



香港中樂團
HONGKONG CHINESE ORCHESTRA

藝術總監：閔惠昌
ARTISTIC DIRECTOR: YAN HUICHANG

誕辰九十五週年音樂會

彭修文

Peng Xiuwen
95th Anniversary
Concert



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

香港中樂團由香港特別行政區政府資助
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Cherish Tonight – Deeply In Love With You

指揮 Conductor :

周熙杰 Chew Hee Chiat

口琴 Harmonica :

李俊樂 Gordon Lee

大提琴 Cello :

洪嘉揚 Thomas Hung

31/7/2026 (五 Fri) 晚上7:30pm

1/8/2026 (六 Sat) 下午3pm, 晚上7:30pm

2/8/2026 (日 Sun) 下午3pm

東九文化中心劇院

East Kowloon Cultural Centre The Hall



第50樂季開幕音樂會

The 50th Orchestral Season Opening Concert

千簧一宇

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國際笙簧節2026

中華文化節2026節目及

「亞藝無疆」藝術節2026節目之一

International Sheng and Reeds Festival 2026

One of the Programmes of Chinese Culture Festival 2026

and Asia+ Festival 2026

笙 Sheng :

翁鎮發 Weng Zhenfa

吳 巍 Wu Wei

陳奕濂 Chen Yi-wei

耿 森 Geng Sen

劉 暢 Liu Chang

蘆笙 Lusheng :

楊正平 Yang Zhengping

葫蘆笙 Hulusheng :

魏慎甫 Wei Shen Fu

葫蘆絲 Hulusi :

陳子旭 Chan Chi Yuk

泰國排笙 Thai Khene :

孫南塔猜 Sun Nantacha

日本笙 Japanese Sho :

三浦禮美 Reimi Miura

口弦 Jew's Harp :

Olena UUTAI

管風琴 Organ :

黃正彥

Wong Ching-yin

(9.20場次)

(for 9.20 performance)



2026年9月19日 (六 Sat) 晚上8:00pm

2026年9月20日 (日 Sun) 下午3:00pm

(兩日節目不同 Each day features different programs)

香港文化中心音樂廳

Hong Kong Cultural Centre Concert Hall



www.hkco.org

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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.

彭修文誕辰九十五週年音樂會

Peng Xiuwen 95th Anniversary Concert

節目第一天
Day 1

24.7.2026 (五 Fri)

指揮：閻惠昌

Conductor: Yan Huichang

豐收鑼鼓 (二稿) 彭修文、蔡惠泉曲

Drums in Celebration of a Bumper Harvest (Second Edition) Peng Xiuwen and Cai Huichuan

排鼓領奏：馬里*

Lead Paigu: Ma Li*

瑤族舞曲 劉鐵山、茅沅曲 彭修文編曲

Dance of the Yao Tribe Liu Tieshan and Mao Yuan Arr. by Peng Xiuwen

月兒高 古曲 彭修文編曲

As the Moon Rises Ancient Tune Arr. by Peng Xiuwen

琵琶領奏：陳音*

Lead Pipa: Chen Yin*

交響詩 — 流水操 彭修文曲

Symphonic Poem - Flowing Water Peng Xiuwen

— 中場休息15分鐘 Intermission 15 minutes —

亂雲飛 根據京劇《杜鵑山》改編 彭修文編曲

Luan-Yun-Fei Adapted from the Peking Opera *Azalea Mountain* Arr. by Peng Xiuwen

京胡：姜克美*

京二胡：魏冠華

司鼓：馬里*

嗩吶：周東朝*

Jinghu: Jiang Kemei*

Jing Erhu: Ngai Kwun Wa

Lead Percussionist: Ma Li*

Suona: Zhou Dongchao*

環保低音二胡與樂隊 二泉映月 華彥鈞曲 彭修文編曲

Eco-Bass Erhu and Orchestra Reflection of the Moon on the Water Hua Yanjun Arr. by Peng Xiuwen

環保低音二胡：張重雪

Eco-Bass Erhu: Zhang Chongxue

幻想曲 秦·兵馬俑 彭修文曲

Fantasia The Terra Cotta Warriors Peng Xiuwen

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

2026年7月24日（星期五）的音樂會將於2026年8月21日（星期五）晚上8:00 於香港電台第四台（FM97.6 - 98.9 兆赫及www.rthk.hk）播出，以及2026年8月27日（星期四）下午3:00 重播。

The concert on 24th July 2026 (Fri) will be broadcast on 21st August 2026 (Fri) at 8pm and with a repeat on 27th August 2026 (Thu) at 3pm on RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and www.rthk.hk).

彭修文誕辰九十五週年音樂會

Peng Xiuwen 95th Anniversary Concert

節目第二天
Day 2

25.7.2026 (六 Sat)

指揮：閻惠昌

Conductor: Yan Huichang

將軍令 古曲 彭修文編曲

Song of the General Ancient Tune Arr. by Peng Xiuwen

套曲 十二月 (選段) 彭修文曲

Suite Twelve Months (Excerpts) Peng Xiuwen

正月 — 元宵 The First Month – The Lantern Festival

八月 — 晚來香 The Eighth Month – The Evening Blooms

太平山下不夜城 (選自《四季》：夏之夜) 彭修文曲

Hong Kong - the City that Never Sleeps (Summer Night from A Song of the Four Seasons) Peng Xiuwen

交響詩 — 流水操 彭修文曲

Symphonic Poem - Flowing Water Peng Xiuwen

— 中場休息15分鐘 Intermission 15 minutes —

亂雲飛 根據京劇《杜鵑山》改編 彭修文編曲

Luan-Yun-Fei Adapted from the Peking Opera Azalea Mountain Arr. by Peng Xiuwen

京胡：姜克美* 京二胡：魏冠華 司鼓：馬里* 嗩吶：周東朝*
Jinghu: Jiang Kemei* Jing Erhu: Ngai Kwun Wa Lead Percussionist: Ma Li* Suona: Zhou Dongchao*

下山虎 (選自《中國狂想曲》第三段) 冼星海曲 彭修文編曲

Crouching Tiger (The third section of Chinese Rhapsody) Xian Xinghai Arr. by Peng Xiuwen

賽龍奪錦 何柳堂曲 彭修文編曲

The Dragon Boat Race He Liutang Arr. by Peng Xiuwen

落花流水 廣東音樂 彭修文編曲

Fallen Flowers Carried Away by the Flowing Water Cantonese Music Arr. by Peng Xiuwen

幻想曲 秦·兵馬俑 彭修文曲

Fantasia The Terra Cotta Warriors Peng Xiuwen

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

藝術總監的話

Words from the Artistic Director

彭修文先生是二十世紀中國民族音樂的革新者與實踐者。他憑藉過人的膽識與深厚的學養，於上世紀五十年代創建中國廣播民族樂團，借鑒西方交響樂的編制理念，為現代民族管弦樂團確立了科學而完備的聲部架構，這一模式被業界廣泛稱為「彭修文模式」，影響深遠，成為中樂現代化進程中一塊舉足輕重的里程碑。彭先生一生筆耕不輟，創作及改編作品近千首，從細意打磨古曲《月兒高》、《將軍令》到原創巨作幻想曲《秦·兵馬俑》、交響詩《流水操》，無不彰顯出中樂交響性的磅礴氣勢與深厚底蘊。可以說，彭先生以終生之力，推動中樂從民間走向殿堂，從華夏故土推向世界舞台，貢獻至偉。

彭先生與樂團的淵源深厚，這份未竟的緣分，既是縈繞心頭的遺憾，亦是鞭策樂團不斷前行的動力。為此，樂團多年來曾多次舉辦彭修文作品專場音樂會，從滿載民間生趣的《豐收鑼鼓》到兼具視覺與聽覺震撼的幻想曲《秦·兵馬俑》，每一次演繹都是對大師藝術神韻的深度挖掘與崇高致敬，讓經典在時代的流轉中不斷煥發新的光彩。2026年，是彭先生仙逝的三十週年，時光雖逝，但藝術的生命從未凋零。藉此別具意義的年份，樂團呈獻向大師致敬系列——「彭修文誕辰九十五週年音樂會」，以樂聲寄託追思，以經典傳承不朽。作為與彭先生惺惺相惜、結下不解情誼的後輩，此刻我心中滿懷敬意與感慨。

今次音樂會特邀彭先生生前執棒的中國廣播民族樂團資深演奏家代表來港演出，包括排鼓領奏馬里、琵琶領奏陳音、京胡演奏家姜克美、嗩吶演奏家周東朝等，攜手演繹大師筆下的傳世佳作。彭先生不僅是該樂團的創立人，更是其藝術靈魂的奠基人，他為樂團傾注了畢生心血，從編制、作品到演奏風格，都深深烙印著他的美學思想。是次音樂會曲目涵蓋經典原創與跨時代改編之作，有民間節慶的歡騰，亦有古韻幽思的雅致，更有歷史長河的磅礴，這些作品均凝聚了彭先生創作生涯的若干側影，讓聽眾得以窺見他內心世界的豐富與深邃。

中樂的發展，在彭先生的筆下從來不是空洞的口號，而是每一個聲部都流淌着的民族血脈與時代迴響。願彭修文先生的音樂精神，如秦俑般千古不朽，長存於世，也願這場音樂會成為一座橋樑，讓後來者得以跨越時空，感受他對中樂那份永不熄滅的赤誠與熱愛。



香港中樂團藝術總監兼終身指揮
閻惠昌



Mr Peng Xiuwen was a pioneering innovator and practitioner of 20th-century Chinese traditional music. Endowed with remarkable foresight and profound music scholarship, he founded the China Broadcasting Chinese Orchestra in the 1950s. By drawing inspiration from the structure of Western symphony orchestras, he established a systematic and comprehensive instrumental section framework for the modern Chinese orchestra. This approach is now widely known in the field as the "Peng Xiuwen Model". This model has had a far-reaching impact, serving as a defining milestone in the modernization of Chinese orchestral music. Throughout his life, Mr Peng devoted himself tirelessly to composition, producing and arranging nearly a thousand works. From his meticulous refinement of ancient masterpieces such as *As the Moon Rises* and *Song of the General* to large-scale original works like the fantasia *The Terra Cotta Warriors* and the *Symphonic Poem - Flowing Water*, his works invariably showcase both the majestic symphonic grandeur and the rich expressive depth of Chinese orchestral music. It is no exaggeration to say that Mr Peng dedicated his life to elevating Chinese music from its folk roots to the concert hall and from its homeland to the global stage, making an immense contribution to the art form.

The Orchestra shares a profound connection with Mr Peng. This unfinished chapter of our shared journey remains both a heartfelt regret and an enduring inspiration propelling the Orchestra ever forward. Over the years, we have presented several concerts dedicated to his music. From the festive spirit of *Drums in Celebration of a Bumper Harvest* to the breathtaking musical and visual spectacle of *The Terra Cotta Warriors*, each performance serves as a deep exploration of the master's artistic brilliance and a heartfelt tribute, allowing these timeless works to resonate with new generations as time evolve. The year 2026 marks the 30th anniversary of Mr Peng's passing. Though time has marched on, the vitality of his art remains undiminished. To commemorate this significant milestone, the Orchestra proudly presents a tribute series, "Peng Xiuwen 95th Anniversary Concert". Through these performances, we convey our remembrance through music and celebrate his enduring masterpieces. As one of the younger artists who shared a deep, mutual appreciation and an unbreakable bond with Mr Peng, I am filled with profound respect and immense gratitude at this moment.

This special concert also brings together distinguished senior musicians from the China Broadcasting Chinese Orchestra, an ensemble Mr Peng conducted during his lifetime, to perform in Hong Kong. The lineup includes Lead Paigu Ma Li, Lead Pipa Chen Yin, Jinghu artist Jiang Kemei, and Suona artist Zhou Dongchao, all joining forces to present the maestro's masterpieces from his remarkable catalogue. Not only was Mr Peng the orchestra's founder but he was also the architect of its artistic soul. He devoted his life to shaping its identity, leaving the indelible imprint of his artistic philosophy on everything from its instrumentation and repertoire to its distinctive performance style. The program spans original masterpieces and cross-era innovative arrangements, capturing the vibrant energy of folk festivities, the elegance of classical melodies, and the majestic sweep of history. Together, these compositions offer a rich portrait of Mr Peng's creative journey and a glimpse into the richness and depth of his inner world.

For Mr Peng, the development of Chinese orchestral music was never merely an ideal or a slogan. Rather, it was a manifestation of the national spirit and the echoes of the times coursing through every musical line. May Mr Peng Xiuwen's musical legacy endure through ages, as timeless as the Terracotta Warriors, and may this concert serve as a bridge across generations, allowing audiences to transcend time and space to experience his lifelong devotion and unwavering passion for Chinese orchestral music.

Yan Huichang

**Artistic Director and Principal Conductor for Life
Hong Kong Chinese Orchestra**

香港中樂團

Hong Kong Chinese Orchestra

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

樂團除了舉辦定期音樂會和藝術教育活動之外，亦秉持著與民同樂的精神，創辦「香港國際青年中樂節」及多個器樂節，與香港市民攜手締造了多個最多人同時演奏的健力士世界紀錄，包括2026年國際笙簧節刷新「最大規模的簧鳴樂器合奏」紀錄。樂團2003年首創的香港鼓樂節已連續舉辦23年，成為一年一度萬眾期待的文化盛事，2020年起與考試及評核局合辦「國際中國鼓樂評級試」。

樂團一直為中樂傳承及發展努力耕耘，舉辦相關論壇及比賽，與盧森堡現代音樂協會合辦的「2013國際作曲大賽」及2017年的「中樂無疆界—國際作曲大賽」等，為作曲家提供發表創作和交流的平台。樂團於2011年創辦全球首屆國際中樂指揮大賽，被譽為中樂發展史上的一個里程碑，至今共舉行五屆，樂團亦先後於2011年及2022年舉辦「國際中樂指揮高峰論壇」，多地專家、學者及樂團指揮應邀出席。

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

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



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

詳細資料 Details



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

Apart from regular concerts and activities promoting arts education, the Orchestra has initiated several instrumental festivals, including the Hong Kong International Youth Chinese Music Festival, to honour its mission statement that “Music is to be shared”. Together with the citizens of Hong Kong, the Orchestra has achieved many Guinness World Records for having the largest number of people playing musical instruments at the same time, including the World Record for “Largest reed instruments ensemble” in 2026 International Sheng Festival. The Hong Kong Drum Festival, which the Orchestra launched in 2003, is now into its 23rd year with no interruption in between, and has become a keenly-anticipated annual cultural event, in 2020, HKCO launched the International Drum Graded Exam with the Hong Kong Examinations and Assessment Authority.

