HONG KONG Artists SERIES
香港藝術家系列

CANDY YAU

DIZI

琳間·笛語—邱君琳笛子演奏會

Dizi Recital by Candy Yau Kwan-lam



9.11.2026

星期一 Mon 8pm

香港大會堂劇院
Theatre,
Hong Kong City Hall

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



各位觀眾：

節目開始前，請將手提電話轉為靜音模式，並關掉其他響鬧的裝置，以免影響演出。為使演出者能全情投入、不受干擾，並讓入場欣賞演藝節目的觀眾獲得美好愉快的體驗， 節目進行時嚴禁拍照、錄音或錄影，謝幕時則可在不影響其他觀眾的情況下拍照留念。此外，請勿在場內飲食。多謝合作。

Dear Patrons,

To avoid disturbance, please set your mobile phone on silent mode and switch off other beeping devices before the performance. To ensure an undistracted performance by artists and an enjoyable experience for the audience, photo-taking, audio or video recording is strictly prohibited when the performance is in progress while photo-taking without affecting others is allowed at curtain calls. Eating or drinking is not permitted in the theatre. Thank you for your co-operation.

音樂會禮儀小錦囊
Concert Etiquette – Some Gentle Reminders

- 音樂會開始前，請確認已關掉鬧表及流動電話等響鬧裝置。
- 若在音樂會進行期間閱讀電子場刊，請將電子屏幕的光度調暗，以免影響附近的觀眾無法專心欣賞演出。
- 為尊重表演者及場內觀眾，音樂會進行期間，請保持安靜，避免交談或發出非必要的聲響（如撕開糖紙、打開膠袋等）。
- 音樂會進行期間，請勿中途進場或離場。如要中途離場，請待整首樂曲完結，返回劇院時亦請按照場地工作人員指示。
- 如樂曲有多個樂章，請於樂曲終結後才鼓掌。若不熟悉樂曲，可待表演者的手已完全放下、面向觀眾，表示樂曲已完結才鼓掌。
- Please make sure that all sound-emitting devices, such as alarm watch and mobile phone, are switched off before the concert.
- Please dim the brightness of the electronic screen when reading electronic house programme during the concert, as the light would distract others from enjoying the performance.
- In consideration of the artists and other members of the audience, please avoid making any sounds during the concert such as conversing, unwrapping candies or opening plastic bags etc.
- In due respect of the artists, please do not enter or leave the theatre during the concert. If, however, there is indeed the urgency, please do so in between pieces, and only re-enter the theatre as instructed by the venue staff.
- Please do not applaud between the movements of a piece. If you are not sure whether it is appropriate to applaud, a good indication is to wait until the artists have put their arms down and turned around to face the audience.

節目 Programme

笛子與揚琴 *Dizi* and *Yangqin*

《婺江風光》*Wujiang Scenery*

趙松庭 Zhao Songting

揚琴：陳穎希 *Yangqin*: Chan Wing-hei

粵樂五架頭 Five-piece Combo

《醒獅、步步高、驚濤》

The Lion Dance, Stepping High, Billowing Waves

伍國忠串譜 Arr. by Wu Guozhong

高胡：陳啟謙 *Gaohu*: Chan Kai-him

椰胡：林沛權 *Yehu*: Lam Pui-kuen

揚琴：陳穎希 *Yangqin*: Chan Wing-hei

中阮：陳思彤 *Zhongruan*: Chan Sze-tung

笛子與手鼓 *Dizi* and Hand Drum

《綠洲》*Oasis*

莫凡 Mo Fan

手鼓：盧學臻 Hand Drum: Lo Hok-chun

笛子與揚琴 *Dizi* and *Yangqin*

《山村迎親人》

Welcoming Relatives in a Mountain Village

簡廣易 Jian Guangyi

揚琴：陳穎希 *Yangqin*: Chan Wing-hei

笛子與鋼琴 *Dizi* and Piano

《飛歌》(選段) *The Song of Flight* (selection)

