



香港中樂團

HONG KONG CHINESE ORCHESTRA

藝術總監：閻惠昌

ARTISTIC DIRECTOR - YAN HUICHANG

響應節目

Contribution Programme

HKPOP
CULTUREFEST 2026
香港流行文化節

破
地
獄

榮
獲

金像獎「最佳原創電影音樂」
亞洲電影大獎「最佳原創電影音樂」

CINEMATIC ODYSSEY:
WU KONG
AND
THE LAST DANCE
CHU WAN PIN
&
HKCO

5-6/6/2026

(五、六 Fri, Sat) 晚上 8:00pm

香港大會堂音樂廳

Hong Kong City Hall Concert Hall

指揮：胡栢端

Conductor: Rupert Woo Pak Tuen

作曲、編曲及二胡：朱芸編

Music, Arrangement and Erhu: Chu Wan Pin

朱
芸
編
與
香
港
中
樂
團

光
影
之
悟
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破
地
獄



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

www.hkco.org

精彩連場！

Programme Highlights

傳統的魅力 The Allure of Tradition

吹彈拉打 傳統名曲

Wind, Pluck, Bow and Strike Masterpieces

節目統籌

Programme Coordinator :

閻學敏 Yim Hok Man

指揮、司儀

Conductor, Moderator :

盧偉良 Lo Wai Leung

香港中樂團民間音樂小組

HKCO Folk Music Ensemble



12/6/2026 (五Fri) 晚上8:00pm

13/6/2026 (六Sat) 下午5:00pm

香港文化中心劇場

Hong Kong Cultural Centre Studio Theatre

合辦：無錫民族樂團

Co-Organizer: Wuxi Chinese Orchestra

誰與爭鋒

第五屆國際中樂指揮大賽決賽音樂會

Who Shall Claim Victory?

The Fifth International Conducting Competition for Chinese Music — Final Round



28/6/2026 (日Sun) 下午3:00pm

香港文化中心音樂廳

Hong Kong Cultural Centre Concert Hall



張瑩琵琶協奏曲之夜

Zhang Ying & HKCO

指揮 Conductor :

閻惠昌 Yan Huichang

琵琶 Pipa :

張瑩 Zhang Ying



5/7/2026 (日Sun) 下午5:00pm

香港文化中心音樂廳

Hong Kong Cultural Centre Concert Hall

彭修文誕辰九十五週年音樂會

Peng Xiuwen 95th Anniversary Concert



指揮

Conductor :

閻惠昌 Yan Huichang

客席樂團首席

Guest Concertmaster :

張重雲 Zhang Chongxue

演出

Performed by :

中國廣播民族樂團代表
Representatives of
China Broadcasting
Chinese Orchestra

24-25/7/2026 (五、六 Fri, Sat) 晚上 8:00pm

香港大會堂音樂廳

Hong Kong City Hall Concert Hall



www.hkco.org

香港中樂團 HKCO
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Tickets are available at URBIX

使命宣言 Mission Statement

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

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



樂韻繞樑 分享當下一瞬 Share the echoing moments

觀眾可於每首樂曲謝幕時拍照

演奏中之相片可於香港中樂團Facebook專頁及官方網頁下載

Audience can take photos at the end of each piece of music,
while concert photos can be downloaded from HKCO's Facebook and website.

場地規則

各位觀眾：

為了令大家對今次演出留下美好印象，
我們希望各位切勿在場內攝影、錄音或錄影，亦請勿吸煙或飲食。

在節目進行前，請關掉手提電話、其他響鬧及發光的裝置。

多謝各位合作。

House Rules

Dear Patrons,

In order to make this performance a pleasant experience for the artists and other members of the audience, please refrain from recording, filming, taking photographs, and also from smoking, eating or drinking in the auditorium.

Please ensure that your mobile phones and any other sound and light emitting devices are switched off before the performance.

Thank you for your kind co-operation.



觀眾問卷調查

謝謝您蒞臨觀賞香港中樂團的演出。希望閣下能花少許時間填寫這份問卷，為我們提供寶貴的資料及意見，以便樂團日後為您提供更精彩的節目。謝謝！

Audience Survey

Thank you for coming to the HKCO concert. Please tell us your opinion and suggestions by completing this survey, so that we can further improve our performance in the future. Your feedback is highly appreciated. Thank you.



如演出曲目有兩個樂章/段落或以上，請於全首樂曲完畢後才鼓掌。
If the music contains more than one movement/section, kindly reserve your applause until the end of the work.

光影之悟空破地獄 - 朱芸編與香港中樂團

Cinematic Odyssey: Wu Kong and The Last Dance - Chu Wan Pin & HKCO

5-6.6.2026(五、六 Fri, Sat)

指揮：胡栢端

Conductor: Rupert Woo Pak Tuen

作曲、編曲及二胡：朱芸編

Music, Arrangement and Erhu: Chu Wan Pin

電影《破·地獄》配樂(選段)(香港中樂團委編/中樂版首演)

Soundtrack from the movie *The Last Dance* (Excerpts)

(Arrangement commissioned by HKCO / Premiere of the Chinese Orchestral Version)

道 Tao

生 Life

死 Death

轉 Pivot

念 Mind

電影《悟空傳》配樂(選段)(香港中樂團委編/中樂版首演)

Soundtrack from the movie *Wu Kong* (Excerpts)

(Arrangement commissioned by HKCO / Premiere of the Chinese Orchestral Version)

花果山

Mount Huaguo

天庭的晚霞

The Twilight Glow of the Heaven

孫悟空

Sun Wukong

慘敗

The Crushing Defeat

空

Tranquility

環保二胡：朱芸編

Eco-Erhu: Chu Wan Pin

猴王的咆哮

The Monkey King's Defiant Roar

環保二胡：朱芸編

Eco-Erhu: Chu Wan Pin

香港中樂團

Hong Kong Chinese Orchestra

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

樂團除了舉辦定期音樂會和藝術教育活動之外，亦秉持著與民同樂的精神，創辦「香港國際青年中樂節」及多個器樂節，與香港市民攜手締造了多個最多人同時演奏的健力士世界紀錄，包括2026年國際樂器節刷新「最大規模的簧鳴樂器合奏」紀錄。樂團於2003年首創的香港鼓樂節已連續舉辦20年，成為一年一度萬眾期待的文化盛事，2020年與考試及評核局合辦「國際中國鼓樂評級試」。