Striving to ensure the transmission and development of Chinese music, the Orchestra has organised many symposia and competitions. Notable examples in recent years are “The International Composition Prize 2013” co-organised with the Luxembourg Society for Contemporary Music, and the “Chinese Music Without Bounds - International Composition Competition” in 2017. They have been acclaimed as platforms for composers to publish their new works and for musical exchange. The “International Conducting Competition for Chinese Music”, an initiative launched by the HKCO in 2011 and the first ever in the world, has been acclaimed as a milestone in the historical development of Chinese music, the competition has been held for 5 times to date. Besides, HKCO organised “The International Symposium for Chinese Music Conducting” in 2011 and 2022, experts, scholars and orchestra conductors from various countries and regions attended.

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

Other accolades and acclaims the Orchestra has won are its achievements in the arts, governance and administration, arts education, marketing and promotion which includes “The 19th Hong Kong Arts Development Awards - Award for Arts Promotion and Education” and the Silver Prize in the Stakeholder Engagement category at the “6th Hong Kong Public Relations Awards 2025” etc. The Eco-Huqin series which the Orchestra developed has won not only the 4th Ministry of Culture Innovation Award in 2012, but also many other awards presented by various institutions for its green and innovative concepts. They add to the remarkable and highly commendable list of achievements in the history of the Hong Kong Chinese Orchestra. In 2025, HKCO and the audience together set a new world record for the Sustainable Development Goal (SDG) of “the most people experiencing the Eco-Huqin Series”.

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





閻惠昌 藝術總監兼終身指揮

Yan Huichang

Artistic Director and Principal Conductor for Life

自1997年6月起履任香港中樂團。

1987年獲頒授中國首屆專業評級國家一級指揮。

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

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

彭修文

Peng Xiuwen

(1931 — 1996)



中國現代民族管弦樂一代宗師，傑出的作曲家、指揮家、中國民族管弦樂學會會長、中國廣播藝術團藝術指導、中國廣播民族樂團首席指揮。

彭修文先生世代書香，天資穎悟，博文強記。在學生時代的音樂活動中，才華初露即被時人推許。上世紀五十年代初與張晉德先生等組建了中國第一個職業民族樂團—中國廣播民族樂

團並歷任指揮、作曲。1957年率團參加莫斯科第六屆世界青年聯歡節民間藝術大賽，獲金質獎。其音樂藝術才華令人讚嘆！

彭先生治學嚴謹，訓練樂團有方有素，形成了合作默契、層次分明、音色絢爛、意蘊深刻細膩，獨樹一幟的藝術風格；人才輩出，稱雄樂壇，歷久不衰，幾十年來為社會播演了兩千多首古今中外風格迥異的樂曲。尤以彭先生創作改編的四百多部作品最為流傳，影響深遠。《花好月圓》、《彩雲追月》、《瑤族舞曲》、《將軍令》、《月兒高》、《亂雲飛》、《豐收鑼鼓》、《交響詩—流水操》、《懷》、《靈山梵唄》、《秦·兵馬俑》、《十二月套曲》、第一交響樂《金陵》等，以及外國民族、民間音樂《達姆·達姆》（阿爾及利亞）、《美麗的梭羅河》（印尼）、《相馬盆唄》（日本）、《肯塔基故鄉與蘇珊娜》（美國）等……西方古典大師的經典作品貝多芬《雅典的廢墟》、比才《卡門》組曲、德彪西《雲》、德沃夏克《自新大陸》第二樂章、穆索爾斯基《圖畫展覽會》、莫札特《弦樂小夜曲》等，均受到中外聽眾專家學者的熱烈歡迎和高度讚賞，充分體現其深厚的中國傳統音樂文化根基和嫺熟的樂隊寫作技巧及融貫中西的藝術修養。

幾十年來，彭先生指揮中國廣播民族樂團演奏錄音的音像製品發行遍及海內外，率領樂團出訪演出足跡世界幾十個國家和地區，為弘揚、傳播中國民族文化藝術，促進各國人民的友誼和文化交流，業績卓然，口碑載道。

如今先生已駕鶴西行，但其樂音仍在天地間迴響！

— 彭弘



Peng Xiuwen was a leading light in modern Chinese orchestral music and an outstanding composer and conductor. He was President of the China Nationalities Orchestra Society, Artistic Advisor to the China Broadcasting Performing-Arts Group and Principal Conductor of the China Broadcasting Chinese Orchestra during his life time.

Maestro Peng came from a family of scholarly traditions. As a young boy, he already showed a keen interest in a wide range of knowledge and had an exceptionally good memory. His musical gifts were discovered during his student days and were famous among his contemporaries. In the early 1950's, he and Zhang Jinde and others founded the China Broadcasting Chinese Orchestra, the first professional folk music ensemble in China, of which he was also the conductor and composer. In 1957, he led the Orchestra to compete in the Folk Arts Competition which was part of the programme of the 6th World Festival of Youth and Students held in Moscow, and won a Gold Medal. His musical and artistic gifts therefore won the praise and admiration of all at the time.

As a leader, Maestro Peng had taught with rigorous discipline and developed his own methodology for training orchestral members. It was reflected in ensembles playing with his signature style, which was marked with excellent team work, clearly delineated nuances, rich tonal qualities, and depth of insights. Many talented musicians were groomed under the Maestro's hand, and his legacy can be seen across generations of virtuosi in China's music circle. Many have also become highly renowned artists on the concert stage, performing over 2,000 pieces of music of various genres, whether classical or contemporary, East or West. The most popular works, which number over 400, are original compositions as well as arrangements by Mr Peng. Some well-known titles are *Full Moon and Blossoming Flowers*, *Colourful Clouds Chasing the Moon*, *Dance of the Yao Tribe*, *Song of the General*, *As the Moon Rises*, *Luan-Yun-Fei*, *Drums in Celebration of a Bumper Harvest*, *Symphonic Poem - Flowing Water*, *Longing*, *Transcendental Chanting from the Mount of Enlightenment*, *The Terra Cotta Warriors*, *Twelve Months Suite*, *Symphony No. 1 - Jin Ling* etc, as well as arrangements of folk and ethnic music of other countries such as *Daram*, *Daram* (Algeria), *Bengawan Solo* (Indonesia), *Soma Bon Uta* (Japan), *My Old Kentucky Home* and *O Susanna* (USA). He also transposed famous classics from the western repertoire for the Chinese orchestra, such as Beethoven's *Die Ruinen von Athen* (*The Ruins of Athens*), Bizet's *Carmen* suite, Claude Debussy's *Nuages* from *Trois Nocturnes*, Dvorak's *Second Movement of From the New World*, *Mussorgsky's Pictures at an Exhibition*, and Mozart's *Serenade for Strings* etc. These have all been both popularly and critically acclaimed in China and other parts of the world. Such a diverse oeuvre epitomises Maestro Peng's profound insight in traditional Chinese music culture and exceptional compositional techniques for the orchestra. He had succeeded in bringing together the Eastern and Western worlds through music.

For many decades, recordings, both in audio and video formats, by the China Broadcasting Chinese Orchestra under Maestro Peng's baton have been widely released in China and other parts of the world. He had also led the Orchestra on overseas tours, visiting dozens of countries and regions around the world with the mission to promote this form of Chinese culture and art. As a result, he was a distinguished figure in international goodwill and cultural exchange through his music endeavours.

Although Maestro Peng has left us, his music will continue to reverberate between Heaven and Earth.

- Peng Hong

演奏家 (按出場次序排列)

Performers (in order of appearance)



馬里 排鼓領奏、司鼓

Ma Li Lead Paigu, Lead Percussionist

著名打擊樂演奏家，國家一級演奏員，擔任中國廣播民族樂團原打擊樂聲部首席兼聲部長、中國音樂家協會會員、中國民族管弦樂學會打擊樂專業委員會副會長、廣東京劇藝術促進會副會長、全國社會藝術水準考級委員會高級考官，以及中央音樂學院民樂系特聘專家評委。

馬氏1977年考入安慶市京劇團。1981-1983年前往上海京劇院進修京劇司鼓（拜著名鼓師張鑫海先生為師）。1986年參軍調入原武漢軍區政治部「勝利」京劇團任司鼓演奏員。1991年畢業於中國戲曲學院京劇司鼓專業，同年考入中國廣播民族樂團。

其改編並演奏的打擊樂獨奏曲《響一想》被中國中央電視台錄製成音樂MTV，並在全國百家電視台電視音樂展評中獲一等獎。在「萬寶路杯」全國第二屆鑼鼓大賽中獲得最佳技巧、最佳演奏兩項金獎。五次在奧地利維也納金色大廳演出《中國新春音樂會》。曾出版《「八大錘」打擊樂專場音樂會》VCD。四次應邀赴馬來西亞檳城和新加坡演出打擊樂專場音樂會並舉辦「民間鑼鼓和戲曲（京劇）打擊樂」、「新疆手鼓練習」大師班講座。曾擔任歷屆中央廣播電視總台《CCTV·民族器樂電視大賽》評委，應美國三藩市歌劇院邀請赴美參加新編歌劇《接骨師之女》世界首演，在該劇中演奏中國打擊樂。

馬氏連續十幾年參加澳門中樂團《慶回歸》民族交響音樂會演出，並在國內外多項打擊樂比賽中擔任評委，更應邀參加過世界上許多著名音樂節和藝術節的演出。演出足跡遍及世界五大洲40多個國家和地區。

Celebrated percussionist and National Class One Musician Ma served as Section Principal and Principal of the Percussion Section of the China Broadcasting Chinese Orchestra. He holds prominent leadership roles, including Vice President of the China Nationalities Orchestra Society Percussion Committee, Vice President of the Guangdong Peking Opera Art Association, Senior Examiner of the National Art Test and Estimation Committee, and Distinguished Expert Adjudicator at the Central Conservatory of Music.

Ma began his career with the Anqing Peking Opera Troupe in 1977, later studying under master Zhang Xinhai at the Shanghai Peking Opera Theatre. After serving as a percussionist in the military's "Victory" Peking Opera Troupe from 1986, he graduated from the National Academy of Chinese Theatre Arts in 1991, specializing in Peking Opera Percussion. That same year, he officially joined the China Broadcasting Chinese Orchestra.

As an accomplished soloist, Ma arranged and performed *Thumping, Thinking*, which won First Prize at the National Television Music Showcase. He also secured two Gold Awards for Best Technique and Best Performance at the Marlboro Cup National Gong and Drum Competition. His artistic milestones include releasing the VCD "Eight Big Hammers" Percussion Concert and being personally invited by the San Francisco Opera to perform in the world premiere of *The Bonesetter's Daughter*.

Ma's international footprint spans over forty countries across five continents, including five years performing at Vienna's Golden Hall. A regular adjudicator for the CCTV All China Instrumental Competition and global contests, he has also performed with the Macao Chinese Orchestra's return celebration concerts for over a decade. Furthermore, he has led influential masterclasses on folk gongs, drums, and Xinjiang hand drum techniques in Malaysia and Singapore.



周東朝 嗩吶

Zhou Dongchao Suona

著

名嗩吶演奏家、作曲家，國家一級演奏員，原中國廣播民族樂團管樂聲部長、嗩吶首席，現為中國民族管弦樂學會嗩吶專業委員會副會長、中國音協民族管樂研究會副會長、新加坡萊佛士音樂學院客座教授，是中宣部文化名家「四個一批」人才、享受國務院政府津貼。

周氏自幼隨父學藝、1975年加入中國廣播民族樂團。演奏音色純正甘美、技術嫺熟高超，風格真摯淳樸、細膩感人；曲目創作具有濃郁地方風格，充分體現了嗩吶的藝術感染力及內涵。錄製嗩吶獨奏曲及各電台、電視台專題、專欄節目曲目累計達百餘首。

創作曲目包括《黃土情》、《望平川》、《延河之春》、《河北梆子腔》、《鄉情》等均已被中央音樂學院、中國音樂學院、上海音樂學院等多家藝術院校列重點教學曲目，成為嗩吶藝術在當代創新與發展的一個又一個典範。作品《黃土情》被中央人民廣播電台評為「優秀節目獎」，並在第三屆全國民族器樂作品比賽中，榮獲作品與演奏雙項「一等獎」。2017年獲得第六屆新繹杯華樂論壇「傑出民樂演奏家」稱號。2018年12月，《大地歡歌》獲得「第六屆民族管弦樂（青少年題材）新作品」銀獎。

作為享有盛譽的演奏家，周氏先後出訪五十多個國家及地區，並多次與知名樂團進行藝術交流合作演出，及在世界著名藝術殿堂進行獨奏演出。

A celebrated Suona performer and composer, Zhou is a National Class One Musician and the former Wind Section and Suona Principal of the China Broadcasting Chinese Orchestra. He currently serves as Vice President of both the China Nationalities Orchestra Society Suona Committee and the Folk Wind Music Research Society of the Chinese Musicians' Association, alongside his role as a Visiting Professor at Singapore Raffles Music College. He is recognized as a designated cultural talent under China's Central Publicity Department and is a recipient of the prestigious State Council Special Government Allowance.

Zhou began his training under his father at a young age before joining the China Broadcasting Chinese Orchestra in 1975. Known for a pure, mellow tone, consummate technique, and a deeply moving style, his compositions are richly imbued with rustic charm that highlights the artistic depth of the Suona. To date, he has recorded over a hundred works spanning solos, radio features, and television programmes.

Several of his signature compositions—including *Affection for the Loess*, *The Vast Open Land*, *The Spring of the Yen River*, *The Tone of Hebei Bangzi*, and *Longing for Home*—are defining milestones in contemporary Suona artistry and serve as core instructional pieces at elite institutions like the Central and Shanghai Conservatories of Music. Among his accolades, *Affection for the Loess* claimed First Prizes in both composition and performance at the third Chinese National Music Competition. Zhou was also named a Chinese Extraordinary Folk Performer in 2017, and his work *Joyous Song of the Earth* won the Silver Award at the 2018 Chinese Orchestra New Compositions competition.