唐建平 Tang Jianping

鋼琴：廖梓丞 Piano: Liu Tsz-shing

～ 中場休息 Intermission ～

笛子與小組 *Dizi* and Ensemble

《深秋敘》*Late Autumn Memories*

穆祥來 Mu Xianglai

《蔭中鳥》*Birds in Shade*

劉管樂 Liu Guanyue

二胡：陳啟謙 *Erhu*: Chan Kai-him

中胡：林沛權 *Zhonghu*: Lam Pui-kuen

敲擊：盧學臻 Percussion: Lo Hok-chun

揚琴：陳穎希 *Yangqin*: Chan Wing-hei

中阮：陳思彤 *Zhongruan*: Chan Sze-tung

笛子與鋼琴 *Dizi* and Piano

《蒼》*Wilderness*

楊青 Yang Qing

鋼琴：廖梓丞 Piano: Liu Tsz-shing

笛子與板鼓 *Dizi* and *Bangu*

《三五七》*Three Five Seven*

趙松庭 Zhao Songting

板鼓：盧學臻 *Bangu*: Lo Hok-chun

笛子與鋼琴 *Dizi* and Piano

《天際》*Horizon*

王雲飛 Wang Yunfei

鋼琴：廖梓丞 Piano: Liu Tsz-shing

節目長約1小時40分鐘，包括中場休息15分鐘。

The performance will run for about 1 hour and 40 minutes including a 15–minute intermission.

今晚的音樂會將於香港電台第四台(FM97.6-98.9兆赫及radio4.rthk.hk)播出，請留意第四台網頁公佈。

Tonight's concert will be broadcast on RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and radio4.rthk.hk), please check the updates on Radio 4's website.

邱君琳
CANDY YAU Kwan-lam

笛子 *Dizi*



現為香港竹笛學會執行幹事、香港電台第四台節目主持、香港中樂團及竹韻小集特約樂師、澳門中樂團客席樂師、香港天籟敦煌樂團樂師及音樂事務處兼職笛子導師。

畢業於香港演藝學院獲音樂碩士 (優異) 學位，師隨孫永志主修笛子，隨譚寶碩副修洞簫。在學期間獲曲祥、詹永明、杜如松等名師指導，並獲頒多個獎學金以表揚其優秀表現。

啟蒙自陳敬臻，曾在香港校際音樂節獲得笛子深造組冠軍、洞簫深造組季軍等優異成績。2019年獲選為香港電台「樂壇新秀2019」，並評為「評判之選」。翌年，獲邀於大館舉辦兩場個人獨奏音樂會。2023年於香港演藝學院協奏曲比賽獲勝，與香港演藝學院管弦樂團合作演出《蘭花花》；於第五屆「松庭杯」全國笛簫邀請賽職業青年 A 組獲得金獎。

2025年分別與香港管弦樂團及澳門樂團合作演出，擔任笛子及洞簫客席樂師。同年於香港愛樂民樂團「民樂新氣象：樂饗國度音樂會」中擔任《陝北四章》笛子獨奏。本年獲香港藝術發展局資助舉辦「竹音幽情——邱君琳笛簫音樂會」，並委約陸尉俊創作雙笛子作品《天際線》作世界首演。同年創立「筒音」，致力推廣及傳承中國笛簫音樂。

Currently an executive committee member of Hong Kong Bamboo Flute Society, a presenter of Radio Television Hong Kong (RTHK) Radio 4, a freelance musician with Hong Kong Chinese Orchestra and Windpipe Chinese Music Ensemble, a guest musician with Macao Chinese Orchestra, a musician with Hong Kong Gaudeamus Dunhuang Ensemble and Music Office Part-time Instructor (*Dizi*).

Yau received her Master of Music Degree with Distinction from the Hong Kong Academy for Performing Arts (HKAPA) under the tutelage of Sun Yongzhi in *dizi* major, *dongxiao* with Tam Po-shek. She also received guidance from Qu Xiang, Zhan Yongming and Du Rusong, and was awarded several scholarships for her outstanding academic performance.

