

邁向半世紀的足跡
香港中樂團45周年誌慶活動
Towards the Half-century Milestone
The HKCO's 45th Anniversary Celebration

火星上的虎度門

香港藝術節

HONG KONG ARTS FESTIVAL
THE STAGE DOOR ON MARS

17/3/2023 (五 Fri) 晚上 8:00pm

18/3/2023 (六 Sat) 下午 3:00pm

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

www.hkco.org

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



第五十一屆(2023)香港藝術節節目
A Programme of the 51st Hong Kong Arts Festival (2023)

精彩連場！

Programme Highlights

傳承·經典 2023 管弦絲竹知多少 Preservation and Perpetuation of the Classics 2023



指揮：胡栢端
演出：香港青少年中樂團
Conductor: Rupert Woo Pak Tuen
Performed by: Hong Kong Young Chinese Orchestra

8/4/2023 (六 Sat)
晚上 8:00pm
沙田大會堂演奏廳
Sha Tin Town Hall Auditorium

四象和合 When The Four Forms Become One



藝術指導：閻學敏
節目統籌：陸健斌
敲擊：陸健斌、梁正傑*
陳域*

Artistic Advisor:
Yim Hok Man
Programme Coordinator:
Luk Kin Bun
Percussion:
Luk Kin Bun, Leung Ching Kit*,
Chan Vic*

* 承蒙赤煉鼓樂團允許參與演出
With kind permission of Refiner Drums

6/5/2023 (六 Sat)
晚上 8:00pm
香港文化中心劇場
Hong Kong Cultural Centre Studio Theatre

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



指揮：閻惠昌
朗誦：楊立門
管子：秦吉濤
環保二胡：徐 慧
環保革胡：羅浚和
Conductor: Yan Huichang
Recitation: Raymond Young Lap-moon
Guan: Qin Jitao
Eco-Erhu: Xu Hui
Eco-Gehu: Lo Chun Wo

28/4 (五 Fri) 春江·紅樓夢 Moonlight on the Spring River and The Dream of the Red Chamber Suite
29/4 (六 Sat) 琵琶行·天仙配 The Story of the Pipa and The Seventh Fairy Maiden Fantasia

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



行政長官的話 MESSAGE FROM THE CHIEF EXECUTIVE

第五十一屆香港藝術節隆重舉行，可喜可賀。

逾半個世紀以來，藝術節每年均呈獻多姿多彩的文藝節目，由古典音樂、歌劇、戲劇，以至舞蹈、多媒體項目等，包羅萬有，令觀眾大飽眼福。

今屆藝術節以《收音機與茱麗葉》及《春之祭》芭蕾舞表演揭開序幕，兩齣經典作品經由著名編舞家愛德華·克魯格重新編排，加上斯洛文尼亞國家歌劇院馬里博爾芭蕾舞團傾力演出，萬眾矚目；約五星期後，歐洲頂尖交響樂團—德國班貝格交響樂團將登台獻技，為今年藝術節畫上圓滿句號。其間上演的焦點節目還有：國際星級女高音安娜·涅翠柯與丈夫男高音尤西夫·伊瓦佐夫聯袂表演的音樂會；由藝術家威廉·肯特里奇精心製作、南非木偶劇團和比利時里切卡爾古樂團奇妙演繹的蒙特威爾第歌劇《尤利西斯歸鄉記》；由芭蕾舞天后娜塔麗亞·奧斯波娃領銜主演的芭蕾舞巨星之《「世」不可擋》及傳奇舞姬之《趾尖》；以及國際鋼琴大賽冠軍劉曉禹的演奏會。

藝術節向來十分重視本地演藝人才，致力讓他們一展才華。今屆藝術節亦會上演多個粵劇節目，包括《竹林愛傳奇》、《毛俊輝·粵劇情》、《畫皮》(精新版)，以及「短篇粵劇—戲說八德」；並帶來其他本地作品，包括《飯戲攻心》舞台版、《末戀·無愛合約》、舞蹈歌劇《兩生花》等等，定必精彩萬分，不容錯過。

大眾還可通過藝術節，體驗繽紛的藝術魅力。法國食蟻獸沉浸式藝術工作室創作的《第一步》，會邀請觀眾互動共舞；在大館舉行的一系列免費藝術科技節目，以及「無限亮」計劃，亦會讓公眾參與其中。「無限亮」計劃由本地和海外不同能力的藝術家擔綱演出，鼓勵青少年衝破界限，探索

I would like to congratulate the Hong Kong Arts Festival on the organisation of its 51st edition.

For more than half a century now, the Arts Festival has enthralled audiences with a superb annual programme of arts and culture performances embracing classical music and opera, theatre, dance, multimedia and a great deal more.

This year's Arts Festival programme opens with the Slovene National Theatre Maribor's ballet performances of *Radio and Juliet* and *Le Sacre du Printemps*, two classics re-imagined by celebrated choreographer Edward Clug. It closes, nearly five weeks later, with a concert by Germany's Bamberg Symphony, one of Europe's greatest orchestras. Other highlights include Anna Netrebko, one of the world's great sopranos, performing with her husband, tenor Yusif Eyvazov; artist William Kentridge's remarkable production of Monteverdi's opera, *Il Ritorno d'Ulisse*, brought to life by South Africa's Handspring Puppet Company and Belgium's Ricercar Consort period-instrument ensemble; Ballet Superstars' *Force of Nature* and *Legendary Ballerina*

新知。「香港藝術節青少年之友」計劃同樣以豐富年輕人的體驗為目標，籌備了多場學校巡演、演前工作坊和特備節目。「加料節目」的創意活動則把全港觀眾與藝術家連繫起來，讓藝術文化遍及社區。

我感謝香港藝術節盡心竭力推廣藝術文化，協助推動香港發展為中外文化藝術交流中心。我也感謝一眾贊助商和捐款人慷慨襄助，令藝術節精彩紛呈。

今年的藝術盛宴每場表演均可貴可喜，大家定能盡情享受，樂在其中。

in *Two Feet* featuring supreme ballerina Natalia Osipova; and concerts by the international award-winning piano virtuoso Bruce Liu.

As always, the Festival shines a spotlight on standout artists from Hong Kong. This year's Cantonese opera offerings include *Love in the Bamboo Grove*, Cantonese Opera Classics Circa 2023, *The Painted Skin* (Refined Edition) and *Virtues and Morality—Four Cantonese Operas*. Local productions including *Table For Six on Stage*, *Loveless Romance* and *Love Streams* are sure to be among this year's Festival highlights.

Several programmes invite public participation as well, including the *First Steps* participatory dance performances staged by France's Tamanoir Immersive Studio, as well as Tai Kwun's free series of arts tech productions and the Festival's No Limits programme, led by local and international artists of varying abilities. No Limits' offerings emphasise youth exploration, as does the Young Friends of the Hong Kong Arts Festival with its school tours, pre-performance workshops and special programming. And then there is the Festival PLUS creative activities that bring artists and audiences together in communities throughout Hong Kong.

I am grateful to the Hong Kong Arts Festival for its inspired commitment to the arts and to Hong Kong's continuing rise as an East-meets-West centre for international cultural exchange. My thanks, as well, to the Festival's many generous sponsors and donors.

I know you will treasure every performance, every moment, of this year's Hong Kong Arts Festival.



香港特別行政區行政長官
李家超

John KC Lee

Chief Executive
Hong Kong Special Administrative Region



主席的話

MESSAGE FROM THE CHAIRMAN

歡迎閣下蒞臨第51屆香港藝術節。隨着香港走出疫情的陰霾，藝術節再度匯聚本地及世界各地的頂尖藝術家，呈獻一連串精采的現場表演。儘管網絡世界無遠弗屆，親身觀賞演出的體驗依然是無可取替。今日，我很高興能夠與大家聚首一堂，共同體驗現場表演的震撼力。

藝術節得以順利舉辦，有賴社會各界的慷慨支持。我在此感謝香港特別行政區政府透過康樂及文化事務署的年度恆常撥款，為藝術節的長遠工作奠下根基。我亦非常感激香港賽馬會慈善信託基金的持續支持，以及一眾企業贊助、慈善基金會和個人捐助者的貢獻。我更要向參與藝術節的藝術家表達由衷謝意，尤其是早前因疫情而無奈取消演出、但於今屆願意再度與我們合作的藝術家。

另外，過去三年，藝術節團隊在充滿不確定因素的環境下努力不懈，克服種種難關，繼續為觀眾送上線上線下的精采節目。我在此向團隊的每一位成員致謝。

觀眾的支持及參與對藝術節至關重要。感謝您前來欣賞今日的演出，希望藝術節的節目能夠為您帶來喜悅與希望。

I am delighted to welcome you to the 51st edition of the Hong Kong Arts Festival. As the city recovers from the disruption of the pandemic, the Festival is returning with an array of live performances featuring top-notch artists from Hong Kong and across the world. Despite the boundless possibilities offered by the internet, attending performances in person remains an irreplaceable experience. It gives me great pleasure to share this collective experience with you today.

The Festival is made possible by the generosity of our supporters. I wish to thank the HKSAR Government, via the Leisure and Cultural Services Department, for the annual subvention which underpins our long-standing work. I am also grateful for the ongoing contributions from The Hong Kong Jockey Club Charities Trust, as well as corporate sponsors, charitable foundations and individual donors. My sincere thanks go

to the participating artists for their dedication to bringing the best to our audiences, especially those returning after previous cancellations due to the pandemic.

I also want to thank the dedicated staff of the Festival who have worked extremely hard to overcome numerous challenges during the uncertainties of the past three years.

Last but not least, the Festival counts on the support and participation of each member of the audience. Thank you for joining us at today's performance. I hope that our programmes will bring you much joy and hope for the future.

香港藝術節主席
查懋成

Victor Cha

Chairman
Hong Kong Arts Festival



HONG KONG TOURISM BOARD
香港旅遊發展局



香港藝術節
Hong Kong Arts Festival

Asia's world city

HONG KONG





理事會主席的話

MESSAGE FROM THE COUNCIL CHAIRMAN

在瞬息萬變的時代，香港中樂團始終如一地秉持著「香港文化大使」的職志，致力奉獻卓越的中樂藝術，成為香港人引以為榮的世界級樂團。三年多的疫情，樂團於線上線下不斷為廣大市民及全球觀眾帶來豐富的音樂節目，以音樂鼓舞士氣！今年再踏上香港藝術節舞台，將為大家帶來一場沉浸式穿越時空的聲光旅程。

本人謹代表香港中樂團理事會及全體同仁感謝香港特別行政區政府、香港賽馬會、合作夥伴與一眾藝術家的支持和肯定，亦特別感謝香港藝術節多年來一直和樂團合作無間，共同舉辦「樂旅中國」系列及其他專題音樂會，讓海外及本地著名作曲家與演奏家傾力獻藝，帶來一個又一個充滿驚喜而富創意的演出，成為海內外樂迷口碑載道的品牌節目。

展望未來，香港中樂團將繼續與全球觀眾並肩同行，展示中樂藝術的豐沛實力，開展中樂更高遠寬廣的旅程。



香港中樂團理事會主席
陳偉佳

At a time of unpredictable changes, the Hong Kong Chinese Orchestra remains committed to fulfilling its mission as “a cultural ambassador of Hong Kong”. We have continued to work hard at our goal to achieve excellence in Chinese music and to attain the status of a world-class orchestra that is the pride of the people of Hong Kong. Following three years of epidemic, the Hong Kong Chinese Orchestra has brought various music programmes to the people of Hong Kong and all over the world, both online and offline, boosting morale with music. Returning to the concert stage of the Hong Kong Arts Festival, we will lead the audience to an immersive sound and light journey through time and space.

On behalf of the Council and all my colleagues of the Hong Kong Chinese Orchestra, I would like

to thank the Hong Kong SAR Government, the Hong Kong Jockey Club, our partners and artist friends for their unwavering support. In particular, I would like to extend our special thanks to the Hong Kong Arts Festival for being our partner in presenting various concert series, such as the ‘Music About China’, over the years. By bringing renowned composers and music virtuosos from Hong Kong and other parts of the world onto the Hong Kong stage, we have created so many exciting and inspiring performances that cumulate to become a signature series celebrated worldwide.

As we look into the future, we shall continue to walk in tandem with the global audience, to display the immense potentials of Chinese music, and embark on a journey that would open up an even broader vista in the genre.

Benjamin W K Chan

Council Chairman
Hong Kong Chinese Orchestra



行政總監的話 MESSAGE FROM THE EXECUTIVE DIRECTOR

我謹代表藝術節團隊，歡迎閣下蒞臨第51屆香港藝術節。

經歷了過去幾年疫情的影響，今年藝術節以「回賞·前行」為題，表達了我們隆重回歸舞台的決心。憑着五十年來的努力，香港藝術節成為了地區首屈一指的文化盛事，確立了在國際間的重要地位。我們很榮幸能夠繼續往開來，並繼續在多方面力求進步，與時俱進。在第51屆藝術節中，我們全新演繹大師傑作、建立跨界合作、委約原創作品，進一步發掘新的創作視野。這些嘗試都展現了表演藝術的維度和無限可能性，讓我們在探索的旅途中向前邁進。

除了出色的表演，藝術節亦舉辦了一系列「加料節目」，令觀眾對演出作品有更深入的認識，豐富觀賞體驗。我們亦繼續大力投資於藝術教育，希望透過多元的外展活動，以高質素的表演啟發香港的年輕一代。

藝術節正式踏入第二個五十年，我們將抱持樂觀的態度和更大的勇氣面對未來的各種挑戰。希望您能夠與我們同行，並喜歡藝術節為您準備的節目。

On behalf of the Festival team, I would like to extend to you a heartfelt welcome to the 51st Hong Kong Arts Festival.

Our theme this year, "Coming Back, Moving Forward", represents our determination to come back in full force after several years of uncertainties caused by the pandemic. After five decades of hard work and dedication, the Festival has established itself as a premier arts event in the region and an important international arts festival. We are honoured to carry this legacy forward, while advancing our multifaceted work to stay relevant in the present. In the 51st edition, we discover creative voices through new renditions of masterpieces, cross-disciplinary collaborations and commissioned productions—all of which showcase the breadth and endless possibilities of the performing arts, taking us one step

forward in this journey of exploration.

Beyond exceptional performances, we are also offering a series of auxiliary PLUS programmes to enhance audience engagement and provide deeper insights into our programmes. Our strong commitment to arts education is seen in the extensive outreach activities aimed at inspiring the younger generation of Hong Kong through promoting quality arts.

The Festival steps into the second half of its first centenary with both optimism and renewed courage to bravely face the great challenges ahead. I hope you will stay close with us and be inspired by what the Festival has to offer.

香港藝術節行政總監
余潔儀

Flora Yu

Executive Director
Hong Kong Arts Festival

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香港賽馬會慈善信託基金
The Hong Kong Jockey Club Charities Trust



康樂及文化事務署
Leisure and Cultural Services Department

同心同步同進 共創更好未來

RIDING HIGH TOGETHER
FOR A BETTER FUTURE



香港賽馬會是致力建設更美好社會的世界級賽馬機構，透過其結合賽馬及馬場娛樂、會員會所、有節制體育博彩及獎券，以及慈善及社區貢獻的綜合營運模式，創造經濟及社會價值，並協助政府打擊非法賭博。馬會是全港最大的單一納稅機構，其慈善信託基金位列全球十大慈善捐助機構。

The Hong Kong Jockey Club is a world-class racing club that acts continuously for the betterment of our society. Through its integrated business model, comprising racing and racecourse entertainment, a membership club, responsible sports wagering and lottery, and charities and community contribution, the Club generates economic and social value for the community and supports the Government in combatting illegal gambling. The Club is Hong Kong's largest single taxpayer and its Charities Trust is one of the world's top ten charity donors.