An internationally renowned virtuoso, Zhou has toured more than fifty countries and regions. He frequently collaborates with leading global orchestras and has delivered acclaimed solo recitals at many of the world's most prestigious music venues.



陳音 琵琶領奏

Chen Yin Lead Pipa

原中國廣播民族樂團琵琶首席、彈撥樂聲部長、中國民族管弦樂學會琵琶專業委員會會長、中國音協琵琶學會副會長。

琵琶創作作品包括：《山之舞》、《山之韻》、《秋月吟》、《草原行》、《西風詞》、《指舞弄月》、《恰少年》等。

曾出版書籍《陳音琵琶譜》與音像專輯《中國琵琶》、《漂》、《西風詞》。

Former Pipa Principal and Plucked-string Section Principal of the China Broadcasting Chinese Orchestra, Chen serves as President of the China Nationalities Orchestra Society Pipa Committee and Vice President of the Pipa Society of the Chinese Musicians' Association.

Chen's compositions for the Pipa include *Dance of the Mountains*, *Melodies of the Mountains*, *Song of the Autumn Moon*, *Journey to the Grassland*, *A Lyric on the West Wind*, *Flicking Moonbeams*, and *The Prime of Youth*.

Chen has published the score collection *Chen Yin Pipa Spectrum*, as well as the DVD albums *Gold Finger: Chinese Pipa by Chen Yin*, *Riding on the Current*, and *A Lyric on the West Wind*.



姜克美 京胡

Jiang Kemei Jinghu

著 名胡琴演奏家，國家一級演奏員，中國廣播民族樂團名譽首席，第十三屆、十四屆全國政協委員，中宣部「四個一批」人才，享受國務院特殊津貼，新繹杯「傑出民樂演奏家」，哈爾濱音樂學院民樂系主任、特聘教授、博士生導師，中央音樂學院客座教授，北京音樂家協會副主席，中國音協民族弓弦樂學會副會長，中國民族管弦樂學會胡琴專業委員會副會長。

在胡琴演奏領域，大膽探索、相容並蓄，突破樂器間的界限，形成典雅細膩、雍容大度的演奏風格，在民族樂壇獨樹一幟。曾在北京音樂廳、國家大劇院、紐約卡內基音樂廳等多地舉辦胡琴獨奏音樂會，與中國愛樂樂團、中國國家交響樂團、俄羅斯國立交響樂團、加拿大渥太華交響樂團等數十個中外樂團合作，首演《京風》、《霸王別姬》等大量胡琴作品。

多次受邀參加坎城國際電影節、布拉格之春音樂節、2008奧林匹克文化節開幕晚會、2014 APEC晚會等國際性活動，足跡遍佈六十餘個國家，在維也納金色大廳、聯合國大會堂等場所演出，享有廣泛的國際聲譽。經常參與國內重大演出、節目錄製活動，為《一個都不能少》、《亮劍》等影視作品錄製胡琴配樂；作品《虞姬》等多次榮獲全國城市電視節目金獎，創作《桃花紅》等曲目，出版《中國板胡》、《情弦》、《霸王別姬》等個人專輯。

A master of the Huqin and a National Class One Musician, Jiang serves as the Honorary Concertmaster of the China Broadcasting Chinese Orchestra and is a member of the 13th and 14th National Committees of the CPPCC. Recognized as a designated cultural talent under China's Central Publicity Department and a recipient of the State Council Special Government Allowance, she was named a Chinese Extraordinary Folk Performer. Her prominent leadership roles include serving as the Head of the Chinese Folk Music Department and Doctoral Supervisor at the Harbin Conservatory of Music, Visiting Professor at the Central Conservatory of Music, and Vice President of the China Nationalities Orchestra Society Huqin Committee.

An eclectic explorer of the Huqin's possibilities, Jiang has cultivated a unique performance style characterized by elegance, refinement, and nobility. Her acclaimed recitals have graced premier venues worldwide, including the National Centre for the Performing Arts in Beijing and Carnegie Hall in New York. She has collaborated with numerous prestigious ensembles—such as the China Philharmonic Orchestra and the State Academic Symphony Orchestra of Russia—and has given world premieres of major Huqin works, including *Beijing Impressions* and *Farewell My Concubine*.

Highly sought after globally, Jiang has performed in over sixty countries, with notable appearances at the Cannes Film Festival, the Prague Spring Festival, the Opening Gala of the 2008 Olympic Cultural Festival, and the 2014 APEC Gala, Vienna's Golden Hall, and the United Nations General Assembly Hall. At home, her musical voice features prominently in the soundtracks of iconic film and television productions like *Not One Less* and *Drawing Sword*. Her composition *Yu Ji* earned Gold Awards at multiple domestic TV festivals, complementing an acclaimed discography that includes *Chinese Banhu* and *Romance of Huqin*.



魏冠華 京二胡

Ngai Kwun Wa Jing Erhu

香港中樂團高胡、板胡演奏家，著名胡琴演奏家，亦任教於香港演藝學院。9歲起隨胡琴演奏大師劉明源學藝十餘載，深得宗師精髓，繼承大師風範。1985年畢業於中國音樂學院民樂系，翌年考入上海音樂學院作曲系。

主要獎項包括：1988年憑女高音獨唱曲《田園小詩》獲得「中國八十年代藝術歌曲創作比賽」銀獎；1982年獲文化部首辦「民族器樂比賽大獎」優秀演奏獎。

重要演出包括：2017年在「初見—香港中樂團40周年音樂會」中，精彩成功地演出了板胡名曲《花梆子》；2010年在「樂譜長城•劉文金」音樂會中，與劉文金大師合作，在香港首演了京胡獨奏《戲彩》；2006年香港中樂團於香港文化中心音樂廳舉辦了兩場「魏冠華的胡琴世界」大型音樂會，演出獲得空前成功，並錄製發行了CD、DVD；2004年「中港台胡琴名家之夜」音樂會上，以精湛演繹、高難技巧，首演京胡、二胡雙協奏曲《楊門女將交響組曲》。

曾為樂團編曲和創作多首樂曲，其中《新賽馬》和嗩吶、琵琶、京胡與樂隊《北京一夜》在海內外多次上演。2018年創作了胡琴組曲《大地之歌》，並在「弦中有你—胡琴弦說3」音樂會中作世界首演，獲得一致好評。

A *gaohu* and *banhu* virtuoso with the Hong Kong Chinese Orchestra, Ngai Kwun Wa is a renowned *huqin* performer. He also teaches at The Hong Kong Academy for Performing Arts. Ngai became a disciple of the late *huqin* master, Liu Mingyuan at the age of nine. He has become a true exponent of his mentor's art after having benefited from the latter's tutelage for more than a decade. He graduated from the China Conservatory (now the China Conservatory of Music) in 1985, where he trained in Chinese music. It was followed by another course of study at the Department of Composition of the Shanghai Conservatory of Music in 1986.

Major awards include: in 1988, his original composition *Pastorale* for soprano won the Silver Award at the Art Song of the 80's Contest in China; in 1982, he won the Outstanding Performance Award presented by the Ministry of Culture of China at the First Folk Instrumental Competition.

Ngai has given many notable performances. In 2017, he gave an impressive performance of the *banhu* classic, *Hua-Bang-Zi* at the 'Debut Revisited – HKCO 40th Anniversary Concert'. In 2010, Ngai gave the Hong Kong premiere of *Theatrical Colours*, composed by Maestro Liu Wenjin, at 'The Great Wall Capriccio featuring the works of the Maestro, in a *jinghu* solo performance. His concert in 2006, 'The *Huqin* World of Ngai Kwun-wa', presented by the HKCO at the Hong Kong Cultural Centre, was a phenomenal success, and its recording is now available as CDs and DVDs. In 2004, he premiered the symphonic suite, *The Lady Warriors of the Yang Family* for *jinghu*, *erhu*, and orchestra at the HKCO's 'Five *Huqin* in Concert'.

Ngai has also arranged and composed several works for the HKCO, among them *The Horse Race – New Version* and *A Night in Beijing* for *suona*, *pipa*, *jinghu*, and orchestra have been taken on tour to the Mainland and other parts of the world. His 2018 composition of the *huqin* suite, *Songs of the Earth*, made its world premiere at the HKCO concert, 'Strings to Remember – String Stories III' and won both critical and popular acclaim.



張重雪 客席樂團首席、環保低音二胡

Zhang Chongxue

Guest Concertmaster, Eco-Bass Erhu

香港中樂團客席首席，曾任香港中樂團樂團首席，現兼任陝西廣播民族樂團客席首席、香港中樂協會副會長、香港音樂事務處專業顧問、香港藝術發展局審批委員，於香港中文大學任教二胡，獲評 2025 大灣區文藝新星。

畢業於上海音樂學院，現任香港演藝學院中樂系主任，深耕胡琴演奏與樂團藝術指導，推動二胡藝術傳承創新及海內外民樂傳播。

其演奏大氣磅礴、氣韻飽滿，音色純淨靈動且具藝術張力，賦予傳統胡琴當代生命力。演藝足跡遍佈全球，執領數百場高規格演出，打造《梁祝·長城·狂想曲》個人專場，亮相統營國際音樂節、俄羅斯索契冬季國際藝術節等頂級平台，與海內外頂尖樂團深度合作。同時在國內多所專業院校開設大師班、舉辦講座，錄製多張演奏專輯及廣播節目。

專業獎項與教學成果斐然：斬獲中國文化藝術政府獎金獎、「敦煌杯」一等獎、「上海之春」銀獎等，多次獲上海市及上海音樂學院獎學金。榮獲中國文聯「全國優秀教師獎」、文化和旅游部「優秀指導教師獎」，參編專業二胡曲集，在國家藝術基金項目、國際學術研討會發表主旨演講，為民樂人才培育與行業發展作出重要貢獻。

Zhang is the Guest Concertmaster and former Concertmaster of the Hong Kong Chinese Orchestra (HKCO), currently serving as the Head of the Chinese Music Department at the Hong Kong Academy for Performing Arts. A graduate of the Shanghai Conservatory of Music, she holds a myriad of prominent industry roles, including Guest Concertmaster of the Shaanxi Broadcasting National Traditional Orchestra, Vice President of the Hong Kong Chinese Instrumental Music Association, Expert Adviser of the Hong Kong Music Office, Examiner of the Hong Kong Arts Development Council, and Erhu Guest Tutor at the Chinese University of Hong Kong. In recognition of her extensive achievements, she was recently honoured as a 2025 Greater Bay Area Rising Star in Arts and Culture.

Dedicating herself to Huqin performance and artistic direction, Zhang infuses a contemporary spirit into traditional music through performances that are vigorous, soulful, and striking. She has led hundreds of acclaimed worldwide productions, notably her solo concert 'Butterfly Lovers, The Great Wall and Rhapsodies - Zhang Chongxue & HKCO.' She has also showcased her artistry at top-tier international events, including South Korea's Tongyeong International Music Festival and Russia's Sochi Winter International Festival of Arts, while frequently hosting masterclasses, workshops, recordings, and broadcasts globally to disseminate Chinese folk music.

Zhang also holds a distinguished record of accolades and educational impact. She has won the Gold Award at the China Culture and Arts Government Award, First Prize at the Dunhuang Cup Competition, and the Silver Award at the Shanghai Spring International Music Festival. Her teaching excellence has been recognized with the National Outstanding Teacher Award from the China Federation of Literary and Art Circles and the Outstanding Instructor Award from China's Ministry of Culture and Tourism. Furthermore, she has co-arranged an Erhu anthology and delivered keynotes for China National Arts Fund projects, contributing significantly to cultivating global musical talent.

彭修文作品目錄(部分)

資料由彭修文女兒彭弘提供

1. 1954 年冬
將軍令(十番鑼鼓) 合奏
根據傳統蘇南吹打編曲,1955 年冬,1959 年 9 月、1978 年進行了修改,1987 年夏為首屆中國藝術節開幕式「千人大樂」編寫。
(廣播、演出、唱片、CD、VCD)
2. 1954 年冬
瑤族舞曲 合奏
劉鐵山、茅沅作曲,彭修文改編,1978 年修改。
(廣播、演出、唱片、CD、VCD、出版樂譜)
3. 1956 年 4 月
花好月圓 合奏
根據三十年代黃貽鈞先生同名音樂主題作曲,1981 年 5 月修改。
(廣播、演出、唱片、CD)
4. 1956 年 8 月 30 日
阿細跳月 合奏
根據民間樂曲編曲,1981 年 5 月修改。
(廣播、演出、唱片、CD)
5. 1957 年夏
大姑娘美 板胡與樂隊
根據東北民歌編曲,為劉明源先生參加第六屆世界青年聯歡節比賽特寫。
(演出、廣播、唱片、CD)
6. 1957 年 8 月 4 日
關山月 八重奏
根據古曲編曲,為參加第六屆世界青年聯歡節比賽特寫,並獲金獎。
(廣播、演出、CD)
7. 1957 年夏
小天鵝舞曲(四隻小天鵝) 合奏
柴可夫斯基作曲,彭修文改編,1981 年 3 月 16 日修改。
(廣播、演出、唱片)
8. 1957 年冬
美麗的梭羅河 合奏
根據印尼民歌改編。
(廣播、演出、唱片、CD)
9. 1958 年 5 月
繡紅鞋 合奏
根據廣東音樂改編。
(廣播、演出、唱片、CD)
10. 1958 年 8 月
序曲 **氣壯山河** 合奏
作曲。
(廣播、演出)
11. 1958 年夏
彩雲追月 合奏
任光作曲,彭修文改編,1996 年 2 月 12 日為去高雄演出修改。
(廣播、演出、唱片、CD)
12. 1959 年 4 月 3 日
達姆·達姆 合奏
根據阿爾及利亞民歌素材編曲。
(廣播、演出、唱片、CD、VCD、出版樂譜)
13. 1959 年 4 月 27 日
斯捷克音樂 合奏
根據匈牙利民間音樂改編。
(廣播、唱片、CD)
14. 1959 年 4 月
話劇 **蔡文姬(配樂)** 合奏
作曲。
(演出、廣播)
15. 1959 年 5 月
翻身的日子 合奏
朱踐耳作曲,彭修文改編。
(廣播、演出、唱片、CD、六十年代出版的樂譜)
16. 1959 年 7 - 9 月
中國狂想曲 合奏
冼星海作曲,彭修文改編,1985 年 9 月 3 日第二次改編,曾由中央人民廣播電台選送代表中國參加法國紀念冼星海的活動(1985 年以後)。
(廣播、演出、CD、唱片)
17. 1959 年 9 月
蕉石鳴琴 合奏
根據廣東音樂改編,1979 年 7 月 26 日修改。
(廣播、演出)
18. 1959 年 11 月 16 日
落花流水 合奏
呂文成作曲,彭修文編曲。
(廣播、演出、唱片、CD)
19. 1959 年 12 月 22 日
鄉村的晚會 合奏
作曲。
20. 1959 年 12 月
賀新春 合奏
作曲。
(廣播、演出、唱片、CD)
21. 1959 年
紫竹調 合奏
根據江南婺劇間奏音樂編曲。
(廣播、演出、唱片、CD、出版樂譜)
22. 1959 年
音樂傳奇 **秦香蓮** 合奏
彭修文、李秀琪、李振水、呼延合著,彭修文執筆,1960 年 4 - 5 月彭修文修改。因 1959 年演出成功,彭修文參加了 1960 年全國文教群英會。
(廣播、演出、唱片)
23. 1960 年 1 月 22 日
曼德里山峰 合奏
根據緬甸古典樂曲改編。
(廣播、演出、唱片、CD)
24. 1960 年 2 月 9 日
歡迎舞曲 合奏
哈恰圖良作曲,彭修文改編,1989 年 12 月 6 日修改。
(廣播、演出、唱片、CD)
25. 1960 年 9 月 13 日
南海晨曲 合奏
作曲,1995 年 3 月 6 日改寫。
(廣播、演出、CD)
26. 1960 年 12 月
月兒高 合奏
根據華秋萍《琵琶譜》的音樂素材作曲,1961 年修改。原曲為 11 段,經剪裁為 9 段。
(廣播、演出、唱片、CD、VCD、出版樂譜)