樂團一直為中樂傳承及發展努力耕耘，舉辦相關論壇及比賽，與盧森堡現代音樂協會合辦的「2013國際作曲大賽」及2017年的「中樂無疆界—國際作曲大賽」等，為作曲家提供發表創作和交流的平台。樂團於2011年創辦全球首屆國際中樂指揮大賽，被譽為中樂發展史上的一個里程碑，至今共舉行四屆，樂團亦先後於2011年及2022年舉辦「國際中樂指揮高峰論壇」，多地專家、學者及樂團指揮應邀出席。

樂團積極透過數位方式和樂迷雲端連情，打破地域界限及場地限制，與市民以樂連心，2020年舉辦首屆「網上中樂節」，更於2021年推出全球首個中樂「網上音樂廳」，此外亦製作逾千萬瀏覽率的MV系列，並率先於樂季小冊子融入AR技術，充分體現藝術、生活與科技互動的潮流。

香港中樂團在藝術、管治管理、藝術教育、市場推廣上皆獲各界高度評價及屢獲殊榮，包括《亞洲週刊》「2024亞洲卓越品牌大獎」及「第十七屆藝術發展獎—藝術推廣及教育獎」等。樂團研製的環保胡琴系列除榮獲國家「第四屆文化部創新獎」(2012)外，更獲多個機構頒發環保及創意獎項，成就屢創新高。2025年，樂團與觀眾攜手刷新了「累計最多人體驗環保胡琴系列」可持續發展目標(SDG)世界紀錄。同年，樂團於香港藝術發展局第十九屆香港藝術發展獎獲得藝術推廣及教育獎項。



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

詳細資料 Details



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

Apart from regular concerts and activities promoting arts education, the Orchestra has initiated several instrumental festivals, including the Hong Kong International Youth Chinese Music Festival, to honour its mission statement that “Music is to be shared”. Together with the citizens of Hong Kong, the Orchestra has achieved many *Guinness World Records* for having the largest number of people playing musical instruments at the same time, including the World Record for “Largest reed instruments ensemble” in 2026 International Sheng Festival. The Hong Kong Drum Festival, which the Orchestra launched in 2003, is now into its 20th year with no interruption in between, and has become a keenly-anticipated annual cultural event, in 2020, HKCO launched the International Drum Graded Exam with the Hong Kong Examinations and Assessment Authority.

Striving to ensure the transmission and development of Chinese music, the Orchestra has organised many symposia and competitions. Notable examples in recent years are ‘The International Composition Prize 2013’ co-organised with the Luxembourg Society for Contemporary Music, and the ‘Chinese Music Without Bounds - International Composition Competition’ in 2017. They have been acclaimed as platforms for composers to publish their new works and for musical exchange. The ‘International Conducting Competition for Chinese Music’, an initiative launched by the HKCO in 2011 and the first ever in the world, has been acclaimed as a milestone in the historical development of Chinese music, the competition has been held for 4 times to date. Besides, HKCO organised ‘The International Symposium for Chinese Music Conducting’ in 2011 and 2022, experts, scholars and orchestra conductors from various countries and regions attended.

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

Other accolades and acclaims the Orchestra has won are its achievements in the arts, governance and administration, arts education, marketing and promotion, which includes ‘2024 Asia Excellence Brand Award’ from *Yazhou Zhoukan* and ‘The 17th Hong Kong Arts Development Awards - Award for Arts Promotion and Education’ etc. The Eco-Huqin series which the Orchestra developed has won not only the 4th Ministry of Culture Innovation Award in 2012, but also many other awards presented by various institutions for its green and innovative concepts. They add to the remarkable and highly commendable list of achievements in the history of the Hong Kong Chinese Orchestra. In 2025, HKCO and the audience together set a new world record for the Sustainable Development Goal (SDG) of ‘the most people experiencing the Eco-Huqin Series’. In addition, HKCO received the Award for Arts Education in school at The 19th Hong Kong Arts Development Awards, organized by the Hong Kong Arts Development Council.

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





閻惠昌

藝術總監兼終身指揮

Yan Huichang

Artistic Director and Principal Conductor for Life

自1997年6月起履任香港中樂團。

1987年獲頒授中國首屆專業評級國家一級指揮。

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

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

閻氏帶領香港中樂團創下多個中樂發展的里程碑，

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

閻氏師從著名指揮家夏飛雲、作曲家胡登跳、何占豪等教授，

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



詳細資料 Details

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

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

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

Yan has led the Hong Kong Chinese Orchestra to set many milestones in Chinese music.

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

After graduating from the Shanghai Conservatory of Music in 1983 under the tutorship of renowned conductor Xia Feiyun, and famous composers Hu Dengtiao and He Zhanhao,

Yan was appointed Principal Conductor of the China National Orchestra. In addition to Chinese music conducting, Yan has also conducted Western symphony orchestras such as the China National Symphony Orchestra, Beijing Symphony Orchestra, Shanghai Symphony Orchestra, Shenzhen Symphony Orchestra, Guangzhou Symphony Orchestra etc. Yan is also actively engaged in composition, and many national awards with his works.



胡栢端

副指揮兼香港青少年中樂團常任指揮

Rupert Woo Pak Tuen

Associate Conductor and Resident Conductor of
The Hong Kong Young Chinese Orchestra

香港中樂團副指揮兼香港青少年中樂團常任指揮，胡栢端於2012年為香港演藝學院第一位指揮碩士畢業生，並於「第二屆國際中樂指揮大賽」榮獲亞軍、「香港優秀青年指揮獎」及「最受觀眾喜愛指揮獎」三個獎項。曾任天津音樂學院民樂系特聘指揮教師、天津音樂學院民樂團常任指揮及研究生指揮教師。曾獲邀客席指揮香港中樂團、新加坡華樂團、澳門中樂團、河南民族樂團、香港演藝學院中樂團、香港演藝學院交響樂團、天津音樂學院「凡音」室內樂團、竹韻小集等。

胡栢端於2005年香港科技大學工學士（榮譽）學位畢業，主修計算機科學（資訊科技工程）；2008年香港演藝學院學士（榮譽）學位畢業，主修板胡演奏；2010年香港演藝學院碩士學位畢業，雙主修板胡及高胡演奏。