藝術總監的話

Words from the Artistic Director

多元、兼容是嶺南文化的特色，廣東音樂作為嶺南文化的中流砥柱，更是「海納百川」，一代一代的承傳，誕生出現今琳瑯滿目、豐富多彩的藝術作品。

當我初到香港觀賞廣東大戲時，感到非常驚訝，因為我在不少曲牌和小曲中都聽到一些傳統樂曲，好像《春江花月夜》及《江河水》等，這些本身都不是廣東音樂的傳統曲目；再看看他們的伴奏樂器和樂師，頭架會拉小提琴，下架會用色土風及大提琴，樂師更會交替使用不同樂器，更是令我驚嘆不已。

樂曲不是源自本地，樂器更是來自西方，但粵劇樂師卻能把它們本地化以適應粵劇的藝術需求，只要用廣東的語言填上歌詞，全世界的音樂都可以是廣東音樂。兼容南北，融和中西，我衷心讚嘆及佩服。過去我曾和一些粵劇老倌合作，亦一直在想，香港中樂團能否舉辦音樂會去宣揚廣東音樂及粵劇的文化特質，及後當我與香港藝術節談及這個想法，他們亦對這種中西文化對話深感興趣，遂促成這次音樂會。

香港作曲家伍敬彬先生與樂團合作多年，他於 2019 年為樂團創作《下一站月球》，揉合了中西音樂文化中對月球的嚮往及祝福，來了一場中西文化「大兜亂」。今次伍先生再次發揮天馬行空的想像力，如第一幕就把大家耳熟能詳的《帝女花之香夭》加上「月球首演」的科幻元素，接著有《鳳閣恩仇未了情》加上紅磨坊，及《游龍戲鳳》加上法國歌劇《卡門》的中西混搭，有帶觀眾「回到過去」到樂團創團音樂會，亦帶觀眾「穿越未來」到火星中國太空站，各種異想天開的想法，配合粵劇演唱及舞台科技，呈現在音樂廳空間中。

當然，音樂還是最重要的元素，所以我亦向伍先生提供很多修改的意見。這次音樂會既有非常傳統的音樂，亦有幻想、富有未來感的音樂，引領觀眾走進一段穿梭古今、橫越中西的音樂之旅，亦期望能帶給聽眾一個驚喜，就如當初廣東音樂帶給我的驚喜一樣。



香港中樂團藝術總監兼終身指揮
閻惠昌

Cantonese culture – also known as Lingnan culture in Chinese – is renowned for its diversity. As an inseparable part of this culture, Cantonese music also comprises a diverse range of styles, which have been passed down through the generations to give rise to a rich collection of captivating works.

The first time I saw Cantonese opera in Hong Kong was a very eye-opening experience – the performance featured works such as *Moonlight on the Spring River* and *Torrents of the River*, which don't belong to the traditional Cantonese genre. The choice of instruments was also very interesting: the lead musician played the violin, while the other members used a range of instruments including the saxophone and the cello – it was very impressive.

During the performance, I was struck by the musicians' ability to adapt Western instruments and musical works from other parts of China to the Cantonese style: provided you use Cantonese lyrics, you can turn anything into Cantonese music. I've worked with a number of acclaimed Cantonese opera artists in the past, and had often contemplated the idea of organising a concert with the HKCO to showcase the art of Cantonese music and opera. My proposal for a concert featuring a combination of Chinese and Western musical styles was met with great interest by the Hong Kong Arts Festival, which has helped to turn this idea into reality.

Hong Kong composer Ng King-pan has been working with the HKCO for several years. In 2019, he composed *Next Station Moon*, an eclectic mix of Chinese and Western musical styles that tells the story of the moon from a Chinese and Western cultural perspective. In today's concert, he once again demonstrates his capacity for bold imagination, from the opening work *Death of the Princess from Princess Changping* and its stunning lunar-themed audiovisual features, to *Romance of the Phoenix Chamber* and its scenes reminiscent of *Moulin Rouge*, and *The Dragon Teases the Phoenix*, which incorporates elements from Bizet's *Carmen*. The programme takes the audience on an unforgettable journey through time, from the HKCO's debut concert in 1977 to its fantastic performance at the China space station on Mars, with works featuring Cantonese opera and cutting-edge stage technology.

Of course, music is the most important element in today's concert, so I worked closely with Ng King-pan to refine the score for on-stage performance. The programme contains a combination of traditional and futuristic works from Western and Chinese genres, which take the audience on a musical journey through history. I hope that today's concert will be an eye-opening experience for the audience, just like the first time I saw Cantonese opera all those years ago.

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

香港藝術節

HONG KONG ARTS FESTIVAL

扎根香港的國際藝壇盛事 聯繫中國與世界
An International Arts Festival in Hong Kong Connecting China and the World

香港藝術節於1973年正式揭幕，是國際藝壇中重要的文化盛事，於每年2、3月期間呈獻眾多優秀本地及國際藝術家的演出，以及舉辦多元化的「加料」和教育活動，致力豐富香港的文化生活。

香港藝術節是一所非牟利機構，2022/23財政年度預計收入（包括第51屆香港藝術節及2023年「無限亮」）約港幣一億五千萬，當中香港特區政府的年度撥款佔總收入約18%，另外約24%需來自票房收入，約43%則需依賴來自各大企業、熱心人士和慈善基金會的贊助和捐款。預計餘下的約15%則來自其他收入，包括政府針對捐款和贊助收入而提供的配對資助。

香港藝術節每年呈獻眾多國際演藝名家精采多元的演出，例如：

歌劇：巴伐利亞國立歌劇院、萊比錫歌劇院、莫斯科大劇院、聖彼得堡馬林斯基劇院

中國戲曲：中國國家京劇院、河北梆子劇院、上海張軍崑曲藝術中心、江蘇省蘇州崑劇院、浙江小百花越劇團

古典音樂：塞西莉亞·芭托莉、列卡杜·沙爾、趙成珍、古斯塔沃·杜達美、菲力普·格拉斯、馬友友、丹尼斯·馬祖耶夫、安娜·涅翠柯、詹安德列亞·諾斯達、小澤征爾、湯瑪士·夸斯托夫、甘拿迪·羅傑斯特沃斯基、譚盾、湯沐海、克里斯蒂安·泰利曼、倫敦交響樂團、NHK交響樂團、皇家阿姆斯特丹音樂廳樂團、柏林廣播電台合唱團、萊比錫聖多馬合唱團、維也納愛樂樂團

爵士樂及世界音樂：波比·麥非年、尤蘇·恩多爾、艾斯佩蘭薩·斯伯丁、Orquesta Buena Vista Social Club、粉紅馬天尼

舞蹈：米高·巴里殊尼哥夫、蕭菲·紀蓮、艾甘·漢、美國芭蕾舞劇院、雲門舞集、漢堡芭蕾舞團—約翰·紐邁亞、紐約市芭蕾舞團、巴黎歌劇院芭蕾舞團、翩娜·包殊烏珀塔爾舞蹈劇場

戲劇：彼得·布祿克、羅伯特·利柏殊、蜷川幸雄、羅伯特·威爾遜、柏林劇團、中國國家話劇院、皇家莎士比亞劇團

大型特備節目：《藝裳奇幻世界》、星躍馬術奇藝坊

戶外節目：《聲光園》、《幻光動感池》、《聲光頌》

香港藝術節積極與本地演藝人才合作，並致力為新進藝術家提供展示才華的平台。藝術節至今委約及製作逾250套本地全新創作，包括粵劇、戲劇、室內歌劇、音樂和舞蹈作品，不少製作更已在香港及海外多度重演。近年的藝術節新製作包括《鼠疫》、《陪着你走》、《百花亭贈劍》、《香港家族》三部曲、《世紀·香港》、《炫舞場》、《大同》、《金蘭姊妹》、《聖荷西謀殺案》等。

The **HKAF**, launched in 1973, is a major international arts festival committed to enriching the cultural life of the city by presenting leading local and international artists in all genres of the performing arts as well as a diverse range of “PLUS” and educational events in February and March each year.

The **HKAF** is a non-profit organisation. The total estimated income for FY2022/23 (including the 51st Hong Kong Arts Festival and 2023 “No Limits”) is approximately HK\$150 million. Current Government annual funding accounts for around 18% of the Festival's total income. Around 24% of the Festival's income needs to come from the box office, and around 43% from sponsorship and donations made by corporations, individuals and charitable foundations. The remaining 15% is expected to come from other revenue sources including the Government's matching scheme, which matches income generated through private sector sponsorship and donations.

The **HKAF** has presented top international artists and ensembles across multiple genres, such as⁵:

Western opera: Bavarian State Opera, Oper Leipzig, The Bolshoi Theatre, The Mariinsky Theatre

Chinese opera: China National Peking Opera Company, Hebei Clapper Opera Troupe, Shanghai Zhang Jun Kunqu Art Center, Suzhou Kunqu Opera Company of Jiangsu, Zhejiang Xiaobaihua Yue Opera Troupe

Classical music: Cecilia Bartoli, Riccardo Chailly, Seong-Jin Cho, Gustavo Dudamel, Philip Glass, Yo-Yo Ma, Denis Matsuev, Anna Netrebko, Gianandrea Noseda, Seiji Ozawa, Thomas Quasthoff, Gennady Rozhdestvensky, Tan Dun, Muhai Tang, Christian Thielemann, London Symphony Orchestra, NHK Symphony Orchestra, Royal Concertgebouw Orchestra, Rundfunkchor Berlin, Thomanechor Leipzig, Vienna Philharmonic Orchestra

Jazz and world music: Bobby McFerrin, Youssou N'Dour, Esperanza Spalding, Orquesta Buena Vista Social Club, Pink Martini

Dance: Mikhail Baryshnikov, Sylvie Guillem, Akram Khan, American Ballet Theatre, Cloud Gate Dance Theatre, The Hamburg Ballet – John Neumeier, New York City Ballet, Paris Opera Ballet, Tanztheater Wuppertal Pina Bausch

Theatre: Peter Brook, Robert Lepage, Yukio Ninagawa, Robert Wilson, Berliner Ensemble, National Theatre of China, Royal Shakespeare Company

Large-scale special events: *World of Wearable Art*, Zingaro

Outdoor events: *Power Plant*, *Super Pool*, *Chorus*

The **HKAF** actively collaborates with Hong Kong's own creative talent and showcases emerging local artists. Over the years, HKAF has commissioned and produced over 250 local productions across genres including Cantonese opera, theatre, chamber opera, music and contemporary dance, many with successful subsequent runs in Hong Kong and overseas. Recent HKAF productions include *The Plague*, *Always by Your Side*, *Pavilion of a Hundred Flowers*, *A Floating Family – A Trilogy*, *Hong Kong Odyssey*, *Danz Up*, *Datong – The Chinese Utopia*, *The Amahs and Murder in San Jose*, to name a few.

The **HKAF** frequently partners with renowned international artists and institutions to produce exceptional works, such as *Der Fensterputzer* (The Window Washer) co-produced by HKAF, Goethe-Institut Hong Kong and Tanztheater Wuppertal Pina

香港藝術節多年來與知名海外藝術家及團體聯合製作不少優秀作品，當中包括由香港藝術節、香港歌德學院及翩娜·包殊烏珀塔爾舞蹈劇場聯合製作的《抹窗人》、由倫敦老域劇院、布魯克林音樂學院與尼爾街製作公司製作、香港藝術節為聯合委約機構之一的「橫貫計劃」之《暴雨》及《李察三世》、由香港藝術節及上海國際藝術節聯合委約的《青蛇》、三藩市歌劇院與香港藝術節聯合製作的《紅樓夢》等。

香港藝術節大力投資下一代的藝術教育。「青少年之友」成立30年來，已為逾810,000位本地中學生及大專生提供藝術體驗活動。藝術節近年亦開展多項針對大、中、小學生的藝術教育活動，包括由國際及本地藝術家主持的示範講座及工作坊、學生展演、演前講座、公開彩排、以及欣賞藝術節演出。同時，通過「學生票捐助計劃」，藝術節每年提供約10,000張半價學生票。

香港藝術節每年主辦一系列多元化並深入社區的「加料節目」，例如電影放映、示範講座、大師班、工作坊、座談會、後台參觀、展覽、藝人談、文化導賞團等，鼓勵觀眾與藝術家互動接觸。

香港藝術節亦銳意將共融藝術理念拓展到社區每一角落。由藝術節與香港賽馬會慈善信託基金聯合呈獻的「無限亮」計劃於2019年正式開展，透過一系列的演出及多元的教育及社區外展節目，「無限亮」致力創造共融空間，讓不同能力人士均可以一同欣賞、參與、擁抱藝術。

香港藝術節為創造更穩健的財政環境以及確保藝術節的長期可持續性，於2022年成立香港藝術節基金會，旨在讓藝術節得以在未來進行年度預算以外的大型特別項目。

(2023年1月更新 Updated Jan 2023)

* 有關香港藝術節的過往節目，可參考以下網頁

Details of past HKAF programmes can be found at <https://w2.hk.artsfestival.org/en/about-us/past-programmes/past-programmes-2021.html>

誠邀贊助或捐助香港藝術節；詳情請與藝術節發展部聯絡。

To find out more about sponsorship opportunities and donation details for the Hong Kong Arts Festival, please contact the HKAF Development Department.

Bausch, *Richard III* and *The Tempest* produced by The Old Vic, BAM and Neal Street under "The Bridge Project" with HKAF as a co-commissioning institution, *Green Snake* co-commissioned with Shanghai International Arts Festival, and *Dream of the Red Chamber* co-produced with San Francisco Opera.

The **HKAF** invests heavily in arts education for young people. Over the past 30 years, our "Young Friends" scheme has reached over 810,000 local secondary and tertiary school students. A variety of arts education projects serving primary, secondary, and tertiary school students have been launched in recent years, featuring activities such as student showcases, pre-performance talks, open rehearsals, opportunities to attend Festival performances, as well as in-school workshops and lecture demonstrations led by international and local artists. Donations to the "Student Ticket Scheme" also make available approximately 10,000 half-price student tickets each year.

The **HKAF** organises a diverse range of "Festival PLUS" activities in community locations each year to enhance engagement between artists and audiences. These include films, lecture demonstrations, masterclasses, workshops, symposia, backstage visits, exhibitions, meet-the-artist sessions, and guided cultural tours.

The **HKAF** actively promotes inclusiveness and understanding via the arts to every corner of the community. The "No Limits" project, co-presented with The Hong Kong Jockey Club Charities Trust, was launched in 2019. Through a series of performances and diverse arts experiences for students and the community, "No Limits" strives to create an inclusive space for people with different abilities to share the joy of the arts together.

The **HKAF** officially launched the Hong Kong Arts Festival Foundation in 2022 to provide greater financial security and long-term sustainability for the Festival. Donations to the Foundation will help the Festival to present large-scale projects which its annual budget cannot cater for.



電郵 Email: dev@hkaf.org

直綫 Direct Lines: (852) 2828 4910/11/12

網頁 Website: www.hk.artsfestival.org/en/support-us

香港藝術節協會2022 / 23年度預計收入來源 (約港幣一億五千萬)

Estimated Income Sources for Hong Kong Arts Festival Society in FY 2022/ 23 (Approximately HK\$150 Million)

約 around
43%
贊助和捐款
Sponsorship & Donations

約 around
24%
票房收入
Box Office

約 around
18%
政府的年度撥款
Current
Government
annual funding

約 around
15%
其他收入
(包括按撥款和贊助收入可望
獲得的政府配對資助)
Other Revenues
(including possible
Government Matching
Grant for Sponsorship
and Donation income)



多謝支持！ Thank You, Partners!

於2023年2、3月舉行的第51屆香港藝術節將會呈獻一系列精采演出。一如以往，我們將邀請眾多優秀本地及國際藝術家帶來逾40套節目，亦會同時舉辦超過300項加料節目和教育活動，豐富社區的藝術體驗。

全賴各贊助機構及熱心人士的鼎力支持，我們才能繼續為香港觀眾帶來此國際藝壇盛事。香港藝術節衷心感謝每位支持者的貢獻。

The 51st Hong Kong Arts Festival in February and March 2023 will feature exceptional local and international artists in a diverse array of performances. To carry on with our commitment to enriching the cultural life of the city, we will present more than 40 programmes across various genres, along with more than 300 PLUS and education activities.

We are able to continue presenting this premier international arts event thanks to the generous contributions of our sponsors and donors. We sincerely thank all our partners for their support.

貢獻香港藝術節51年伙伴及藝術節開幕演出贊助
The Hong Kong Arts Festival's Proud Partner for 51 Years & Festival Opening Sponsor



香港賽馬會慈善信託基金
The Hong Kong Jockey Club Charities Trust

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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 19 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，至今共舉行三屆，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。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。



詳細資料 Details

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



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 19th 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 3 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. 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.

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.