彭修文作品目錄(部分)

27. 1961年1月8日
阿里郎 合奏
根據朝鮮民歌改編，
1994年9月修改。
(廣播、演出、CD)
28. 1961年4月9日
我的家鄉 合奏
根據越南歌曲改編。
(廣播、演出、CD)
29. 1961年4月22日
全民團結 合奏
根據老撾同名歌曲改編，
1994年9月4日修改。
(廣播、演出、CD)
30. 1961年9月8日
紅翼鳥 合奏
英國民歌，為迎接蒙哥馬利元帥
改編。
(廣播、演出)
31. 1961年9月29日
尼泊爾舞曲 合奏
根據尼泊爾歌曲和舞曲改編，
1994年9月26日修改。
(廣播、演出、CD)
32. 1961年
三寶佛 小合奏(西洋器樂)
改編。
(廣播)
33. 1962年8月16日
月光光 歌唱與樂隊
根據電影《迷途的羔羊》
音樂編配。
(廣播、演出、唱片)
34. 1962年9月21日
剪羊毛 合奏
根據澳大利亞歌曲改編。
(廣播)
35. 1962年10月29日
士兵之歌 彈撥樂合奏
根據阿爾及利亞樂曲改編。
(廣播、演出、唱片、CD)
36. 1962年12月30日
西蔓諾 合奏
根據錫蘭音樂改編。
(廣播、演出、唱片)
37. 1963年1月17日
廣播劇 **熱芭的新生** 合奏
作曲，西藏風格，
共16段音樂。
(廣播)
38. 1963年6月14日
龍船鑼鼓 合奏
彭修文、蔡惠泉、吳鳴馨、錢
綻之合著，彭修文主筆，1982
年夏修改。
39. 1963年9月26日
櫻花木曾節 合奏
根據日本樂曲改編。
(廣播、演出)
40. 1963年10月24日
新長城謠 歌曲
彭修文詞、曲。
(廣播)
41. 1963年11月17日
燕山晚秋 合奏
作曲。
(廣播、演出、CD)
42. 1963年
抗戰歌曲主題狂想曲 合奏
作曲，當時被人們譽為民族
交響樂。
(廣播)
43. 1964年4月1日
荒城之月 合奏
根據日本樂曲改編。
(廣播、演出、CD)
44. 1964年7月25日
千帆鬧海 合奏
作曲，1994年8月18日修改。
(廣播、演出、CD)
45. 1964年8月19日
毛主席派人來 管樂合奏
改編。
(廣播)
46. 1964年
心向天安門 合奏
作曲。
(廣播、演出)
47. 1964年
回春曲(赫哲人的春天)
合奏
作曲，1994年8月22日
修改。
(廣播、演出、CD)
48. 1965年7月23日
海鷗 合奏
根據緬甸音樂改編。
(廣播、演出、CD)
49. 1971年
河南越調 **紅燈記** 全劇
合奏
從京劇《紅燈記》移植，為河
南省周口地區越調劇團借調工
作。
(演出)
50. 1972年1月9日
喜送豐收糧(喜豐收)
噴呐與樂隊
作曲。
(廣播、演出、唱片、CD)
51. 1972年1月17日
歡慶大豐收(豐收鑼鼓)
排鼓與樂隊
彭修文、蔡惠泉曲。
(廣播、演出、唱片、CD、
VCD、出版樂譜)
52. 1972年2月23日
我愛北京天安門
歌伴奏(管弦樂隊)
編配、修改別人已作的伴奏。
53. 1972年3月1日
我愛北京天安門
歌伴奏(民樂隊)
編配。
(廣播、唱片)
54. 1972年7月26日
相馬盆唄 合奏
根據日本民謠編曲。
(廣播、演出、唱片、CD)
55. 1973年8月28日
東海漁歌(漁鄉組曲) 合奏
作曲。
(廣播、演出、CD)

彭修文作品目錄(部分)

56. 1973年9月6日
二泉映月 二胡與樂隊
華彥鈞(阿炳)作曲，
彭修文編曲。
(廣播、演出、唱片、CD、VCD、
出版樂譜)
57. 1974年3月20日
亂雲飛 合奏
根據現代京劇《杜鵑山》同名
唱段編曲。
(廣播、演出、唱片、CD、VCD、出
版樂譜)
58. 1974年9月23日
沿着社會主義大道奔向前方
(青松嶺) 合奏
電影《青松嶺》插曲，根據施
萬春同名歌曲改編。
(廣播、演出、錄音、唱片、
CD、VCD、出版樂譜)
59. 1974年
京劇 **無產者** 合奏
編曲。
(廣播、演出)
60. 1975年夏
船台頌 合奏
作曲。
(廣播)
61. 1975年11月27日—
1976年11月30日
大寨戰鼓震山河 合奏
作曲。
(廣播)
62. 1977年1月24日
陝北組曲 合奏
根據馬可同名樂曲改編。
(廣播、演出、CD)
63. 1977年4月23日
跳躍的霍拉舞曲 合奏
羅馬尼亞樂曲，改編。
(廣播、演出、唱片、CD)
64. 1978年1月11日
青山裏田野大豐收 合奏
朝鮮樂曲，改編。
(廣播、演出、唱片、CD)
65. 1978年2月23日
永遠的懷念 合奏
作曲，為紀念周恩來總理。
(廣播、演出)
66. 1978年4月19日
娛樂昇平 合奏
根據廣東音樂編曲。
(廣播、演出、唱片、CD、VCD)
67. 1978年6月26日
聽松 二胡與樂隊
華彥鈞(阿炳)作曲，
彭修文編曲。
(廣播、演出、唱片)
68. 1978年8月8日
我的太陽 合奏
意大利樂曲，改編。
(廣播、演出)
69. 1978年
雅典的廢墟 序曲 合奏
貝多芬作曲，彭修文改編。
(廣播、演出、唱片)
70. 1979年4月30日
交響詩—流水操 合奏
編曲，此曲獲1983年中國民
族器樂作品評選一等獎，1993
年入選二十世紀華人音樂經典。
(廣播、演出、唱片、CD)
71. 1979年6月
不屈的蘇武 二胡協奏曲
作曲。
(廣播、演出、唱片、CD)
72. 1980年3月30日
陽關三疊 歌唱與樂隊
古曲，編曲。
(廣播、演出、唱片)
73. 1980年5月23日
越天樂 合奏
日本雅樂，編曲。
(廣播、演出、唱片、CD)
74. 1980年5月26日
滿江紅 歌唱與樂隊
古曲，編配。
(廣播、演出、唱片、CD)
75. 1980年7月20日
梅花三弄 編鐘與樂隊
古曲，編曲。
(廣播、演出、唱片、CD)
76. 1980年8月17日
草原小姐妹 琵琶協奏曲
吳祖強、王燕樵作曲，
彭修文改編。
(廣播、演出、唱片、CD)
77. 1981年7月31日
夜曲 **雲** 合奏
德彪西作曲，彭修文改編。
(廣播、演出、唱片、CD)
78. 1981年8月21日—
8月26日
卡門 組曲 合奏
比才作曲，彭修文改編前奏曲、
間奏曲(第三幕)、間奏曲(第
四幕)、茨岡之歌。
(廣播、演出、唱片、CD)
79. 1981年
火鳥 組曲 合奏
斯特拉文斯基作曲，彭修文改
編迴旋曲、搖籃曲、終曲。
(廣播、唱片、CD、演出)
80. 1981年
請葛亮弔孝(電影) 合奏
越調戲曲片，編配。
81. 1982年5月
茶館(電影配樂) 合奏
作曲。
82. 1982年5月27日
光明行 合奏
劉天華作曲，彭修文編曲。
(廣播、演出、唱片)
83. 1982年6月
最後一個軍禮(電影)
獨唱、合唱、合奏
作曲。
84. 1982年7月18日
太平山下不夜城(夏之夜)
合奏
作曲。
(廣播、演出)

彭修文作品目錄(部分)

85. 1982年9月16日
靈山梵唄 合奏
作曲。
(廣播、演出、唱片、CD、VCD)
86. 1983年7月
圖畫展覽會 合奏
穆索爾斯基作曲，彭修文改編。
(廣播、演出、唱片、CD)
87. 1983年10月
交響詩 **懷** 合奏
作曲，獲1983年全國第三屆
音樂作品(民樂)評獎三等獎。
(演出、錄音)
88. 1984年3月5日
幻想曲 **秦·兵馬俑** 合奏
作曲。
(廣播、演出、唱片、錄像、
CD、VCD)
89. 1984年4月20日
祝酒歌 合奏
根據施光南同名歌曲改編，為
國慶35周年遊行而作，當年
獲文化部嘉獎。
90. 1984年12月13日
幻想曲 **綠袖子** 合奏
根據英國樂曲改編，為戴卓爾
夫人到京簽署中英聯合聲明的
演出而寫。
(廣播、演出)
91. 1985年10月20日
風雨歸舟 歌唱與樂隊
京韻大鼓，編曲。
(演出)
92. 1986年11月
雲中鶴 二胡協奏曲
作曲。
(廣播、演出、電視片、錄音)
93. 1987年4月28日
將軍令 弦索合奏
編曲。
(演出、唱片、CD)
94. 1987年5月7日
早天雷(新編) 合奏
編曲。
(廣播、演出、唱片、CD、
VCD、電影)
95. 1989年8月20日
羅馬尼亞狂想曲 No. 1 合奏
埃內斯庫作曲，彭修文改編。
(廣播、唱片、CD)
96. 1989年9月3日
匈牙利狂想曲 No. 2 合奏
李斯特作曲，彭修文改編。
(唱片、CD)
97. 1990年5—10月
第一交響樂 **金陵** 合奏
作曲。
(廣播、演出、唱片、CD)
98. 1992年7月6日
禪院梵唄 編鐘與樂隊
作曲。
(唱片、錄音帶)
99. 1992年8月21日
海藍江之歌 朝鮮唢呐與樂隊
作曲。
(只試奏)
100. 1993年6月15日
《春天》隨想曲
雙柳琴協奏曲
作曲。
(演出)
101. 1994年11月25日
陽光照耀着塔什庫爾干
琵琶與樂隊
陳鋼作曲，彭修文編配。
(演出)
102. 1996年3月
瀛州古調
琵琶與樂隊
古曲，編曲。
103. 1996年12月19日
揭天鼓吹—香港節日序曲
合奏
作曲。

備註：按作曲家勞動成果界定：作曲、編曲、改編、移植、配器等為標準，並都是從已公開發表的節目單、唱片、CD、VCD、廣播介紹中查出的。未來再作補充。

彭修文
Peng Xiuwen 95th Anniversary Concert
誕辰九十五週年音樂會

List of Musical Works by Peng Xiuwen (Partial)