胡栢端於2018年經公開招聘為香港中樂團助理指揮（教育推廣），主要負責轄下香港青少年中樂團的指揮工作，多年來指揮及策劃「傳承·經典」音樂會。胡氏亦曾指揮香港中樂團2023年澳洲巡演、學校文化日音樂會、「津津有樂」音樂會（2024）、「我們的Cantopop」音樂會（2023）及「蒼龍引」社區音樂會（2022）等。

Associate Conductor of the Hong Kong Chinese Orchestra and Resident Conductor of the Hong Kong Young Chinese Orchestra. Graduated in 2012, Rupert Woo was the first Master in Conducting of The Hong Kong Academy for Performing Arts (HKAPA). In the Second International Conducting Competition for Chinese Music, Rupert won Second Prize as well as the Outstanding Young Conductor in Hong Kong Award and the Audience Award for the Most Popular Conductor. Previously, Rupert served as a Guest Instructor in Conducting at the Department of Traditional Chinese Musical Instruments of the Tianjin Conservatory of Music, Resident Conductor of the Conservatory's Chinese Orchestra, and Instructor on its postgraduate programme. He guest-conducted the Hong Kong Chinese Orchestra, the Singapore Chinese Orchestra, the Macao Chinese Orchestra, the Henan National Music Orchestra, the Academy Chinese Orchestra and the Academy Symphony Orchestra of HKAPA, Fanyin Chamber Orchestra of the Tianjin Conservatory of Music, Windpipe Chinese Music Ensemble etc.

Rupert holds a Bachelor of Engineering (Hons) in Computer Science from the Hong Kong University of Science and Technology (2005), a Bachelor of Music (Hons) in banhu performance from HKAPA (2008), and a Master of Music in banhu and gaohu performance from HKAPA (2010).

In 2018, Rupert became the Assistant Conductor (Education and Outreach) of HKCO through open recruitment, responsible for the conducting of the Hong Kong Young Chinese Orchestra, which is under the jurisdiction of the HKCO; he has planned and conducted the 'Preservation and Perpetuation of the Classics' concerts for years. Rupert conducted various HKCO concerts, including the 2023 Tour in Australia, 'School Culture Day' concert, 'Tunes of Tianjin and Northern China' concert (2024), 'Our Cantopop' concert (2023) and 'Trail of the Blue Dragon' Community Concert (2022).



朱芸編

作曲、編曲及二胡

作曲家助理 Composer's assistant:

黃志輝 Walter Wong

李卓朗 Bri Lee

Chu Wan Pin

Music, Arrangement and Erhu

朱芸編出生於香港，曾獲邀請為國家主席習近平伉儷和英國威廉王子伉儷表演二胡，翌年再受威廉王子邀請為其私人宴會演奏二胡。朱亦曾於香港體育館舉行的《一萬天荒愛未老周慧敏 30 週年演唱會》及《張敬軒降兩度演唱會2018》擔任二胡獨奏表演嘉賓。早年曾代表香港赴英參加威爾斯靈閣嶺國際音樂賽，並奪得總冠軍，其後赴三藩市參加美國公開音樂賽，奪全場總冠軍。此外，朱曾為多套電影錄製二胡，例如《哥斯拉II：王者巨獸》、《追龍》、和《竊聽風雲3》等。

朱芸編本科畢業於英國倫敦大學國王學院，主修西方音樂學和作曲。及後，於英國皇家音樂學院修讀電影音樂和音樂製作，獲全額獎學金，並取得碩士學位。由朱全片配樂的電影和電視劇包括《白日之下》、《哪吒之魔童降世》、《悟空傳》和《IT狗》等，其中《白日之下》在2024年獲《第42屆香港電影金像獎》提名最佳原創電影音樂及最佳原創電影歌曲；《哪吒之魔童降世》亦在2020年奪得《第十二屆華語金曲獎》的年度最佳原聲配樂，並在中國內地票房突破50億，為中國歷史票房亞軍。此外，朱曾與多位歌手合作，包括周慧敏、張敬軒、王菀之、古巨基、李克勤、劉嘉玲、王丹妮、黃妍、周深、林志炫、張靚穎、蔡健雅、周筆暢、肖戰、任嘉倫、李毓芬、Vitas、Ruth Jacott、Ruby Turner等等。

近期的作品包括《哪吒之魔童鬧海》，更成為中國歷史票房冠軍，及荷里活動畫冠軍。此外，他的電影《破地獄》，也成為香港歷史票房冠軍。去年，更令他榮獲亞洲電影大獎最佳原創音樂，和香港電影金像獎最佳原創電影音樂的榮銜。最新電影由張艾嘉執導的《他年她日》，在今年香港的電影金像獎也獲得兩項提名，包括最佳原創電影音樂，及和林俊傑一起創作的電影主題曲榮獲最佳原創電影歌曲的提名。

Born and raised in Hong Kong, Chu Wan Pin has been invited to perform the *erhu* for the President of the People's Republic of China Xi Jinping and his wife, as well as the British Prince William and his wife. The following year, he was invited again by Prince William to perform at his private banquet. He has also served as a featured *erhu* soloist at the 'Vivian Chow 30th Anniversary Concert' and the 'Hins Cheung HINSIDEOUT Concert 2018' held at the Hong Kong Coliseum. Additionally, Chu has recorded *erhu* tracks for multiple films, including *Godzilla II: King of the Monsters*, *Chasing the Dragon*, and *Overheard 3*.

Chu completed his undergraduate studies at King's College London, where he graduated with a degree majoring in Western Musicology and Composition. He later obtained his Master's degree in Screen Scoring and Music Production from the Royal College of Music in London, which he attended on a full scholarship. Chu works extensively as a composer for films and television. He has fully scored acclaimed films and series such as *In Broad Daylight*, *Ne Zha*, *Wukong*, and *In Geek We Trust*. His work on *In Broad Daylight* earned him nominations for Best Original Film Score and Best Original Film Song at the 42nd Hong Kong Film Awards in 2024. Meanwhile, his score for *Ne Zha* won the Best Original Score at the 12th Chinese Golden Melody Awards in 2020, with the film breaking box office records in Mainland China by surpassing 5 billion RMB to become the runner-up in Chinese cinematic history. Recognized as a versatile performer, Chu has collaborated with an extensive array of prominent singers worldwide, including Vivian Chow, Hins Cheung, Ivana Wong, Leo Ku, Hacken Lee, Carina Lau, Louise Wong, Cath Wong, Zhou Shen, Terry Lin, Jane Zhang, Tanya Chua, Bibi Zhou, Xiao Zhan, Allen Ren, Tia Lee, Vitas, Ruth Jacott, and Ruby Turner.

