



香港中樂團
HONG KONG CHINESE ORCHESTRA

藝術總監：閻惠昌
ARTISTIC DIRECTOR: YAN HUICHANG



From the Peng Xiuwen Collection II
Pictures at an Exhibition and The Terra Cotta Warriors

圖畫展覽會與秦·兵馬俑

彭修文作品專場 II

指揮：閻惠昌
Conductor: Yan Huihang



www.hkco.org

11-12/4/2025 (五、六 Fri, Sat)
晚上 8:00pm

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



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



精彩連場！

Programme Highlights

孩子的五感遊戲－ 聽聽畫畫 II Listen, Paint and Play – Child's Game through Music II



26/4/2025 (六 Sat) 下午 5:00pm

27/4/2025 (日 Sun) 下午 3:00pm

香港中樂團演奏廳
HKCO Recital Hall

小組音樂會 Ensemble Concert



張國勇與香港中樂團 Zhang Guoyong & HKCO



指揮: Zhang Guoyong
指揮: 張國勇

小提琴: Lao Li
小提琴: 勞黎

23-24/5/2025 (五、六 Fri, Sat) 晚上 8:00pm

香港文化中心音樂廳

Hong Kong Cultural Centre Concert Hall

箏箏樂韻 2025 Zheng Melodies 2025



導師: 蔡雅絲、劉惠欣

演出: 香港青少年箏團

Tutor: Choi Ngar Si, Lau Wai Yan

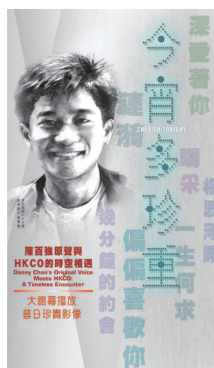
Performed by: Hong Kong Youth Zheng Ensemble

3/5/2025 (六 Sat) 下午 5:00pm

香港中樂團演奏廳 HKCO Recital Hall

小組音樂會 Ensemble Concert

今宵多珍重 Cherish Tonight



指揮: 周熙杰

環保革胡: 董曉露

口琴: 何卓彥

Conductor: Chew Hee Chiat

Eco-Gehu: Tung Hiu Lo

Chromatic harmonica: Cy Leo

6-7/6/2025 (五、六 Fri, Sat) 晚上 8:00pm

香港文化中心音樂廳

Hong Kong Cultural Centre Concert Hall



www.hkco.org

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



如演出曲目有兩個樂章／段落或以上，請於全首樂曲完畢後才鼓掌。

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

彭修文作品專場 II 圖畫展覽會與秦·兵馬俑

From the Peng Xiuwen Collection II

Pictures at an Exhibition and The Terra Cotta Warriors

11-12.4.2025 (五、六 Fri, Sat)

指揮：閻惠昌

Conductor: Yan Huichang

圖畫展覽會 穆索爾斯基曲 拉威爾配器 彭修文改編

Pictures at an Exhibition Mussorgsky Orch. by Ravel Adapted by Peng Xiuwen

中場休息 Intermission

春江花月夜 古曲 彭修文訂譜

Moonlight on the Spring River Ancient Melody Compiled by Peng Xiuwen

琵琶領奏：張瑩 簫領奏：巫致廷

Lead Pipa: Zhang Ying Lead Xiao: Wu Chih-ting

幻想曲 秦·兵馬俑 彭修文曲

Fantasia The Terra Cotta Warriors Peng Xiuwen



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藝術總監的話

Words from the Artistic Director

彭修文先生是一位備受崇敬的中國音樂大師，在創作、指揮及民族樂隊建設上成就非凡，其藝術造詣與貢獻舉世推崇，是中國現代民族管弦樂的重要奠基人。

中國廣播民族樂團成立初年，於彭先生的積極倡導和不懈努力下，率先確立以拉弦、彈撥、吹管、敲擊為基礎的中國民族管弦樂隊基本架構，為中國民族樂器演奏法、中國民族器樂作曲法和中國民族管弦樂器法提供了範本，開創了大型民族管弦樂藝術之路，是現代大型中國民族樂隊藝術形式的奠基人之一。

彭先生畢其一生創作和改編的作品無數，他熟悉各種民族樂器的特性及音色，能巧妙把握各樂器於合奏中的平衡，透過交響化的民族樂團散發民族音樂之美。彭先生的作品動聽，數量豐富，體現了其高深的中國文學、歷史和藝術修養，尤其在他的指揮演繹下，更能發揮民族音樂迷人的韻味，令東方民族管弦樂一登國際樂壇。

樂團在彭先生仙逝後，為他舉行過四場專場音樂會（2002、2014、2016、2023），以及出版《文、武、情、懷》四張一套紀念版 DVD，將他的不朽之作帶給香港及全球樂迷。2023年，樂團曾舉行過彭修文作品專場系列音樂會「中國狂想曲」，這次再舉行彭修文作品專場系列音樂會之二「圖畫展覽會與秦·兵馬俑」，以紀念這位一代國樂宗師，也好看樂迷細品他的音樂神韻。

在今次音樂會之中，由彭先生以中樂改編自俄國作曲家穆索爾斯基的作品《圖畫展覽會》，既忠實於原著，又巧妙地運用中國民族樂器的特色，豐富了樂曲的意象，一幕幕呈現出每幅「畫」的詩意，別具神韻。而《春江花月夜》則是一首源自清代的琵琶古曲改編，描繪一幅夕陽西下，江上泛舟的醉人景致。另一首是彭氏所編的幻想曲《秦·兵馬俑》盡顯中國歷史與文化的底蘊，以秦滅六國為時空背景，以音樂呈現古代軍隊氣氛肅殺、士兵思鄉、婦人相思苦、戰爭悲壯的情感。樂團未來將會繼續積極舉辦「向大師致敬」音樂會，與廣大樂迷分享更多大師級留下的永恒經典。



香港中樂團藝術總監兼終身指揮
閻惠昌

Peng Xiuwen was an esteemed master of Chinese music who made extraordinary achievements in composition, conducting and the creation of ethnic orchestras. His artistic attainments and contributions have received international acclaim, and he was a major progenitor of contemporary Chinese orchestral music.

When the China Broadcasting Chinese Orchestra was first established, through Maestro Peng's active promotion and perseverance, the orchestra established a foundational structure for a Chinese orchestra which included bowed-strings, plucked-strings, wind and percussion. Maestro Peng paved the way for large Chinese orchestras as he provided an example for the performance, composition, and instrumentation of the orchestras. He was one of the pioneers of modern large Chinese orchestras.

Maestro Peng composed and adapted countless works throughout his life. He was familiar with the unique qualities and sounds of all types of folk instruments, and could ingeniously balance each instrument within an ensemble, spreading the beauty of folk music through symphonic ethnic orchestras. Maestro Peng's pieces are satisfying to hear, rich in number, and serve as a testament to his breadth of knowledge regarding Chinese literature, history, and the arts. When he conducted, the music became even more mesmerizing, elevating Eastern ethnic symphonies to the international level.