Information provided by Peng Hong, daughter of Peng Xiuwen

1. 1954 Winter
Song of the General
for *Shifan Luogu* and orchestra
Traditional Sunan 'wind and percussion'
music, arranged by Peng Xiuwen,
followed by revisions in the winter
of 1955, in September 1959 and
during the year, 1978. Arrangement
commissioned for the mass concert,
'Chinese Grand Music with One
Thousand Players', at the opening
ceremony of the first China Arts
Festival in the summer of 1987.
(Aired on radio, performed, released
in phonograph record, CD and VCD
formats)
2. 1954 Winter
Dance of the Yao Tribe
for orchestra
Composed by Liu Tieshan and
Mao Yuan, adapted by Peng Xiuwen and
revised in 1978.
(Aired on radio, performed, released
in phonograph record, CD and VCD
formats, published as sheet music)
3. April 1956
**Full Moon and Blossoming
Flowers** for orchestra
Composed by Peng Xiuwen after the
theme of a work with an eponymous
title by Huang Yijun in the 1930s.
Revised in May 1981.
(Aired on radio, performed, released in
phonograph record and CD formats)
4. 30 August, 1956
**Dance of the Axi Tribe under
the Moon** for orchestra
Folk music, arranged by Peng Xiuwen
and revised in May 1981.
(Aired on radio, performed, released in
phonograph record and CD formats)
5. 1957 Summer
Pretty Maidens
for banhu and orchestra
A northeastern China folk tune
arranged by Peng Xiuwen, for Liu
Mingyuan's entry in the competition
held during the 6th World Festival of
Youth and Students.
(Performed, aired on radio, released in
phonograph record and CD formats)
6. 4 August, 1957
The Moon over Guanshan
for octet
Ancient tune, arranged by Peng
Xiuwen as entry for competition held
during the 6th World Festival of Youth
and Students. The work won a Gold Award.
(Aired on radio, performed, released in
CD format)
7. 1957 Summer
Dance of the Little Swans
(Danse des petits cygnes)
for orchestra
Composed by Tchaikovsky, arranged
by Peng Xiuwen and revised in
March 1981.
(Aired on radio, performed, released in
phonograph record)
8. 1957 Winter
Bengawan Solo for orchestra
Indonesian folk song, arranged by Peng
Xiuwen.
(Aired on radio, performed, released in
phonograph record and CD formats)
9. May 1958
The Red Embroidered Shoes
for orchestra
Cantonese music, arranged by Peng
Xiuwen.
(Aired on radio, performed, released in
phonograph record and CD formats)
10. August 1958
Heroic and Sublime
for orchestra
Composed by Peng Xiuwen.
(Aired on radio, performed)
11. 1958 Summer
**Colourful Clouds Chasing the
Moon** for orchestra
Composed by Ren Guang, arranged
by Peng Xiuwen and revised on
12 February 1996 for a touring
performance in Kaohsiung, Taiwan.
(Aired on radio, performed, released in
phonograph record and CD formats)
12. 3 April, 1959
Daram, Daram for orchestra
Algerian folk song, arranged by Peng
Xiuwen.
(Aired on radio, performed, released
in phonograph record, CD and VCD
formats, published as sheet music)
13. 27 April, 1959
Hungarian Music for orchestra
Hungarian folk music arranged by Peng
Xiuwen.
(Aired on radio, released in
phonograph record and CD formats)
14. April 1959
Musical score for the stage drama
Cai Wenji for orchestra
Composed by Peng Xiuwen.
(Performed, aired on radio)
15. May 1959
Days of Emancipation
for orchestra
Composed by Zhu Jian'er, arranged by
Peng Xiuwen.
(Aired on radio, performed, released in
phonograph record and CD formats,
published as sheet music in the 1960's)
16. July – September 1959
Chinese Rhapsody
for orchestra
Composed by Xian Xinghai, transposed
by Peng Xiuwen, re-transposed on
3 September, 1985. This work was
selected by Chinese National Radio
to participate in commemoration
activities of Xian Xinghai in France
(1985 or later).
(Aired on radio, performed, CD,
released in phonograph record format)
17. September 1959
**Playing the Lute by the
Plantain and the Rockery**
for orchestra
Cantonese music arranged by Peng
Xiuwen. Revised on 26 July, 1979.
(Aired on radio, performed)
18. 16 November, 1959
**Fallen Petals Carried away
by the Flowing Water**
for orchestra
Composed by Lui Man-shing, arranged
by Peng Xiuwen.
(Aired on radio, performed, released in
phonograph record and CD formats)
19. 22 December, 1959
**An Evening Party in the
Village** for orchestra
Composed by Peng Xiuwen.
20. December 1959
**Chinese New Year
Celebrations** for orchestra
Composed by Peng Xiuwen.
(Aired on radio, performed, released in
phonograph record and CD formats)
21. 1959
Purple Bamboo Tune
for orchestra
Intermezzo music of Wu Opera in the
area south of the Yangtze, arranged by
Peng Xiuwen.
(Aired on radio, performed, released in
phonograph record and CD formats,
published as sheet music)
22. 1959
The legend of **Qin Xianglian** told
in music for orchestra
Musical drama collectively created by
Peng Xiuwen, Li Xiuqi, Li Zhenshui
and Huyan, with Peng putting ideas
to paper. Revised between April and
May in 1960. The 1959 premiere was
so successful that Peng took it to
the National Cultural and Education
Summit in 1960.
(Aired on radio, performed, released in
phonograph record)
23. 22 January, 1960
Peaks of Mandalay for orchestra
Burmese classic arranged by Peng
Xiuwen.
(Aired on radio, performed, released in
phonograph record and CD formats)
24. 9 February, 1960
Dance of Welcome
for orchestra
Composed by Aram Ilyich
Khachaturian, arranged by Peng
Xiuwen. Revised on 6 December, 1989.
(Aired on radio, performed, released in
phonograph record and CD formats)
25. 13 September 1960
Morning on the South Sea
for orchestra
Composed by Peng Xiuwen, rewritten
on 6 March, 1995.
(Aired on radio, performed, released in
CD format)

List of Musical Works by Peng Xiuwen (Partial)

26. December 1960
As the Moon Rises for orchestra
Composed by Peng Xiuwen based on the musical ideas in Hua Qiuping's book, *Pipa Scores*, revised in 1961 and trimmed from 11 to 9 sections.
(Aired on radio, performed, released in phonograph record and CD, VCD formats, published as sheet music)
27. 8 January, 1961
Arirang for orchestra
Korean folk song arranged by Peng Xiuwen. Revised in September, 1994.
(Aired on radio, performed, released in CD format)
28. 9 April, 1961
Vietnam Our Homeland for orchestra
Vietnamese song arranged by Peng Xiuwen.
(Aired on radio, performed, released in CD format)
29. 22 April, 1961
All People, Unite! for orchestra
Based on Laos National Anthem *Pheng Xat Lao*, arranged by Peng Xiuwen. Revised on 4 September, 1994.
(Aired on radio, performed, released in CD format)
30. 8 September, 1961
Red Wing for orchestra
English song, arranged by Peng Xiuwen. For a performance in honour of General Bernard Montgomery's visit to China.
(Aired on radio, performed)
31. 29 September, 1961
Nepalese Dance Music for orchestra
Nepalese song and dance music, arranged by Peng Xiuwen. Revised in September 1994.
(Aired on radio, performed, CD)
32. 1961
Triratna for Western ensemble
Arranged by Peng Xiuwen.
(Aired on radio)
33. 16 August, 1962
The Moon Shines Bright for vocal and orchestra
Arranged and orchestrated based on the film, *A Lamb Astray*.
(Aired on radio, performed, released in phonograph record)
34. 21 September, 1962
Click! Go the Shears for orchestra
Australian song, arranged by Peng Xiuwen.
(Aired on radio)
35. 29 October, 1962
Freedom Fighters of Algeria for plucked string ensemble
Algerian song, arranged by Peng Xiuwen.
(Aired on radio, performed, released in phonograph record and CD formats)
36. 30 December, 1962
Simano for orchestra
Ceylon music, arranged by Peng Xiuwen.
(Aired on radio, performed, released in phonograph record)
37. 17 January, 1963
Scored for the radio drama
The Rebirth of Reba for orchestra
Composed by Peng Xiuwen in the style of Tibetan music. Contains 16 sections.
(Aired on radio)
38. 14 June, 1963
Gongs and Drums of the Dragon Boat Festival for orchestra
Composed collectively by Peng Xiuwen, Cai Huiquan, Wu Mingxing and Qian Zhanzhi, with Peng in the lead. Revised in the summer of 1982.
39. 26 September, 1963
Plum Blossoms in Kiso for orchestra
Japanese music, arranged by Peng Xiuwen.
(Aired on radio, performed)
40. 24 October, 1963
Ballad of the Great Wall – New Version for vocals
Lyrics and music by Peng Xiuwen.
(Aired on radio)
41. 17 November, 1963
Late Autumn in the Yan Mountains for orchestra
Composed by Peng Xiuwen.
(Aired on radio, performed, released in CD format)
42. 1963
Rhapsody on the Theme of the War of Resistance for orchestra
Composed by Peng Xiuwen. The work was acclaimed as a 'national symphony' at the time.
(Aired on radio)
43. 1 April, 1964
The Moon over the Castle Ruins for orchestra
Arranged by Peng Xiuwen based on the Japanese ballad, *Kojo-no-tsuki*.
(Aired on radio, performed, CD)
44. 25 July, 1964
A Thousand Sails Put Out to Sea for orchestra
Composed by Peng Xiuwen and revised on 18 August, 1994.
(Aired on radio, performed, released in CD format)
45. 19 August, 1964
A Force Sent by Chairman for Chinese wind instruments (guan)
Arranged by Peng Xiuwen.
(Aired on radio)
46. 1964
Hearts All Go Out to Tian'anmen for orchestra
Composed by Peng Xiuwen.
(Aired on radio, performed)
47. 1964
When Spring Returns (The Hezhen Spring) for orchestra
Composed by Peng Xiuwen and revised on 22 August, 1994.
(Aired on radio, performed, released in CD format)
48. 23 July, 1965
The Seagull for orchestra
Burmese music arranged by Peng Xiuwen.
(Aired on radio, performed, released in CD format)
49. 1971
Henan Yue Opera music
The Red Lantern
traditional theatre adapted for orchestra
Adapted from the Peking Opera, *The Red Lantern*. Written when Peng was on secondment to the Yue Opera Troupe of Zhoukou region, Henan Province.
(Performed)
50. 9 January, 1972
Happily Sending Provisions after a Bumper Harvest (Happy Harvest) for *suona* and orchestra
Composed by Peng Xiuwen.
(Aired on radio, performed, released in phonograph record and CD formats)
51. 17 January, 1972
Joyous Celebrations of a Truly Bumper Harvest (Drums in Celebration of a Bumper Harvest) for *paigu* and orchestra
Co-composed by Peng Xiuwen and Cai Huiquan.
(Aired on radio, performed, released in phonograph record, CD and VCD formats, published as sheet music)
52. 23 February, 1972
My Heart Is in Tian'anmen in Beijing
orchestral accompaniment for vocal
Orchestration by Peng Xiuwen as additional adaptation to an existing accompaniment version.
53. 1 March, 1972
My Heart Is in Tian'anmen in Beijing Chinese orchestral accompaniment for vocal
Orchestrated and arranged by Peng Xiuwen.
(Aired on radio, released in phonograph record)
54. 26 July, 1972
Soma Bon Uta for orchestra
A Japanese ballad, arranged by Peng Xiuwen.
(Aired on radio, performed, released in phonograph record and CD formats)

List of Musical Works by Peng Xiuwen (Partial)

55. 28 August, 1973
Song of the Fishermen in the East Sea (Fishing Village Suite) for orchestra
Composed by Peng Xiuwen.
(Aired on radio, performed, released in CD format)
56. 6 September, 1973
Reflection of the Moon on the Water for erhu and orchestra
Composed by Hua Yanjun (A Bing) and arranged by Peng Xiuwen.
(Aired on radio, performed, released in phonograph record, CD and VCD formats, published as sheet music)
57. 20 March, 1974
Luan-Yun-Fei for orchestra
Arrangement by Peng Xiuwen based on an aria of the same title in the modern Peking Opera, *The Azalea Mountain*.
(Aired on radio, performed, released in phonograph record, CD and VCD formats, published as sheet music)
58. 23 September, 1974
Going Forward by Following the Road of Socialism (Pine Ridge) for orchestra
From the soundtrack music of the film, *Pine Ridge*, written by Shi Wanchun.
Arranged by Peng Xiuwen.
(Aired on radio, performed, made into a recording, released in phonograph record, CD and VCD formats, published as sheet music)
59. 1974
Peking Opera The Proletarian for orchestra
Arranged by Peng Xiuwen.
(Aired on radio, performed.)
60. 1975 Summer
Ode to the Berth for orchestra
Composed by Peng Xiuwen.
(Aired on radio)
61. 27 November, 1975 – 30 November, 1976
The Earth-shaking War Drums of Dazhai for orchestra
Composed by Peng Xiuwen.
(Aired on radio)
62. 24 January, 1977
Northern Shaanxi Suite for orchestra
Arrangement based on the music of the same title by Ma Ke, by Peng Xiuwen.
(Aired on radio, performed, released in CD format)
63. 23 April, 1977
Hora Dance Music for orchestra
Romanian music arranged by Peng Xiuwen.
(Aired on radio, performed, released in phonograph record and CD formats)
64. 11 January, 1978
A Bumper Harvest in the Fields Deep in the Mountains for orchestra
Korea music arranged by Peng Xiuwen.
(Aired on radio, performed, released in phonograph record and CD formats)
65. 23 February, 1978
You Will Be Forever Missed for orchestra
Composed by Peng Xiuwen, as a tribute to Premier Zhou Enlai
(Aired on radio, performed)
66. 19 April, 1978
In Celebration of the Good Times for orchestra
Arrangement by Peng Xiuwen based on a piece of Cantonese music.
(Aired on radio, performed, released in phonograph record and in phonograph record, CD and VCD formats)
67. 26 June, 1978
Listening to the Pines for erhu and orchestra
Composed by Hua Yanjun (A Bing) and arranged by Peng Xiuwen.
(Aired on radio, performed, released in phonograph record)
68. 8 August, 1978
O Soleil Mio for orchestra
Italian music arranged by Peng Xiuwen.
(Aired on radio, performed)
69. 1978
Overture **Die Ruinen von Athen (The Ruins of Athens)** for orchestra
Composed by Beethoven and arranged by Peng Xiuwen.
(Aired on radio, performed, released in phonograph record)
70. 30 April, 1979
Symphonic Poem – Flowing Water for orchestra
Arranged by Peng Xiuwen. This work won a Class One Award at the Chinese Instrumental Music Select in 1983 and was rated as a '20th Century Chinese Music Classic' in 1993.
(Aired on radio, performed, released in phonograph record and CD formats)
71. June 1979
The Indomitable Su Wu for erhu concerto
Composed by Peng Xiuwen
(Aired on radio, performed, released in phonograph record and CD formats)
72. 30 March, 1980
Three Variations on Yangguan for vocal and orchestra
Ancient tune, arrangement by Peng Xiuwen.
(Aired on radio, performed, released in phonograph record)
73. 23 May, 1980
Etenraku for orchestra
Japanese *gagaku* music, arranged by Peng Xiuwen.
(Aired on radio, performed, released in phonograph record and CD formats)
74. 26 May, 1980
All Red the River for vocal and orchestra
Ancient tune, arranged and orchestrated by Peng Xiuwen.
(Aired on radio, performed, released in phonograph record and CD formats)
75. 20 July, 1980
Three Variations on a Plum Blossom Melody for vocal and orchestra
Ancient tune arranged by Peng Xiuwen.
(Aired on radio, performed, released in phonograph record and CD formats)
76. 17 August, 1980
Pipa concerto **The Little Sisters on the Grassland**
Composed by Wu Zhuqiang and Wang Yanchao, arranged by Peng Xiuwen.
(Aired on radio, performed, released in phonograph record and CD formats)
77. 31 July, 1981
Nocturne – Nuages for orchestra
Composed by Debussy, arranged by Peng Xiuwen.
(Aired on radio, performed, released in phonograph record and CD formats)
78. 21-26 August, 1981
Carmen suite for orchestra
Composed by Bizet, arranged by Peng Xiuwen – Prelude, Interlude (Scene Three), Interlude (Scene four), *Tzigane*
(Aired on radio, performed, released in phonograph record and CD formats)
79. 1981
Firebird suite for orchestra
Composed by Stravinsky. Peng Xiuwen adapted the Rondo, Lullaby and Finale. (Aired on radio, released in phonograph record and CD formats, performed)
80. 1981
Zhuge Liang Pays His Last Respects (film) for orchestra
Yue Opera film, arranged and orchestrated by Peng Xiuwen.
81. May 1982
The Teahouse (Film score) for orchestra
Composed by Peng Xiuwen.
82. 27 May, 1982
Song of a Promising Future for orchestra
Composed by Liu Tianhua, arranged by Peng Xiuwen.
(Aired on radio, performed, released in phonograph record)