His recent blockbuster projects include *Ne Zha 2*, which became the highest-grossing film in Chinese history and the top-grossing Hollywood-style animation, as well as *The Last Dance*, which broke records as the highest-grossing film in Hong Kong cinematic history. Last year, his outstanding compositions earned him the prestigious titles of Best Original Music at the Asian Film Awards and Best Original Film Score at the Hong Kong Film Awards. His latest project, the film *Measure in Love* directed by Sylvia Chang, received two nominations at this year's Hong Kong Film Awards, including Best Original Film Score and a nomination for Best Original Film Song for the theme song he co-created with JJ Lin.

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電影《破·地獄》配樂(選段) 朱芸編作編曲 (香港中樂團委編/中樂版首演)

道

萬物有始，亦有終；而在開始與結束之間，人們稱之為「道」。樂曲以喃嘸師傅的嘖嘖聲揭開序幕。蒼涼而悠遠的音色彷彿穿越陰陽兩界，引領聽者步入一場關於生命的旅程。中段引用傳統南音《遊十殿》的旋律素材，描繪亡魂穿越幽冥、審視一生的古老想像。當樂曲逐漸走向尾聲，誦經聲與嘖嘖再次響起，如同一道循環往復的門扉，將起點與終點悄然連結。在華人傳統觀念裡，道不只是道路，更是天地運行的法則。生死、聚散、得失，皆在其中流轉不息。樂曲所追尋的，是面對無常時的安然。

* 樂曲《道》中的南音演出為朱栢康錄音

生

原曲來自電影中以婚禮形式舉辦喪禮的段落，弦樂四重奏的音樂被朱芸編重新改編為中樂團版本，呈現出截然不同的色彩。旋律碎片穿梭於不同聲部與樂器之間，時而彼此追逐，時而互相呼應，彷彿人生中的片段記憶散落四方，又在某個時刻重新拼湊完整。樂曲帶著幾分幽默與詼諧，甚至令人忍俊不禁。然而這份笑意之中，卻隱藏著更深層的溫柔。或許生命本來就是如此矛盾：有人離開，有人留下；有人哭泣，也有人微笑。當我們能夠在告別之中看見喜悅，在悲傷之中保留幽默，或許更接近理解生命本身。

死

死亡之所以令人悲傷，往往不是因為離去本身，而是因為那些來不及完成的愛。樂曲取材自電影中兩段最令人心碎的情節：一位母親無法釋懷對亡子的愧疚與思念，拒絕為兒子完成最後的包紮與入土；而另一段則是蓮姐的離世，那位如母親般陪伴與守護女主角的身影，最終也悄然離開人世。旋律緩慢而沉重，情感並不劇烈宣洩，而是如潮水般層層堆積。真正令人難以放下的，從來不是死亡本身，而是那些未曾說出口的話、未曾完成的擁抱，以及來不及表達的愛。然而也正因如此，人們才明白珍惜的意義。死亡讓生命顯得短暫，也因此讓愛變得珍貴。

轉

人生許多傷口，未必來自恨，而是來自無法說出口的愛。樂曲交織父親文哥與女兒文玥的主題旋律。作為傳統道教師傅，文哥一生恪守禮教，與女兒漸行漸遠，許多話來不及說，許多情感從未被表達。然而在沉默與衝突之下，始終隱藏著一份難以言喻的牽掛。

文哥離世後，文玥終於喚出那句遲來的「爸」。既是遺憾，也是告別。樂曲中，父女的旋律彼此交錯、回應，彷彿兩條無法相遇的道路，在生命盡頭重新交會。

男主角道生也逐漸明白，儀式真正超度的，從來不只是亡者，更是仍然活著的人。而文哥在生命最後留下遺書，讓女兒主持自己的喪禮，不僅打破傳統禁忌，更像是一位父親遲來的擁抱。

所謂「轉」，未必是走向對或錯，也未必是放棄原有信念。它更像是在漫長歲月之後，終於學會放下執著，理解彼此，也原諒自己。

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念

樂曲選用電影高潮段落，包括《兄妹破九磚》、《度脫之舞》與《超度》等素材重新編創，旋律交織著告別、思念與釋懷。

華人傳統觀念裡，超度似乎是為亡者而設。然而電影中有一句話：「不只死人要超度，生人都要破地獄嘍，生人都有好多地獄。」苦痛、遺憾、執著與愧疚，有時比死亡更難放下。超度不再只是送別亡者的儀式，更是一場關於原諒、理解與自我和解的修行。

《度脫之舞》正是這種精神的體現。舞步穿梭陰陽之間，既是送別，也是祝福。樂曲中，嗩吶如穿透雲霧的光；二胡低聲傾訴來不及說出口的情感；簫聲如回憶般若隱若現；敲擊樂的鐘聲與節奏，提醒生命終將走向各自的歸途。

《念》所留下的，不只是思念，更是一種領悟。思念不必消失，遺憾也未必完全撫平；當我們學會與它們共存，便能帶著愛繼續前行。有些遺憾無法彌補，但正因如此，釋懷才顯得珍貴。

「有機會來到這個世界已經賺了，何必介懷甚麼時候下車，不如好好欣賞沿途的風景。」 — 《破·地獄》

電影《悟空傳》配樂(選段) 朱芸編作編曲(香港中樂團委編/中樂版首演)

花果山

群山聳立於天地之間，瀑布自雲端奔流而下，百果豐盛，萬物自在生長。花果山是孫悟空誕生與成長的地方，也是整個故事中最接近自由本質的世界。在這裡，沒有天條，沒有階級，沒有高低貴賤；猴群在山林間嬉戲奔跑，遵循的只是自然本身的節奏。樂曲以遼闊而充滿生命力的旋律描繪這片樂土，既有山川的壯麗，也有眾猴嬉鬧的活潑。然而花果山之所以令人嚮往，或許正因為它終將失去。花果山不只是猴王的故鄉，更像每個人心中曾經擁有、卻難以永遠停留的純真歲月。