Since Maestro Peng's passing, HKCO has performed four memorial concerts (in 2002, 2014, 2016 and 2023), and released a set of four memorial DVDs titled *In Tribute - Peng Xiuwen* to present his timeless works to music enthusiasts in Hong Kong and around the world. In 2023, HKCO performed the concert 'From the Peng Xiuwen Collection I - Chinese Rhapsody I'. This time, in order to commemorate Maestro Peng once again and to appreciate his unique artisanship and magnificent musical charm, HKCO is going to perform the concert 'From the Peng Xiuwen Collection II - Pictures at an Exhibition and The Terra Cotta Warriors'.

In this concert, *Pictures at an Exhibition* was adapted for Chinese orchestra by Maestro Peng from Russian composer Modest Petrovich Mussorgsky's original. Peng's version keeps the faithful adherence to the original works and, at the same time, to produce a lively work full of vivid tonal pictures and with distinctive charm, making full use of the special characteristics of Chinese Instruments. *Moonlight on the Spring River* was adapted by an ancient melody which was a *pipa* classics in Qing Dynasty. This piece describes a romantic scene of boat drifting along the river at twilight. A fantasia *The Terra Cotta Warriors* was arranged by Peng, a profound musical piece presenting China's historical legacy. With the background of the unification of the Qin Empire, the music presents the moods of the formidable aura of ancient army, the soldiers' battlefield nostalgia, the women's agonizing yearning and the tragic of war. HKCO will actively continue to present the 'Tribute to Maestros' concert series and will bring music fans even more timeless classics left behind by the maestro.

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。樂團於 2003 年首創的香港鼓樂節已連續舉辦 20 年，成為一年一度萬眾期待的文化盛事，2020 年與考試及評核局合辦「國際中國鼓樂評級試」。

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

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

香港中樂團在藝術、管治管理、藝術教育、市場推廣上皆獲各界高度評價及屢獲殊榮，包括《亞洲週刊》「2023 亞洲卓越品牌大獎」及「第十七屆藝術發展獎—藝術推廣及教育獎」等。樂團研製的環保胡琴系列除榮獲國家「第四屆文化部創新獎」（2012）外，更獲多個機構頒發環保及創意獎項，成就屢創新高。



詳細資料 Details

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



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

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

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

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

Other accolades and acclaims the Orchestra has won are its achievements in the arts, governance and administration, arts education, marketing and promotion, which includes ‘2023 Asia Excellence Brand Award’ from *Yazhou Zhoukan* and ‘The 17th Hong Kong Arts Development Awards - Award for Arts Promotion and Education’ etc. The Eco-Huqin series which the Orchestra developed has won not only the 4th Ministry of Culture Innovation Award in 2012, but also many other awards presented by various institutions for its green and innovative concepts. They add to the remarkable and highly commendable list of achievements in the history of the Hong Kong Chinese Orchestra.

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、台灣2018傳藝金曲獎最佳指揮獎、國際演藝協會2022年卓越藝術家獎及第十七屆香港藝術發展獎－傑出藝術貢獻獎等。

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、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」，為台灣國樂界培養指揮人才備受肯定。

閻氏帶領香港中樂團創下多個中樂發展的里程碑，

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

閻氏師從著名指揮家夏飛雲、作曲家胡登跳、何占豪等教授，

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

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

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

He is currently Director of Chinese National Orchestra Research Center of the He Luting Advanced Research Institute for Chinese Music of the Shanghai Conservatory of Music and Professor of its Conducting Department, Honorary Fellow of The Hong Kong Academy for Performing Arts, 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 in Taiwan 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 (1931 — 1996)

Peng Xiuwen



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 Mr 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

彭修文作品目錄 (部分)

資料由彭修文女兒彭弘提供

- 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)
- 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)
- 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)
- 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)
- 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)
- 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)
- 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)
- 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)
- 1958 年 5 月
繡紅鞋 合奏
根據廣東音樂改編。
(廣播、演出、唱片、CD)
- 1958 年 8 月
序曲 **氣壯山河** 合奏
作曲。
(廣播、演出)
- 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)
- 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)
- 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)
- 1959 年 4 月
話劇 **蔡文姬 (配樂)** 合奏
作曲。
(演出、廣播)
- 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)
- 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)
- 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)
- 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)
- 1959 年 12 月 22 日
鄉村的晚會 合奏
作曲。
- 1959 年 12 月
賀新春 合奏
作曲。
(廣播、演出、唱片、CD)
- 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)
- 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)
- 1960 年 1 月 22 日
曼德里山嶺 合奏
根據緬甸古典樂曲改編。
(廣播、演出、唱片、CD)
- 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)
- 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)
- 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)

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、錢旋之合著，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)
嗶嘰與樂隊
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)



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
草原小妹妹 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)

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 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 朝鮮嗩吶與樂隊
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。

彭修文作品專場 II
圖畫展覽會與秦·兵馬俑

From the Peng Xiuwen Collection II
Pictures at an Exhibition and
The Terra Cotta Warriors

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. 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)

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)



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 *bianzhong* 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)

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
taebyeongso 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.



From the Peng Xiuwen Collection II
Pictures at an Exhibition and
The Terra Cotta Warriors



使命宣言 Mission Statement

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

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



樂韻繞樑 分享當下一瞬 Share the echoing moments

歡迎觀眾於謝幕期間拍照

演奏中之相片可於香港中樂團Facebook專頁及官方網頁下載

Audience is welcomed to take photos during the curtain call, while concert photos can be downloaded from HKCO's Facebook and website.

場地規則

各位觀眾：

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

在節目進行前，請關掉手提電話、其他響鬧及發光的裝置。

多謝各位合作。

House Rules

Dear Patrons,

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

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

Thank you for your kind co-operation.