火星上的虎度門

17-18.3.2023 (五、六)

藝術總監及指揮：閻惠昌
作曲編曲、概念：伍敬彬
粵劇演唱：文華、梁非同
擊樂領班及鑼鼓設計：黃逸賢

香港中樂團委編／首演

2047－中國月球太空站玻璃音樂廳暨《帝女花》首演 90 周年－

帝女花之月上香天《妝臺秋思》段

環保革胡領奏：董曉露

1962－香港大會堂啟幕禮暨首演新劇《鳳閣恩仇未了情》－

鳳閣恩仇紅磨坊《胡地蠻歌》段

嗩吶領奏：馬瑋謙

1977－香港大會堂－第二屆亞洲藝術節開幕暨香港中樂團創團音樂會－

廣東小調聯奏 張永壽編曲

1977－石硤尾大戲戲棚－

游龍戲鳳與卡門《平湖秋月》段

1959－利舞臺首演新劇《再世紅梅記》－

再世紅梅記之折梅巧遇《漢宮秋月》段

1972－電視賑災籌款節目中演唱《胡不歸之慰妻》－

電視賑災中慰妻

木琴領奏：陸健斌 廣東喉管領奏：盧偉良、馬瑋謙

2057－中國火星太空中心的演奏廳開幕暨《紫釵記》地球首演 100 周年－

火星上劍合釵圓《春江花月夜》段

琵琶領奏：張瑩

* 由作曲家提供的創作概念及曲目介紹詳見第 19 頁及第 30 至 42 頁

* Please see p.20 and p.43-57 for inspiration and conceptualisation provided by the composer



The Stage Door on Mars

17-18.3.2023 (Fri, Sat)

Artistic Director and Conductor: Yan Huichang
Composer, Arranger and Conceptualisation: Ng King-pan
Cantonese Opera Vocal: Man Wah & Leung Fei-tung
Percussion Leader and Luogu Designer: Wong Yat-yin

Arrangement Commissioned by HKCO / Premiere

2047 - The Glass Concert Hall in the Chinese Space Station on the moon, also the 90th anniversary of the premiere of *Princess Changping* -

Death of a Princess on the Moon from Princess Changping

(excerpts from *Autumn Meditation in the Boudoir from Song of the Frontier*)

Lead Eco-Gehu: Tung Hiu Lo

1962 - The Inauguration of the Hong Kong City Hall - Opening Ceremony and premiere of a new Cantonese Opera production, *Romance of the Phoenix Chamber* -

Romance of Moulin Rouge (excerpts from *Song of a Barbaric Land*)

Lead Suona: Ma Wai Him

1977 - The 2nd Festival of Asian Arts Opening Concert and Inaugural Concert of the Hong Kong Chinese Orchestra at the Hong Kong City Hall -

Cantonese Tunes Medley Arr. by Chang Wing-shou

1977 - Bamboo Theatre at Shek Kip Mei -

The Dragon Teases the Phoenix and Carmen (excerpts from *Autumn Moon on a Placid Lake*)

1959 - Premiere of the new Cantonese Opera production *The Reincarnation of Lady Plum Blossom* at Lee Theatre -

The Chance Meeting When Plucking the Prunus from The Reincarnation of Lady Plum Blossom (excerpts from *Autumn Moon over the Han Palace*)

1972 - Charity Fundraising Performance on Television - Duet Singing of *Consoling His Wife from Why Won't Thou Return?* -

Television Charity Fundraising Programme - Consoling His Wife from Why Won't Thou Return?

Lead Xylophone: Luk Kin Bun Lead Cantonese Houguan: Lo Wai Leung & Ma Wai Him

2057 - The Inauguration of the Recital Hall at the Chinese Space Station on Mars and Centenary Celebration of the Premiere of *The Story of the Purple Hairpin* on Earth -

Reunion of the Sword and the Hairpin on Mars (excerpts from *Moonlight on the Spring River*)

Lead Pipa: Zhang Ying



閻惠昌 藝術總監兼終身指揮

Yan Huichang

Artistic Director and Principal Conductor for Life

**享譽國內外樂壇的知名中樂指揮家，
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、台灣第五十一屆中國文藝獎章（海外文藝獎（音樂））及台灣 2018 傳藝金曲獎最佳指揮獎、國際演藝協會 2022 年卓越藝術家獎等。此外，指揮不同樂團的影音產品獲頒指揮獎項，包括香港中樂團、中國交響樂團及中央歌劇院合唱團、西安音樂學院民族樂隊及合唱團及臺灣國樂團。閻氏現應聘為上海音樂學院賀綠汀中國音樂高等研究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及訪問學人、西安外事學院老子學院及韓國世翰大學特聘教授、碩士、博士研究生導師，並擔任多間音樂院校客席及特聘教授、中國音樂家協會及中國文聯全國委員會理事、陝西省廣播電視民族樂團榮譽音樂總監。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，

不但經常獲邀到世界各地知名藝術節及音樂節獻演，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」；倡議創立全球首個中樂樂隊學院；創辦數個主題器樂節，與香港市民共創多個健力士世界紀錄；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兼樂隊藝術指導。除中樂指揮外，他亦曾獲邀擔任西洋交響樂團指揮，曾合作的包括中國交響樂團、北京交響樂團、上海交響樂團、深圳交響樂團、廣州交響樂團、浙江交響樂團及俄羅斯愛樂管弦樂團等。閻氏亦為活躍作曲家，創作樂曲屢次獲得國家大獎。

Yan Huichang is a Chinese music conductor of world renown. He 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, the Overseas Award for Music at the 51st Literary and Art Works Awards in Taiwan, and Best Conductor Award at the Golden Melody Awards for Traditional Arts and Music 2018 in Taiwan, 2022 Distinguished Artist Award by the Internationals Society for the Performing Arts etc. He has also won conducting awards as conductor in the audio-video recordings of the Hong Kong Chinese Orchestra, the China National Symphony Orchestra and the Chorus of China National Opera House, the Chinese Orchestra and Chorus of the Xi'an Conservatory of Music, and the National Chinese Orchestra 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 and Professor of its Conducting Department, Honorary Fellow of The Hong Kong Academy for Performing Arts and Visiting Scholar in its School of Music, Distinguished Professor and Supervisor on the Master's and Doctoral degree programmes at the Department of Chinese Music, the Laozi Academy of the Xi'an International University and Sehan University of South Korea, and Visiting Professor or Adjunct Professor in many conservatories, Council Member of Chinese Musicians' Association and National Commission of China Federation of Literary and Arts Circles, Honorary Music Director of the Shaanxi Broadcasting Chinese 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 and the Orchestra have been frequently invited to perform in arts and music festivals in various parts of the world, with artistic accomplishments widely endorsed. He launched the Orchestra into omni-directional growth, started the system of commissioning new works, actively entered into mutually beneficial partnerships with crossover disciplines, and spearheaded instrumental reform. His visionary achievements are reflected in such innovative initiatives as the Professional Orchestra Internship Scheme jointly implemented by the HKCO and The Hong Kong Academy for Performing Arts (HKAPA); establishment of the world's first Chinese orchestral academy, The HKCO Orchestral Academy; and organising instrumental festivals which have achieved several *Guinness World Records* thanks to the keen participation of the people of Hong Kong. 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 and Artistic Director of the China National Orchestra before he joined the Hong Kong Chinese Orchestra in 1997. 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, Zhejiang Symphony Orchestra and Russian Philharmonic Orchestra of Moscow etc. Yan is also actively engaged in composition, and many national awards with his works.



使命宣言 Mission Statement

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

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



樂韻繞樑 分享當下一瞬 Share the echoing moments

歡迎觀眾於謝幕期間拍照

演奏中之相片可於香港中樂團Facebook專頁及官方網頁下載

Audience is welcomed to take photos during the curtain call, 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.

如不欲保留場刊，請於完場後放回場地入口以便回收。

If you don't wish to take this printed programme home, please return it at the admission point for recycling.



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.

作曲家的話

Words from the Composer

此音樂會的整體概念由閻惠昌總監提出，總監認為，在廣東大戲中流傳的很多傳統曲牌、小曲等在芸芸表演樂界常常以不同的形式流傳著，例如琵琶曲《春江花月夜》是著名大戲《劍合釵圓》的音樂，而在廣東音樂的器樂中代表曲目《平湖秋月》，又是自古在廣東大戲中常用的曲牌；在不同的既定背景之下，廣東小曲、曲牌等有著不同的表演方式及恰如其屬性的藝術價值觀。

在總監帶領之下，我們一起創作一個全新的音樂會概念，能「跳」出音樂廳演奏的框架，挑戰古典音樂廳的傳統表演形式。因此我們構思出現在音樂會的架構，以幾套最著名粵劇戲寶的折子戲，設定每一場的既定背景，以歷史中（及未來的）重要時刻為基礎，希望能帶觀眾回到不同時空，超越音樂本體，讓設計的場景能帶觀眾感受當時的情懷，創建一個以「情」為主的中樂粵劇音樂會。

上世紀 30 至 60 年代，受一眾粵劇大師劇作家先輩們的不懈努力，創造了成為文化傳統的經典作品，在漫長的歷史時譜中，這三四十年把粵劇這樂種推上藝術殿堂的重要時刻，本人相信，此文化瑰寶相信到了一二百年後的未來世界仍為我們廣東文化的重要代表。

伍敬彬

The main concept for this concert was proposed by Yan Huichang, the Artistic Director of the Hong Kong Chinese Orchestra, who felt that many of the classics of Cantonese opera take on different forms as they are performed in different circles. For example, the *pipa* piece *Moonlight on the Spring River* has become the music of *Reunion of the Sword and the Hairpin*, and *Autumn Moon on a Placid Lake* is also regularly used in Cantonese opera. In different contexts, Cantonese tunes are performed in different ways and according to different artistic values.

With the guidance of Director Yan, we have created a concert that uses a completely new concept. We wanted to escape the constraints of classical auditorium performance and challenge the conventions of such performances. This brought us our current format - a Cantonese Opera Concert which uses set design to contextualise each famous operatic excerpt within important moments in history (and in the future), transporting listeners to another time and place, transcending the music itself, and giving audiences the chance to experience the feeling of each era through the use of beautiful stage designs.

Through their unrelenting efforts, Cantonese opera composers and playwrights from the 30s to the 60s created a vast body of Cantonese classics that have become an enduring part of Cantonese cultural tradition. History will regard these decades as having played a crucial role in elevating Cantonese opera to the level of fine art. I firmly believe that these treasures will be remembered as definitive works of Cantonese culture for centuries to come.

Ng King-pan



伍敬彬 作曲編曲、概念

Ng King-pan Composer, Arranger and Conceptualisation

伍敬彬活躍於流行及古典樂界，經常為大型音樂會及歌手專輯演奏、作曲、編曲及監製。作品曾獲獎項包括 2002 年 3MBS 澳洲國家作曲家首獎及 2006 年台灣許常惠國際作曲大賽民族器樂類第一名等。作品如《春頌》、《紅燭》、《山鬼》及《泥老板》等近年在中港台被廣泛重演。2020 年起，伍氏為香港中樂團製作一系列以傳統節日為主題的音樂錄像，如《龍船》、《追月》、《大龍鳳》、《立秋見影》、《冬之藏引》等，系列於網上獲得過千萬點擊。

曾留學澳洲、瑞典，師從作曲家 Brenton Broadstock、于京君及 Jan Ferm，2014 年獲陳慶恩教授指導下完成博士論文，專題研究中國器樂之創作。2005 到 2019 年間為黃貫中、鄭秀文、王菀之、劉德華及張信哲等演唱會的鋼琴、二胡及鍵盤樂手。2011 至 2020 年為香港特別行政區慶祝國慶文藝晚會擔任大會音樂總監；2017 年為大提琴家歐陽娜娜的專輯《夢想練習曲》擔任全碟編曲及到保加利亞擔任錄音指揮；2018 年 4 月為張信哲與莫斯科管弦樂團於北京音樂廳的「歌時代 II」擔任編曲與指揮；同年為香港政府創作《改革開放四十年主題音樂》（由香港中樂團錄演）；2022 年為香港中樂團第 45 周年樂季開幕音樂會《日月·律呂·時之輪》擔任全場作曲及概念創作；同年 12 月為香港政府製作的亞洲文化合作論壇「蘇聲道」音樂會擔任音樂總監。

Being active in the classical and pop music industry, Ng King-pan has always taken up the roles of composer, arranger, producer and performer for large scale concerts and artistes' albums. His composed works have won many awards, including the 3MBS Reading Australian National Composer Award in 2002 and the championship of 2006 Tsang-Huei Hsu International Music Composition Award (ethnic category) in Taiwan. His works *The Chorale of Spring*, *Red Candles*, *Mountain Ghosts* and *Ni Lao Ban* are widely performed in the stages in Mainland China, Hong Kong and Taiwan. Since 2020, Ng has produced a series of videos on the theme of traditional festivals for the Hong Kong Chinese orchestra, including *Moon Chaser*, *Dragon Phoenix*, *Dragon Boat* and *Autumn Silhouette*, of which the online views have passed the ten million mark.

Ng has studied in Australia and Sweden, his mentors included composer Brenton Broadstock, Julian Yu and Jan Ferm; in 2014, Ng finished his PhD thesis under the tutelage of Chan Hing-yan, and his field of research is Chinese music composition. During 2005 to 2019, he had been the pianist, *erhu* and keyboard player for pop singers such as Paul Wong, Sammi Cheng, Andy Lau and Jeff Chang. Between 2011 and 2020, he was the music director of the National Day variety show in Hong Kong. In 2017, he arranged and conducted the record production of the cello concerto album, *Cello Loves Disney* by young cellist, Nana Ou-Yang and the Bulgarian National Radio Symphony Orchestra. In April 2018, he was the sole arranger and conductor for Jeff Chang's live concert at the Beijing Concert Hall with the Moscow Symphony Orchestra. Also in 2018, commissioned by the Hong Kong SAR Government, he created and produced the video-audio of Theme Music of the 40th Anniversary of the Economic Reform (recorded and performed by HKCO). In 2022, he was the sole composer and concept designer of the HKCO's 45th Anniversary Season Opening Concert 'Temperament and the Wheel of Time: The Cosmic Relevance of Chinese Traditional Music'; in December the same year, he was the music director of the gala concert of Asia Cultural Co-operation Forum produced by the Hong Kong SAR Government.



文華 粵曲演唱

Man Wah Cantonese Opera Vocal

編劇、演員（坤生）、舞美設計。畢業於香港中文大學中國語言及文學系，後獲香港演藝學院全日制「演藝文憑（粵劇）課程」文憑。修畢由香港八和會館主辦、香港大學教育學院中文教育研究中心協辦的粵劇編劇班。2000年創辦「天馬菁莪粵劇團」，策劃並演出經典名劇與新編創作。她原創編寫並主演的有《獅子山下紅梅艷》、《東龍傳》、《潘安》及新編《黃鶴樓》、《梁山伯與祝英台》等多個粵劇劇目。2020年原創新編粵劇《醫聖張機》獲得第二屆香港粵劇金紫荊獎之「優秀新編劇演出獎」。她也是香港作曲家及作詞家協會會員。

Playwright, actor (specialises in male roles), producer, stage setting and lighting designer. Graduated from the Chinese University of Hong Kong with a degree in Chinese Language and Literature, Man Wah later attained a diploma in Performing Arts (Cantonese Opera) from The Hong Kong Academy for Performing Arts and completed a Cantonese opera scriptwriting course jointly held by the Chinese Artists Association of Hong Kong and the University of Hong Kong. She founded the Sensational Sprouts Cantonese Opera Association in 2000. She has led the troupe to put on stage and played the lead roles in both well-known classic Cantonese operas and operas of originally created or adapted scripts written by herself. Among others, these include *Plum Blossom Under the Lion Rock*, *The Dragon Story*, *Poon On*, *Yellow Stork Tower* and *Butterfly Lovers*. Her original script *Medical Sage Cheung Kei* staged in 2020 was bestowed an Excellence Award of Performing and Production of Original Script in the 2021 Hong Kong Gold Bauhinia Cantonese Opera Award. She is also a member of the Composers and Authors Society of Hong Kong.



梁非同 粵曲演唱

Leung Fei-tung Cantonese Opera Vocal

2020 年畢業於香港演藝學院「中國戲曲高級文憑（粵劇表演）課程」。2015 年畢業於香港八和粵劇學院，獲頒「學生優異獎」。香港城市大學學士（2016）及香港中文大學碩士（2017）。師隨王惠玲、周鎮邦及楊麗紅老師等學習身段和唱腔。2013 年起參與油麻地粵劇新秀計劃。2019 年參演戲曲中心開幕演出《再世紅梅記》，幸得藝術總監白雪仙指點。2020 年參與藝發局「第七屆戲曲人才培訓計劃」。2021 於「不貧窮藝術節」參與「一才鑼鼓」《學行》實驗戲曲創作兼演出。曾主演學生電影《破曉》（2020），張之鈺舞台劇《老公你好悶》（2021）等。

Leung Fei-tung completed The Hong Kong Academy of Performing Arts Advanced Diploma in Chinese Opera (Cantonese Opera Performance) course in 2020, and graduated with honors from the Cantonese Opera Academy of Hong Kong in 2015. She was a graduate of City University of Hong Kong bachelor's degree (2016) and the Chinese University of Hong Kong master's degree (2017). Studied dance and operatic performance under the tutelage of Wang Hui-ling, Dr Chow Chun-bong, and Yeung Lai-hung, Leung has participated in the Yau Ma Tei Theatre Venue Partnership Scheme since 2013. Her performance include: the opening performance of the Xiqu Centre *The Reincarnation of the Red Plum* in 2019, under the artistic direction of Bak Sheut-sin, the Seventh Opera Talent Development Program of the Hong Kong Arts Development Council in 2020, *The Gong Strikes One* experimental opera performance in 2021, acting in the leading role in the student film *Dawn* in 2020, and in the stage performance *Barefoot in the Park* by Cheung Chi Kok (2021).