Having first learned from Chan King-tsun, she was awarded first place in *Dizi* and third place in *Xiao* Solo - Advanced, etc. in the Hong Kong Schools Music Festival. She was selected by RTHK as a "Young Music Maker 2019" and awarded "Adjudicators' Choice". In 2020, she was invited to hold solo recitals in Tai Kwun. In 2023, she won the HKAPA Concerto Trials and performed *Dizi* Concerto *Lan Hua Hua* with Academy Symphony Orchestra in HKAPA Concerto Feast. She also won gold award in Professional Youth Group A in 5th "Song Ting Cup" National *Dizi* and *Xiao* Competition.

In 2025, she was invited by Hong Kong Philharmonic Orchestra and Macao Orchestra as Part-time *Dizi* and *Dongxiao* Musician. She was also invited by Hong Kong Music Lover Chinese Orchestra to perform *Dizi* Concerto *Four Movements on Northern Shaanxi*. This year, with Hong Kong Arts Development Council funding, she held her *Di Xiao* solo concert and performed commissioned piece *Skyline* by Luk Wai-chun. She established "Tubic" to promote *dizi* and *dongxiao* music.

陳穎希
CHAN Wing-hei

揚琴 *Yangqin*



畢業於香港演藝學院並獲音樂 (榮譽) 學士學位，曾先後隨葉敢新及郭嘉瑩學習揚琴，並跟隨余美麗主修揚琴，以及跟隨閻學敏主修中國敲擊，在學期間獲頒2022/23年張學友獎學金以及香港演藝學院獎學金。

陳氏活躍於不同演出及比賽，於本地及海外各項比賽皆屢獲佳績。曾於2024年首屆中國揚琴精英展演港澳台專業 A 組獲得金獎，並成功挑戰「最大規模的揚琴合奏」健力士世界紀錄，更於第四屆浙江揚琴藝術節暨全國藝術院校揚琴教學成果評比表演專業青年本科 B2組獲得金獎，以及第五屆及第六屆中國揚琴網絡藝術節專業本科 A1組獲得銀獎，於2023新加坡國際揚琴藝術節暨大賽青年 B 組獲得揚琴獨奏金獎。陳氏曾赴台灣參加第一屆台灣國際揚琴大賽 B2組中獲得銅獎，隨後於揚琴網 / 揚琴圈第二屆及第三屆全國展演評選專業 A2組取得優秀表現獎。

陳氏現為竹韻小集特約樂師及香港女青中樂團團委，並積極參加各種樂團，包括香港演藝學院中樂團、香港女青中樂團、樂樂國樂團等。陳氏曾於女青中樂團《女青菁英2025》音樂會演奏揚琴協奏曲《清風明月》。

Chan Wing-hei graduated from the Hong Kong Academy for Performing Arts (HKAPA), majoring in *yangqin* performance under Yu Mei-lai's tutelage and majoring in Chinese Percussion under the tutelage of Yim Hok-man. She previously studied under *yangqin* performers Kwok Ka-ying and Ip Kam-san. Chan received the Jacky Cheung Scholarships 2022/23 and the HKAPA Scholarship in recognition of her outstanding academic performance.

Chan received various awards in local and international competitions, such as Gold Award at the First China Dulcimer Elite's Competition held in Qingdao in 2024. She is also one of the Guinness world record holders of playing "the biggest dulcimer ensemble – Dulcimer's Melody of Harmony". She received the Gold Award at the 4th Zhejiang *Yangqin* Arts Festival and Competition Professional A solo category, as well as the Gold Award at the Singapore International Arts Festival and Competition 2023 Youth Group B *Yangqin* solo category and Silver Award at the 5th National *Yangqin* Internet Arts Festival and Competition Professional A1 category.

She is also currently a freelance musician with Windpipe Chinese Music Ensemble and a committee member of Hong Kong YWCA Chinese Orchestra. She also participated in different orchestras and associations such as the HKAPA Chinese Orchestra, Hong Kong YWCA Chinese Orchestra and Yao Yueh Chinese Music Association etc. Chan has also performed the *Yangqin* Concerto *Clear Breeze and Bright Moon* at the YWCA Chinese Orchestra's *YWCA Elite 2025* concert.