如不欲保留場刊，請於完場後放回場地入口以便回收。

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



觀眾問卷調查

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

Audience Survey

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

圖畫展覽會 穆索爾斯基曲 拉威爾配器 彭修文改編

《圖畫展覽會》原是俄國民族樂派作曲家穆索爾斯基 1874 年所作鋼琴獨奏曲，是他看罷亡友哈爾特曼 (1834-1873) 那包含其繪畫、水彩、服裝設計、建築項目作品的遺作展後，有感而發之作。原曲編寫成組曲形式，以適應大型合奏所需，後有多種改編版本，最著名的是法國作曲家莫里斯·拉威爾於 1920 年代初的管弦樂改編版本，不單令改編者聲名大噪，作曲家亦因而名揚國際。該版本已獲公認為管弦樂配器技法的典範。

中樂版乃彭修文 1984 年應日本東芝株式會社 EMI 製作人多番邀請下，重新配以中國民族管弦樂，改編而成。當時為中國廣播民族音樂團指揮的彭氏，在改編時強調忠於原作，加上其對民樂及新改良民族樂器甚為了解，結果巧妙地按中國民族樂器特徵加以處理，令中樂配器的《圖畫展覽會》，同樣再現一系列生動畫面，別具神韻。

彭氏在應邀錄製的唱片說明中提過：「我認為，在這組樂曲裡穆……溶入強烈的感情，表現了豐富的內容。……按照這種新的解釋，在改編樂曲時，……我的原則是：以原譜為基準，拉威（按：即拉威爾）……的樂器編排方法僅供參考。……這組樂曲由民族樂團演奏時，技巧上遇到很大的困難……例……：中國的橫笛僅有六個孔，D（或者 G）調可以按照自然音階吹奏，可是如果要轉調，就十分複雜了。吹奏變化音多的樂曲時，演奏者的口及手指運用，要頻頻變換，其難度之高是可想而知的。……」（摘自彭修文：《編曲者之話》，1984 年 1 月 29 日。見 EMI 出品唱片「組曲《展覽會之畫》/ 中國廣播民族樂團」。）

原作共十首樂曲，是統一完整之作，每「畫」都有內在聯繫，「漫步」則是貫穿各曲的主旋律。

漫步—「漫步」起承上引下作用。穆氏曾在信上對亡友說過，「間奏可以看見我的面貌」。「漫步」顯然就是他所說的「間奏」。間奏讓人感到作曲家的情緒，在展覽上隨著每個畫面有不同變化。「漫步」一開始作為引子出現。拉威爾在全曲共安排七次「漫步」，處理卻不盡相同。比如，第一次出現，由銅管樂器莊嚴地奏出。中樂版的「漫步」則由優美的揚琴起奏，風格迥異，卻表達相同情景。揚琴營造自由自在的氣氛，恰好反映出展覽開幕情景。其後加入琵琶、柳琴（小阮）、中阮、大阮等撥弦樂器，表現力更見豐富。

一、侏儒—素描上畫有木製玩具胡桃夾子，夾子上則雕著跛足侏儒。穆氏以跳躍音符表現其動態，又滿懷同情地刻劃其複雜的內心世界。拉威爾用中低音木管和弦齊奏出主題旋律，跳躍而音色厚重，展現蹣跚步態，用快速和急停的節奏，加強畸形形象。第二個主題用切分音作主要節奏，也給人畸形之感，情緒上卻好像在悲歎、呻吟。



彭修文在侏儒出場時，則著重表現原作同情侏儒，展現痛苦、焦急、憤慨之情：用三弦、低革間奏，氣氛奇妙；又加入打擊樂（如定音鼓）及許多特殊技巧，譬如胡琴的弓由頭滑到尾演奏的滑音、在樂曲近尾時三重奏的部分、揚琴琴竹逆向，用竹的一邊來敲奏等等。

二、古堡一色調明朗的抒情風景畫中有座中世紀古堡。作曲家以抒情悲傷的音調，描繪「古堡牆邊詩人吟唱」的音樂圖像。拉威爾用近似人聲的中音薩克斯管獨奏，似歌手在低吟悲傷旋律，透出田園詩般味道，然後加入其他管樂齊奏。

彭修文則以大阮起奏，用巴烏獨奏，後加入撥弦樂器及低音弦樂器，奏出這段他認為一定要親切又柔和的音樂。當歌聲由遠至近時，笙、中笙等管樂器加入，與箏齊奏，以表現出詩人一邊吟誦、一邊唱歌，悠然自在的情景。

三、杜伊勒里宮的花園（孩子們遊戲後的爭吵）一畫面上，孩子們在那巴黎市中心舊花園裡嬉戲，作曲家用活潑、輕巧、節奏明快的音樂來表現，與副題緊貼，生活情趣，自然流露。樂曲一開始就似是淘氣的孩子們調皮、爭吵叫喊聲。拉威爾用木管樂器高音區來表現此中的靈活和明亮，跟前段安靜、下一段沉重的音樂形成對比。

彭修文則以笛子主奏，然後加入撥弦樂器和二胡等弦樂器齊奏。笙的柔和和聲，加插新笛和笛子，造成對比鮮明的效果。由笙及撥弦樂器結尾，公園內寫意風光亦應聲活現。

四、牛車—是個風俗畫面：笨拙溫馴的公牛拖著波蘭大輪牛車。樂曲由弱到強再到弱，表現牛車由遠而近又走向遠方，不斷反覆、沉重遲緩的和弦，像緩慢沉重的車輪。管弦樂版本開始就一直由大號奏出，彷彿是驅車人之歌，有不勝重負悲戚之感。

彭修文安排低管吹奏主旋律，效果奇妙，比西樂的大號，更具田園風味，亦恰好表現牛車在原野上沉重地爬行的情景。中國農村現在還有這種大輪牛車，中國演奏者會十分熟悉。尾聲用大合奏，中音和次中音嗩吶加入勁吹，洋溢風土氣息。

五、雛雞的舞蹈—原作素描寫的是芭蕾舞劇《特里爾比》，畫上「金絲雀雛」已有鳥喙、羽毛，全身仍遮著甲冑似的卵殼。作曲家使這些想像中的雛雞活躍起來，並能翩翩起舞。拉威爾用木管樂器跳音來表現，形象更生動，尖厲的音色酷似雞叫。顫音開始，是本曲的三聲中部（Trio），到樂曲結尾，雛雞啾啾音調又重現。

彭修文則用笛子、笙、管子順序加入演奏，表現出林中小道鳥語花香的情景。笛子獨奏，表現雛雞破殼而出，蹦蹦跳跳。揚琴、柳琴（小阮）等撥弦樂器間奏，再配以低革、彈撥，亦帶出跳躍感。中國民族樂器中吹管彈撥樂器，不少都擅長營造這種效果。

六、兩個猶太人，一個窮一個富—遺作展中有兩幅猶太人畫像。作曲家用對比法描寫兩人形象，音樂都帶猶太歌風格。富的自負傲慢：拉威爾用全部弦樂和木管樂器低音區，齊奏出這個主題。音色粗糙厚重，表現出猶太富人肥胖粗魯。窮的剛好相反：作曲家反覆用顫抖同音，刻劃他在戰慄。管弦樂版本用加弱音器小號，營造酸溜溜之感，深入刻劃可憐哭喪像。最後，作曲家結合兩個迥異旋律，「畫面」有趣。

中樂版開始時亦用所有中低音樂器演奏主旋律，然後加入柳琴（小阮），再用中笙及笙吹奏旋律。笙富於變化，深刻展現出兩人不同的形象。據彭修文的理解，本曲訴說痛苦和哀怨。用高音笙慢慢地吹奏，可以充分表達窮者那種訴苦、傾吐懇願的感情。