黃逸賢 擊樂領班及鑼鼓設計

Wong Yat-yin Percussion Leader and Luogu Designer

2019年畢業於香港演藝學院戲曲學院，主修鑼鼓，2020 到 2021 年期間留校擔任助教一職。在校期間多次擔任擊樂領導，並曾代表學校到美國、加拿大、北京等地演出，亦獲得一眾老師的肯定及好評。畢業後亦有受邀參與各大小劇團演出，如京崑粵南北和慶回歸大匯演、福陞粵劇團三十三周年紀念戲寶精選等等。在 2018 年曾以交流生身份到中國戲曲學院京劇系學習半年，並獲一眾老師讚賞。另外，還在演藝學院獲發多個獎學金，如新娛國際有限公司獎學金、林家聲慈善基金獎學金等。

Wong Yat-yin trained in Chinese percussion at the School of Chinese Opera of The Hong Kong Academy for Performing Arts (HKAPA), graduating in 2019 and has been working as a teaching assistant there in 2020 to 2021. During her studies, she was a percussion leader on many occasions, and a member of the Academy's delegation on tour to the United States, Canada, Beijing etc. Her performance had won her recognition and praise from her teachers, as well as invitations to perform with major Chinese opera troupes, notably at the 'Peking, Kunqu, Cantonese Opera Joint Performance in Celebration of 20th Anniversary of the HKSAR', and the 33rd anniversary of Boomabliss Cantonese Opera Troupe. In 2018, Wong went on a six-month attachment to the Beijing Opera (Peking Opera) Department of The National Academy of Chinese Theatre Arts in Beijing as an exchange student and was highly praised by the consummate senior artists there. Wong was a recipient of several scholarships at HKAPA, including the JV Entertainment Productions Limited Scholarship, Lam Ka Sing Charitable Foundation Scholarship, etc.



鄭慧瑩 創作總監及藝術設計

Carmen Cheng Creative Director (Scenography)

與不同範疇的藝術家及跨媒體創意團體合作，穿梭於舞台及商業製作。逾 20 年美術指導、設計及創意製作經驗，歷年參與逾 100 齣製作，當中包括舞蹈、戲劇、音樂劇、裝置藝術、展覽、MTV、電影、廣告、演唱會、主題公園及音樂節等等。

In collaboration with many artists and multimedia creative talents on theatre and commercial productions, specialised in art direction, design & creative production with more than 20 years experience around the globe, managed over 100 productions including dance, drama, musical, installation, exhibition, MTV, film, advertising, concert, theme park and music festival.



麥國輝 技術總監及燈光設計

Mak Kwok-fai Technical Director and Lighting Designer

先後畢業於香港演藝學院和澳洲昆士蘭科技大學，2000 至 2018 年間回母校香港演藝學院任職舞台燈光講師，多年來和各地商業及文化演藝單位合作，並參與商場、商廈和表演場地燈光系統設計和顧問工作。憑香港芭蕾舞團《神人暢》和《春之祭》分別入圍 2017 和 2020 年香港舞蹈年獎「最佳視覺效果」。近作有

新加坡濱海藝術中心《Tri 家仔》和香港藝術節《Hyperreality》和《First Step》。

Graduate from The Hong Kong Academy for Performing Arts and Queensland University of Technology, Mak has worked at alma mater as Lecture (Lighting) from 2000-2018, he has also collaborated with different performing units in commercial and cultural fields in various cities for many years and participated in the design and consultancy of the lighting systems for shopping malls, buildings and performance venues. His work with Shenren Chang *Harmony between Gods and Men* and *Rite of Spring* for Hong Kong Ballet has nominated for the Best Visual Effect in 2017 and 2020 Hong Kong Dance Award. Recent works include: *Tri Ka Tsai* (for Esplanade, Singapore), *Hyperreality* and *First Step* (for Hong Kong Arts Festival).



火星上的虎度門

The Stage Door on Mars

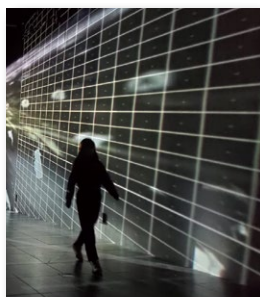


蔡巧盈 助理舞台設計及助理舞台監督

Vienna Choi Assistant Set Designer and Assistant Stage Manager

由 2013 年起，從事不同空間設計工作，從零售空間、展覽、裝置藝術，以至演唱會和舞台藝術表演。

Been working on spatial design projects, from retail spaces, exhibitions & installations to concerts & theatre art performances since 2013.



鄧藹琳 服裝設計及助理舞台監督

Tang Michelle Costume Designer and Assistant Stage Manager

於香港長大，並於美國南加州大學戲劇學院畢業。尤其喜歡與人創作這回事。從舞台到鏡頭，透過參與設計及製作去跟別人說故事和聽故事。

Born and raised in Hong Kong, Michelle graduated from University of Southern California with a Bachelor of Arts degree in Dramatic Arts. She enjoys creative collaboration with others, from stage to screen productions, to share stories of her own and collect from others.



夏恩蓓 現場音響設計

Ha Yan-pui Sound Designer

畢業於香港演藝學院舞台音響及音樂錄音系，現為不同本地及海外舞台製作擔任音響設計師及工程師並獲邀請擔任音樂節音響顧問。近期作品包括香港原創音樂劇音樂會《我們的音樂劇 Reimagined》；香港藝術節音樂劇場《日新》；進念舞台創新實驗室自由《心經即是巴哈》；空間 X 香港話劇團《大狀王》；《奮青樂與路》（獲第 27 屆香港舞台劇獎最佳音響設計獎）；一舖清唱《大殉情》（重演）（獲第 26 屆香港舞台劇獎最佳音響設計獎）；中英劇團《解憂雜貨店》（提名第 28 屆香港舞台劇獎最佳音響設計）；進念舞台創新實驗室、《建築城市》、《警師杜煥》；城市當代舞蹈團 X 一舖清唱《香·天》等。其他作品包括：任白慈善基金《再世紅梅記》及《蝶影紅梨記》、W 創作社 x 100 毛《大 MK 日》及《小人國》系列、香港藝術節「香港賽馬會當代舞蹈平台」系列（2013-20）及《世紀香港》音樂會等，並連續三年（2014-17）為澳門國際音樂節擔任音響顧問。

Ha Yan-pui was graduated from the Theatre, Sound and Music Recording Department at HKAPA. She is working as sound designer and engineer for many local and overseas productions and as sound consultant for some musical festivals. Her recent design works include *Matteo Ricci The Musical*; *Music Theatre Always By Your Side* for the Hong Kong Arts Festival; *Pica pica Choose for Mr. Wing Theatre Company* (Taiwan) & *Yat Po Singers*; *Sing Out* (Best Sound Design at the 27th Hong Kong Drama Awards); *Our Immortal Cantata*

(re-run) for Yat Po Singers (Best Sound Design at the 26th Hong Kong Drama Awards); *The Miracles of the Namiya General Store* for Chung Ying Theatre Company (Nominated for Best Sound Design at the 28th Hong Kong Drama Awards); Z Innovation Lab, *The Architecture of the City*, *Blind Musician Dou Wun* for Zuni Icosahedron; *Requiem HK* for City Contemporary Dance Company & Yat Po Singers. Other works include *The Reincarnation of Red Plum* and *The Butterfly and Red Pear Blossoms* for Yam Kim Fai & Pak Suet Sin Charitable Foundation; *Shuraba* (Nominated for Best Sound Design at the 24th Hong Kong Drama Awards) and the Little Hong Kong series for W Theatre; the Hong Kong Jockey Club Contemporary Dance Series (2013-18) and music extravaganza Hong Kong Odyssey for HKAF. She also worked as Sound Consultant for the Macao International Music Festival (2014 -2017).



陳穎 影像設計

Chan Wing Video Designer

跨媒體創作人，畢業於倫敦 Goldsmith College 修讀 Fine Art。現從事影像及多媒體設計，曾為演唱會及舞台劇設計影像視覺。現為本地樂隊假日貞操 Virgin Vacation 成員之一。

Multimedia designer based in Hong Kong and a member of local instrumental group, Virgin Vacation, Chan graduated from Goldsmiths College in London with major in Fine Art. His work focuses on visual design including animation, videography and projection mapping for concerts and theatre shows.



謝倩雯 電腦編程及樂譜編撰

Sierra Tse Computer Music Programming and Music Transcription

謝氏活躍於作曲及編曲，其音樂作品曾獲獎並入選英、美音樂節、國際會議及作曲比賽。她是多間國際媒體音樂製作公司的合約作曲者，並經常得到不同團體和演奏家的委約創作，包括為電影《功夫》製作中樂部份，也曾為香港、台灣電影、紀錄片和劇場配樂及創作主題音樂。她曾和醫藝盟合作，義務改編曲多首流行樂曲作探訪在囚人士音樂會，回饋社會。

謝氏早年畢業於香港演藝學院，主修鋼琴、作曲及音樂錄音工程，以優異成績畢業於香港嶺南大學中文系文學碩士，並曾留學德國及美國的音樂學校。

Sierra Tse is an active composer and arranger, her music compositions were awarded and selected in various music festivals in UK and US, international symposiums and competitions. Sierra is a contracted media music composer for international music libraries, and is often commissioned for compositions by organisations and virtuosi. She arranges and does orchestration for movies, such as *Kung Fu Hustle*, documentaries, theatre, and media productions. Besides, she works as a volunteer music arranger with MedArt's musical outreach program for inmates.

Sierra graduated from The Hong Kong Academy for Performing Arts, majoring in Piano, Composition and later, Music Recording Engineering. She then got a Master of Arts in Chinese with distinction from Lingnan University. She also studied at music institutes in Germany and US.

創作及製作團隊名單

Creative and Production Team

藝術總監兼終身指揮
Artistic Director and Principal Conductor for Life

作曲、編曲及概念

Composer, Arranger and Conceptualisation

演出

Performance

閻惠昌

Yan Huichang

伍敬彬

Ng King-pan

香港中樂團

Hong Kong Chinese Orchestra

文華

Man Wah

梁非同

Leung Fei-tung

黃逸賢

Wong Yat-yin

龍樂欣 (八手)

Lung Lok-yun (cymbal)

梁淑妍 (大鑼)

Leung Shuk-in (gongs)

助理藝術總監兼常任指揮
Assistant Artistic Director and Resident Conductor

助理指揮兼香港青少年中樂團常任指揮

Assistant Conductor of the HKCO and Resident Conductor
of the Hong Kong Young Chinese Orchestra

周熙杰

Chew Hee Chiat

胡栢端

Rupert Woo Pak Tuen

行政總監

Executive Director

節目、教育及巡演主管

Head of Programme, Education and Touring

節目助理經理

Programme Assistant Manager

節目主任

Programme Executives

錢敏華

Chin Man Wah, Celina

孫麗娟

Sun Li-chuan, Patricia

陳珮茜

Chan Pui Sin, Keiko

吳靖茹

Ng Ching Yu, Kitty

陳曦

Chan Hei, Tracy

舞台技術及製作高級經理

Technical & Production Senior Manager

舞台及製作高級助理經理

Stage & Production Senior Assistant Manager

舞台技術及製作高級助理經理

Technical & Production Senior Assistant Manager

舞台及製作高級主任

Stage & Production Senior Executive

舞台及製作主任

Stage & Production Executives

曾浩然

Tsang Ho Yin, Ray

鄧穎雯

Tang Wing Man, Terri

林棟

Lam Tung

麥柏光

Mak Pak Kwong

趙子瑩

Chiu Tsz Ying, Hedy

黃文頌

Wong Man Chung, Michael

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	李婉濤 Li Yuen To, Annika
市務及拓展主任 Marketing and Development Executive	郭鎋思 Kwok Mei Sze, Toby
創意總監及場景藝術設計 Creative Director (Scenography)	鄭慧瑩 Carmen Cheng
技術總監及燈光設計 Technical Director and Lighting Designer	麥國輝 Mak Kwok-fai
舞台監督 Stage Manager	梁潔芝 Katherine Leung
執行舞台監督 Deputy Stage Manger	陳諾恆 Icy Chan
助理舞台設計及助理舞台監督 Assistant Set Designer and Assistant Stage Manager	蔡巧盈 Vienna Choi
服裝設計及助理舞台監督 Costume Designer and Assistant Stage Manager	鄧藹琳 Tang Michelle
現場音響設計 Sound Designer	夏恩蓓 Ha Yan-pui
影像設計 Video Designer	陳穎 Chan Wing
助理服裝設計 Assistant Costume Designers	黃何清 Wong Ho-ching
	林鈺滸 Jessie Lam
化妝設計 Makeup Artist	蕭惠欣 Billie Siu
髮型設計 Hair Stylist	黃文珊 Wong Man-shan
電腦編程及樂譜編撰 Computer Music Programming and Music Transcription	謝倩雯 Sierra Tse
燈光及投影器材提供 Lighting and Projector Equipment	C'est Bon Projects Corporation Limited
現場錄影 Video Recording	C. Production House
宣傳平面設計 Promotional Graphic Designer	Acorn Design Limited
演出攝影 Performance Photo Shooting	King's Production International Limited
場刊設計 House Programme Design	Bingo Communication Company
場刊印刷 House Programme Printing	Fredda Mail Centre Limited

帝女花之月上香天

設定年份：2047

設定場景：中國月球太空站玻璃音樂廳暨《帝女花》首演 90 周年

古曲：《塞上曲》－《妝臺秋思》段

撰劇作詞：唐滌生

開山名伶：任劍輝、白雪仙等

指揮：閻惠昌

新曲編作：伍敬彬

鑼鼓設計：黃逸賢

新作演唱：文華、梁非同

環保革胡領奏：董曉露

中國探月工程第二階段落月計畫嫦娥四號着陸器 2019 年一月成功登陸月球，是人類歷史上首次在月球背面登陸，中國將通過探月工程四期任務，預計 2030 年前在月球的南極建立月球科研站。作者帶著創意地亂想：「相信中國大概在 2047 年前應該建成能吸納遊客的太空中心，而當中的玻璃音樂廳的開幕典禮，就邀請到香港中樂團作首演。」

作者認為，在 2047 這未來的世界，要找最能代表中國粵語文化的劇作，還是應該用《帝女花》中的《香天》來作音樂會的序幕。而此新編的版本，作者選用了最能代表中西文化交融的聲響－民族交響詩的形式，來襯托此作品殿堂級的藝術地位。

此版本音樂開始時的場景，設定為快要降落月球站的太空船上，省卻了皇帝公告，駙馬與公主拜堂一幕，以環保革胡獨奏前奏段用純音樂來當說書人，細數帝女花故事裡的悲情哀意，然後以交響詩及九十人中樂團的聲響奏出淒美的主旋律，用音符中的張力對比，來表達出的周世顯與長平公主複雜而深厚的情懷。

新版裡樂曲唱段完結後，加入了環保革胡的獨奏尾聲段，以表達主角「盟誓永珍重」，締結真摯情感，及後昇華化樹之情懷。

歌詞：

旦：倚殿陰森奇樹雙
生：明珠萬顆映花黃
旦：如此斷腸花燭夜
生：不須侍女伴身旁下去
旦：落花滿天蔽月光
借一杯附薦鳳台上
帝女花帶淚上香
願喪生回謝爹娘
偷偷看 偷偷望
佢帶淚帶淚暗悲傷
我半帶驚惶
怕駙馬惜鶯鳳配
不甘殉愛伴我臨泉壤
生：寸心盼望能同合葬
鴛鴦侶相偎傍
泉台上再設新房
地府陰司裡再覓那平陽門巷
旦：唉 惜花者甘殉葬
花燭夜難為駙馬飲砒霜
生：江山悲災劫
感先帝恩千丈
與妻雙雙叩問帝安

旦：盼得花燭共諧白髮
誰個願看花燭翻血浪
我誤君累你同埋孽網
好應盡禮揖花燭深深拜
再合盞交杯墓穴作新房
待千秋歌讚註駙馬在靈牌上
生：將柳蔭當做芙蓉帳
明朝駙馬看新娘
夜半挑燈有心作窺妝
旦：地老天荒情鳳永配痴凰
願與夫婿共拜相交杯舉案
生：遞過金盃慢嚙輕嚙
將砒霜帶淚放落葡萄上
旦：合歡與君醉夢鄉
生：碰杯共到夜台上
旦：百花冠替代殮妝
生：駙馬盃墳墓收藏
旦：相擁抱
生：相偎傍
合：雙枝有樹透露帝女香
生：帝女花
旦：長伴有心郎
合：夫妻死去 與樹也同模樣