天庭的晚霞

在天庭森嚴的秩序之中，晚霞是一種奇特的存在。它不受天條約束，只依循天地運行的法則短暫綻放。樂曲前段以空靈而唯美的音色描繪夕陽染紅雲海的景象。中段音樂忽然流露出幾分幽默與戲謔，彷彿對這個自詡完美的神界投以諷刺的微笑。當旋律逐漸走向華麗燦爛，晚霞也來到最絢爛的瞬間。然而繁華之中，一絲難以察覺的悲傷悄然浮現 — 因為悟空尚未知曉，這將是他最後一次如此平靜地凝望這片天空。所有美好的事物，是否正因短暫而顯得珍貴？

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孫悟空

警鐘響徹雲霄，千軍萬馬奔赴而來。整個天庭開始追捕一個名字——孫悟空。然而他真正的罪名究竟是什麼？是違反天規，還是讓人們開始懷疑天規本身？樂曲充滿推進力與張力，旋律在層層推進之中不斷向前，展現悟空不願低頭的性格與強烈生命力。他的出現打破了原有的平衡，也讓這場衝突無可避免地爆發。

慘敗

再強大的力量，也有倒下的一刻。樂曲開首瀰漫著戰敗後的沉重與蒼涼，曾經熾熱的意志彷彿被徹底擊碎，只剩下空蕩而遙遠的回聲。然而當一切似乎走向終結，新的力量卻開始在灰燼之中慢慢甦醒。隨著音樂逐漸推進，旋律由低沉走向明亮，象徵悟空在毀滅之後重新找回內心深處的信念。生命中許多真正重要的領悟，往往不是來自勝利，而是在失去一切之後，依然願意再次站起來。真正的勇氣，並非永不倒下，而是在倒下之後仍選擇繼續前行。

空

歷經戰鬥、失敗與重生之後，悟空終於來到與自己獨處的時刻。本曲由朱芸編擔任二胡獨奏，琴聲時而低迴，時而飄渺，如同一個靈魂在天地之間靜靜漂流。這裡的「空」，並非虛無，也不是一無所有，而是一種放下執念與沉澱之後的平靜。當過去與未來都沉入寂靜，人或許才能真正看見當下。二胡獨特而帶有溫度的音色，讓整首作品充滿孤獨卻溫柔的氣息，既像回望萬緣起滅中的悲歡離合，也像凝視夜空時忽然生起的一念覺悟。

猴王的咆哮

經歷失敗與覺醒之後，最終決戰終於來臨。天地震動，風雲翻湧，所有壓抑已久的情感與力量在此刻徹底爆發。本曲繼續由朱芸編擔任二胡獨奏，樂曲以排山倒海般的氣勢推向全場高潮，描繪猴王在最後戰役中的怒吼與衝鋒。這不僅是一場力量的碰撞，更是一場意志的對決。沒有退路，也沒有猶豫；不是你死，就是我活。當旋律不斷向上推進，彷彿整個天地都被捲入戰火之中。而樂曲尾段猴王最後的咆哮，也成為對生命最直接的回應——即使面對無法預測的命運，仍然選擇不負此生。

「我來過，我戰鬥過，我不在乎結局。」——《悟空傳》

Soundtrack from the movie *The Last Dance* (Excerpts)

Music and Arr. by Chu Wan Pin

(Arrangement commissioned by HKCO / Premiere of the Chinese Orchestral Version)

Tao

Everything has a beginning and an end; and between the two lies what we call, "Tao." The piece opens with the *suona* of a Taoist master. The desolate and distant tone seems to travel between the realms of Yin and Yang, leading the listeners on a journey through life itself. The middle section draws melodic material from the traditional *Nanyin* piece *Journey Through the Ten Courts*, depicting the ancient visions of the deceased traversing the underworld and reflecting on their lives. As the piece gradually approaches its end, chanting and *suona* return, quietly linking the beginning and the end in an endless cycle. In Chinese philosophy, "Tao" is not merely a path, but also the natural order of the universe. Life and death, reunion and parting, gain and loss, all flow endlessly within it. At its heart, the piece seeks peace in the face of impermanence.

* The *Nanyin* performance in the piece *Tao* is a recording of Chu Pak Hong

Life

Originally accompanying a scene in the film where a funeral is held in the form of a wedding, the string quartet version has been reimagined into a Chinese orchestra setting, presenting a completely different feel. Fragments of melody weave between different sections and instruments, sometimes chasing each other, sometimes echoing one another, like scattered memories of life, that pieced back together eventually at some point. The piece carries a playful wit and gentle humour, even eliciting a smile. Yet, hidden within the smile is a deeper tenderness. Perhaps life itself is inherently contradictory, some depart while others remain; some weep while others smile. To find joy within farewells and humour within sorrow is perhaps to understand life a little more fully.

Death

Death is often sorrowful not because of the departure itself, but because of the love left unfulfilled. The piece draws inspiration from two of the film's most heartbreaking scenes: a mother, unable to let go of her guilt and longing for her deceased son, refuses to complete his final rites; and the passing of Lin, the figure who quietly protected and cared for the heroine like a mother. The melody unfolds slowly and heavily, with the emotions building up layer by layer like a tide instead of erupting all at once. What is truly hard to let go of is never death itself, but the words left unsaid, the embraces never given, and the love never expressed. Life is finite and it is precisely because of this that people understand the meaning of cherishing and thus makes love precious.

Pivot

Many of life's deepest wounds stem not from hatred, but from unspoken love. The piece weaves together the theme of father and daughter, Man Kwok and Yuet. Bound by tradition, Man Kwok, the Taoist master spent his whole life observing Taoist customs, gradually drifting apart from his daughter. Many words remained unspoken, and many emotions were never expressed. Beneath their silence and conflict, however, remains an unspoken bond.

After Man Kwok's passing, Yuet finally uttered the long-delayed word, "Dad." It was both a regret and a farewell. The melodies of the father and daughter intertwined and echoed each other in the piece, as if two paths that never truly met were reunited at the end of life.

The film's protagonist, Dominic Ngai, came to realize that the true purpose of the rituals is not only for the deceased, but also for those who remain. By leaving a will asking his daughter to preside over his funeral, Man Kwok broke the traditional taboos. It also felt like a father's belated embrace.

The so-called "pivot" is not necessarily about right or wrong, nor is it necessarily about abandoning one's original beliefs. It is about finally learning to let go, understand each other, and find forgiveness.