陳啟謙
CHAN Kai-him

胡琴 *Huqin*

陳啟謙為香港土生土長的青年中樂指揮及胡琴演奏家，現任竹韻小集樂團首席兼聲部長、香港醫學會中樂團駐團指揮，並擔任多間本地中小學中樂團指揮及胡琴導師。

陳氏畢業於香港演藝學院，先後獲頒音樂學士學位 (一級榮譽) 及音樂碩士學位 (優異)。在學期間，他隨黃安源及余其偉雙主修二胡與高胡，並曾獲蕭白鏞、劉揚、蔣才如、田再勵及薛克等多位名家指導，多次獲頒獎學金。自2023年起，他以特別生身分隨周熙杰進修中樂指揮；2024年再獲香港演藝學院取錄，修讀主修指揮的音樂碩士課程，並多次參與由香港演藝學院及香港中樂團合辦的國際中樂指揮大師班，接受閻惠昌、何文川、官美如、司徒健、冼宏基及 Cristian Grases 等指揮家的指導。

作為演奏家，陳氏曾舉行個人胡琴獨奏會，並於香港、北京、馬來西亞及新加坡等地擔任二胡、高胡獨奏及領奏，演繹嶺南音樂、傳統曲目及當代創作。近年，他亦積極參與指揮演出及創作計劃，先後於香港演藝學院中樂團及管弦樂團作曲、指揮與錄音項目中執棒，參與新作首演及錄製；並曾指揮竹韻小集，及擔任宏光國樂團客席指揮。自2016年起，他持續訓練本地中小學中樂團，帶領學生參與比賽及海外交流。他亦曾代表香港演藝學院及其他音樂團體，赴歐洲及亞洲多地作藝術交流及演出，足跡遍及比利時、荷蘭、奧地利、英國、德國、法國、盧森堡、匈牙利、愛爾蘭、日本、韓國、馬來西亞、新加坡、台灣及中國內地。

Chan Kai-him is a Hong Kong-born Chinese orchestra conductor and *huqin* performer. He is currently the Concertmaster and Section Leader of the Windpipe Chinese Music Ensemble, Resident Conductor of the Hong Kong Medical Association Chinese Orchestra, and a conductor and *huqin* instructor for a number of local primary and secondary school Chinese orchestras.

Chan graduated from the Hong Kong Academy for Performing Arts (HKAPA) with a Bachelor of Music with First Class Honours and a Master of Music with Distinction. During his studies, he double-majored in *erhu* and *gaohu* under Wong On-yuen and Yu Qiwei, and received guidance from distinguished musicians including Xiao Baiyong, Liu Yang, Jiang Cairu, Tian Zaili, and Xue Ke. Since 2023, he has furthered his conducting studies under Chew Hee-chiat. In 2024, he was remitted to the HKAPA to pursue a second master degree, majoring in conducting. Furthermore, he has participated in the International Chinese Music Conducting Masterclass, receiving guidance from Yan Huichang, Ho Man-chuen, Kwan Mei-yu, Szeto Kin, Vicky Shin, and Cristian Grases.

As a performer, Chan has presented a personal *huqin* recital and appeared as an *erhu* and *gaohu* soloist or lead player in Hong Kong, Beijing, Malaysia, and Singapore. In recent years, he has expanded his conducting work through composition workshops, recording projects, premieres, and concerts involving the HKAPA Chinese Orchestra and Symphony Orchestra. He has also conducted the Windpipe Chinese Music Ensemble and appeared as a guest conductor of the Wang Kwong Chinese Orchestra. Since 2016, he has trained local school Chinese orchestras and led students in competitions and overseas exchanges. He has represented HKAPA and other music organisations in artistic exchanges and performances across Europe and Asia, including Belgium, the Netherlands, Austria, the United Kingdom, Germany, France, Luxembourg, Hungary, Ireland, Japan, Korea, Malaysia, Singapore, Taiwan, and Chinese Mainland.