鳳閣恩仇紅磨坊

設定年份：1962

設定場景：香港大會堂啟幕禮暨首演新劇《鳳閣恩仇未了情》

原曲：《胡地蠻歌》段

作曲：朱毅剛

作詞：徐子郎

開山名伶：麥炳榮、鳳凰女等

指揮：閻惠昌

新版編作：伍敬彬

鑼鼓設計：黃逸賢

新作演唱：文華、梁非同

嗩吶領奏：馬璋謙

1962年三月香港大會堂啟幕，當時由大龍鳳劇團首演新劇《鳳閣恩仇未了情》作開幕戲寶。學者認為，此曲原版是中西交融的產物，粵曲梆黃間夾雜時代曲，故事架構又帶點荷里活電影的影子。當中由麥炳榮及鳳凰女主唱的《胡地蠻歌》：「一葉輕舟去，人隔萬重山，鳥南飛，鳥南返，鳥兒比翼何日再歸還，哀我何孤單」已經成為粵曲經典中的經典。

此新版《鳳閣恩仇紅磨坊》，省卻了原版中吳鶯音的時代曲《明月千里寄相思》作前奏段；為了增加戲劇效果及強化 5、60 年代的情懷，在新版開首，作者選用了類像「爵士大樂隊」Jazz BigBand（大流行於 40 至 60 年代美國的樂種），亦引用了瑪麗蓮夢露於 1952 年電影《紳士愛美人》原唱的《Diamonds Are a Girl's Best Friend》裡的一些名句，以香港大會堂為背景，先帶領觀眾投入帶有美式百老匯 5、60 年代初的情懷，隨後慢慢帶出一代名曲《胡地蠻歌》的唱段。

歌詞：

生：異國情鴛鴦夢散
空餘一點情淚濕青衫
生：一葉輕舟去
人隔萬重山
鳥南飛 鳥南返
鳥兒比翼 何日再歸還
哀我何孤單
旦：休涕淚 莫愁煩
人生如朝露
何處無離散
今宵人惜別
相會夢魂間
我低語慰檀郎
輕拭流淚眼
君莫嗟 君莫嘆
終有日 春風吹渡玉門關
生：情如海 義如山
孰惜春已早闌珊
虛榮誤我怨青衫

旦：情無限 愛無限
願為郎君老朱顏
勸君莫被功名誤
白少年頭莫等閒
生：柔腸寸斷無由訴
笙歌醉夢閑
流水落花春去也
天上人間
旦：獨自莫憑欄
無限江山 地北與天南
愛郎情未冷 情未冷
生：一葉輕舟去
人隔萬重山
合：鳥南飛 鳥南返
鳥兒比翼何日再歸還
哀我何孤單
合：何孤單



廣東小調聯奏

設定年份及日期：1977 年 10 月 14 日

設定場景：香港大會堂－第二屆亞洲藝術節開幕暨香港中樂團創團音樂會

傳統曲牌：八板頭、大首板、柳青娘、水仙花、玉美人

創團指揮：吳大江

編曲：張永壽

指揮：閻惠昌

由香港最具代表性的樂評家－周凡夫先生的論文中《第四屆中樂國際研討會－傳承與流變》得知，「香港中樂團的建立始於 1972 年，在香港大會堂成立十周年慶典活動中，當年由琵琶演奏家呂培源領導一個十五人民族樂隊演出，舉行了一場音樂會。從此，當時的市政局開始陸續贊助該民族樂隊演出，從 1972 年至 1977 年間樂團增加編制至四十多人，先後由王震東、陳能濟、郭迪揚、于粦擔任樂團指揮。直至 1977 年市政局正式批准發展香港中樂團為職業樂團的建議，並接納建議中聘請吳大江為首任音樂總監，和於同年舉行之第二屆亞洲藝術節舉行首場音樂會的計畫，香港的民族樂團發展亦開始踏上職業化之路。」

1977 年 10 月 14 日，在第二屆亞洲藝術節開幕中，香港中樂團由創團總監吳大江指揮作了首次職業性演出，為香港中樂發展踏上職業化之路奠下重要基石。為紀念這歷史性的一頁，我們將重演當年首次演出的其中一首曲目《廣東小調聯奏》帶大家回到 45 年前樂團初建立時的情懷。

游龍戲鳳與卡門

設定年份：1977

設定場景：石硤尾大戲棚

原曲：《平湖秋月》段

作曲：呂文成

撰劇作詞：吳一嘯

原唱名伶：任劍輝、紅線女

指揮：閻惠昌

新版編作：伍敬彬

鑼鼓設計：黃逸賢

新作演唱：文華、梁非同

曾看過報紙裡一個名伶的專訪，說到大戲棚為最有傳統大戲氣氛的場地，舞台前台後台的大小設計亦比較有彈性，更能滿足劇團的各種需求。聽說以前在大型屋邨的運動場中經常搭起竹制戲棚做大戲，而廣東大戲就是戰後百姓的最重要娛樂。戲棚同時又體現民間風俗，竹棚搭建，以至花牌花炮紮作，展示傳統手工藝的技法，燈火通明。以往在戲棚有大戲上演，附近地方形成一眾經濟活動，就像大笪地一樣，賣各式各樣的小吃，食竹蔗的，吃糖水的，賣小手工藝品的…大戲棚是帶給平民百姓無限歡樂的熱鬧場所。

此版本是根據任劍輝、紅線女的唱片版本為基礎，保留著《游龍戲鳳》中《平湖秋月》段的唱詞；頭段的柳黃唱段，為更突出滑稽的戲劇效果，作者在新版引入著名法國歌劇佐治比才的《卡門》中《鬥牛士進行曲》中的一些名句與廣東著名曲牌《平湖秋月》來個中西音樂文化大兜轉。

歌詞：

生：甜甜甜

乜你叫鳳姐咩確係甜

可惜個店名欠自然

鳳與龍亂配真係笑話

應該孖我結鳳鸞

今日龍鳳店 擺下龍鳳宴

我哋兩家至係龍鳳嚟

配得好啱線

旦：乜你禮教都全唔念

有心點菜就快啲

我唔願聽 唔通等到你埋年

生：任你龍腸鳳翅 我一概不要
只要鳳姐將心獻

旦：躡開 躡開 乜你個口得咁賤

咁耐唔扯真真討厭

你隻採花粉蝶莫再痴纏

生：我哋奇逢萬里緣牽一線

我做到當今帝主正係龍

旦：龍你就會飛上天啦

生：何必疑心瞞騙

旦：你家陣確係確係發咗癲

生：有憑據 當今寶印在目前



再世紅梅記之折梅巧遇

設定年份及日期：1959 年 9 月 14 日
設定場景：利舞臺首演新劇《再世紅梅記》
古曲：《漢宮秋月》段
撰劇作詞：唐滌生
開山名伶：任劍輝、白雪仙等

指揮：閻惠昌
新版編曲：伍敬彬
電腦編程及樂譜編撰：謝倩雯
鑼鼓設計：黃逸賢
新作演唱：文華、梁非同

1959 年 9 月 14 日《再世紅梅記》於香港當年最高尚之娛樂表演場地「香港利舞臺」首演。該劇為仙鳳鳴粵劇團的第八屆劇目，劇本改編自明朝周朝俊之《紅梅記》。該劇亦為巨星劇作家唐滌生的最後作品。

（利舞臺由一名法國工程師設計，以 19 世紀末法國和意大利式歌劇院的設計為藍本，但內部則輔以中式裝飾。建築物以大理石建成，利舞臺於 1927 年正式開業到 1991 年正式謝幕，舞台可作 360 度旋轉，自動轉換佈景，是當時香港唯一擁有此設備的劇院。）

此劇第二幕《折梅巧遇》的場景設計以充滿梅花與柳花的村莊園景為背景，俊肖的裴禹吸引著盧昭容，盧主動地認識裴及雙方一見鍾情的過程。原版唱段唐滌生先生以古曲《漢宮秋月》的音符上撰詞。（《漢宮秋月》一曲學者認為原為崇明派的琵琶曲，現代廣泛流傳的演奏譜本有二胡、琵琶、箏等不同器樂版本）此新版以任白原版為基礎，再移植到大型中樂團的編制，盡量原汁原味地呈現傳統大戲的魔力，又能充分發揮中樂團聲響平衡上的優勢。

歌詞：

旦：狂生 想我平生孤芳自賞
雲英未嫁 我焉肯妄搭官家畫舫？

生：我知你未嫁 我知你未嫁
若果花如有主 自當粉褪香零
人如嫁後 也應心如止水呀
何以昔日相見之時
你對我眼角依依難捨
情淚簌簌未斷呀

旦：狂生 慢說我今生未識解依依之情
我何曾落過簌簌之淚呢？

何況月前我臥病在家
都未踏出過籬園半步
好待我請出老年人
鎖你上杭州府

落你一個肆口狂言至得

生：你真不是蘇堤觀柳人？
何以一般音容 一般模樣呢？

造物弄人還可恕
花神欺我實堪憐
怎避得絲絲垂柳滿江南
怎忘得點點珠痕留粉面
我失意於情 誤梅為柳
造擾芳居 乞憐乞恕

小生告辭

旦：這一個為情顛倒瘋狂客
卻原是風度翩翩美少年
客嫌垂柳不解動人愁
妾怨楊絲不繫人回轉
秀才！

生：姑娘 姑娘

旦：秀才 你既有愛花之心
淑女又寧無贈花之意呢？

不若請進園中
待昭容折花相贈啦

生：多謝姑娘 多謝姑娘

旦：秀才有禮

生：姑娘有禮

生：姑娘 叩謝隆情

不問竊花之罪 實已銘感五中
何幸復蒙不棄 許以折花相贈
何以此際入到園中
只見姑娘你含顰淺笑 弄帶低鬟
並未拈起花鋤利剪嘅

旦：秀才 你既見有草回首而羞
有花迎人而笑 是花心之默許矣
誰叫秀才你入得園來 似木雞之呆
如老僧入定喺 是花有贈客之心
客無栽花之意 咁尚復何言得嘍

生：哦 原來姑娘許我親自摘花呀
好待我選擇一朵心頭所愛至得

旦：花客負了紅梅在眼前

生：何以倩女忽向俗客輕嗔怨
莫非愛惜玉梅花 未容隴生憐

旦：尚有花魁顧影憐
亦任你來獨佔嘍

生：心已亂

紅梅和綠柳 一般春風面
栽花插柳兩處相牽

旦：奇逢是有緣 既失柳浪啼鶯
何不轉愛繡谷燕

雪中天 採得解語隴上眠

生：估唔到我落魄之情

何幸尚有姑娘憐我！

我似孤舟失軌 破浪半海轉
又似風箏一旦線斷

任憑那風侵雪掠 掛在百花村

旦：何愁斷了弦 退歸武陵源

住繡谷棄俗緣 得花氣再薰暖
繡竹苑 請將佳客姓名傳

生：我是山西館客喚裴禹

旦：我慕君風采 早經夢裡牽

生：梅代柳 相愛後

也得閒愁盡斂願守相思店

旦：相思店 曾未同渡客船

終身靠郎憐



電視賑災中慰妻

設定年份：1972

設定場景：電視賑災籌款節目中演唱《胡不歸之慰妻》

撰劇作詞：馮志芬

開山名伶：薛覺先、上海妹等

指揮：閻惠昌

新曲編作：伍敬彬

電腦編程及樂譜編撰：謝倩雯

鑼鼓設計：黃逸賢

新作演唱：文華、梁非同

木琴領奏：陸健斌

廣東喉管領奏：盧偉良、馬璋謙

1972年香港發生了世紀暴雨天災，當年麗的映聲與無線電視先後製作現場綜藝節目作大型籌款活動，曾邀請著名影星李小龍、陳寶珠、粵劇名伶任劍輝、白雪仙及新馬師曾等作義演籌款，開創了以後電視籌款賑災的先河。

作者希望讓聽眾更能投入模擬的電視場景中，在此幕新版的開首段為木琴領奏段，引入了《歡樂今宵》*主題曲 Carl Sigman 創作的《Enjoy Yourself》中的一些著名樂句，再以類像吉普賽爵士的風格，與原作以木琴為領奏樂器的粵曲版本形成有趣的聲響對比。本新版編曲亦用上了廣東喉管作襯托主唱之主要樂器。

《胡不歸》一劇以家婆與家嫂的婆媳關係為故事主幹，家婆以千方百計想逼走家嫂，其中《慰妻》一幕乃主角與家嫂互相安慰，雖然受到家人的壓力，此一幕表達著夫妻同心之幸福畫面。原版節奏明快，含滾花及百攬部分，此中樂團新版中，作者與樂團小心注意及處理反線樂段中的乙反音特別音程關係，讓粵曲移植成中樂團編制的作品能更原汁原味（如無痕「手術」般）的呈現於中樂團此演奏樂種中。

*《歡樂今宵》乃上世紀60至90年代著名電視長壽綜藝節目

歌詞：

生：情惆悵 意淒涼
枕冷鴛鴦憐錦帳
巫雲鎖斷翡翠衾寒
燕不雙 心愁愴
偷渡銀河 來就來探望
強違慈命倍驚惶
為問玉人佢嘅病況
妻呀

旦：我心又喜 心又慌
何幸今宵會我郎 會我郎

生：我心又喜 我嘅心又安
我問嬌你曾否都復安康 復安康呀

旦：又怕郎縱情長 妾命不長

生：唉 我苦衷滿懷
何幸得嬌妻 妳見諒

旦：斷不敢怨郎情意薄
我亦知你母命難忘
祇怨惡病相纏 我都未能無恙

生：相對淒涼 相看神愴
妳梨渦淺笑 試問今何往
春山愁鎖 淚偷藏
花好偏逢 風雨放
苦命妻逢 我呢個苦命郎
恩愛難求
我嗰位慈母諒
惟有低聲偷怨
怨一句天意茫茫



火星上劍合釵圓

設定年份：2057

設定場景：中國火星太空中心的演奏廳開幕暨《紫釵記》地球首演 100 周年

古曲：《春江花月夜》段

撰劇作詞：唐滌生

開山名伶：任劍輝、白雪仙等

指揮：閻惠昌

新版編作：伍敬彬

電腦編程及樂譜編撰：謝倩雯

新作演唱：文華、梁非同

琵琶領奏：張瑩

事實報導：

在 2021 年全球航天探索大會上，中國運載火箭技術研究院院長表示中國計劃在 2033 年、2035 年、2037 年、2041 年、2043 年展開載人火星探測任務，在該大會中研究院院長表示：「當前第一步是機械人火星探測，包括採樣、基地選址和原位資源利用等。第二步是初級載人探測，目的是載人火星著陸和基地建設；最後一步是航班化探測，並建立地球-火星經濟圈。」

1957 年 8 月 30 日《紫釵記》在香港利舞臺首演，《紫》劇乃唐滌生先生根據明代湯顯祖原著崑劇改編的粵劇，共八齣。從此，此劇及當中的樂曲成為粵語文化的最經典代表之一。


幻想部分：

2057 年，《紫釵記》在地球首演 100 周年紀念，在此不久的將來，中國於火星建立了科學研究及吸引遊客火星太空中心，香港中樂團被邀請作該太空中心裡演奏廳的開幕演奏。

此新版在唱段之前的音樂前奏部分，音效場景設定為往火星的載人火箭升空的一幕，由火箭升空，穿越大氣層，再進入真空無重的太空漫遊，然後由瑰麗壯觀的中樂交響詩形式奏出《春江花月夜》之頭段主旋律，再由琵琶領奏段把原曲主唱段連結起來，以表達李益（十郎）與霍小玉此跨世紀跨時空矢志不渝的愛情，及再點花燭終成眷屬之感人場面。

歌詞：

- 生：霧月夜抱泣落紅
險些破碎了燈釵夢
喚魂句
頻頻喚句卿 須記取再重逢
嘆病染芳軀 不禁搖動
重似望夫山半倚帶病容
千般話猶在未語中
耽驚燕好皆變空
小玉妻
- 旦：處處仙音飄飄送
暗驚夜台露凍
讎共怨待向陰司控
聽風吹翠竹昏燈照影印簾攏
霧夜少東風
是誰個扶飛柳絮
- 生：小玉妻 是十郎扶你
- 旦：生不如死 何用李君關注
- 生：願天折李十郎
休使愛妻多病痛
劍合釵圓 有生一日都望一日呀
並頭蓮曾亦有根基種
權勢盡看輕 只知愛情重
與你做過夫妻勝梁鴻
- 旦：墳墓裡可盡失相思痛
憎哭聲 喊聲
將霍小玉叫回俗世中
生生生 我雖生何所用呢
你再配了丹山鳳
把白玉簫再弄
則怕你紅啼綠怨
由來舊愛新歡兩邊也難容
祝君再結鴛鴦夢
我願乞半穴墳
珊珊瘦骨歸墓塚
- 生：雲罩月更迷濛
是誰個誤洩風聲播送
瑤台未有奇逢
- 旦：你既非負心
勝業坊與太尉府只是一街之隔
你胡不歸來
- 生：淚窮力竭
儼如落網歸鴉困身有玉籠
一朝折翅了怎生飛動
- 旦：哼 誰信你呀
想你見我變賣頭上紫釵
都已知我今非昔比
我想那盧家小姐
佢在你乘龍日半繞
盤龍髻插
玉燕釵腰肢款擺上畫閣中
投懷向君弄髻描容
佢斜泛眼波
微露笑渦
將君輕輕碰
紫玉燕珠釵不惜千金買來耀下威風
你又可知新人髻上釵
會向舊人心上刺
- 生：郎未變愛
針鋒相迫刺郎實太陰功
- 旦：我典珠賣釵
以身待君
我盼君 望君 醉君 夢君
你到今竟再婚折害儂
- 生：盟誓永珍重
我未負你恩義隆
枕邊愛有千斤重
大丈夫處世做人
應知愛妻須盡忠
- 旦：真嘅？
- 生：係呀
- 旦：既盡愛何未潔身自重
- 生：你咪再錯翻醋雨酸風
當知衷心隱痛
- 旦：侯氏報消息哪有不忠
- 生：驚拒婚催惡夢
- 旦：未信君你入贅繡閣
敢拒附鳳與攀龍
- 生：十郎未慣同床異夢
更憶小玉恩深重
- 旦：柳底間有颯颯薰風
且聽君將愛頌