七、里莫日集市（驚人新聞）—原畫描繪法國古老縣城莫里日一個熱鬧市場的情景。作曲家用短促的音型和從頭到尾連續不斷的十六分音符節奏，並集中用相當於女高、中音區，描繪出繁盛喧囂的生活畫面。拉威爾用木管、銅管和弦樂音樂迅速交替，把那畫面渲染得更熱鬧。那吱喳聲，到末尾似乎變成爭吵和喊叫，在聲音愈鬧愈烈時卻嘎然而止，立即轉入截然不同的氣氛中。

彭修文則以揚琴及笙起奏，然後加入柳琴（小阮）、簫、笛子等，所有樂器巧妙結合，呈現市場上人來人往的喧囂情景。

八、墓穴—水彩畫上見到亡友和另一友人，參觀昏暗的地下陵墓，陰森氣氛觸動了作曲家。樂曲分為兩段：第一段低沉、威嚴而具宗教氣氛。拉威爾用低沉、陰鬱的低音和尖銳不安的和弦來營造；彭修文則用鍵盤笙的尾音，接上嗩吶聲，加上笙、管子等樂器交叉間奏，展現古墓陰霾景象。大鑼一響，回音飄揚，黑黝墓地彷彿立現，氣氛倍加恐怖。

第二段音樂雖與第一段相銜接，作曲家明顯已陷入對亡友的懷念之中：小標題是「用冥界語言與死者交談」，樂曲原稿上寫道：「亡友哈爾特曼創造之魂，領我到骷髏面前，向骷髏呼喚，於是骷髏在寂靜中發光」。拉威爾先用小提琴發出輕輕震音，再在背景上用木管合奏出平靜的「漫步」主題。明朗溫靜的音調似是作曲家和友人交談。不過，這次變得十分憂鬱，是全曲中最嚴肅而哀傷的樂段。中樂版中，高胡及笙作二重奏，革胡及低音革胡帶起旋律，配上柳琴（小阮），寂靜的死亡境界，頓如浮在眼前。

九、雞腳上的小屋（妖婆）—原畫是鐘表設計畫案。鐘表字盤是窗戶，透見用俄羅斯風格雕花裝飾的木屋。作曲家賦以童話色彩，屋主是妖婆，故副題是「妖婆」。樂曲著重表現她在樹林飛馳，音響中不時有呼嘯風聲，樹幹折斷的劈啪聲。彭修文在開始時，用一組弦樂器和大鼓一起合奏，然後加入琵琶，用笛子及笙引奏。又用嗩吶代替小號，高音部分則用梆笛。梆笛音色清脆，正好展現「妖婆」激烈、跳躍的音樂特點。



中部轉為慢板，拉威爾用長笛低音區朦朧顫音，再加上低音提琴撥奏所強調的大管旋律，怪誕恐怖。中樂版則用揚琴和低管。兩種樂器音色十分調和，大阮、中阮聲音穿插其中，妖婆小屋神神奇幻景象立現。

十、宏偉的大門（在基輔城內）—展覽中有一幅哈爾特曼基輔城大門建築設計圖。這最後樂曲中，作曲家以三段互相對比的音樂形象，描寫大門那古老俄羅斯風格、門後教堂、那裡的活動如節日慶典等。首段展現莊嚴宏偉形象，音樂主題使人清楚想起「漫步」。隨後突然轉入第二個音樂形象。拉威爾以銅管合奏開始，接著加入木管合奏，最後加入弦樂器，由全樂隊奏出。他用單簧管與大管合奏第二段，酷似管風琴聲音，像教徒們虔誠地禱告，又似讚歌合唱。中樂版的第一段，彭修文以嗩吶為主，讓管樂器大顯威風，定音鼓一響，製造大氣魄，十分豪放。第二段則用高音鍵笙演奏來表現第一次讚歌，恰如其份；第二次讚歌則改用新笛，出現另一種效果。

第三個音樂形象是節日鐘聲，這古代俄羅斯儀式中必備的鐘聲中，清楚聽見「漫步」主題。管弦樂在配器上力求音響飽滿，效果輝煌，為全曲最大高潮，一幅古代基輔城全民歡騰的景象立時呈現。同樣，彭修文也用所有樂器大合奏，表現一片歡騰，儼如歡迎勇士們凱旋歸來的熱鬧場面，華麗的樂曲就在如此氣氛中結束。

春江花月夜 古曲 彭修文訂譜

這是根據琵琶曲《夕陽簫鼓》改編的一首樂隊合奏曲，在 20 年代首先由上海的大同樂會演奏。

《夕陽簫鼓》又名《潯陽琵琶》，曲名最初出現在清代姚燮（1805—1864）晚期著作《今樂考證》中。樂譜初見李芳園 1885 年刊印的《南北十三套大曲琵琶新譜》中，曲名《潯陽琵琶》，以後的《養正軒譜》中曲名《夕陽簫鼓》，改編為合奏後又易名為《春江花月夜》。

樂曲通過對夕陽西下、江上歸舟等景致的描繪，表現了作者對大自然景色的感受和熱愛。樂曲旋律清新流暢，富於詩意。音樂發展採用了我國傳統的變奏法，變頭不變尾，連貫統一，調性變化自然而有特點。

彭修文改編版本使用早期拉弦樂編制二胡 I / II（定弦 DA / AE）及中胡。

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、大轟懸，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，但是颳起了陣陣寒風，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。

彭修文作品專場 II
圖畫展覽會與秦

· 兵馬俑

From the Peng Xiwen Collection II
Pictures at an Exhibition and
The Terra Cotta Warriors



Pictures at an Exhibition Mussorgsky Orch. by Ravel

Adapted by Peng Xiuwen

Pictures at an Exhibition was a work for piano written by the Russian composer of the nationalist school, Modest Petrovich Mussorgsky, in 1874. His inspiration came from the experience of visiting a posthumous exhibition of drawings, water-colours, costume designs and architectural projects of a deceased friend, Victor Hartmann (1834-1873). The work has since been adapted for orchestral performances in the form of a suite and the most famous version is that of the French composer Maurice Ravel in early 1920's. Ravel's adaptation greatly enhanced the fame of the original piece and became a classic and a model in orchestration.

Peng Xiuwen created the Chinese orchestration version at the repeated request of a record producer in 1984. Peng, who was the conductor of the China Broadcast Chinese Orchestra at the time, insisted on a faithful adherence to the original work. Given his deep understanding of traditional and improved Chinese folk instruments, he was able to produce a lively work full of vivid tonal pictures and with a charm all its own, making full use of the special characteristics of Chinese instruments.