林沛權
LAM Pui-kuen

胡琴 *Huqin*



香港青年胡琴演奏家，曾任香港中樂團全職胡琴樂師。林氏自幼習琴，啟蒙自霍美玲、何冠華。早年畢業於香港科技大學，主修數學，獲頒理學士 (榮譽) 學位；2022年以優異成績畢業於香港演藝學院，獲頒音樂學士 (一級榮譽) 學位，雙主修二胡及板胡演奏，師承張重雪及魏冠華，並隨余其偉研習廣東音樂。在學期間曾得到王志聰、雷群安、霍世潔等名家指導，曾獲梁思豪獎學金、區永熙藝術教育獎學金、萬瑞庭獎學金等。林氏積極推廣粵樂，與友人組成「伍人粵 Band」組合，於2021年第三屆新加坡南洋國際音樂大賽獲得重奏與小合奏專業組金獎。

Lam is a *huqin* virtuoso in Hong Kong. He was a full time *huqin* musician with the Hong Kong Chinese Orchestra. He began learning *erhu* at an early age, being enlightened by Fok Mei-ling and Ho Koon-wah. Lam holds a Bachelor of Science (Hons) in Mathematics from the Hong Kong University of Science and Technology, a Bachelor of Music (Hons) in *erhu* and *banhu* performance from the Hong Kong Academy for Performing Arts (HKAPA) with First Class Honours, under the coaching of Zhang Chongxue and Ngai Kwun-wa respectively. He also received coaching from Yu Qiwei, Wong Chi-chung, Lui Kwan-on and Jessie Hou. He has achieved excellent results in both academic and performance, was awarded with the Cecil Leong Scholarship, the William Au Arts Education Scholarship and the Bernard van Zuiden Music Fund. On top of all these, he co-founded the Cantonese music ensemble group “TroVessional”, which captured the Gold Award in the 3rd Nanyang International Music Competition (Professional Ensemble) in 2021.

陳思彤
CHAN Sze-tung

中阮 *Zhongruan*



香港青年阮、柳琴演奏家，香港演藝學院音樂碩士。現為竹韻小集常任樂師、音樂事務處兼職導師及兼職演奏員。

陳氏先後隨張艷茹及方嘉寶學習中阮，其後隨著名月琴及中阮演奏家雷群安研習阮咸及柳琴，並獲得張鑫華、劉星、魏育茹等名家指導。中學期間於香港學校音樂節屢獲殊榮，就讀演藝學院期間更多次獲頒獎學金以表揚其卓越表現，包括垂誼樂社獎學金、領賢慈善基金獎學金等。2011年獲選香港電台樂壇新秀，為4x4 Plucked 的成員之一並參與電台錄音、錄影及演出。2015年於「全國阮咸藝術展演」職業青年 A 組獲得金獎。2017年於「第十八屆國際大阪音樂大賽 (香港賽區)」獲民族器樂組第二名 (第一名從缺)。同年亦於「2017年廣東音樂演奏大賽」獲銅獎。

Chan is now the Resident Musician with the Windpipe Chinese Music Ensemble, and the Music Office Part-time Instructor and Part-time Performer. She graduated from the Hong Kong Academy for Performing Arts and majored in *ruan* and *liuqin*. She earned the Diploma in Performing Arts (Music), the Bachelor Degree of Music (Honours) and the Master of Music Degree. She started learning *zhongruan* at Music Office, where she was tuteled by Zhang Yanru and Fong Ka-po, and later received guidance from the renowned *yueqin* and *zhongruan* performer, Lui Kwan-on.

During her studies, she has been awarded scholarships for her excellent academic performance, such as the Musicus Society Trey Lee Scholarship, First Initiative Foundation Scholarship, etc. In 2011, she and her friends formed an ensemble named “4x4 Plucked”, which was selected as the “RTHK Young Music Makers 2011”, and participated in the recording of radio and television programme and performance.

In 2015, she won the Gold Award in Professional Youth Group A at the National *Ruan* Art Showcase. In 2017, she took second place in the Folk Instruments Section at the 18th Osaka International Music Competition (Hong Kong Regional Round), with the first place unawarded. In the same year, she won the Bronze Award at the 2017 Guangdong Music Performance Competition.