生：日掛中天格外紅
月缺終須有彌縫
千差萬錯
錯在我吹台賦詩
有不上望京樓之句
佢便借詩中意
謠言惑眾 有心迫我乘龍
玉燕釵又再相逢
我誓死不向顯貴附從
吞釵拒婚拼命送
旦：哦 十郎 十郎
你可曾為我真箇吞釵拒婚
不慕權貴
生：正是
旦：十郎 若是真情 以釵還我
一自釵燕失春風
憔悴不出眾
我再將紫釵弄
漸露笑容
玉潔冰清哪許有裂縫
今宵壓髻有紫釵用
浣紗 浣紗
你快取鏡奩脂粉
好待我從新插戴

生：飄香雲鬢玉釵風
旦：人面燭光相映紅
生：別後鉛華今始見
旦：豈無膏沐為誰容
對燭添妝 幽香暗送
生：鏡破重圓 斜照玉鳳
旦：月容花色 倦眼惺忪
生：淡抹胭脂 為你描容
旦：自君愛顧 照耀玲瓏
生：笑倚花間 欲迎春風
旦：病喘花間怕君見病容
生：伏望捧心有病因郎減
旦：但願長留粉蝶抱花叢
生：晚妝淡素 丰姿綽約
豔如絕世容
玉燕珠釵 今生今世莫歎飄蓬
旦：三載怨恨盡掃空
雙影笑擁不語中

Death of a Princess on the Moon from Princess Changping

Designated Time in Space: 2047

Designated Setting: The Glass Concert Hall in the Chinese Space Station on the moon, also the 90th anniversary of the premiere of *Princess Changping*

Tune in Historical Reference: *Autumn Meditation in the Boudoir from Song of the Frontier*

Librettist: Tong Dik-sang

First Performed by Yam Kim-fai and Pak Suet-sin et al

Conductor: Yan Huichang

New Arrangement by Ng King-pan

Percussion Music devised by Wong Yat-yin

New Arrangement Sung by Man Wah and Leung Fei-tung

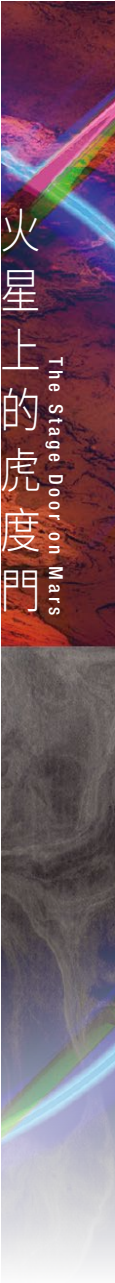
Eco-Gehu Lead Player: Tung Hiu Lo

The Chang'e-4 moon lander, which was the second phase of China's Lunar Exploration Programme, made a successful moon landing in January 2019. It marked the first successful mission in human history to land on the far side of the moon. China is expected to have completed the construction of a lunar research station at the south pole of the moon by 2030 as the fourth phase of its Lunar Exploration Programme. This inspired the composer to let his imagination run wild, and here is what he has come up with: "I believe that China should have built a space centre that can attract tourists by 2047. The opening of the glass concert hall there should feature the Hong Kong Chinese Orchestra at its inaugural ceremony."

The composer believes that, in this future time space, the most iconic theatre production to represent the Cantonese culture should be the operatic excerpt, *Death of the Princess from Princess Changping*. It would aptly serve as the opening number of the concert. In writing this new version and to make it truly reflect its status as the top symbol of the fusion of Chinese-Western cultures, he has used the Chinese symphony format.

The opening scene of this piece is the spaceship landing on the moon station. It replaces the original version which had the arrival of the edict of the Ming emperor. The mixed emotions of the protagonists – Princess Changping and her consort – as they go through their marriage vows and prepare to take poison together so that the invaders cannot take them as hostage under the new Qing regime is presented in a highly moving instrumental solo by the HKCO's Eco-Gehu. The solo passage is immediately followed by a symphonic poem and the overwhelming orchestral narrative by the 90-strong Chinese ensemble. The tension thus generated is a poignant expression of the complexity of the two protagonists' emotions of love and patriotism.

The Eco-Gehu comes in again after the sung passage to reiterate the lovers' pledge of eternity, and this new version of a Cantonese Opera classic ends with a freeze frame of the two turning into a tree with twin trunks intertwined.





Lyrics:

Female:

The dark twin trees grow
by the side of the palace

Male:

Myriad pearls turn the flowers sallow

Female:

On this sorrowful wedding night

Male:

Attendants, you're excused

Female:

Falling petals block the moon

I offer a cup of wine to the departed

Tearfully I burn incense

My death will repay my parents' grace

I take a stealthy look

He's sad and tearful

I doubt and fear

He may cherish this royal match so much

That he refrains from dying along with me

Male:

I only hope to be buried together

As we lean against each other

We'll set up our wedding chamber

in the netherworld

Seek our promised residence

Amongst its streets there

Female:

My husband is willing to sacrifice himself

Hard upon him to take poison

on his wedding night

Male:

The country has been ravaged

I thank the late Emperor for his grace

As husband and wife, we pay him our respects

Female:

We looked forward to our wedding

and we'd grow old together

Only to see it ending in tumult and death

I've dragged you into this quagmire

Let me bow to you with deep respect

Drink our conjugal cup

in our wedding chamber-tomb

Posterity will honour the Emperor's Son-in-Law

On his funerary tablet

Male:

We'll take the willows for bed curtains

The Emperor's Son-in-Law looks at his bride

A stealthy look at her in the lamp light

Female:

The loving couple will stay together forever

We'll take our vows

And drink the wine

Male:

Take the cup and taste it slowly

Arsenic mixed with tears in the wine

Female:

We'll embrace each other in our sleep

Male:

Let's raise our cups on the terrace

Female:

My wedding headdress

is my funerary adornment

Male:

The Lord's armor will lie in the grave

Female:

We embrace

Male:

We lean against each other

Together:

The twin trees will tell our princess's story

Male:

The Princess

Female:

Will stay at her husband's side forever

Together:

We will be like the twin trees even in death

Romance of Moulin Rouge

Designated Time in Space: 1962

Designated Setting: The Inauguration of the Hong Kong City Hall - Opening Ceremony and premiere of a new Cantonese Opera production, *Romance of the Phoenix Chamber*

Tune in Historical Reference: *Song of a Barbaric Land*

Composer: Chu Ngai-kong

Librettist: Tsui Tsz-long

First Performed by Mak Ping-wing, Fung Wong Nui et al

Conductor: Yan Huichang

New Arrangement by Ng King-pan

Percussion Music devised by Wong Yat-yin

New Arrangement Sung by Man Wah, Leung Fei-tung

Suona Lead Player: Ma Wai Him

The Hong Kong City Hall was inaugurated in March 1962. The opening programme featured the premiere of a new Cantonese Opera production by the Tai Lung Fung Opera Troupe. Academics have described its theme song thus: “the original operatic aria is a hybrid of East-and-West cultures, the musical elements a mix of Cantonese bangzi-erhuang tunes and Mandopop, and the plot a nod to Hollywood cinema.” The theme *Song of a Barbaric Land* sung by Mak Ping-wing and Fung Wong Nui has become a classic among Cantonese operatic arias, and the opening verses a household tune in Hong Kong. It goes like this:

“ The light boat sails away, We'll be mountains apart,
The birds fly south, They're returning to the south,
They're flying in pairs, Now when will they come again?
Leaving this lonely soul sad and alone.”

This new adaptation of the timeless classic among Cantonese operatic arias is now retitled *Romance of Moulin Rouge*. The introduction - which was originally taken from a Mandopop song by Woo Ing Ing (pinyin Wu Yingyin) called *The Bright Moon Sends My Love Across a Thousand Miles* – is taken out. To enhance the dramatic effect and go down the memory lane to the 1950s and 1960s, the composer has introduced the Big Band Sounds of American jazz between the 1940s and the 1960s, added a few phrases from *Diamonds Are a Girl's Best Friend* made famous by Marilyn Monroe in the 1952 film *Gentlemen Prefer Blondes*, and pitched all these against the backdrop of the Hong Kong City Hall. The audience is therefore first introduced to the mood of Broadway in the 1950s and early 1960s before they are eased into the Cantonese operatic aria, *Song of a Barbaric Land*.



Lyrics:

Male:

A loving couple from different lands is torn apart
All that's left are forlorn tears
The light boat sails away
We'll be mountains apart
The birds fly south
They're returning to the south
They're flying in pairs
Now when will they come again
Leaving this lonely soul sad and alone

Female:

Don't shed tears Don't feel aggrieved
Life is like the morning dew
Partings happen all the time
Tonight we say goodbye
We'll meet in our dreams
I whisper softly to my love
And wipe your tears gently away
Do not sigh, do not lament
There'll be a day
When the balmy spring breeze
reaches the Yumen Gate

Male:

Our love is as deep as the sea
Our bond is as strong as the mountains
Our passion has come to an early end
I blame myself for clinging onto vain glory
Onto an official position
My affection for you has no end

Female:

My love for you knows no bounds
I'll wait for you till my fair face grows old
Don't let ambition get in the way
Don't waste your youth till you head turns grey

Male:

I have no words to express my sorrow
Let wine and song bury it
Spring is gone as the river flows
Heaven and Earth are ne'er the same

Female:

Don't look yonder when you are by yourself
At this vast land before you
We'll be at the polaric points of the world
My passion for you will not wane, will not wane

Male:

The light boat sails away
We'll be mountains apart

Together:

The birds fly south
They're returning to the south
They're flying in pairs
Now when will they come again
Leaving this lonely soul sad and alone

Together:

Sad and alone

Cantonese Tunes Medley

Designated Time in Space: 14th October, 1977

Designated Setting: The 2nd Festival of Asian Arts Opening Concert and Inaugural Concert of the Hong Kong Chinese Orchestra at the Hong Kong City Hall

Traditional Set Pieces: Ba-Ban-Tou, Da-Shou-Ban, Liu-Qing-Niang, Shui-Xian-Hua and Yu-Mei-Ren

First Conductor: Ng Tai-kong

Arrangements by Chang Wing-shou

Conductor: Yan Huichang

In a paper presented by the late Mr Chow Fan-fu, one of the most representative music critics of Hong Kong, at *The Fourth International Symposium on Chinese Music – Tradition and Evolution*, we know that “the Hong Kong Chinese Orchestra first took shape in 1972 when a fifteen strong ensemble, under Mr. Lui Pui-yuen, took part in the Hong Kong City Hall’s Tenth Anniversary commemorative activities. From then up to 1977, it grew to become a forty-strong Chinese ensemble receiving occasional sponsorship from the Urban Council in staging their performances. The position of conductor was filled, at different times, by Wong Chun-tung, Chen Ning-chi, Kwok Dick-yeung and Yu Lun. In 1977, the Urban Council formally approved three proposals: one, to develop the HKCO into a professional orchestra; two, to appoint Ng Tai-kong as the Orchestra’s first Music Director; and three, to accept that the Orchestra would give its inaugural concert at the second Festival of Asian Arts to be held later in the year. Thus the road to professionalization of an ethnic orchestra in Hong Kong began.

On 14 October 1977, at the Opening Concert of the 2nd Festival of Asian Arts, the Hong Kong Chinese Orchestra gave its inaugural concert as a professional ensemble under the baton of Founding Director Ng Tai-kong. It was an important landmark as it laid the foundation for the professionalisation of Chinese music in Hong Kong. To commemorate that historic moment, we have picked one of the items on the programme, *Cantonese Tunes Medley*, so as to let you all share that memorable day 45 years’ ago, when the HKCO was born.





The Dragon Teases the Phoenix and Carmen

Designated Time in Space: 1977

Designated Setting: Bamboo Theatre at Shek Kip Mei

Tune in Historical Reference: *Autumn Moon on a Placid Lake*

Composer: Lui Man-shing

Librettist: Ng Yat-siu

Original Artists: Yam Kim-fai, Hung Sin Nui (pinyin Hong Xian Nü)

Conductor: Yan Huichang

New Arrangement by Ng King-pan

Percussion Music devised by Wong Yat-yin

New Arrangement Sung by Man Wah, Leung Fei-tung

I once read in a newspaper interview with a famous star in Cantonese Opera that the bamboo theatre was the best venue for staging traditional Cantonese Opera, in terms of ambience and flexibility of use of space as the arena and the backstage are designed to meet the various needs of the troupe. We were told that in the past, the sports fields of large residential developments would often have temporary bamboo theatres erected to stage traditional theatre performances. In fact, Cantonese Opera used to be the most important form of mass entertainment after World War II. The bamboo structures also displayed folk customs and folk craft such as the construction of bamboo scaffoldings, large flower boards, paper floral tributes (known as *fa pao*) etc. The lightbulbs on the flower boards helped to light up the whole venue and made it as bright as day. Whenever there were Cantonese Opera performances under the bamboo theatres, the vicinity would be bustling with vendors selling a huge variety of snacks – sugar cane, sweet soups, small handicraft items etc. The bamboo theatre ground was therefore a carnival-like place for the common folks, filled with happiness and fun.

This arrangement is based on a recording by Yam Kim-fai and Hung Sin Nui (Hong Xian Nü), while the lyrics of the song to the tune of *Autumn Moon on Placid Lake* are also retained. The opening passage, in *bangzi-pihuang* music style, offers comic and dramatic effect. To spice up the East-West cultural mix, the composer has inserted easily recognisable phrases from *Matador March* in Georges Bizet's opera, *Carmen* alongside the Cantonese set tune, *Autumn Moon on Placid Lake*.

Lyrics:

Male:

How sweet! How sweet!
Your name “Phoenix” is truly sweet
But awkward is the name of your inn
With ‘Phoenix’ randomly put next to ‘Dragon’
You and I should be a couple instead
Today I’ll host a banquet in this Dragon Phoenix Inn
You and I are the real dragon and phoenix
In perfect harmony

Female:

You seem to have no idea of propriety and decorum
Order quickly if you want to eat
I’m loath to hear; am I to wait till the year runs out?

Male:

Sumptuous food is not what I want
I only want your heart

Female:

Get lost! Get lost! What trash are you to talk like this!
Your nagging presence is a nuisance
Don’t accost me any further, you lustful rogue

Male:

Our encounter is a miraculous serendipity
I’m the emperor, the real dragon

Female:

If you were, you would be soaring to the sky

Male:

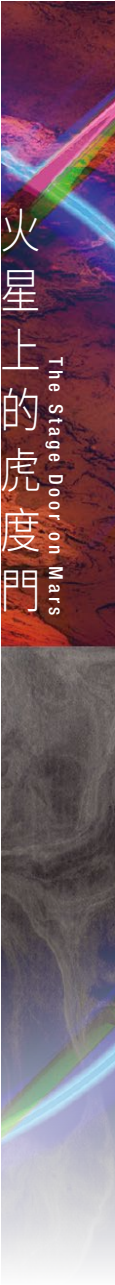
Why do you suspect I’m a cheater

Female:

You really look demented

Male:

The seal here is my proof





The Chance Meeting When Plucking the Prunus from The Reincarnation of Lady Plum Blossom

Designated Time in Space: 14th September, 1959

Designated Setting: Premiere of the new Cantonese Opera production *The Reincarnation of Lady Plum Blossom* at Lee Theatre

Tune in Historical Reference: *Autumn Moon over the Han Palace*

Librettist: Tong Dik-sang

First Performed by: Yam Kim-fai, Pak Suet-sin et al

Conductor: Yan Huichang

New arrangement by Ng King-pan

Computer Music Programming and Music Transcription: Sierra Tse

Percussion Music devised by Wong Yat-yin

New Arrangement Sung by Man Wah, Leung Fei-tung

14 September 1959 was the day the Cantonese Opera, *The Reincarnation of Lady Plum Blossom* premiered at the Lee Theatre, one of the most prestigious performing venues in Hong Kong. It was the eighth production of the Sin Fung Ming Cantonese Opera Troupe. The libretto was by the extremely talented Tong Dik-sang, who drew inspiration from the Ming Dynasty play, *The Legend of the Red Plum* by Zhou Chaojun. It was also the final work of Tong before his sudden death.