Peng had this to say in the notes attached to the record: "I believe that Mussorgsky... imbued this work with intense emotions which make for the richness of its contents. ... Following this understanding, I have several rules of thumb when adapting it for the Chinese orchestra, namely, that the first loyalty is to Mussorgsky's original work, with Ravel's orchestration for reference only. We encountered considerable technical difficulty in setting this piece for performance by a Chinese folk orchestra. For example, the Chinese *dizi* has only six openings and the key of D or G may be played on this natural instrument. However, when it comes to modulation, then there are a lot of complications. When playing a section with a lot of modulations, the player has to change his lipping and fingering very often. The difficulty can be imagined..." (Translated and extracted from Peng Xiuwen: Words of the Arranger, 29 January 1984. China Broadcast Chinese Orchestra: Pictures at an Exhibition - Toshiba - EMI Ltd.)

The work comes in ten sections, each related to an exhibit. The Promenade is a theme connecting these sections and the work is a complete, coherent whole.

Promenade- Promenade has an important role in connecting the various episodes in the work. In a letter to Hartmann, Mussorgsky indicated that "you can see my physiognomy in the interludes", and obviously the Promenade is what he was referring to. The interlude tells the listener the emotional state of the composer, which varies from exhibit to exhibit. The first of these interludes appears as an introduction to the whole work. There are seven Promenades in the work, each treated differently. For example, the first Promenade solemnly appears on the brass. In the Chinese version, this is entrusted to the fluted sound of the yangqin. There are stylistic differences but the effects are similar. The yangqin creates a leisurely, carefree ambience that suggests the opening of the exhibition. It is followed by the *pipa*, *liuqin* (*xiaoruan*), *zhongruan* and *daruan* to add to the expressiveness of the music.

1. The Gnome- There is a sketch of a wooden toy nutcracker with a lame dwarf carved on it. Mussorgsky used jumping notes to indicate the dwarf's movements, and compassionately delineates his inner world. The theme is first played in chords on woodwinds in the middle to lower ranges and the music, while undulating, is heavily accented to suggest the stagger of the dwarf. There are rapid rhythms and sudden stops to add to the image of the dwarf's deformity. The second theme is heavy on syncopation, which also conveys an image of the handicapped. Emotionally this is an episode of lament and painful moaning. Peng's version indicates great sympathy for the dwarf and his pain, anxiety and grievance are all depicted as he entered the scene. The *sanxian* and the *bass gehu* are used to an amazing effect. Percussions (such as the timpani), together with special devices such as a continuous glissando on the *huqin* and the reverse of the sticks on the *yangqin* towards the end of the piece at the trio, are also employed.
2. The Old Castle- There is a painting with sharply delineated colours and it features a medieval castle. The composer painted a sad tonal picture of a poet reciting his lines by the walls of the castle and, in the Ravel version, the alto saxophone, which imitates the human voice, is employed to represent a troubadour in a song of lamentation. This has a pastoral element to it, and other wind instruments soon join in.

In Peng's rendition, the section begins with the *daruan* and this is followed by a *bawu* solo. The plucked strings and lower strings follow in what Peng insisted must be rendered compassionately and with tenderness. As the singing from afar gradually becomes more audible, the *sheng* and the *zhongsheng* come in and the *zheng* ensemble suggests the ambling poet leisurely walking and reciting.

3. Tuileries- The exhibit depicts children having fun in the garden of the Tuileries in the centre of Paris. The music is light-hearted, jovial with a brisk rhythm and is reflective of the sub-title, children quarrelling after their games. It is a vivid depiction of city life. The section begins with an imitation of naughty children at war games and their shouts and cries. Ravel sought to bring out the brightness and agility of the children by using woodwinds in the high range, which provides contrast to the quietness of the section before and the gravity of the one following.

In Peng's version, the *dizi* is the principal instrument and the plucked instruments and the *erhu* gradually join in. Then there is the gentle *sheng*, the *xindi* and the *dizi* to give sharply contrasting effects. The plucked instruments and the *sheng* dominate towards the end and the garden scene is brought to a vivacious close.

4. Bydlo (Polish Farm Cart)- This is a picture of the lives of ordinary folks, in which stupid but tame bulls are seen drawing Polish farm carts mounted on enormous wheels. The music begins softly, then becomes loud and then turns soft again, suggesting that the cart has come close and then moves away to far off places. This pattern repeats for a while and grave, slow chords imitate the heavy wheels. In the Ravel edition this section begins with the tuba. It is rightly the song of the driver of the farm cart and suggests a sad, unbearable burden.

In the Peng version, amazing effect is achieved by assigning the theme to the bass *guan* which conveys a more bucolic ambience than the tuba. It also more effectively suggests a heavy farm cart negotiating its journey on the plain. (This kind of carts, with gigantic wheels, may still be seen in rural China, and should be familiar to the Chinese players). The section ends with a tutti passage in which the alto and mezzo *suona* are added to enhance the earthy, pastoral flavour.



5. Ballet of the Unhatched Chicks- This refers to a sketch of the unhatched canaries from a ballet and which are depicted with beaks and feather, and still protected by their shells. The composer depicts these chicks as up and dancing, and jumpy notes on the woodwinds create the right effect. There are sharp shrill sounds to resemble bird calls and tremolo appears from the Trio until the end, when the birdsongs come on again. Peng brought in the *dizi*, the *sheng*, *guanzi* in sequence and the birdsong and fragrance of the flowers in a forest path are brought to mind. The *dizi* solo tells of the chicks breaking their shells to be free and describes their jaunty movements. Plucked instruments such as the *yangqin* and the *liuqin (xiaoruan)* interpolate and, together with the *bass gehu*, add to the vivacity of the music. A combination of Chinese plucked and wind instruments is apt to create effects of this kind.
6. Samuel Goldenberg and Schmuyle- The composer let the two Jews on separate portraits in the exhibition “met” in the music world. The weighty and coarse music suggested the obesity and vulgarity of the rich Jew, while repeated tremolos are used to depict the trembling poor Jew. In Ravel's version, muted trumpets are deployed to indicate a certain degree of meanness and sorrowful lamentation. At the end, an interesting scene is achieved in which the two vastly different melodies converge.

In the Chinese version, the theme is played on instruments in the middle to lower ranges at the beginning. The *liuqin (xiaoruan)* then comes in, followed by the melody on the *zhongsheng* and the *sheng*. The *sheng* is an instrument that lends itself to a rich variety of tones and allows the personalities of the two Jews to be clearly delineated. In Peng's understanding, this section is a sorrowful plaint and its gradual performance on the treble *sheng* adequately conveys the hardship confronting the poor Jew and his complaints.