盧學臻
LO Hok-chun

敲擊 Percussion



現任赤煉鼓樂團副團長，啟蒙於梁正傑。畢業於香港演藝學院獲頒音樂學士學位，師隨閻學敏及蔡立德。在學期間前往北京隨王建華研習京劇鑼鼓、前赴新疆烏魯木齊向艾力學習新疆手鼓。

2025年，盧氏獲選為年度演藝音樂學院協奏曲音樂會演出者之一，亦四次獲頒「香港演藝學院入學及傑出全額獎學金」。盧氏亦積極參與各類大型演出，包括 ViuTV 節目《演奏一Take 過》、《絳州大鼓與其承傳者鼓樂演奏會》、以及與日本太鼓天團「鼓童」合作的延伸活動等。同年，他加入蒼擊步操鼓樂團，擔任套鼓手。盧氏曾與香港中樂團、澳門中樂團、香港愛樂民樂團及樂樂國樂團等團體合作，亦參與電影《破·地獄》的鑼鼓配樂和中華武學會《虛 / 實》的鼓樂演出。

Lo Hok-chun is the Deputy Director and a percussionist of the Hong Kong Chinese Drum Ensemble “Refiner Drums”. He began his musical journey under the guidance of Leung Ching-kit. He graduated from the Hong Kong Academy for Performing Arts (HKAPA) with a Bachelor of Music degree, studying under Yim Hok-man and Choi Lap-tak. During his studies, he furthered his training in Beijing opera percussion with Wang Jianhua in Beijing, and traveled to Urumqi, Xinjiang to study the Xinjiang hand drum with Alkam Akbar.

In 2025, Lo was selected as one of the performers in the HKAPA’s annual School of Music Concerto Concert. He was also awarded the “HKAPA Recruitment and Outstanding Scholarship” for 4 years. He actively participates in various large-scale performances, including the ViuTV programme *Music One Take Show, The Concert of Drum Music Art Ensemble of Jiangzhou, Shanxi and their Hong Kong Inheritors*, and outreach activities in collaboration with the renowned Japanese *taiko* group Kodo. In 2025, he joined the Hong Kong Marching Drum Team “The Chopiar Drumline” as a tenor drum player. Lo has also collaborated with orchestras such as the Hong Kong Chinese Orchestra, Macao Chinese Music Association, Hong Kong Music Lover Chinese Orchestra, and Yao Yueh Chinese Music Association. In addition, he contributed to the percussion soundtrack of the film *The Last Dance* and performed in the Chinese Martial Arts Association production *Hidden / Manifest*.

廖梓丞
LIU Tsz-shing

鋼琴 Piano



廖氏以鋼琴合作、指揮與作曲的身分活躍於香港。他以優異成績修畢香港演藝學院音樂碩士，主修鋼琴合作，現為該院職員伴奏。他於 13 歲即獲鋼琴 FTCL 文憑，其後亦取得大提琴 LTCL 文憑。除音樂外，廖氏亦修畢香港大學建築學學士及碩士學位，曾赴維也納美術學院交流，並曾為維也納歌唱協會合唱團成員。

作為鋼琴合作，廖氏曾為德國科隆 WDR 電台合唱團、法國 accentus、香港管弦樂團合唱團、香港歌劇院及美聲匯等海內外知名團體伴奏，並於 2025/26 樂季獲委任為香港管弦樂團特約鍵盤樂手。在指揮方面，他現任學士合唱團助理指揮及多家大學與中學合唱團指揮，近期更首次涉足歌劇指揮，執棒布烈頓《阿炳飄色記》(*Albert Herring*) 及比才《奇蹟醫生》(*Doctor Miracle*)，甚獲好評。

同時，廖氏亦是一位活躍的作曲家，其作品於世界各地獲獎，並獲大小藝團委約及演出。代表作包括音樂劇《見海遊記》、室樂作品《浮城一瞥》，以及為聖保羅男女中學、聖保羅書院、香港校際合唱節等委約創作的多首粵語合唱作品。其部分作品由香港中文大學合唱團出版，他亦為香港作曲家及作詞家協會會員。