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Mind

The piece is built from key scenes, including re-arranged elements from *Breaking Hell's Gate*, *The Last Dance*, and *Soul Relief*, with melodies that intertwine farewell, longing, and release.

In Chinese tradition, rites of salvation are often seen as being for the dead. However, the film reminds us that "Not only the dead must be saved, but living people must break through hell. The living, too, carry their own hells." Pain, regret, attachment and guilt are sometimes harder to let go than death itself. Salvation is no longer just a ritual to bid farewell to the deceased, but also a practice about forgiveness, understanding and self-reconciliation.

The Last Dance embodies this spirit. The dance steps weave between Yin and Yang, serving as both farewell and blessing. In the piece, the *suona* shines like light piercing through the clouds; the *erhu* softly expresses the unspoken emotions; the *xiao* drifts in and out like a memory; the percussion bells and rhythms remind us about life's inevitable journey onward.

What *Mind* leaves behind is not just remembrance, but also insights. Remembrance doesn't have to disappear, and regrets can't be completely healed; when we learn to live alongside them, we can move forward with love. Some regrets can't be made up for, but that's precisely why letting go is so precious.

"To have had the chance to come into this world is already a gift. Why worry about when to get off? Better to enjoy the scenery along the way." — *The Last Dance*

Soundtrack from the movie *Wu Kong* (Excerpts)

Music and Arr. by Chu Wan Pin

(Arrangement commissioned by HKCO / Premiere of the Chinese Orchestral Version)

Mount Huaguo

Between heaven and earth, mountains tower and waterfalls cascade from the clouds. Fruits grow in abundance, and all living things flourish in freedom. Mount Huaguo is the birthplace and home of Sun Wukong, and the world in the story that comes closest to the essence of freedom. Here, there are no heavenly laws, no social hierarchy, no distinctions of status. The monkeys frolic and run through the mountain forests, following only the rhythm of nature itself. The music paints a picture of this paradise with a vast and vibrant melody, capturing both the magnificence of the mountains and rivers and the lively playfulness of the monkeys. Yet, perhaps what makes Mount Huaguo so desirable is the very fact that it is destined to be lost. Mount Huaguo is not just the Monkey King's homeland, it is akin to the innocent years we all once possessed but could never hold onto forever.

The Twilight Glow of the Heaven

Within the strict order of the Heaven, the twilight glow is a peculiar presence. It is not bound by heavenly laws, blooming fleetingly only in accordance with the rules of the universe. The opening of the piece uses ethereal and beautiful tones to depict the scene of the setting sun dyeing the sea of clouds red. The middle section of the music suddenly reveals a touch of humour and playfulness, as if casting a satirical smile upon this self-proclaimed perfect divine realm. As the melody builds towards a magnificent crescendo, the twilight glow reaches its most brilliant moment. However, amid this splendour, a subtle, almost imperceptible sadness emerges - for Wukong does not yet know that this will be the last time he gazes upon this sky with such peace. Does the transient nature of all beautiful things make them all the more precious?

Sun Wukong

Alarm bells ring through the heavens as a vast army descends. The entire Heaven begins its pursuit of one name - Sun Wukong. But what is his true crime? Is it violating the heavenly rules, or is it causing people to question the rules themselves? The music is filled with drive and tension. The melody surges ever forward, layer upon layer, showcasing Wukong's unyielding character and intense vitality. His appearance shatters the existing balance, making this conflict inevitable.

The Crushing Defeat

Even the most formidable power can fall. The piece opens with a heavy and desolate atmosphere of defeat. The once-fiery will seems utterly crushed, leaving only a hollow and distant echo. Yet, just as all seems to be ending, a new strength begins to awaken from the ashes. As the music progresses, the melody shifts from sombre to bright, symbolising Wukong rediscovering his innermost convictions after destruction. Many of life's most important realisations come not from victory, but from the willingness to stand up again after losing everything. True courage is not about never falling, but about choosing to press on after one has fallen.

Tranquility

After battle, defeat, and rebirth, Wukong finally reaches a moment of solitude. This piece features Chu Wan Pin on the *erhu* solo. The sound of the instrument is at times deep and mournful, at others ethereal, like a soul drifting silently between heaven and earth. The "Tranquility" of the title does not mean nothingness, but rather the peace that comes after letting go of worldly attachments and finding inner calm. When both the past and the future recede into silence, one can perhaps truly see the present moment. The unique and warm timbre of the *erhu* fills the entire work with an air of solitary yet gentle tenderness. It is like looking back on the joys and sorrows within the cycle of fate, and also like a sudden moment of enlightenment while gazing at the night sky.

The Monkey King's Defiant Roar

After defeat and awakening, the final battle has finally come. Heaven and earth tremble, storms gather, and all long-suppressed emotions and power erupt at this moment. This piece again features Chu Wan Pin on the *erhu* solo. With the force of a roaring storm, the music builds to a climax, depicting the Monkey King's roar and charge in the final battle. This is not just a clash of power, but a duel of wills. There is no retreat, no hesitation, but a matter of life and death. As the melody relentlessly pushes upward, it feels as if the entire universe is engulfed in the flames of war. The Monkey King's final roar at the end of the piece becomes the most direct response to life itself - even when facing an unpredictable destiny, he chooses to live this life to the fullest.

"I came, I fought, I do not care for the ending." — Wu Kong

環保鼎式高胡的新發明技術

獲國家知識產權局授予 實用新型專利權

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

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



六角扁筒重奏高胡

橢圓兩用高胡

兩款環保鼎式高胡



香港中樂團研發環保胡琴系列演出超越1700場創造歷史

榮獲國家「第四屆文化部創新獎」（2012）

推薦單位：香港特別行政區政府民政事務局

環保鼎式高胡的新發明技術獲國家知識產權局授予專利權（2024）

刷新「累計最多人體驗環保胡琴系列」的「可持續發展世界紀錄」（2025）

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

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

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

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

研究及發展部研究員、樂器研究改革主任
阮仕春 (8.3.2024)

The HKCO Eco-Huqin Series

With performances over the 1700 historical mark

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

On the recommendation of the Home Affairs Bureau, HKSAR Government

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

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

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

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

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

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

Yuen Shi Chun

Research Fellow, Research and Development Department
Research & Development Officer (Musical Instrument)
8 March 2024