List of Musical Works by Peng Xiuwen (Partial)

83. June 1982
The Last Salute (Film score)
for solo vocal, chorus and orchestra
Composed by Peng Xiuwen.
84. 18 July, 1982
Hong Kong - the City that Never Sleeps (Summer Night)
for orchestra
Composed by Peng Xiuwen.
(Aired on radio, performed)
85. 16 September, 1982
Transcendental Chanting from the Mount of Enlightenment for orchestra
Composed by Peng Xiuwen.
(Aired on radio, performed, released in phonograph record, CD and VCD formats)
86. July 1983
Pictures at an Exhibition
for orchestra
Composed by Mussorgsky, arranged by Peng Xiuwen.
(Aired on radio, performed, released in phonograph record and CD formats)
87. October 1983
Symphonic poem **Longing**
for orchestra
Composed by Peng Xiuwen. The work won a Class Three Award at the 3rd All China Music Compositions Awards in 1983.
(Performed, recorded)
88. 5 March, 1984
Fantasia **The Terra Cotta Warriors** for orchestra
Composed by Peng Xiuwen.
(Aired on radio, performed, released in phonograph record, video, CD and VCD formats)
89. 20 April, 1984
A Toasting Song for orchestra
An arrangement after the song of the same title by Shi Guangnan by Peng Xiuwen, for the parade on the 35th National Day of China. It won a commendation from the Ministry of Culture.
90. 13 December, 1984
Green Sleeves Fantasia
for orchestra
English folk song, arranged by Peng Xiuwen for the occasion of Mrs Margaret Thatcher's visit to Beijing to sign the Sino-British Joint Declaration.
(Aired on radio, performed)
91. 20 October, 1985
A Boat Returning in the Storm for vocal and orchestra
A tune in the narrative singing genre of *jingyun dagu*, arranged by Peng Xiuwen.
(Performed)
92. November 1986
Crane in the Clouds
erhu concerto
Composed by Peng Xiuwen.
(Aired on radio, performed, featured in a TV film, and recorded)
93. 28 April, 1987
Song of the General
string ensemble
Arranged by Peng Xiuwen.
(Performed, released in phonograph record and CD formats)
94. 7 May, 1987
Thunder in the Drought (New arrangement)
for orchestra
Arranged by Peng Xiuwen.
(Aired on radio, performed, released in phonograph record, CD and VCD formats, and in a film)
95. 20 August, 1989
Romanian Rhapsody No. 1
for orchestra
Composed by Enescu, arranged by Peng Xiuwen.
(Aired on radio, released in phonograph record and CD formats)
96. 3 September, 1989
Hungarian Rhapsody No.2
for orchestra
Composed by Liszt, arranged by Peng Xiuwen.
(Released in phonograph record and CD formats)
97. May – October, 1990
Symphony No. 1 Jin Ling
for orchestra
Composed by Peng Xiuwen.
(Aired on radio, performed, released in phonograph record and CD formats)
98. 6 July, 1992
Buddhist Chanting from a Monastery
for *bianzhong* and orchestra
Composed by Peng Xiuwen.
(Released in phonograph record and tape)
99. 21 August, 1992
Song of the Hailan River
taepyeongso and orchestra
Composed by Peng Xiuwen.
(Trial run only)
100. 15 June, 1993
Spring Capriccio
double *liuqin* concerto
Composed by Peng Xiuwen.
(Performed)
101. 25 November, 1994
The Sun Shines on Taxkorgan
pipa and orchestra
Composed by Chen Gang, adapted and orchestrated by Peng Xiuwen.
(Performed)
102. March 1996
Ancient Tune of Yingzhou
pipa and orchestra
Ancient tune arranged by Peng Xiuwen.
103. 19 December, 1996
Sky-soaring Fanfare - Festival Overture for Hong Kong
for orchestra
Composed by Peng Xiuwen.

Remarks: List of works by the composer include composition, arrangements, adaptations, instrumentations etc., extracted from published programme lists or house programmes, publicly released in the form of phonograph records, CDs and VCDs. The list will be updated regularly in the future.

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Peng Xiuwen 95th Anniversary Concert

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24.7

豐收鑼鼓（二稿） 彭修文、蔡惠泉曲

這是一首表現農村收穫季節、勞動場面的樂曲，音樂熱烈歡快，既有表現勞動，節奏性強的音樂，也有抒發農民們喜獲豐收的心情的歌唱，描繪了一幅田野豐收景象。

打擊樂部份，不拘一格地吸收了十番鑼鼓、舟山鑼鼓及至戲曲鑼鼓的手法，使鑼鼓語言有了新穎的韻味。

* 本首樂曲使用之特色樂器：板胡（徐慧）

只演
24.7

瑤族舞曲 劉鐵山、茅沅曲 彭修文編曲

這原是一首西洋管弦樂曲，改編者於 1954 年將其改編為民樂合奏曲，20 世紀 70 年代為適於現代大型民族樂隊演奏，重新進行了配器，結構上也做了小的調整。

這首樂曲既優美抒情又熱烈歡快，旋律富於歌唱性，十分受聽眾喜愛，因此，也就成為不少團體的保留曲目。

第一部分描寫夜幕降臨，人們穿著盛裝打著長鼓，聚集在月光下，由高胡奏出的悠閒委婉的主題，猶如一位窈窕少女翩翩起舞，婀娜多姿的情景。隨後的樂曲中好似姑娘們紛紛起舞，突然中音笙奏出根據主題演變的粗獷熱烈的旋律，恰似一群小伙子情不自禁闖入姑娘們的舞列歡跳起來。

第二部分由第一部分的D羽轉為D宮，改用3/4拍子。旋律時而富有歌唱性，時而出現跳躍的節奏音型。好像一對戀人邊歌邊舞，互表愛慕之情。

第三部分是再現部。音樂響亮而更趨激昂，直至吹管部與樂隊的對答越來越密，彷彿領舞的姑娘與人群越跳越熱烈，推至高潮而結束。

月兒高 古曲 彭修文編曲

這首民族管弦樂曲，自1960年寫作出來後，很快受到聽眾的佳評。數十年來，海內外民族樂團（包括一些較大的業餘民樂團體）都演奏過。美籍華人著名音樂家周文中先生曾著文評論過。這是一首很有影響的民族管弦樂曲。

樂曲取材於《華氏琵琶譜》中同名樂曲。音樂描繪月亮從東海升起至沒於西山的過程和月光下的太平世界種種景色。音樂抒情典雅、激動雄渾兼而有之，充滿中國音樂的古典美。原曲為十一段，經作者剪裁為九段的合奏曲。

曲譜初見於清嘉慶年間（1814）榮齋所編的《弦索備考》中。後來華氏《琵琶譜》（1819）中的《月兒高》一曲（又名《霓裳羽衣曲》），已有十二段，且將原來各段曲牌名改為抒情寫景的小標題，彭修文在改編此曲時（1961）略有刪改而成九小段：（一）海島冰輪；（二）江樓望月；（三）海嶠躊躇；（四）銀蟾吐彩；（五）風露滿天；（六）素娥旖旎；（七）皓魄當空；（八）銀河橫渡；（九）玉宇千層。

按照中國人審美觀偏愛的「起、承、轉、合」的邏輯，樂曲意境分四個層次：「起」部有「海島冰輪」、「江樓望月」、「海嶠躊躇」，音樂彷彿月白風清，江樓歌吟的水墨畫；「承」部是「銀蟾吐彩」、「風露滿天」、「素娥旖旎」三段，優美的主題作了大幅度伸展的自由變奏，音樂的律動更為自由和多彩；「轉」是「皓魄當空」、「銀河橫渡」，旋律具有傳統歌舞音樂的特點，使人聯想起飄飄欲仙的舞姿；改編者刪除了原曲中「蟾光炯炯」、「玉兔西沉」兩段，僅以「玉宇千層」作為「合」的部分。這種類似中國畫「留白」的手法，更加打開了人們想像的空間，神秘浩渺的月河賦予人們無邊無盡的幻想。

樂曲風格淡雅，據該譜「顧曲須知」所述：意在描繪烘雲托月的景色。

曲目介紹 Programme Notes

交響詩 — 流水操 彭修文曲

這部作品寫於1979年，以古琴曲《流水》作素材、構想成篇。全曲分段如下：

引子

(一) 小溪

(二) 江河

(三) 峽灘

(四) 大河

尾聲

長江大河，以源頭滴水，不斷壯大，終成滔滔之勢。向著東洋大海，萬里奔流不息。人的一生亦復如是，有風華正茂之時，也有坎坷拼搏之日，然而總是執著地追求著自己的理想。

曲終瞑想，不禁有「子在川上曰，逝者如斯夫」之感喟。

本曲於 1984 年獲全國音樂作品評獎一等獎。1992 年被評為「20 世紀華人音樂經典」。

亂雲飛 根據京劇《杜鵑山》改編 彭修文編曲

這是現代京劇《杜鵑山》中的主要唱段，以成套的板腔形式，表現劇中人起伏跌宕的複雜心情，充份發揮了京劇唱腔的特色，是推陳出新的成功典範。

改編成民樂合奏曲以後，保留了戲曲中原有的京胡及京二胡；其唱腔部份則根據唱詞內容，分別由嗩吶、胡琴、笛子、彈撥樂交替擔任演奏。改編者以精緻的配器，發掘調整民族樂隊的潛質，使之成為一首獨具特色的民樂合奏曲。樂隊演奏得絲絲入扣，使人聽來一氣呵成，蕩氣迴腸。

只演
24.7

環保低音二胡與樂隊 二泉映月 華彥鈞曲 彭修文編曲

這是根據著名民間音樂家華彥鈞的二胡曲改編的。二泉位於江蘇無錫市近郊的惠山腳下，是一處歷史悠久的名勝古蹟。《二泉映月》旋律優美，深沉而又淒涼，我們從音樂中似乎聽到了這位盲人音樂家的心聲。這裡有對月光下二泉景色的讚美，有對自己淒苦生活的回憶和對自己坎坷命運的憤憤不平……在一陣心潮起伏之後，音樂又回到安靜中來。隨著月與雲的追逐，對未來充滿了憧憬。

幻想曲 秦·兵馬俑 彭修文曲

1974年秦陵出土之兵馬俑群，震驚中外。從公元前230年至221年僅10年時間，秦皇嬴政滅韓、趙、魏、楚、燕、齊六國。秦始皇統一天下，開中國之始；然秦王朝暴政專橫，人民不堪忍受，終於在13 年內覆滅了。這首樂曲並非寫兵馬俑，而是寫秦代士兵長年行役，離別故土之苦和他們的妻兒父母盼望親人歸家之情，所以標題為幻想曲。全曲共分三段：

一、軍整肅，封禪遨遊幾時休

音樂開始很弱，描寫在拂曉時候，從遠處傳來軍隊的行進聲和隱約的號角聲，由遠至近，接著引出了古代軍隊行進的主題。而此段音樂的第二主題則是描寫士兵抑鬱的心情。樂曲的後段是在金鼓齊鳴中，描寫顯赫威武的皇帝車駕儀仗出現，最後是在密鑼緊鼓中鳴金收兵，安營扎寨的情景。

二、春閨夢，征人思婦相思苦

安靜的夜晚，不時傳來巡營的梆子聲。在寂靜中隱約聽到士兵哭泣的歌聲，這種思家的鄉音，引起了其他士兵思鄉之情；跟著歌聲合唱起來，慢慢引人入夢。音樂中同樣的梆子聲，是描寫家中妻子為丈夫洗棉衣的搗衣聲。這時古箏奏出一段婉轉動人的音調，正當回憶與親人傾訴之際，一聲鑼鳴，驚破了相思夢。

三、大纛懸，關山萬里共雪寒

這是第一段音樂中的主題再現，但在情緒、環境上都有了變化，軍隊還在行進，皇帝的儀仗依舊，但是刮起了陣陣寒風，陰雲迷漫，天空飄起了雪花。此時，音樂氣氛變得更加嚴峻，行軍的主題成了悲壯的號角，最後全曲在強烈的情緒中結束。

只演
25.7

將軍令 古曲 彭修文編曲

音樂素材原為戲曲中作開場音樂和為擺陣等場面伴奏的曲牌，是流行於江南傳統的蘇南吹打樂。樂曲中鼓號齊鳴，樂聲振奮。粗獷宏亮的嗩吶和豪放的鑼鼓相鳴奏，氣勢宏偉，表現了千軍萬馬簇擁著主帥得勝歸來的熱烈場面。

編曲者在配器上運用了「粗吹鑼鼓」和「細吹鑼鼓」的多種音色演奏層次的手法，使音樂波浪迭起，更富立體感。樂曲另一個重要對比手法是採用了中國民族音樂慣用的「借字」轉換宮調，以清角為宮轉入上四度宮調系統的手法，色彩明亮而有新鮮感。