7. Market Place at Limoges- The picture is that of a boisterous market place in Limoges, an ancient town in France. Using short and brisk phrases and semiquavers throughout the section, and concentrating on the treble and alto ranges, the composer seeks to paint a picture of the busy life in the market. In Ravel's version, there are rapid interchanges among the woodwinds, the brass and the strings, making the scene a truly festive one. The chit-chat gradually develops into heated shouts and exchanges but comes to a sudden stop at the end, and the mood changes all at once.

In Peng's version, the section starts with the *yangqin* and the *sheng*, and the *liuqin (xiaoruan)*, the *xiao* and the *dizi* gradually come in. The marvelous combination of instruments paints a veritable tonal picture of a busy market town.

8. Catacombs- It is a water-colour on which is seen the composer's deceased friend and another friend visiting dark catacombs, and the somber atmosphere inspires the composer. This section is in two parts: part one is solemn and religious, which Ravel's version emphasises with deep, low bass notes and sharp, anxious chords. Peng's, on the other hand, makes use of a combination of the keyboard *sheng*, the *suona*, the regular *sheng* and the *guan* which play intermittently to underscore the atmosphere in the subterranean burial chambers. Then the *tam-tam* is sounded and its sonorous echoes add to the fear that is induced by the music.

The second part is connected to the first and it is obvious that the composer here had fallen into a reverie of remembrance for his friend. The sub-title here is a dialogue with the dead in the language of the deceased and the inscription on the score reads: “the creative soul of my deceased friend Hartmann has brought me to the sepulchre. I greet the sepulchre and it glows in silence.” The violins are first played lightly in tremolo and, on this background, a wind ensemble plays the placid promenade theme. The bright warm tones sound as if the composer is in dialogue with his friend, but it is also full of sorrow and frustration, making this the most solemn and sad passage in the whole works. In the

middle of this second part there is a trio of the *zhonghu*, the *gaohu* and the *sheng*, while the *gehu* and the bass *gehu* lead in the melody. Together with the *liuqin* (*xiaoruan*), the world of the dead seems to be appearing before the audience.

9. Baba-yaga (The Hut on Fowl's Legs)- The graphics refers to Hartmann's drawing of an enameled bronze table clock designed in the shape of the hut of Baba-yaga (a notable character of Russian fairy-tales - a witch flying in a copper mortar with a broom in her hands). The dial is a window through which is seen a decorated Russian cottage. In fairytale style the composer puts a witch there as its inhabitant, hence entitled the section with her name. His emphasis is on her ability to fly in the woods, and the sound of the whirling winds and of tree trunks breaking forms part of the tonal effect.

For Peng, a group of strings and the bass drums are used to start the section, followed by the *pipa*, the *sheng* and the *dizi*. The *suona* takes the place of the trumpet and the treble part is entrusted to the *bangdi*. The *bangdi* has a bright and clear sound and is well chosen to depict the frantic jaunty movements of the witch.

The middle is a slow section and Ravel's version makes use of the murky tremolo sounds of the lower range of the flute. To this is added the melody on the tuba over pizzicato cellos. The effect is eerie and horrifying. In the Chinese version, the *yangqin* and the bass *guan* are in use. The two instruments complement each other well to them are added the *daruan* and the *zhongruan*, which gives an instant image of the cottage of the witch.

10. The Great Gate of Kiev- A majestic finale of hymnal character brought to life by Hartmann's architectural project. It consists of three contrasting sections, respectively the ancient Russian architectural style, the church behind the city gate and activities there on a feast day. The first section is magnificent and grand and the theme clearly reminds the listener of the Promenade. This then suddenly changes into the second musical image which Ravel assigned to the brass, to be followed by the woodwinds. The strings then come in and eventually the entire orchestra. The second section features a duet between the clarinet and the tuba which produces a sound closely akin to the organ, and we have a scene of a congregation in prayer or hymn singing. Peng's version makes the *suona* the principal instrument and the wind instruments have their field day. The timpani add to the magnificence of the music and give it an unbridled sense of grandeur. The second section features the keyboard soprano *sheng*, on which the first hymn is played. The second hymn is played on the *xindi* and another kind of effect is achieved.

The third musical image is that of bells on a feast day. The bells are essential to religious ceremonies in ancient Russia and through its sounds the Promenade theme is clearly discernible. In Ravel's version every effort is made to make the music full, sonorous and grand, and the climax of the entire works. It is a depiction of how in the olden days all the people of Kiev rejoiced in the celebration of a festival. As Ravel's version does, Peng's brings the works to a close with a grand ensemble of the entire orchestra as if brave warriors are being welcomed home, and the elaborate music thus comes to a resounding close.



Moonlight on the Spring River Ancient Melody Compiled by Peng Xiuwen

This is an arrangement for the orchestra of the *Pipa* tune, *Flute and Drum at Sunset*. It was first performed by the Datong Music Society in Shanghai in the 1920's.

Flute and Drum at Sunset was also known as *Pipa at Xunyang*, and the title first appeared in the book *Researches on the Music of Today* written by the Qing Dynasty writer Yao Xie (1805 - 1864) in his old age. The notation first appeared in *A New Edition of Thirteen Grand Pieces for the Pipa from the North and the South* published by Li Fangyuan in 1885, where it bore that title of *Pipa at Xunyang*. In the later Scores from *the Chamber of Nurturing the Righteous*, the work was renamed *Flute and Drum at Sunset*. It was further renamed *Moonlight on the Spring River* when arranged for the orchestra.

This is a piece in which the composer, through a meticulous delineation of scenes such as the setting sun and boats returning home on the river, expresses his feeling and love of nature. The work has a refreshing, flowing and lyrical quality to it. The development adopts the traditional method of variation in Chinese music, where changes are made to the first but not the latter half of the melody to maintain continuity. Modulations in this work are natural yet full of character.

The adapted version of the score is by Peng Xiuwen using *erhu* #1 / II (tuned to DA / AE) and *zhonghu* in the early configuration of the bowed-string section of the Orchestra.