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

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- 多方位研究及發展音樂藝術



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

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弘音捐助人 Brilliance Donor	弘音，《易坤》曰：「含弘光大」。《詞海》：「擴充；光大」。弘音者，弘揚、光大中國民族音樂之意。 One who ranks the Orchestra as brilliant in artistic excellence.	HK\$500,000 – \$999,999
知音捐助人 Connoisseur Donor	知音，出自伯牙彈琴，子期知音的故事。古人云：「知音難尋」，「人生有一知音足以」。知音是聆聽和領悟音樂的最高境界。 One who accords critical acclaim to the Orchestra.	HK\$300,000 – \$499,999
妙音捐助人 Delight Donor	妙音，感覺音樂美妙或奇妙。 One who finds pleasure and delight in the music of the Orchestra.	HK\$100,000 – \$299,999
悦音捐助人 Encore Donor	悦音，愉悅，歡喜，以聆聽音樂為愉悅。 One who enjoys the performance of the Orchestra and wants it to continue to develop and grow.	HK\$10,000 – \$99,999
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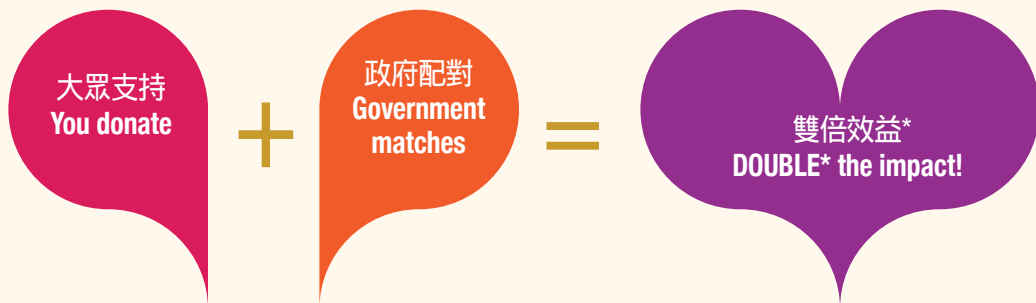
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「國際笙簧節2026」活動反應熱烈，香港中樂團現開辦【笙快速入門班】及『笙樂器班』— 讓你親身體驗這件充滿生命力的樂器。課程由香港中樂團的演奏家們授課，名額有限，立即報名！

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網上表格報名

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3:30 - 4:30pm /

逢星期日 3:15 - 4:15pm /
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暑期工作坊

認識中樂齊齊揀

對象：
未曾學習中樂但對中樂有興趣的
3-6歲及7-13歲兒童

對象：7-13歲兒童
日期：2026年7月25日(星期六)
時間：10:30 - 12:30 (2小時)

導師：
麥嘉然老師(負責拉弦樂介紹)
羅行良老師(負責吹打樂介紹)
黃璿僑老師(負責彈撥樂介紹)

對象：3-6歲兒童
日期：2026年8月22日(星期六)
時間：10:30 - 12:30 (2小時)

導師：
王家樂老師(負責拉弦樂介紹)
羅行良老師(負責吹打樂介紹)
黃璿僑老師(負責彈撥樂介紹)

語言：廣東話為主

活動介紹：
香港中樂團演奏家們將在工作坊內現身說法，讓小朋友不但可以近距離欣賞曲目演奏，也可以親身接觸中樂「吹、彈、拉、打」四大家族各種樂器，認識中國音樂的基本概念，發掘自身的興趣和特質，為日後接受專業訓練踏出第一步。

親子鼓樂工作坊

對象：6-10歲兒童及家長

日期：2026年8月1日(星期六)

時間：14:30 - 15:30 (1小時)

導師：李慧美老師

語言：廣東話為主

活動介紹：

訓練穩定的節奏感是學習音樂的重要基石。透過演奏家的親身指導，孩子可以與家長一同參與鼓樂節奏訓練，在培養專注力和手眼協調的同時，更可促進親子之間的交流，享受獨一無二的相處時光。

小星星

對象：6-12歲兒童
語言：廣東話為主

琵琶

日期：2026年8月8日(星期六)
時間：10:30 - 12:00 (1.5小時)
導師：黃璿僑老師

唢呐

日期：2026年8月8日(星期六)
時間：14:30 - 16:00 (1.5小時)
導師：羅行良老師

古箏

日期：2026年8月9日(星期日)
時間：14:30 - 16:00 (1.5小時)
導師：劉惠欣老師

二胡

日期：2026年8月22日(星期六)
時間：14:30 - 16:00 (1.5小時)
導師：王家樂老師

活動介紹：

香港中樂團演奏家會在短時間內教授樂器的基本演奏方法及一首耳熟能詳的樂曲，讓參加者親身體驗樂器演奏過程，培養對中國音樂的興趣。

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香港中樂團

Hong Kong Chinese Orchestra



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Director of The HKCO Orchestral Academy

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Artist Emeritus



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Yim Hok Man

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Guest Concertmaster



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Shen Cheng



嚴潔敏
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Eco-Erhu

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Principal*



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Xu Hui



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Siu Sau Han



韓婧娜
Han Jingna



蘇純賢
So Shun Yin



黃錦沛 □
Wong Kam Pui

環保中胡
Eco-Zhonghu

胡琴聯合首席兼
中胡首席

Co-Principal Huqin and
Principal Zhonghu

助理首席

Assistant Principal



毛清華
Mao Qinghua



許然
Hui Yin



王家樂
Wong Ka Lok



黃正彥
Wong Ching Yin



黃偉俊
Wong Wei Juin



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Principal Gaohu

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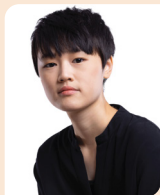
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Principal