Liu is an active collaborative pianist, conductor and composer based in Hong Kong. He is a faculty accompanist and teaches Junior Musicianship at the Hong Kong Academy for Performing Arts, where he attained his Master of Music degree with Distinction under the tutelage of Hsu Wei-en. Liu attained the Fellowship Diploma of Trinity College London (FTCL) for piano at the age of 13, and subsequently earned the Licentiate Diploma (LTCL) for cello. Liu also attained his Master and Bachelor degrees in Architecture at the University of Hong Kong. He underwent his exchange semester at the Academy of Fine Arts Vienna, and was a chorister of Wiener Singverein during his stay.

Liu has collaborated as pianist with various groups including WDR Rundfunkchor Köln, accentus, Hong Kong Philharmonic Chorus, Opera Hong Kong, etc. He also serves as freelance keyboardist with the Hong Kong Philharmonic Orchestra.

Liu is currently Assistant Conductor of The Learners Chorus under the tutelage of Apollo Wong. He is also conductor of various university and secondary school choirs. His recent performances in opera conducting with Britten's *Albert Herring* and Bizet's *Doctor Miracle* received great acclaim.

Liu's compositions were awarded and performed locally and internationally. Recent pieces include various musicals, Cantonese choral works and art songs. Some of his choral works are published by the Chinese University of Hong Kong Chorus.

資料由表演者提供
Information provided by the artists

樂曲介紹

笛子與揚琴

《婺江風光》　趙松庭

此曲為創作於1959年的一首笛子曲。樂曲以浙江金華地區民歌為素材，描寫婺江兩岸欣欣向榮的景象，抒發了對祖國大好河山的熱愛之情。曲調富有鄉土風味，該曲演奏時一般採用「排笛」的方法，通過廣闊的音域效果達到情景交融。

粵樂五架頭

《醒獅、步步高、驚濤》　伍國忠串譜

《醒獅》　呂文成

樂曲模擬舞獅的動作與神態，節奏明快、旋律跳躍，充滿節慶氣氛與民族精神。獅子時而威武昂揚，時而靈動俏皮，象徵吉祥如意與精神振奮，是廣東音樂中最具代表性的賀慶樂章之一。

《步步高》　呂文成

旋律清新流暢，節奏穩健輕快，寓意步步高升、事業順利。樂曲結構層層推進，音樂情緒逐步高漲，展現出積極向上的精神風貌，常用於賀壽、開幕等喜慶場合，深受大眾喜愛。

《驚濤》　陳文達

樂曲描繪波濤洶湧、驚濤拍岸的壯闊景象，旋律起伏劇烈、節奏變化豐富，充滿張力與戲劇性。作品技術性強，情感表達深刻，是粵樂中展現氣勢與技巧的代表之作。

笛子與手鼓

《綠洲》

莫凡

描繪新疆伊犁沙漠綠洲壯美的風光，借意傳情，表述了人與大自然融為一體的理想境地，表達了人類對大自然的嚮往和對沙漠綠洲的渴望與追求。那靈動的音符在演奏者的手指間流淌著少數民族絢麗的色彩，像是萬千嫩綠在竹笛聲中凝聚在一起匯成了莽莽黃沙中的一片綠洲。

笛子與揚琴

《山村迎親人》

簡廣易

此曲創作於1974年10月，取材於晉北二人台戲曲音樂，樂曲表現了山村村民歡迎子弟兵，子弟兵熱愛人民的生動場面。

笛子與鋼琴

《飛歌》(選段)

唐建平

《飛歌》由著名作曲家唐建平創作於2002年，以西南地區民歌為創作素材，融合傳統與現代音樂技法，展現民族音樂特色的作品。其音樂風格以高亢的山歌旋律和舞蹈性音樂特徵為核心，保留了苗族飛歌、彝族海菜腔等少數民族音樂元素，同時運用現代創作技巧增強表現力。