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 *guzheng* 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**

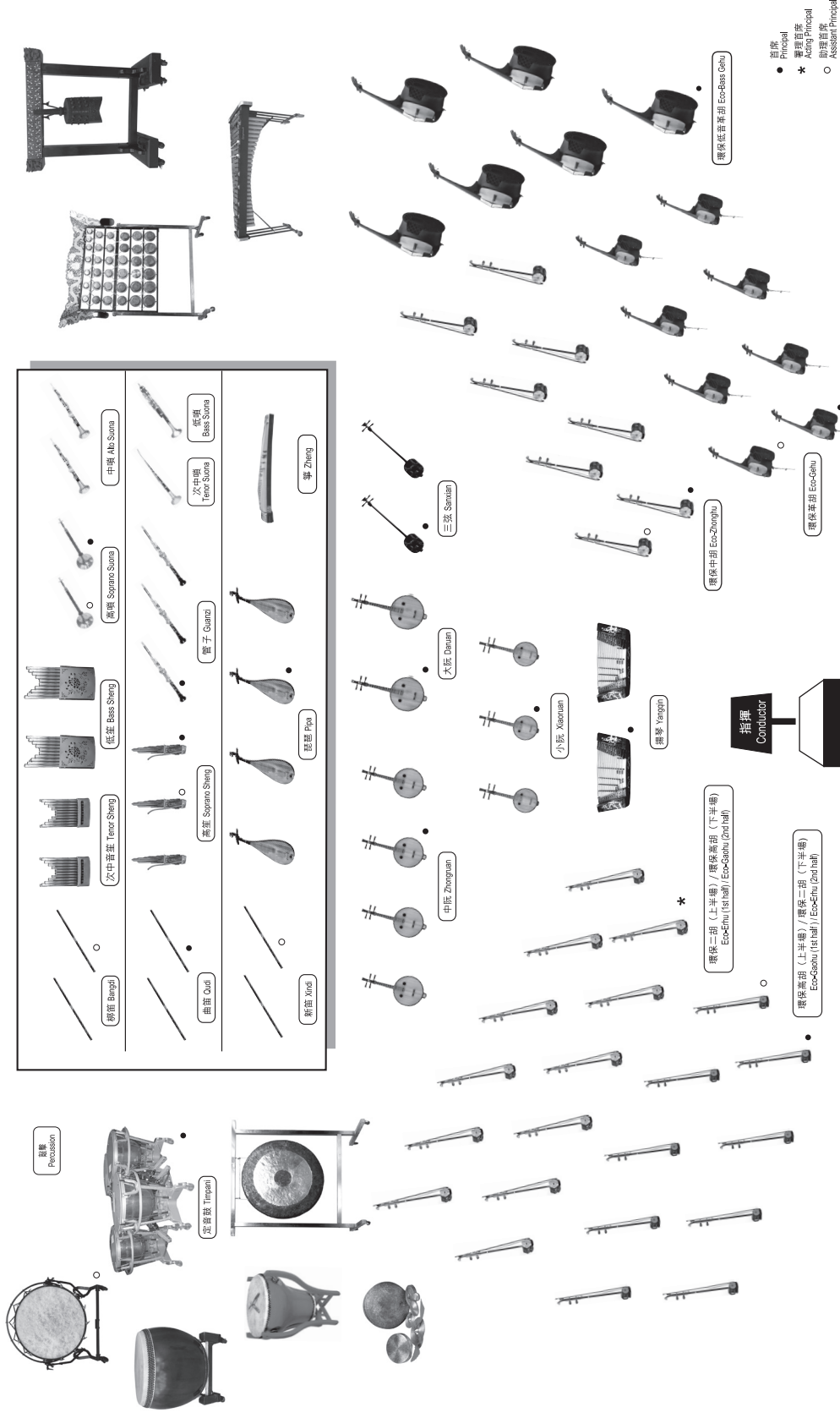
This features a reappearance of the theme of the first movement. The mood and the configuration of instruments, however, are all changed. The army is still in progress and the Emperor's procession is as before. But a cold wind has risen and the sky becomes dark and cloudy. Snow begins to fall. At this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



彭修文作品專場 II
圖畫展覽會與秦·兵馬俑

From the Peng Xiuwen Collection II
Pictures at an Exhibition and
The Terra Cotta Warriors

聲部位置圖 General Layout Plan of Instrument Sections



* 演奏家編制將依現場實際情況安排。Musicians at the live performance may vary and are subject to assignment.
 ** 環保高胡與環保二胡在下半年場有所調整，本位置圖所示為上半年場之排列。The Eco-gaohu and Eco-erhu positions will be adjusted in 2nd half. This layout plan shows the 1st half arrangement.

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彭修文大師 冥誕90周年紀念

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

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

詳情



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香港中樂團環保胡琴系列

The HKCO Eco-Huqin Series

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

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



當今我們面臨着巨大挑戰，氣候變化是其中一個需要迫切解決的問題。要克服這些巨大挑戰，我們需要採取果斷行動，這正是全球目標（Global Goals）的作用所在。目標在 2030 年前塑造一個更綠色、更公平、更美好的世界，香港中樂團以環保胡琴支持聯合國可持續發展目標 13.3 — 加強氣候變化減緩、適應、減少影響和早期預警等方面的教育和宣傳能力。與此同時，共同刷新世界紀錄！

We are facing tremendous challenges, climate change is one of the urgent issues that we need to address. To overcome these significant challenges, we need to take decisive action, and this is where the Global Goals come into play. The goal is to shape a greener, fairer, and better world by 2030. Hong Kong Chinese Orchestra supports the United Nations Sustainable Development Goal 13 on climate change by improving education and awareness-raising on climate change mitigation, adaptation, impact reduction and early warning. Let's set a world record together!



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環保鼎式高胡的新發明技術 獲國家知識產權局授予 實用新型專利權

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

(2/2/2024)

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



兩款環保鼎式高胡



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香港中樂團研發環保胡琴系列 演出超越 1700 場創造歷史 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 (2/2/2024)

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

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

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

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

研究及發展部研究員、樂器研究改革主任
阮仕春 (8.3.2024)

The HKCO Eco-Huqin Series

With performances over the 1700 historical mark

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

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



仁澤雅樂銘

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

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弘音捐助人 Brilliance Donor	弘音，《易坤》曰：「含弘光大」。《詞海》：「擴充；光大」。 弘音者，弘揚、光大中國民族音樂之意。 One who ranks the Orchestra as brilliant in artistic excellence.	HK\$500,000 — \$999,999
知音捐助人 Connoisseur Donor	知音，出自伯牙彈琴，子期知音的故事。古人云：「知音難尋」，「人生有一知音足以」。知音是聆聽和領悟音樂的最高境界。 One who accords critical acclaim to the Orchestra.	HK\$300,000 — \$499,999
妙音捐助人 Delight Donor	妙音，感覺音樂美妙或奇妙。 One who finds pleasure and delight in the music of the Orchestra.	HK\$100,000 — \$299,999
悅音捐助人 Encore Donor	悅音，愉悅，歡喜，以聆聽音樂為愉悅。 One who enjoys the performance of the Orchestra and wants it to continue to develop and grow.	HK\$10,000 — \$99,999
愛音捐助人 Favour Donor	愛音，當指熱愛音樂。 One who supports the Orchestra with a special favour.	HK\$1,000 - \$9,999

* 捐款港幣 \$100 或以上可獲收據申請扣稅。
Donations of HK\$100 or above are tax-deductible.