曲目介紹 Programme Notes

只演
25.7

套曲 十二月（選段） 彭修文曲

正月—元宵

八月—晚來香

以《四季》或《十二月》為題在中國的音樂作品中由來已久。諸如《四季歌》、《十二月對花》等等。這樣的題目在外國音樂作品中也有，如韋華第《四季》、柴可夫斯基《四季》、施托克豪森（德國現代作曲家）長笛合奏《十二月》。

本人不才，也寫了《四季》，之後還寫了《十二月》。這並非有什麼宏大構想，更不是攀比前人，只不過是要表現自己對古人、今人生活中的一些印象與感受。

《十二月》是一部套曲。各曲獨立成篇（我寫的《四季》也是如此）。每月均有副題，也有題記。音樂非俗非雅。只是試圖把音樂處理得易懂，還有點聽頭（可聽性）而已。是否如此，有待諸位明公指評。

— 彭修文

正月—元宵

火樹銀花觸目紅
揭天鼓吹鬧春風

— 朱淑真

八月—晚來香（1984）

庭院納涼，花影星光。
暗香浮動，神怡心曠。
門外賣花聲，院裡晚來香。

— 彭修文

只演
25.7

太平山下不夜城（選自《四季》：夏之夜） 彭修文曲

從1977年起，我陸續寫了《秋之歌》、《冬之雪》、《春之晨》，本想寫成一部以四季為題的輕音樂風格的組曲，但是「夏」卻遲遲不能出來。1981年6月去香港與中樂團合作演出，在此期間我對香港這個城市有所感受，尤其是它的夜景給我留下印象，也有很深的感觸。

香港這個城市的建設、繁榮也是中國的勞動人民用血汗換來的，閃爍著中國人的智慧之光。在這首樂曲裡，我沒有去寫燈紅酒綠、紙醉金迷的夜生活，而只是表現香港美麗的夜景和人民的愉快的生活情緒，僅此而已。

— 彭修文

只演
25.7

下山虎（選自《中國狂想曲》第三段） 冼星海曲 彭修文編曲

《中國狂想曲》是冼星海最後一部作品。在總譜原稿的最後一頁中，作者寫了一段話：「寫於蘇聯的庫斯塔奈地方，時為一九四五年正月，四月三日全部樂隊配器完成」。冼星海在創作此曲時，正身患重病，三個月不能起床，呼吸困難，及後仍偶執筆起草，名為《中國狂想曲》（第一）。作者因久病體弱，而在未有鋼琴幫助下寫成此曲，可見是倍費心血，更可見作者對祖國的赤誠之心。

《中國狂想曲》共分五段，由五首民歌和民間樂曲的主題為素材而寫成：

- （一）情歌
- （二）五月鮮
- （三）下山虎
- （四）觀燈
- （五）秧歌

原曲為管弦樂譜，編曲者在改編此曲為民族管弦樂譜時，對原譜作了不同程度的調整和刪節。

* 本場音樂會只演奏第三段

只演
25.7

賽龍奪錦 何柳堂曲 彭修文編曲

這是已故廣東音樂家何柳堂先生的傑作，是廣東音樂中一首膾炙人口的樂曲。

音樂生動而有活力，充分表現了端午節江上龍舟競渡、你追我趕的熱烈氣氛。尤其是音樂的結尾，各條龍舟為爭奪錦標，努力拚搏的緊張情緒，氣勢壓人。

只演
25.7

落花流水 廣東音樂 彭修文編曲

寫於1960年，《落花流水》是一首以生活作題材的小品，音樂詼諧風趣，描繪了大城小景的各種人生百態。

* 編者按：根據樂譜資料《落花流水》寫於1959年，不知孰是孰非，亦屬廣東音樂一組。

24.7
only

Drums in Celebration of a Bumper Harvest (Second Edition)

Peng Xiuwen and Cai Huichuan

The music depicts the vibrant scene of harvest in rural regions and the hardworking peasants. Rousing and cheerful in mood, the rhythmic music vividly captures the peasants' joy in seeing bumper crops, while the cantabile depiction paints the golden fields in the harvest season.

The percussion part has freely assimilated different styles including *Shifan Luogu*, *Zhoushan Luogu*, and the percussion ensemble on the Chinese traditional theatre stage. The result is a novel touch in the language of percussion.

* Special instrument used in this piece: *banhu* (Xu Hui)

24.7
only

Dance of the Yao Tribe Liu Tieshan and Mao Yuan Arr. by Peng Xiuwen

Originally a Western orchestral piece, it was adapted for traditional Chinese instrument ensemble in 1954. In the 1970s, to better suit modern large-scale traditional Chinese orchestras, the work was re-orchestrated, alongside minor adjustments to its structure.

Both lyrically expressive and enthusiastically cheerful, the piece features a highly singable melody that is deeply loved by audiences, making it a staple repertoire piece for many ensembles.

The first section describes how, as the night falls, people gather under the moon, all decked out in their best dresses and start beating the long drums. The *gaohu* plays the quiet and serene theme, depicting a young girl gracefully dancing. Soon the other girls join in the dance. Suddenly the alto *sheng* plays a robust and wild variation on the theme, as a group of young men now join the girls in the dance and are giving full vent to their high spirits.

In the second section, it shifts to different key and to 3/4 time. The melody moves between cantabile and a sprightly rhythmic figuration, like two lovers telling each other of their love as they sing and dance.

In the third section, which is a recapitulation, the music phrases become more sonorous and agitated, and the dialogue between the wind section and the orchestra turns into a quick repartee as more and more people join the girl leading the dance. There is increasing excitement until the music comes to a climatic close.

As the Moon Rises Ancient Tune Arr. by Peng Xiuwen

This symphonic work for Chinese orchestra won popular acclaim soon after it was premiered in 1960. Over the decades, it has been a concert repertoire for Chinese orchestras all over the world, including amateur Chinese music ensembles of sizable scale. Mr Chou Wen-chung, the famous Chinese-American musicologist, has also written an article on it. This is therefore a highly influential work in Chinese orchestral music.

Based on a work of the same title in Hua's Notation for the *pipa*, the music describes the beautiful scene of a world at peace under the bright moon – from the moment it rises from the sea in the east until it sinks behind the mountains in the west. Elegant lyricism alternates with robust passions, and displays the quaint charm of Chinese classical music.

The original work was in eleven sections, but the arranger had reduced it to an ensemble piece with nine sections.

First recorded in the *Handbook on String Instruments* edited by Rong Zhai during the Jiaqing reign (1814) of the Qing Dynasty, *As the Moon Rises* reappeared in Hua's *Pipa Scores* (1819). It is also known as *Tune of the Rainbow Feather Dresses* in that compilation and features 12 sections, and section titles are all rewritten to fit the lyrical descriptions of the respective moods. In adapting this work in 1961, Peng Xiuwen made some changes and the work now has nine sections: 1) An Icy Disc above the Island on the Sea; 2) Watching the Moon from a Pavilion by the Riverbank; 3) Wandering by the Beach; 4) The Silvery Toad in the Moon Breathes Rainbow Clouds; 5) As the Wind and the Mists Fill the Sky; 6) An Immaculate Lady of the Moon; 7) A Bright Spirit Hangs in the Sky; 8) Crossing the Milky Way and 9) Thousands of Mansions in the Moon.

These sections are arranged according to the logic of 'Expose, Develop, Vary and Conclude' that is at the heart of Chinese aesthetics. The exposition includes 'An Icy Disc above the Island on the Sea', 'Watching the Moon from a Pavilion by the Riverbank' and 'Wandering by the Beach'. The music is likened to an ink painting of the bright moon on a breezy night, when poems are composed on a pavilion by the riverbank. The development section comprises 'The Silvery Toad in the Moon Breathes Rainbow Clouds', 'As the Wind and the Mists Fill the Sky' and 'An Immaculate Lady of the Moon'. The beautiful melody undergoes free variation and the music becomes more fanciful and colourful, suggesting to the listener the ethereal dances of the Lady of the Moon. The variation section consists of 'A Bright Spirit Hangs in the Sky' and 'Crossing the Milky Way'. The arranger has dispensed with the sections 'The Bright Light of the Moon' and 'The Moon Sets in the West' from the original. The concluding section is 'Thousands of Mansions in the Moon'. This is similar to the extensive use of space blank in Chinese paintings so as to leave a lot of room for the viewer's imagination. In pretty much the same way the listener is invited to exercise his imagination in exploring the boundless attraction of the moon.

曲目介紹 Programme Notes

Symphonic Poem - Flowing Water Peng Xiuwen

Inspired by a *guqin* melody of the same title, the music was written in 1979 and won a Class One Award in Folk Instrumental Music at China's Third National Composition Contest.

It follows the flow of water from its source and depicts its many guises. After a brief introduction, it appears as a brook, then a stream, and as it meanders its way through the gorges, becomes rapids, then converging to become a river before it reaches the sea in an impressive coda.

From its humble source of a gurgling fount, the water flows and grows as it runs its course of thousands of miles, until it becomes a magnificent torrent of a river that pours into the sea. It is an analogy of man's life: there are times when it is smooth-sailing, and there are times when we face ups and downs and tribulations. But what is important is we hold fast onto our ideals. After listening to the music, one may be transposed to the mystical world where one watches, not without sadness, how life flows by.

In 1984, this piece won First Prize at the National Creative Work Awards. In 1992, it was named a "20th-Century Chinese Music Classic."

Luan-Yun-Fei Adapted from the Peking Opera *Azalea Mountain*

Arr. by Peng Xiuwen

This is a major aria from the Modern Peking Opera *Azalea Mountain*. The music expresses the changes of emotions of the characters in the opera through variations in a set of *ban* (rhythms) and *qiang* (vocalization). It is a successful example of how vocal styles in Peking Opera can be given a new lease of life through instrumentalization.

When rearranged as an ensemble piece, the original *jinghu* and *jing'erhu* in the operatic music are retained. The vocal parts are performed by the *suona*, *huqin*, *dizi* and other plucked-string instruments imitation of the human voice and according to the parts sung in the libretti. The arranger explores the possibilities of the folk orchestra through intricate orchestration, thus turning the aria into an ensemble piece for Chinese orchestra. With the fine interpretation of the players, the music is able to pluck at the listeners' heartstrings.

24.7
only

Eco-Bass Erhu and Orchestra Reflection of the Moon on the Water

Hua Yanjun Arr. by Peng Xiuwen

This is a rearrangement of an *erhu* masterpiece by the famous musician Hua Yanjun. A sense of tranquility prevails throughout the music. It expresses the feelings and thoughts of the pitiful musician as he laments upon his unfortunate existence. Touched by the ambience with the moon and clouds surrounding him, he was overwhelmed with tumultuous thoughts and started to have a vision for a better future. The music then toned down and ended with a subdued mood.

Fantasia The Terra Cotta Warriors Peng Xiuwen

The excavation of the tomb of the First Emperor of Qin and the terra cotta warriors roused the world to attention. In the history of China, the First Emperor, in the span of ten years, between 230 and 221 BC, conquered the six dukedoms of Han, Zhao, Wei, Chu, Yan and Qi to form a unified China. However, the people were unable to bear his tyrannical rule and the Qin dynasty lasted only 13 years. This is not a piece about the terra cotta warriors, despite its title. It is meant to depict Qin soldiers who suffered immensely from the fact that they were on combat assignments year after year. They were always away from their homeland, and they missed parents, wives and children who longed for their return. Hence the “Fantasia” form. The work is in three movements:

1. Discipline is Strict in the Army: When Will the Emperor Get Tired of Traveling and Offering Sacrifices on Various Sacred Mountains?

The music begins quietly to describe the army in progress at dawn. Military horns are vaguely heard. The sound is heard from afar but is getting nearer and nearer, bringing out the theme of an ancient army advancing. The second theme in this movement is an expression of the soldiers' distress. The movement ends with a fanfare on both the wind instruments and the drums which signify the appearance of the Emperor and his entourage. Then the gongs and cymbals are sounded to stop the advance and to indicate that tents are to be pitched.

2. Spring Dreams: Soldiers Missing Their Wives

In the second movement, the music begins with depiction of the quiet of the night and the sound of wood blocks, which represents guards doing their rounds. In this quiet the weeping songs of soldiers are heard. It is the sound of men missing their homeland and very soon other soldiers are affected and induced to song. This brings up a chorus which gradually leads the men to a dream. The wood blocks are also meant to represent wives pounding garments when they are doing the laundry for their husbands. Here a haunting melody is heard on the *zheng* but, as the soldiers dream about being together with their families, the sound of a gong rudely breaks their dreams.

3. A Ten Thousand Mile March across Snowy Mountains

This features a reappearance of the theme of the first movement. The mood and the configuration of instruments, however, are all changed. The army is still in progress and the Emperor's procession is as before. But a cold wind has risen and the sky becomes dark and cloudy. Snow begins to fall. At this time the music becomes somber and the military theme now appears in the tragically heroic horns. The whole work ends in heightened emotions.

曲目介紹 Programme Notes

25.7
only

Song of the General Ancient Tune Arr. by Peng Xiuwen

The melodic material of this work is derived from the *qupai* (set tune) originally used in operatic tune as an introduction or to set the mood for grand battle arrays. It is a traditional wind and percussion piece of southern Jiangsu Province. With the soul-stirring, spirit-lifting sounds of drums and horns, and the robust blares of the *suonas*, gongs and drums, the music conjures up the victorious home-coming of a general surrounded by his army of soldiers and calvary.

The orchestration is a fine exemplification of the many levels of sounds performed by the two categories of gong and drum music, typically called 'the bold school' and 'the refined school'. As wave after wave of music ride on each other, they create a highly structured architecture. Another important aspect of the work is its contrapuntal use of interchanging tonalities, commonly used in Chinese folk music. The transposing gives this version brightness as well as a new touch.

25.7
only

Suite Twelve Months (Excerpts) Peng Xiuwen

The First Month – The Lantern Festival

The Eighth Month – The Evening Blooms

The 'four seasons' is a recurrent theme in music East and West. From *A Song of the Four Seasons* and *The Twelve Months – A Riddle Song* in China, to Vivaldi's *Four Seasons*, Tchaikovsky's *The Seasons* and *The Twelve Months* for flute ensemble by the contemporary German composer, Karlheinz Stockhausen.