董曉露
Tung Hiu Lo



安悅
An Yue



李小夏
Lee Hsiao-hsia



吳帆
He Wei



何偉
He Wei



柯雨萌
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Eco-Bass Geihu

首席
Principal



齊洪璋
Qi Hongwei



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陳岳華
Vonghemrat
Pichan



黎偉
Li Wei



鄭潔云
Cheng Chieh-yun

揚琴
Yangqin

首席
Principal



李孟學
Lee Meng-hsueh



張家翔
Chang Chia-hsiang

小阮 / 柳琴
Xiaoruan / Liujin

首席
Principal



葛楊
Ge Yang



陳怡伶
Chen I-ling



詹祥琳
Chan Siang-lin

琵琶
Pipa

首席
Principal



張瑩
Zhang Ying



王楷涵
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邵珮儀
Shiu Pui Yee



黃璿僑
Wong Yui Kiu



吳潔穎
Ng Kit Wing

中阮
Zhongruan

首席
Principal



吳煥熙
Ng Kai Hei



吳曼翎
Wu Man-lin



陳淑霞
Chan Shuk Har



梁惠文
Liang Wai Man

大阮
Daruhan

首席
Principal



劉若琳
Lau Yuek-lam



馮彥霖
Fung Yin Lam

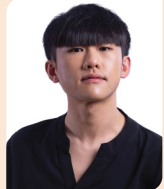
三弦
Sanxian

首席
Principal



趙太生
Zhao Taisheng

箏
Zheng



陳曉鋒
Chan Hiu Fung



李宜蓓
Lee Yi-chien



李婷婷
Li Tingting

曲笛
Qudi

笛子首席
Principal Dizi



孫永志
Sun Yongzhi



巫致廷
Wu Chih-ting

梆笛
Bangdi



林育仙
Lin Yu-hsien



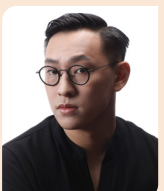
李想
Li Xiang

新笛 / 大笛
Xindi / Dadi

笛子助理首席
Assistant Principal Dizi









陳子旭
Chan Chi Yuk



杜峰廉
To Fung Lim



郭枸曦
Kwok Chun Hei

高音笙 Soprano Sheng	笙首席 Principal Sheng	笙助理首席 Assistant Principal Sheng			次中音笙 Tenor Sheng	首席 Principal	
							
	陳奕濼 Chen Yi-wei	魏慎甫 Wei Shen-fu	■ 戴宇承 Tai Yu-cheng	華奕杰 Hua Yijie		阮建熹 Yuen Kin Hei	陸儀 Lu Yi

低音笙 / 高音笙 Bass Sheng / Soprano Sheng			高音嗩吶 Soprano Suona	嗩吶首席 Principal Suona	嗩吶助理首席 Assistant Principal Suona	中音嗩吶 Alto Suona	
	王彥瑾 Wang Yen-chin	林進穎 Lam Chon Weng					
				馬瑋謙 Ma Wai Him	胡晉偉 Wu Chun Hei		羅行良 Law Hang Leung

次中音嗩吶 Tenor Suona		低 / 高音嗩吶 Bass / Soprano Suona		高 / 中 / 低音管 Soprano / Alto / Bass Guan	首席 Principal		
	蔡暉彥 △□ Tsoi Wai Yin				劉海 Liu Hai	盧偉良 Lo Wai Leung	任釗良 Ren Zhaoliang

敲擊 Percussion		首席 Principal	助理首席 Assistant Principal					
	秦吉濤 Qin Jitao	陸健斌 Luk Kin Bun	錢國偉 Chin Kwok Wai	李芷欣 Lee Tsz Yan	陳律廷 Chan Lut Ting	廖倚苹 Liao Yi-ping		

	■ 關凱儀 Kwan Hoi Yee		□ 陳啟彥 Chan Kai Yan
繆世哲 Miao Shih-jhe			

- * 署理職務
Acting
- 特約演奏家
Freelance Musician
- 毋須出席
No need to attend
- △ 香港中樂人才菁英計劃
Hong Kong Chinese Music Talent
Development Programme

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.

藝術總監兼終身指揮 | 香港中樂團樂隊學院院長 | 閻惠昌

Artistic Director and Principal Conductor for Life | Director of The HKCO Orchestral Academy | Yan Huichang

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

阮仕春
Yuen Shi Chun

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

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

香港青少年中樂團 Hong Kong Young Chinese Orchestra

指揮
胡栢端
Conductor
Rupert Woo Pak Tuen

香港青少年箏團導師 Instructors of the Hong Kong Youth Zheng Ensemble

蔡雅絲
劉惠欣
Choi Ngar Si
Lau Wai Yan

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
黃心浩	Wong Sum Ho
革胡	Gehu
李小夏	Lee Hsiao-hsia
低音革胡	Bass Gehu
李庭灝	Li Ting Ho
揚琴	Yangqin
李孟學	Lee Meng-hsueh
阮	Ruan
陳怡伶	Chen I-ling
琵琶/三弦	Pipa / Sanxian
黃璿僑	Wong Yui Kiu
箏	Zheng
姚欣	Iu Yan
笛子	Dizi
陳子旭	Chan Chi Yuk
笙	Sheng
魏慎甫	Wei Shen-fu
噴呐	Suona
劉海	Liu Hai
敲擊	Percussion
李芷欣	Lee Tsz Yan

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黃心浩	Wong Sum Ho	笛子	Dizi
徐慧	Xu Hui	陳子旭	Chan Chi Yuk
李曉丁	Li Xiaoding	巫致廷	Wu Chih-ting
蕭秀蘭	Siu Sau Lan	杜峰廉	To Fung Lim
韓婧娜	Han Jingna	何兆昌	Ho Siu Cheong
謝燦鴻	Tse Chan Hung	笙	Sheng
揚琴	Yangqin	魏慎甫	Wei Shen-fu
李孟學	Lee Meng-hsueh	陸儀	Lu Yi
柳琴	Liuqin	噴呐	Suona
葛楊	Ge Yang	馬瑋謙	Ma Wai Him
梁惠文	Liang Wai Man	胡晉偉	Wu Chun Hei
陳怡伶	Chen I-ling	劉海	Liu Hai
琵琶	Pipa	羅行良	Lau Hang Leung
張瑩	Zhang Ying	管	Guan
邵珮儀	Shiu Pui Yee	任釗良	Ren Zhaoliang
黃璿僑	Wong Yui Kiu	秦吉濤	Qin Jitao
阮	Ruan	敲擊	Percussion
劉若琳	Lau Yuek-lam	陸健斌	Luk Kin Bun
吳樂熙	Ng Kai Hei	李芷欣	Lee Tsz Yan
三弦	Sanxian	陳律廷	Chan Lut Ting
趙太生	Zhao Taisheng	李慧美	Li Wai Mei
箏	Zheng	梁正傑	Leung Ching Kit
蔡雅絲	Choi Ngar Si	關凱儀	Kwan Ho Yee
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