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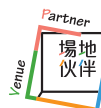
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31851608/thuang@hkco.org

感謝您的支持

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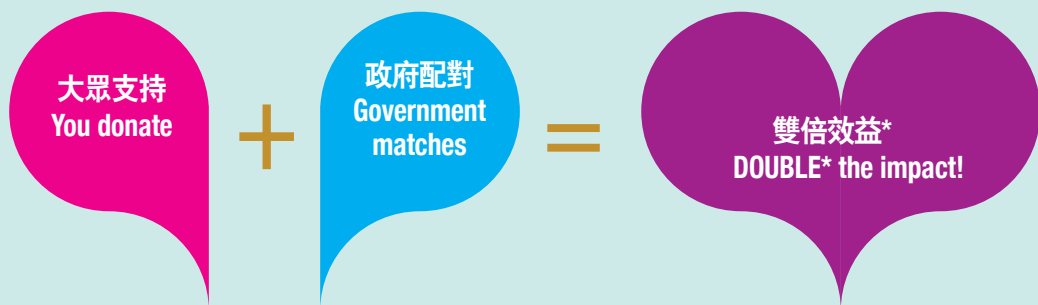
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暑期工作坊

認識中樂齊齊揀

對象：
未曾學習中樂但對中樂有興趣的
5-13歲兒童

日期：2025年7月26日 (星期六)

時間：13:30 - 15:30 (2小時)

導師：
黃心浩老師 (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：2025年8月16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

古箏

日期：2025年8月3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：2025年7月26日 (星期六)
時間：10:30 - 12:00 (1.5小時)
導師：黃心浩老師

琵琶

日期：2025年7月26日 (星期六)
時間：16:00 - 17:30 (1.5小時)
導師：黃璿僑老師

唢呐

日期：2025年8月2日 (星期六)
時間：14:30 - 16:00 (1.5小時)
導師：羅行良老師

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 / 一對親子

親子鼓樂工作坊
\$350 / 一對親子

小星星
\$400 / 一項
(如參加者需家長陪同，
每位陪同家長另收\$100)

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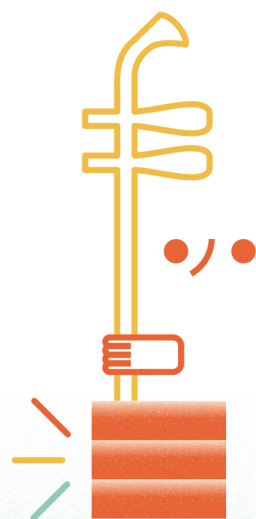
課程資訊

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香港青少年中樂團 香港青少年箏團 成員招募2025



面試日期
2025
8.30-31



✦ 報名所需文件

-  申請表格
-  身份證副本
-  所有申報成績／獎項／比賽證書／評分紙副本
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香港中樂團 Hong Kong Chinese Orchestra



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



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



客席常任指揮
Guest Resident Conductor
孫鵬
Sun Peng



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

客席樂團首席 Guest Concertmaster



沈誠
Shen Cheng



嚴潔敏
Yan Jiemin



張重雪
Zhang Chongxue

環保二胡 Eco-Erhu

首席*
Principal*



徐慧
Xu Hui



方子蔚
Fong Tsz Wai



王家樂
Wong Ka Lok



杜錫礎
To Shek Chor



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Sze Poon Chong



張宇慧
Zhang Yuhui



黃偉俊
Wong Wei Juin



蕭秀嫻
Siu Sau Han



韓靖娜
Han Jingna



蘇純賢
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羅永年
Law Wing Nin



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 匡樂君 Kuang Lejun 蕭秀蘭 Siu Sau Lan 劉一歌 Liu Yige 宋慧 Song Hui

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



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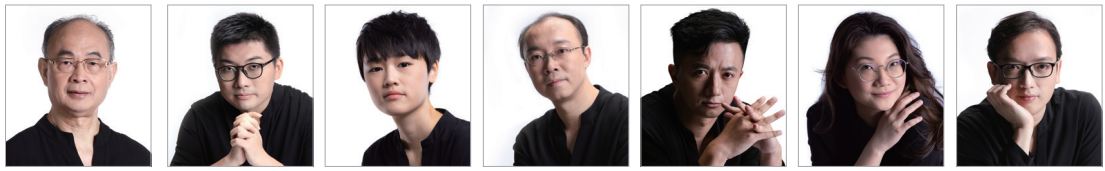
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Eco-Gehu

首席
Principal



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三弦 Sanxian	首席 Principal			箏 Zheng		曲笛 Qu di	笛子首席 Principal Dizi		
	趙太生 Zhao Taisheng	陳曉鋒 Chan Hiu Fung	劉惠欣 Lau Wai Yan		孫永志 Sun Yongzhi		巫致廷 Wu Chih-ting		

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高音笙
Soprano Sheng

笙首席
Principal Sheng



陳奕濼
Chen Yi-wei

笙助理首席
Assistant Principal Sheng



魏慎甫
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次中音笙
Tenor Sheng



阮建熹
Yuen Kin Hei



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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

嗩吶首席
Principal Suona



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Bass / Soprano Suona



劉海
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Soprano / Alto / Bass Clarinet

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Principal



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Assistant Principal



任釗良
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Kwan Hoi Yee

* 署理職務

□ 特約演奏家

△ 香港中樂人才菁英計劃

Acting

Freelance Musician

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.

香港中樂團樂隊學院 The HKCO Orchestral Academy



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

閻學敏
Yim Hok Man

教育部 Education



教育主任
Education Executive

蔡雅絲
Choi Ngar Si

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

阮仕春
Yuen Shi Chun

樂器改革小組 Instrument R&D Group

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

民間音樂小組 The Folk Music Ensemble

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

香港青少年中樂團

Hong Kong Young Chinese Orchestra

指揮

胡栢端

Conductor

Rupert Woo Pak Tuen

香港青少年中樂團分聲部導師

Section Instructors of the
Hong Kong Young Chinese Orchestra

二胡／高胡／中胡 Erhu / Gaohu / Zhonghu

麥嘉然 Mak Ka Yin

革胡 Gehu

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

柳琴／阮 Liuqin / Ruan

陳怡伶 Chen I-ling

琵琶／三弦 Pipa / Sanxian

黃瓊僑 Wong Yui Kiu

箏 Zheng

姚欣 lu Yan

笛子 Dizi

陳子旭 Chan Chi Yuk

笙 Sheng

魏慎甫 Wei Shen-fu

嗩吶 Suona

劉海 Liu Hai

敲擊 Percussion

李芷欣 Lee Tsz Yan

香港青少年箏團導師

Instructors of the
Hong Kong Youth Zheng Ensemble

蔡雅絲 Choi Ngar Si

劉惠欣 Lau Wai Yan

樂器班

Instrumental Class

導師

Tutors

二胡

Erhu

毛清華 Mao Qinghua

徐慧 Xu Hui

麥嘉然 Mak Ka Yin

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

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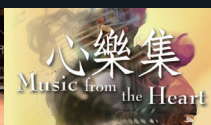
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