Not aspiring to achieve anything great, ambitious or in emulation of the masterpieces of musicians before me, I have written my own version of *The Four Seasons* and later, *Twelve Months*. They are only my own impressions and feelings about life in the olden days and today.

Twelve Months is a suite, and each movement can be regarded as a standalone piece (the same applies to my version of *The Four Seasons*). Each comes with a caption and music notes. I have not written them for high- or low-brow listeners, only for 'easy listening'. I leave the audience to decide whether this purpose is achieved.

- Peng Xiuwen

The First Month – The Lantern Festival

Glowing, gleaming, silver and red like fireworks

Rousing drums and wind welcome the spring breeze

- Zhu Shuzhen (c.1135-1180)

The Eighth Month – The Evening Blooms (1984)

Sitting in the courtyard to catch the breeze

By the flowering bush, under the stars

A subtle fragrance wafts by, what a delight!

The call of the flower-seller can be heard from outside,

We have our own, the evening blooms.

- Peng Xiuwen

25.7
only

Hong Kong - the City that Never Sleeps

(*Summer Night from A Song of the Four Seasons*) Peng Xiuwen

This is the second movement of the *Four Seasons* suite. It was the last to be completed in 1981, though the composition of the suite began in 1977. The theme revolves around the city of Hong Kong, and the beautiful night scenery which left an impression on the composer.

The styles of Guangdong (Cantonese) and Chaozhou music were used in the music to depict this city in the south. What I want to show here is not the glitzy, mercenary side of Hong Kong, but the city's beautiful scenery and the robust spirit of the people living in it.

- Peng Xiuwen

25.7
only

Crouching Tiger (The third section of *Chinese Rhapsody*)

Xian Xinghai Arr. by Peng Xiuwen

Chinese Rhapsody was Xian Xinghai's last work. He wrote on the last page of the manuscript score, "Composed in the Kostanay region, Soviet Union, January 1945 and the instrumentation was completed on 3rd April." Xian was seriously ill at the time of writing this piece. He was bedridden for three months and had difficulty in breathing, but he still worked on the draft off and on, naming it *Chinese Rhapsody (No. 1)*. The fact that he completed the work without the help of a piano while weak from being sick reflects the amount of painstaking effort he put into it, as well as his loyalty towards his motherland.

Chinese Rhapsody is divided into five sections that are inspired by the themes of five folk songs and tunes:

- (1) Love Song
- (2) Fruits of May
- (3) Crouching Tiger
- (4) Admiring Lanterns
- (5) Yangge (Harvest Dance)

The piece was originally written for a Western orchestra. Parts were rearranged to varying extents when it was adapted for the Chinese orchestra.

* Only the third section is performed in this concert

25.7
only

The Dragon Boat Race He Liutang Arr. by Peng Xiuwen

This is a masterpiece by the late Cantonese musician He Liutang, and one of the most popular and celebrated pieces in Cantonese music.

Vibrant and full of energy, the music vividly captures the exhilarating atmosphere of dragon boats racing and fiercely competing on the river during the Dragon Boat Festival. The conclusion is particularly striking, evoking a sense of intense suspense as the crews give their all to win the championship, building to an overwhelming momentum.

25.7
only

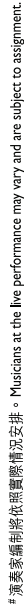
Fallen Flowers Carried Away by the Flowing Water

Cantonese Music Arr. by Peng Xiuwen

Composed in 1960, *Fallen Flowers Carried Away by the Flowing Water* is a witty bagatelle about life that illustrates the various aspects of living in the cityscapes.

* Editor's note: According to information on the score, *Fallen Flowers Carried Away by the Flowing Water* was written in 1959. The date is therefore uncertain. The piece is categorized as Cantonese music.

General Layout Plan of Instrument Sections



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 assignment.



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HONG KONG CHINESE ORCHESTRA

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彭修文大師歷史畫面修復

彭修文大師親自執棒的歷史畫面高清修復影片將陸續上架！這批珍貴的影像源自1997年出版的《彭修文（1931-1996）指揮·音樂藝術專集》，由中國廣播民族團演出，共十六集。



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環保鼎式高胡的新發明技術 獲國家知識產權局授予 實用新型專利權

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

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



六角扁筒重奏高胡

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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)

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**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
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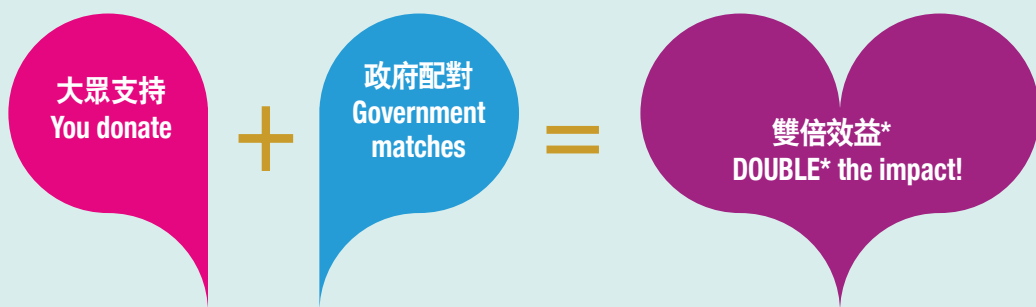
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香港中樂團

HONG KONG CHINESE ORCHESTRA

藝術總監：閻惠昌

ARTISTIC DIRECTOR: YAN HUICHANG

香港 青少年 中樂團 箏團 招募

報名所需文件



一・
申請表格



二・
身份證副本



三・
證件相乙張



四・
報名費



五・
所有申報成績／獎項／
比賽證書／評分紙副本



六・
自選曲目樂譜

申請表格 ▼



面試日期

8.29-30

郵寄或親身遞交至

香港皇后大道中345號上環市政大廈7樓
香港中樂團教育部

☎ 3185 1640 / 3185 1624

f HKCO中樂加油站

@hkco_education



香港中樂團

HONG KONG CHINESE ORCHESTRA

藝術總監：閻惠昌

ARTISTIC DIRECTOR: YAN HUICHANG

香港中樂團 笙快速入門班 及笙樂器班 現正招生！



報名方式



「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！

即日起可透過以上
網上表格報名

笙快速入門班

小組班 (10-15人)

課程收費

小組班 (每堂60分鐘)：
學費 (共10堂) HK\$ 2,000

上課地點

香港中樂團
(香港皇后大道中345號上環市政大廈7樓)

上課時間 (小組班)

逢星期六 2:30 - 3:30pm /
3:30 - 4:30pm /

逢星期日 3:15 - 4:15pm /
4:15 - 5:15pm

笙樂器班

(個人班、二人班、小組班)

課程收費

小組班 (初級, 每堂60分鐘)：
學費/期 (共12堂) HK\$ 2,520

二人班 (初級, 每堂60分鐘)：
學費/期 (共12堂) HK\$ 3,600

個人班 (初級, 每堂45分鐘)：
學費/期 (共12堂) HK\$ 6,960

查詢及報名 3185 1640 / 3185 1624 HKCO中樂加油站 @hkco_education

www.hkco.org/tc/Education/Music-Courses.html

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」四大家族的各種樂器，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。

費用：

認識中樂齊齊揀
\$700/-對親子

親子鼓樂工作坊
\$350/-對親子

小星星

\$400/-一項
(如參加者需家長陪同，
每位陪同家長另收\$100)

報名方法



網上報名

查詢

課程資訊

電話：3185 1640 / 3185 1624
電郵：edu@hkco.org
Facebook：@HKCO中樂加油站
Instagram：@hkco_education

上課地點：

香港皇后大道中345號上環市政大廈7樓香港中樂團

香港中樂團 Hong Kong Chinese Orchestra



藝術總監兼終身指揮
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



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



閻學敏
Yim Hok Man



沈誠
Shen Cheng



嚴潔敏
Yan Jiemin



張重雪 ★
Zhang Chongxue



徐慧
Xu Hui



石佩玉
Shih Pei-yu



匡樂君
Kuang Lejun



宋慧
Song Hui



巫采蓉
Wu Tsai-jung



杜錫礎
To Shek Chor



張宇慧
Zhang Yuhui



施盤藏
Sze Poon Chong



蕭秀嫻
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



蕭秀蘭
Siu Sau Lan

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



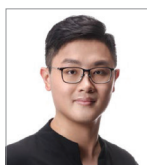
謝燦鴻
Tse Chan Hung



李幸臻
Li Hang Tsun



黃心浩
Wong Sum Ho



麥嘉然
Mak Ka Yin



方子蔚
Fong Tsz Wai



向旋
Xiang Xuan

環保革胡
Eco-Gehu

首席
Principal



李曉丁
Li Xiaoding



萬芸安
Wan Yun-an



劉一歌
Liu Yige



魏冠華
Ngai Kwun Wa



羅永年
Law Wing Nin



董曉露
Tung Hiu Lo



安悅
An Yue



李小夏
Lee Hsiao-hsia



吳帆
Wu Fan



何偉
He Wei



柯雨萌
Ke Yumeng



魏漢業
Ngai Hon Yip

環保低音革胡
Eco-Bass Gehu

首席
Principal



齊洪瑋
Qi Hongwei



李庭灝
Li Ting Ho



陳岳華
Vonghemrat Pichan



黎偉
Li Wei



鄭繫云
Cheng Chieh-yun



李采文
Li Choi Man

揚琴 Yangqin	首席 Principal		小阮／柳琴 Xiaoruan / Liuguin	首席 Principal		
						
	李孟學 Lee Meng-hsueh	張家翔 Chang Chia-hsiang		葛 楊 Ge Yang	陳怡伶 Chen I-ling	詹祥琳 Chan Siang-lin

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		吳榮熙 Ng Kai Hei	吳曼翎 Wu Man-lin

			大阮 Daruan	首席 Principal		三弦 Sanxian	
							
				劉若琳 Lau Yuek-lam	馮彥霖 Fung Yin Lam		
陳淑霞 Chan Shuk Har	梁惠文 Liang Wai Man	宮嘉豪 Kung Ka Ho				趙太生 Zhao Taisheng	

	箏 Zheng		曲笛 Qudi	笛子首席 Principal Dizi		梆笛 Bangdi	
							
				孫永志 Sun Yongzhi	巫致廷 Wu Chih-ting		
陳曉鋒 Chan Hiu Fung		李宜蒨 Lee Yi-chien				林育仙 Lin Yu-hsien	

	新笛／大笛 Xindi / Dadi	笛子助理首席 Assistant Principal Dizi		高音笙 Soprano Sheng	笙首席 Principal Sheng	笙助理首席 Assistant Principal Sheng
						
		陳子旭 Chan Chi Yuk	杜峰廉 To Fung Lim		陳奕濊 Chen Yi-wei	魏慎甫 Wei Shen-fu
李 想 Li Xiang						

次中音笙 Tenor Sheng  戴宇承 Tai Yu-cheng		 阮建熹 Yuen Kin Hei	 陸儀 Lu Yi	低音笙／高音笙 Bass Sheng / Soprano Sheng  王彥瑾 Wang Yen-chin		 林進穎 Lam Chon Weng					
高音嗩吶 Soprano Suona  馬瑋謙 Ma Wai Him		嗩吶首席 Principal Suona  胡晉僊 Wu Chun Hei		中音嗩吶 Alto Suona  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  盧偉良 Lo Wai Leung		首席 Principal  任釗良 Ren Zhaoliang	 秦吉濤 Qin Jitao	敲擊 Percussion  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	 關凱儀 Kwan Hoi Yee

- ★ 於本次音樂會演出
Performing in this concert
- ★ 署理職務
Acting
- 特約演奏家
Freelance Musician
- 休假演奏家
On Leave Musician
- △ 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.

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

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 Conductor
胡栢端 Rupert Woo Pak Tuen

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

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	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

樂器班
Instrumental Class

導師	Tutors
二胡	Erhu
毛清華	Mao Qinghua
黃心浩	Wong Sum Ho
徐慧	Xu Hui
李曉丁	Li Xiaoding
蕭秀蘭	Siu Sau Lan
韓婧娜	Han Jingna
謝燦鴻	Tse Chan Hung
揚琴	Yangqin
李孟學	Lee Meng-hsueh
柳琴	Liuqin
葛楊	Ge Yang
梁惠文	Liang Wai Man
陳怡伶	Chen I-ling
琵琶	Pipa
張瑩	Zhang Ying
邵珮儀	Shiu Pui Yee
黃璿僑	Wong Yui Kiu
阮	Ruan
劉若琳	Lau Yuek-lam
吳榮熙	Ng Kai Hei
三弦	Sanxian
趙太生	Zhao Taisheng

導師	Tutors
箏	Zheng
蔡雅絲	Choi Ngar Si
劉惠欣	Lau Wai Yan
徐美婷	Chui Mei Ting
古琴	Guqin
余美麗	Yu Mei Lai
笛子	Dizi
陳子旭	Chan Chi Yuk
巫致廷	Wu Chih-ting
杜峰廉	To Fung Lim
何兆昌	Ho Siu Cheong
笙	Sheng
魏慎甫	Wei Shen-fu
陸儀	Lu Yi
嗩吶	Suona
馬瑋謙	Ma Wai Him
胡晉偉	Wu Chun Hei
劉海	Liu Hai
羅行良	Law Hang Leung
管	Guan
任釗良	Ren Zhaoliang
秦吉濤	Qin Jitao
敲擊	Percussion
陸健斌	Luk Kin Bun
李芷欣	Lee Tsz Yan
陳律廷	Chan Lut Ting
李慧美	Li Wai Mei
梁正傑	Leung Ching Kit
關凱儀	Kwan Hoi Yee

■ 名譽贊助人

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People's Republic of China

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Senior Manager
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麥柏光

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Programme Executive

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Hon Chung Tat, Alex

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Technical & Production Senior Assistant Manager

Lam Tung

Stage & Production Assistant Manager

Mak Pak Kwong

Stage & Production Executive

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Ng So Yi, Zoe

Orchestra Librarian

Chow Chung Yan, Florence

Assistant Orchestra Librarian

Wong Tsz Sum, Summer

Education Assistant Manager

Lam Yik Wing

Lam Wing Shan, Wing

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Chu Wai Yan, Kayley

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黃羽靈

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王珈莉

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黃小敏

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鄭正貞

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Personnel and Administration Senior Manager

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Personnel and Administration Assistant Manager

Tong Wing Yee, Candy

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