the 2<sup>nd</sup> National Peking Opera Festival caused a sensation in 1998. He made a guest appearance on CCTV during the Chinese New Year of 2000 and performed *Sending the Tiger Back to Its Mountain* solo in a standing position, which marked him as the first sanxian artist to perform like this in China. In 2003, as one of the Outstanding Young Persons of China, Zhao was invited by the President of South Korea to tour ten cities in Korea. While in Beijing, he had a busy schedule performing and recording, and worked closely with the famous actor, Zhao Benshan as the latter's sanxian accompanist.

Zhao joined HKCO in 2005 as a sanxian virtuoso, and became a Hong Kong resident under the Quality Migrant Admission Scheme in 2008. He has toured the United States, Australia, Canada, Russia, South Korea and many countries in Europe. He was a guest performer at Hacken Lee's concert in 2011, where he demonstrated the amazing potential and charm of the sanxian. He later went on Hacken's world tour and wherever they went, the segment that featured Zhao in traditional Chinese costume playing the sanxian invariably won rave response from the audience.





**Mao Qinghua, Vocal**

Mao Qinghua joined HKCO in 2008, and is currently a Co-Principal for Huqin Section and Zhonghu Principal. She was born in Dongtai, Jiangsu, in 1985. She began learning the erhu under Hang Xiaochun at the age of seven. In 1995, she won a Class One Award at the “Longguang Cup” Instrumental Competition. She entered the middle school affiliated to the Nanjing University of the Arts where she received erhu training under the famous teacher, Ma Youde, and participated in the CD recording of *The Maestro Teaches Erhu* by playing several etudes such as *The Flight of the Bumble Bee*, *Moto Perpetuo* etc. In 2001, she performed erhu solo at the concert celebrating the 50<sup>th</sup> year of Professor Ma Youde’s teaching career. Her well-honed performance of *Zigeunerweisen* won universal acclaims in the music circles. In 2004, at the recommendation of her mentor,

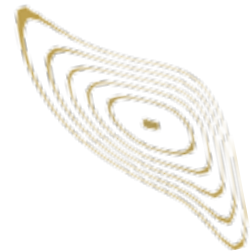
Zhou Wei, she entered the Central Conservatory of Music to study Chinese Music with outstanding entrance examination results. As a freshman, she also won three scholarships for specialism, music theory and solfeggio. Between 2004 and 2008, she trained erhu under the famous virtuoso Professor Liu Changfu, then gaohu under Tian Zaili and banhu under Li Heng. In 2005, she won an Outstanding Award – Youth Section at the “Zhonglu Cup” International Erhu Competition.





**Ren Zhaoliang, Vocal**

Ren Zhaoliang joined HKCO as a guan virtuoso in 2006. He entered the Xi'an Conservatory of Music in 2002 to study suona as a major under Yang Huiqing. He also minored in guan under Wu Xiaozhong, a famous guan recitalist from Singapore. He played the alto and bass guan in the Chinese Wind Instrument Ensemble formed by Professor Wu. He was awarded a Bachelor's degree cum laude in 2006.





### Hong Kong Chinese Orchestra

Founded in 1977, HKCO is the only professional, full-sized Chinese orchestra in Hong Kong. It has won the accolades as “a leader in Chinese ethnic music” and “a cultural ambassador of Hong Kong”, and is often invited to perform at various famous venues in the world and at international festivals. It has been heard by audiences in Europe, North America, Asia, Australia and the Arctic Circle. The Orchestra has an establishment of 85 professional musicians, playing in four sections: bowed-strings, plucked-strings, wind and percussion. The instruments include both the traditional and the improved, new versions. In particular, the bowed-string section has adopted, since 2009, the Eco-Huqin series developed by the Orchestra. With its roots in the Chinese cultural heritage, the Orchestra has built a repertoire that includes not only traditional Chinese music but also contemporary works. It also explores new frontiers in music through commissioning new works of various types and styles, which total over 2,300 either as original compositions or arrangements.

Apart from regular concerts and activities promoting arts education, the Orchestra has organised symposia and competitions. One of its milestone events is the world’s first ever Hong Kong International Conducting Competition for Chinese Music in 2011. The Orchestra has won numerous awards covering its achievements in the arts, arts education, marketing and promotion, governance and administration. They include The Most Outstanding Achievement in Advancing Contemporary Chinese Music presented by the International Society for Contemporary Music (ISCM) World Music Days Hong Kong (2002), The Most Outstanding Achievement in Advancing Asian Contemporary Music by the Asian Composers League (2007), the Instrumental Music – Album category and the Instrumental Music – Performance category at the 6<sup>th</sup> China Gold Record Awards (2008) for their album, *Roots of the Chinese*. Its “Chinese Music Alive” Scheme won The Hong Kong Arts Development Awards – Arts Education 2010 in 2011. In May 2012, the Hong Kong International Conducting Competition for Chinese Music

organised by the Orchestra won a Bronze Award – Group/ Organisation Category from the Hong Kong Arts Development Council (2012). The Series of Eco-Huqin developed by the Orchestra won the 4<sup>th</sup> Ministry of Culture Innovation Award (2012). In May 2014, the Eco-Huqin Series won the 2013 Green Innovations Award in the Hong Kong Awards for Environmental Excellence, and in June, the Series won the Distinguished Innovative Environmental Concept Award at the Green China 2014 – Environmental Achievements Awards.



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