(The Lee Theatre was designed by a French engineer who adopted the opera house designs of France and Italy towards the end of the 19th century; but the interior design was an admixture of Western features as well as Chinese decorations. Built in marble, the building was opened in 1927 and closed its doors in 1991. It has a 360-degree revolving wagon underneath the stage to facilitate automatic change of scenery. It was the only theatre boasting such a facility in Hong Kong.)

The excerpt is taken from Act II of the play, *The Chance Meeting When Plucking the Prunus*. The stage was designed to resemble the garden of a country mansion, where plum blossoms and willow flowers profusely grew. A young girl, Lu Zhaorong, is attracted by the handsome scholar, Pei Yu. She approaches him and it is love at first sight for both. The original sung version was set to the ancient tune of *Autumn Moon over the Han Palace* by Tong Dik-sang. (This ancient tune has been accorded to the *pipa* repertoire of the Chongming school, but today, there are scores for *erhu*, *pipa* and *zheng*)

The present arrangement is based on the version used by Yam Kim-fai and Pak Suet-sin in their original performance, then transposed to the full-scale Chinese orchestra. The idea is to bring out as much as possible the magic of traditional Cantonese operas while taking full advantage of the orchestra's acoustic balance.

Lyrics:

Female:

Insolent man, I have maintained my dignified self
And I'm unmarried
There's no way I'm to board a pleasure boat

Male:

I know you're unmarried
I know you're unmarried
If you were You'd wear no powder or perfume
For someone who is married
Her heart should be like stagnant water
But at our last meeting
You could hardly take your eyes off me as we parted
Your tears of love never stopped

Female:

How surly you are!
I've never felt this yearning for love in my life
Let alone tears
Besides, I was sick at home last month
Never venturing out
I'll ask my father
To send you to the Hangzhou magistracy
For lies and libel

Male:

Miss, so you're really not the girl on Su Dyke
Then how strange it is!
You look exactly like her
I know the heavens dictate our destiny
Now even the Flower Goddess
has played a trick on me
I can't dismiss the willows of Jiangnan
I can't forget the tears on her cheeks
I'd lost my love, and have mistaken you for her
Please forgive me for trespassing your home
My apologies
I'll take leave of you now

Female:

This love-crazed, lovelorn man
Is after all a well-mannered, handsome youth
He complains the weeping willow
knows not his heart
I blame the poplars for not pulling him to stay
Scholar!

Male:

Miss Miss

Female:

Scholar, since you love flowers
I cannot but be willing to gift you some
Please go into the garden
Let me pick some for you

Male:

Thank you, Miss Thank you

Female:

Please, sir

Male:

Miss, let me bow to you to say thankyou
I'm already grateful to you
for not blaming me for stealing the flowers
I'm now doubly grateful for your gift of flowers
Now that we are here in the garden
You're only smiling with
playful knitted brows, head bowed
Why are you not cutting the flowers?

Female:

Scholar, you can see the grass is shy
The flowers are welcoming
They're saying yes
But since coming into the garden
You've been standing there
Like an old monk meditating
The flowers are willing
But the visitor is not interested
What's there to do?

Male:

Oh, so you want me to pick them myself
Good, I'll pick one I love most

Female:

The man is foregoing the red plum
that is right before his eyes

Male:

Why is the beauty suddenly reprimanding me
Is it because you treasure the plum blossoms so much
You don't want me to pick them

Female:

The best of them is waiting
For you to pick her

Male:

My heart flutters
The red plum and the green willow
They are both so fair
My heart goes out to both at the same time



Female:

This is a strange encounter enabled only by Destiny
Since you lost the oriole amongst the willows
Why don't you turn to the swallow in the valley
Like finding the flower close to your heart
on a snowy day
You can rest on the hedges to your heart's content

Male:

I didn't expect for a lone soul
falling into hard times like me
Would have a fine lady like you to take pity on me
I'm a boat without a rudder
Going round in circles on the waves
Or a kite with a broken string
Blown away by the wind and snow
Landing in a village of a hundred flowers

Female:

Why worry about the broken string
Just settle down here as a recluse
In this beautiful valley
Away from the ways of the world
And be revived by the warmth of the flowers' fragrance
In this bamboo grove
May I know your name, sir

Male:

I'm a visiting scholar from Shanxi
by the name of Pei Yu

Female:

I admire your flair
We met already in my dreams

Male:

I'll love the plum as I would the willow
All my troubles will be chased away
We'll keep the inn together

Female:

It'll be an inn of love
I have never shared a boat with anyone
My lifelong happiness depends on you

Television Charity Fundraising Programme - Consoling His Wife from Why Won't Thou Return?

Designated Time in Space: 1972

Designated Setting: Charity Fundraising Performance on Television –
Duet Singing of *Consoling His Wife from Why Won't Thou Return?*

Librettist: Fung Chi-fun

First Performed by: Sit Kok-sin, Sheung Hoi Mui et al

Conductor: Yan Huichang

New Arrangement by Ng King-pan

Computer Music Programming and Music Transcription: Sierra Tse

Percussion Music devised by Wong Yat-yin

New Arrangement Sung by Man Wah, Leung Fei-tung

Xylophone Lead Player: Luk Kin Bun

Cantonese *Houguan* Lead Players: Lo Wai Leung & Ma Wai Him

In 1972, Hong Kong was hit by severe rainstorms that led to massive mud slides. The two television stations at that time - Rediffusion and Hong Kong Television Broadcasts Company – initiated separately live variety shows to raise funds to help victims of the disaster. Famous movie stars such as Bruce Lee, Chan Po-chu, Cantonese opera stars Yam Kim-fai, Pak Suet-sin and Sun Ma Si Tsang et al were invited to appear on the shows to give charity performances. These initiatives marked the beginning of such fundraising efforts on television thereafter.

The composer hopes that the audience will be immersed in the virtual reproduction of the television studio setting at the time. This arrangement opens with a xylophone that leads in a passage containing phrases from *Enjoy Yourself* (which morphed into the theme song of the longest-running variety show in Hong Kong, *Enjoy Yourself Tonight**) by Carl Sigman. The introduction of a Gypsy Jazz style creates an interesting acoustic contrast with the Cantonese operatic aria that has the xylophone in the lead. The arrangement for this new work also uses the Cantonese *Houguan* to set off the vocalists' sung part.

The main story of *Why Won't Thou Return?* tells the tension between the mother-in-law and the female protagonist, her daughter-in-law. The mother-in-law employs various tricks and means to force her daughter-in-law out of the family. The present excerpt, *Consoling His Wife*, tells the rare occasion when the couple have time to meet, and each tries to console the other despite the stress they feel at heart. The short scene captures vividly their bitter sweet sharing of love. The sung passage by the composer is based on a recording by Lam Kar-sing and Lee Po-ying. The original version has lively rhythms and the singing adopts passages of different measure. In setting the music to the Chinese orchestra, the composer and the orchestra have paid special attention to the intervals in *yifan* mode. The idea is to make the transposing process of a Cantonese operatic aria seamlessly merge with the orchestral setting.

* *Enjoy Yourself Tonight* was a famous television variety show in Hong Kong which ran from the 1960s up to the 1990s.





Lyrics:

Male:

My heart is heavy
My forlornness is upon me
The pillow is cold
The bed curtains pity us being apart
Cut off from my wife
I feel the chill in bed
When only one of two is left
My heart aches
I'll steal my way out to pay her a visit
Fearful to have defied my mother's orders
I want to inquire about my wife's sickness
My dear wife

Female:

I'm happy yet flustered
I'm blessed to see my husband tonight

Male:

I'm happy, my mind now at ease
My dear, are you recovering well

Female:

I fear my life may not last as long as your love

Male:

Alas, I'm filled with miserable thoughts
I'm lucky to have your pardon

Female:

I wouldn't reprimand you for not loving me
I know you can't defy your mother's orders
I only rue my lingering illness; I cannot recover

Male:

We look at each other with hearts aching
Where's your sweet smile that used to be
You now have a frown and tears in your eyes
A blooming flower is thrashed by the storm
A miserable wife and her miserable husband
Our love cannot
Change my mother's mind
I can only rue quietly
It's our destiny

Reunion of the Sword and the Hairpin on Mars

Designated Time in Space: 2057

Designated Setting: The Inauguration of the Recital Hall at the Chinese Space Station on Mars and Centenary Celebration of the Premiere of *The Story of the Purple Hairpin* on Earth

Tune in Historical Reference: *Moonlight on the Spring River*

Librettist: Tong Dik-sang

First Performed by: Yam Kim-fai, Pak Suet-sin et al

Conductor: Yan Huichang

New Arrangement by Ng King-pan

Computer Music Programming and Music Transcription: Sierra Tse

New Arrangement Sung by Man Wah, Leung Fei-tung

Pipa Lead Player: Zhang Ying

Facts:

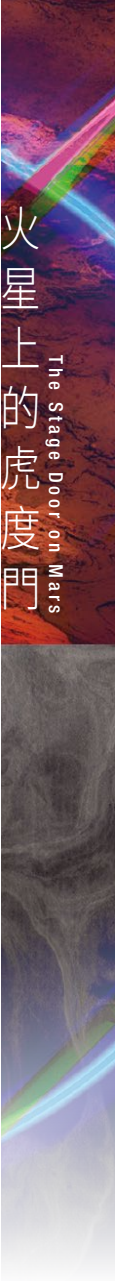
At the Global Space Exploration Conference 2021, the President of the China Academy of Launch Vehicle Technology (CALT) disclosed that China planned to launch manned Mars exploration missions in 2033, 2035, 2037, 2041 and 2043. He said, “the first step would be robotic Mars explorations, which include sampling, base siting and in-situ resource utilization. The second step is the primary manned explorations, which aim at manned Mars landing and base construction. The final step is the flight-based explorations and the establishment of an Earth-Mars economic loop.”

On 30th August, 1957, the Cantonese Opera production *The Story of the Purple Hairpin* was premiered at the Lee Theatre in Hong Kong. The libretto for Cantonese Opera was by Tong Dik-sang. It was based on an original Kunju by Tang Xianzu of the Ming Dynasty and comprised eight segments. From then on, the music and arias of this production have become iconic representations of Cantonese vernacular culture.

Imaginations:

It is the year 2057. It marks the centenary of the premiere of *The Story of the Purple Hairpin* on earth. In the foreseeable future, when the Chinese Mars Space Centre is built on the planet Mars, it would be the hub of scientific research and tourism. The Hong Kong Chinese Orchestra will be invited to give a concert as part of the Centre’s inaugural programme.

The prelude of this new arrangement is an instrumental passage which leads to the sung passage after. The sound effect of the scene portrays the launch of a manned rocket to Mars: it lifts off, travels through the atmosphere into the vacuum space, and the orchestra comes in with a majestic Chinese symphonic poem. The melody comes from the first section of *Moonlight on the Spring River*. The *pipa* lead player links up the sung passage of the main theme. By now, the love between the two protagonists of *Purple Hairpin* is complete – their love has transcended time and space and become eternal. In celebration, wedding candles are lit. The lovers are together forever.





Lyrics:

Male:

Weeping on a hazy night as red blossoms fall
Nearly shattering my dream of hairpin
The spell to call for your soul
Calling again and again
so you will remember when we meet again
I cannot help but tremble with illness
Like the woman on the hill waiting for her husband
A thousand words left unsaid
Frightening my beloved beauty disappear
My wife Little Jade

Female:

A wondrous sound flutters in the air
I am afraid of the cold dew at night
Hoping for justice in the afterlife
The wind rustlers the bamboo
Lanterns cast shadows on the curtains
Light breeze in the misty night
Who is there to catch the flying willow catkins?

Male:

My wife Little Jade, is me your love

Female:

I would rather die, why would you care?

Male:

May the pain be with me
Spare my beloved wife from sickness and pain
Let our sword and hairpin be united
and we spend every day together
Power is worthless and love is what matters
Being with you is intoxicating

Female:

Only the grave can cast aside my sorrow
The sound of crying and shouting
Beckoning Little Jade back to this world
Live, live, live, what is my reason to live
As you marry another woman
Having another relationship
I am afraid you will shed tears of resentment
As your old and new love are hard to reconcile
I wish you sweet dreams with new lover
Then I will bury myself
in a half-emptied graveyard

Male:

Moonlight grows dimmer in the thickening haze
Who spread the rumor?
I have no miraculous encounters

Female:

Since you are not heartless
The general's residence and your home
are just a street away
Why don't you come back?

Male:

Tears have drained me and left me weak
I was trapped like a crow in a cage
Once wings are broken, how can it fly?

Female:

Hmm, don't tell me
You can see me selling my treasured hairpin
You know I am no longer what I used to be
Look at the young lady of the Lu's family
Circling around you on the day you succeed
Fixing her hair and makeup
Glimmering her eyes and smiling upon you
Touching you gently
Precious jewelry in order to show her dignity
Do you know the hairpin on the new lover
Is a stinger to the old lover

Male:

I do not change my heart
It is too poor
as you compel your husband too much

Female:

I sold all my belongings
Just to serve beside you
I long for you, look for you
think of you, dream of you
How could you remarry and hurt me

Male:

I vow to always treasure you
I have not forgotten your grace
All my love is for you
A good man must be upright
and hold my devotion to my beloved wife

Female:

Really?

Male:

Of course

Female:

Then why couldn't you remain faithful?

Male:

You have mistaken so much
You should know my heart is so painful

Female:

Someone rumors your infidelity

Male:

I am afraid what would happen
if I reject the marriage

Female:

I do not believe you dare to reject

Male:

I do not use to share a bed with someone else
I always think of your deep love

Female:

Breezy fragrance wafts beneath willow trees
Listening your song of love

Male:

The red sun hanging high in the sky

The wane moon need to be waxed

What is the fault?

The fault is on the poem I made

Someone took the meaning from the lines

Spread the rumors and try to force the marriage

May our hairpins meet again

I swear not to conform to the upper class

I would rather swallow the hairpin

and end my life than accept this marriage

Female:

My love, my love

You really would die

and reject the marriage

Male:

Of course

Female:

My love, if it is true
return the hairpin to me

I have lost my charm since losing the hairpin

With the hairpin

My smile will return

Tonight I will makeup with this hairpin

Wash the silk

Hurry, bring me the mirror and makeup

Let me adorn myself again

Male:

The fragrance of your hair
and the jade hairpin fills the air

Female:

Our faces are as red as the light of candles

Male:

Finally we meet again

Female:

Applying makeup under the candle light
I will be the beauty for my love

Male:

The broken mirror is finally fixed
We belong to each other

Female:

My beauty dims as I get tired

Male:

Then I will put on makeup for you

Female:

With you love

I become more and more beautiful

Male:

Your smile is the spring breeze to me

Female:

I'm afraid you will see my sickly appearance

Male:

I hope I can share your illness

Female:

I hope to stay here forever
among the flowers and butterflies

Male:

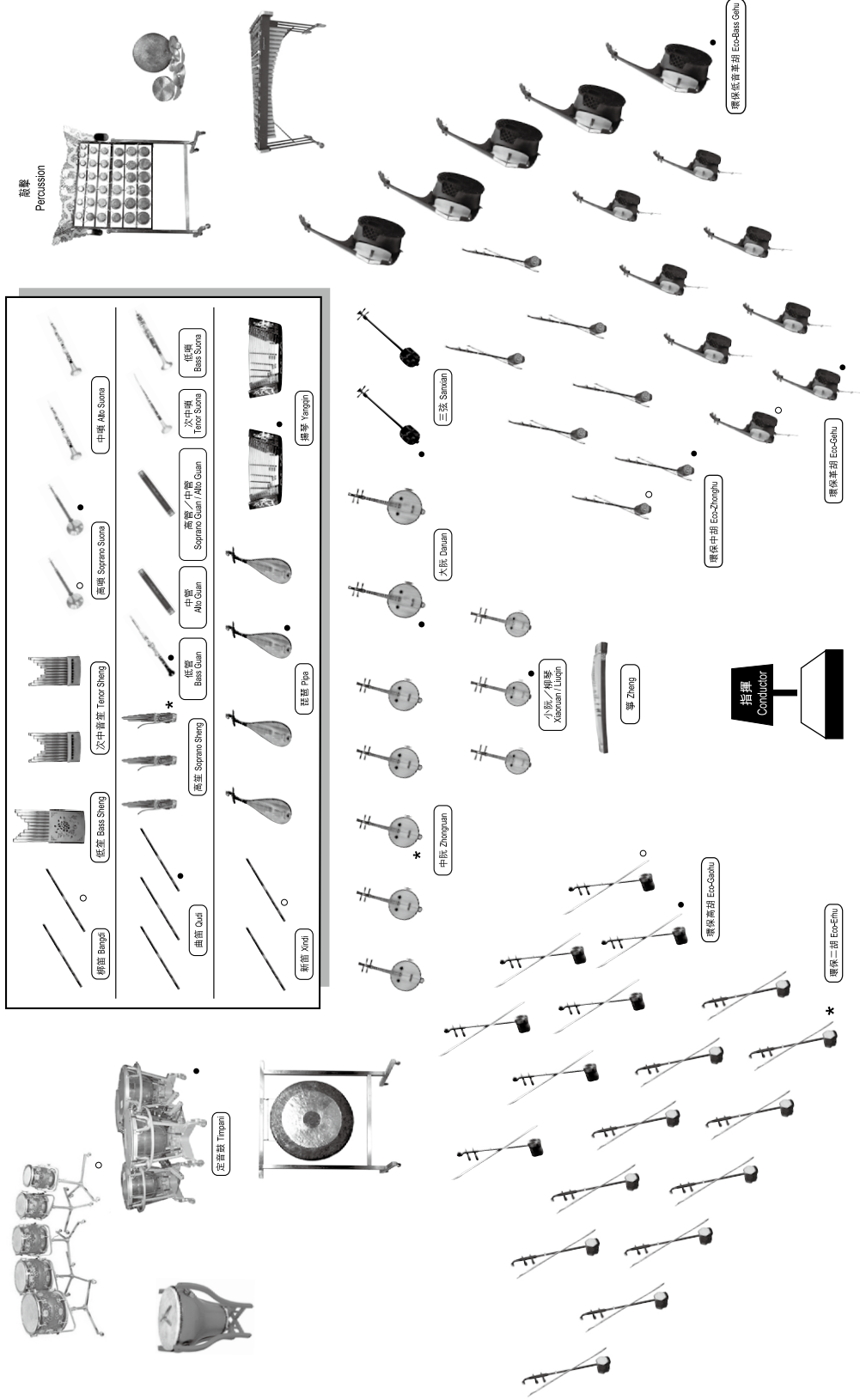
Your beauty shines
even just light makeup at night
I wish the hairpin (my love)
will not be sorrow anymore

Female:

All the resentment and grievances
have been swept away
We embrace each other
without uttering a word

聲部位置圖

General Layout Plan of Instrument Sections



- 圖例
- 首席 Principal
 - ★ 協理首席 Acting Principal
 - 助理首席 Assistant Principal

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



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香港中樂團環保胡琴系列榮獲：

「環保品牌大獎 2018」 (2018)

U Green Awards 「傑出綠色貢獻大獎—文化與藝術」 (2015、2016)

「香港環保卓越計劃」頒發「2013 環保創意卓越獎」 (2014)



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

香港中樂團研發出環保胡琴系列第三代 連續七年獲獎 演出邁向 1500 場創造歷史

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。設計的概念貫穿環保、承傳和創新三方面，其核心的工程包括：篩選出多種可再生的 PET 聚脂纖維膜取代蟒蛇皮，以實踐環保之目標，以科學的計算法重新設計共鳴箱，大幅提昇樂器的物理功能。

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，音色溶成一體，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。目前演出場次邁向 1500 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。

最近三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。新研發的產品如第三代「龍頭圓筒雙千斤高胡」（2020）及第三代「雙千斤兩用高胡」（2022）已在網上亮相。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 (09.09.2022)

Excellence of HKCO's Eco-Huqin Series Recognised:

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U Green Awards for 'Excellence of Environmental Contributions - Culture and Art' (2015, 2016)

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On the recommendation of the Home Affairs Bureau, HKSAR Government

The HKCO Eco-Huqin Series Now into the 3rd Generation - Seven-year consecutive awardee, with performances close to the 1500 historical mark

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 design encapsulates a three-pronged motive, which is to address environmental concerns, uphold a musical heritage and break new ground. The engineering process involved selecting, through shortlisting, a range of renewable PET membranes to replace the python skin that was used for the original, older model in order to meet the primary goal of environmental protection, and redesigning the sound box through a scientific method of calibration to greatly enhance the physical functions of the instruments.

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 1500 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 three years, under the guidance of the two directors, the development and promotion of Eco-Huqins reached a higher ground through internet. New products such as the third-generation 'Eco-Gaohu with a round resonator and a dragon head' (2020) and the third-generation 'Dual-tone Gaohu' (2022) showcased online. 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)

9 September, 2022



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

仁澤雅樂銘

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- Conduct research on music and musical instruments, and develop music as an art form

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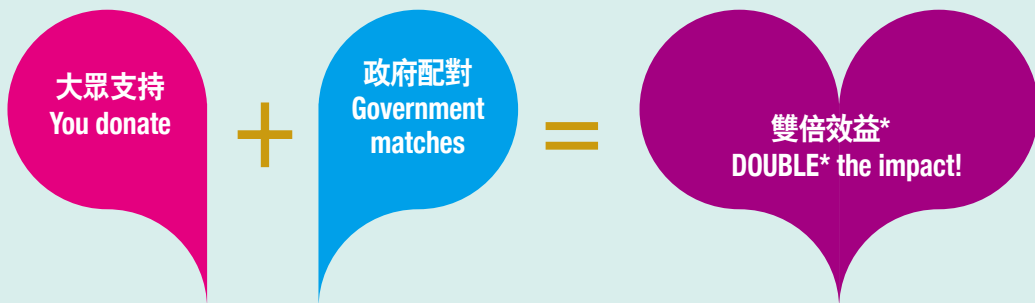
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彭修文大師 冥誕90周年紀念

彭修文先生開創了大型民族管弦樂藝術之路，其藝術造詣與貢獻舉世推崇，是中國現代民族管弦樂的奠基人之一。

樂團為紀念彭修文大師於2021年冥誕90周年，精選了2014年「向大師致敬——一代巨人彭修文」與2016年「向大師致敬——彭修文紀念音樂會」兩場音樂會曲目，以樂曲描述的情、景、趣、意概分了「文」、「武」、「情」、「懷」4張專輯。作品內容涵括了合奏、協奏曲、組曲、套曲、交響詩等各種音樂體裁及風格。」

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 Production Officer Pang Ka Tat*
 Technical Coordinators Rachel Au*, Tony Choi*, Cherry Fung*, Mandy Lai*, Martin Lai*, Lawrence Lee*, Joyi Tsang*

* 合約職員 *Contract Staff 按英文姓氏首字母排列 In alphabetical order 2023年2月更新 Updated February 2023

香港中樂團 Hong Kong Chinese Orchestra



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香港中樂團樂隊學院院長
Artistic Director and Principal Conductor for Life
Director of The HKCO Orchestral Academy
閻惠昌 SBS
Yan Huichang SBS



助理藝術總監兼常任指揮
Assistant Artistic Director and
Resident Conductor
周熙杰
Chew Hee Chiat



客席常任指揮
Guest Resident Conductor
孫鵬
Sun Peng



助理指揮兼
香港青少年中樂團常任指揮
Assistant Conductor of the HKCO and
Resident Conductor of the Hong Kong
Young Chinese Orchestra
胡栢端
Rupert Woo Pak Tuen

客席樂團首席 Guest Concertmaster



沈誠
Shen Cheng



嚴潔敏
Yan Jiemin



張重雪
Zhang Chongxue

環保二胡 Eco-Ehu

首席*
Principal*



徐慧
Xu Hui



石佩玉
Shih Pei-yu



李立
Li Li



杜錫礎
To Shek Chor



林聖堯
Lin Sheng-yau



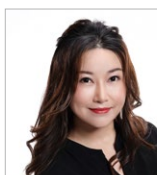
施盤藏
Sze Poon Chong



張宇慧
Zhang Yuhui



蕭秀嫻
Siu Sau Han



韓婧娜
Han Jingna



蘇純賢
So Shun Yin



黃錦沛
Wong Kam Pui



黃正彥
Wong Ching Yin

環保高胡
Eco-Gaohu

胡琴聯合首席兼
高胡首席
Co-Principal Huqin
and Principal Gaohu

助理首席
Assistant Principal



黃心浩
Wong Sum Ho



麥嘉然
Mak Ka Yin



向旋
Xiang Xuan



李曉丁
Li Xiaoding



黃紫琦
Wong Tsz Kei

環保中胡
Eco-Zhonghu

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

助理首席
Assistant Principal



萬芸安
Wan Yun-an



宋慧
Song Hui



毛清華
Mao Qinghua



許然
Hui Yin



黃偉俊
Wong Wei Juin

環保革胡
Eco-Gehu

首席
Principal

助理首席
Assistant Principal



蕭秀蘭
Siu Sau Lan



羅永年
Law Wing Nin



王家樂
Wong Ka Lok



謝燦鴻
Tse Chan Hung



董曉露
Tung Hiu Lo



羅浚和
Lo Chun Wo



安悅
An Yue



何偉
He Wei



吳帆
Wu Fan



柯雨萌
Ke Yumeng



魏漢業
Ngai Hon Yip



張穎韜
Cheung Wayn Tou

環保低音革胡
Eco-Bass Gehu

首席
Principal



齊洪璋
Qi Hongwei



陳岳華
Vonghemrat Pichan



黎偉
Li Wei



李采文
Li Choi Man



李庭灝
Li Ting Ho

揚琴 Yangqin	首席 Principal			小阮 / 柳琴 Xiaoruan / Liuqin	首席 Principal			
	李孟學 Lee Meng-hsueh	張家翔 Chang Chia-hsiang	葛 楊 Ge Yang		邱潔安 Chiu Chieh-an	陳怡伶 Chen I-ling		

琵琶 Pipa	首席 Principal					中阮 Zhongruan	首席* Principal*	
	張 瑩 Zhang Ying	王楷涵 Wang Kai-han	邵珮儀 Shiu Pui Yee	黃璿僑 Wong Yui Kiu	馮彥霖 Fung Yin Lam			

				大阮 Daruan	首席 Principal		
吳曼翎 Wu Man-lin	吳樂熙 Ng Kai Hei	梁惠文 Liang Wai Man	陳淑霞 Chan Shuk Har		劉若琳 Lau Yuek-lam	許子薇 Hsu Tzu-wei	

箏 Zheng	首席 Principal		三弦 Sanxian	首席 Principal		曲笛 Qudi	笛子首席 Principal Dizi		
	付子妃 Fu Zifei	趙太生 Zhao Taisheng		陳曉鋒 Chan Hiu Fung	孫永志 Sun Yongzhi		巫致廷 Wu Chih-ting		

梆笛 Bangdi	笛子助理首席 Assistant Principal Dizi		新笛 / 大笛 Xindi / Dadi	笛子助理首席 Assistant Principal Dizi		
	朱文昌 Choo Boon Chong	林育仙 Lin Yu-hsien		陳子旭 Chan Chi Yuk	杜峰廉 To Fung Lim	

高音笙
Soprano Sheng

笙首席
Principal Sheng



陳奕濼
Chen Yi-wei

笙首席*
Principal Sheng*



魏慎甫
Wei Shen-fu



黃滌緹
Huang Ying-ti

次中音笙
Tenor Sheng



阮建熹
Yuen Kin Hei



陸儀
Lu Yi

低音笙／高音笙
Bass Sheng / Soprano Sheng



林進穎
Lam Chon Weng

高音嗩吶
Soprano Suona

嗩吶首席
Principal Suona



馬瑋謙
Ma Wai Him

嗩吶助理首席
Assistant Principal Suona



胡晉僊
Wu Chun Hei

中音嗩吶
Alto Suona



黃卓賢
Wong Cheuk Yin



羅行良
Law Hang Leung

次中音嗩吶
Tenor Suona



關樂天
Kwan Lok Tin

低／高音嗩吶
Bass / Soprano Suona



劉海
Liu Hai

高／中／低音管
Soprano / Alto / Bass Guan

首席
Principal



盧偉良
Lo Wai Leung



任釗良
Ren Zhaoliang



秦吉濤
Qin Jitao

敲擊
Percussion

首席
Principal



陸健斌
Luk Kin Bun

助理首席
Assistant Principal



錢國偉
Chin Kwok Wai



李芷欣
Lee Tsz Yan



陳律廷
Chan Lut Ting



廖倚苹
Liao Yi-ping



繆世哲
Miao Shih-jhe



陳啟彥
Chan Kai Yin



關凱儀
Kwan Hoi Yee

香港演藝學院 — 專業樂團實習計劃實習生：

Intern of The Hong Kong Academy for Performing Arts / HKCO – Institutions Partnership Programme & Professional Orchestra Internship

二胡 Erhu
方子蔚 Fong Tsz-wai
李幸臻 Li Hang-tsun

曲笛 Qudi
李想 Li Xiang

高音笙 Soprano Sheng
黃嘉泰 Wong Ka-tai

- ★ 署理職務 Acting
- 特約演奏家 Freelance Musician
- 休假演奏家 On Leave Musician

香港中樂團演奏家排名按筆劃序。
弦樂組演奏家座位次序，均採用定期輪流方式
(首席及助理首席除外)。

The HKCO members are listed in Chinese stroke order.
The string section utilizes revolving seating on a systematic basis. Musicians
(except principals and assistant principals) change seats systematically.

香港中樂團樂隊學院 The HKCO Orchestral Academy



香港中樂團樂隊學院
常務副院長
Associate Director of
The HKCO Orchestral Academy

閻學敏
Yim Hok Man

教育部 Education



教育主任
Education Executive

蔡雅絲
Choi Ngar Si

研究及發展部 Research and Development



研究及發展部研究員
樂器研究改革主任
Research Fellow, Research and
Development Department
Research & Development Officer (Musical Instrument)

阮仕春
Yuen Shi Chun

樂器改革小組 Instrument R&D Group

組長：閻惠昌
副組長：阮仕春
組員：周熙杰、閻學敏、任釗良、劉海
Leader: Yan Huichang
Assistant Leader: Yuen Shi Chun
Members: Chew Hee Chiat, Yim Hok Man, Ren Zhaoliang, Liu Hai

民間音樂小組 The Folk Music Ensemble

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

香港青少年中樂團

Hong Kong Young Chinese Orchestra

指揮

胡栢端

Conductor

Rupert Woo Pak Tuen

香港青少年中樂團分聲部導師

Section Instructors of the
Hong Kong Young Chinese Orchestra

二胡／高胡／中胡 Erhu / Gaohu / Zhonghu

麥嘉然 Mak Ka Yin

革胡 Gehu

張穎韜 Cheung Wayn Tou

低音革胡 Bass Gehu

李庭灝 Li Ting Ho

揚琴 Yangqin

李孟學 Lee Meng-hsueh

柳琴／阮 Liuqin / Ruan

陳怡伶 Chen I-ling

琵琶／三弦 Pipa / Sanxian

黃瓊僑 Wong Yui Kiu

箏 Zheng

姚欣 lu Yan

笛子 Dizi

陳子旭 Chan Chi Yuk

笙 Sheng

魏慎甫 Wei Shen-fu

嗩吶 Suona

劉海 Liu Hai

敲擊 Percussion

李芷欣 Lee Tsz Yan

香港青少年箏團導師

Instructors of the
Hong Kong Youth Zheng Ensemble

蔡雅絲 Choi Ngar Si

劉惠欣 Lau Wai Yan

樂器班

Instrumental Class

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二胡

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徐慧 Xu Hui

麥嘉然 Mak Ka Yin

李 Li

李曉丁 Li Xiaoding

蕭秀蘭 Siu Sau Lan

韓婧娜 Han Jingna

謝燦鴻 Tse Chan Hung

揚琴

李孟學 Lee Meng-hsueh

袁嘉怡 Yuen Ka Yi

柳琴

葛楊 Ge Yang

梁惠文 Liang Wai Man

陳怡伶 Chen I-ling

琵琶

張瑩 Zhang Ying

邵珮儀 Shiu Pui Yee

黃瓊僑 Wong Yui Kiu

阮

劉若琳 Lau Yuek-lam

三弦

趙太生 Zhao Taisheng

導師

箏

蔡雅絲

劉惠欣

李婷婷

徐美婷

古琴

余美麗

笛子

朱文昌

陳子旭

巫致廷

杜峰廉

何兆昌

笙

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馬璋謙

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劉海

羅行良

管

任釗良

秦吉濤

敲擊

陸健斌

李芷欣

陳律廷

李慧美

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關凱儀

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Lau Wai Yan

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Wei Shen-fu

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Suona

Ma Wai Him

Wu Chun Hei

Liu Hai

Law Hang Leung

Guan

Ren Zhaoliang

Qin Jitao

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Technical & Production
Senior Manager
Tsang Ho Yin, Ray



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