笛子與小組

《深秋敘》

穆祥來

此曲創作於1989年，在全國民族樂器「山城杯」大賽中獲得優秀創作獎。樂曲表現的是秋風瑟瑟、黃花滿地的淒清景色勾起了作者對往事的回憶和感嘆的落寞心情。音樂內涵豐富，意蘊深遠。

笛子與小組

《蔭中鳥》

劉管樂

樂曲描繪茂林成蔭，百鳥齊鳴之熱鬧景象。此曲素材取自河北一帶之嗩吶音樂，採用三部曲式結構。首兩句為引子，第一段是主題；第二段於反覆的旋律上，以不同笛子模仿各種雀鳥的叫聲；第三段為主題旋律之再現。是次演奏採用了梆笛及哨子。

笛子與鋼琴

《蒼》

楊青

樂曲運用現代音樂創作技法，是中國現代音樂作品中之精品。古老的民歌，衍化成一首生生不息的生命贊歌，裡面有痛苦，有迷茫，有歡樂，更有對世間一切美好事物的追求和嚮往。

此曲在創作上打破傳統笛曲的寫作手法，運用十二半音體系，音域跨越三個八度，因而要求演奏者不僅要有扎實的基本功，還要有對半音吹奏法的嫻熟掌握，是一首具有挑戰性的作品。

笛子與板鼓

《三五七》

趙松庭

根據婺劇浦江亂彈中的「三五七」改編、創作而成。三五七又名原板，是浦江亂彈唱腔中最常用、最具代表性的曲調，素以優美、抒情著稱。三五七是曲牌體音樂過渡到板腔體音樂的典型形式，它保留了曲牌的特色，其節拍、行腔和過門均有嚴謹的規定。主要伴奏樂器是笛子和板胡，唱腔與伴奏構成豐富的對比性與聲覆調，它可以和其它各種板腔連接，自由而多變，無論悲、喜、哀、樂的情緒，三五七都可以通過速度、旋律的變化得以表現。根據速度、音屬差異可分為中板三五七、慢三五七、快三五七和高調三五七。

笛子與鋼琴

《天際》

王雲飛

作品創作於2019年，全曲共採用 G 調梆笛、G 調新笛、D 調曲笛三支笛子完成演奏。「雪山」—— 聖潔， 神秘，令人嚮往。「雄鷹」—— 迅捷，敏銳，令人敬畏。樂曲以西藏音樂為素材，以雪山雄鷹為刻畫對象，在高原靈動的音樂中勾勒出一幅雪域高原的壯麗畫卷。曲中表達了對美好願景的嚮往，對無邊無際的遠方充滿幻想，微微霞光透過雲霧折射出無限可能。在光與影的交織中，迸發出頑強的生命力。

樂曲介紹由表演者提供
英文翻譯由格致語言顧問有限公司提供

PROGRAMME NOTES

Dizi and *Yangqin*

Wujiang Scenery

Zhao Songting

Composed in 1959, *Wujiang Scenery* draws upon folk-song materials from the Jinhua region of Zhejiang Province. The work paints a vivid musical portrait of the flourishing landscapes along the banks of the Wujiang River, expressing the composer's affection for his native land. Rich in regional colour, the piece is traditionally performed using the *paidi* (Chinese bamboo panpipe) technique, whereby several *dizi* of different pitches are alternated to create an exceptionally wide tonal compass and a seamless fusion of scene and sentiment.

Five-piece Combo

The Lion Dance, Stepping High and Billowing Waves

Arr. by Wu Guozhong

The Lion Dance

Lu Wencheng

This is a classic in Cantonese music: it vividly captures the movements and character of the traditional lion dance. Brisk rhythms and buoyant melodic gestures evoke both the lion's majestic presence and its playful agility. Symbolising prosperity, good fortune and vitality, the music remains one of the best-loved celebratory pieces in the Cantonese repertoire.

Stepping High

Lu Wencheng

With its uplifting melody and buoyant rhythmic momentum, *Stepping High* signifies success, advancement and prosperity. The music unfolds through a series of progressively intensifying phrases, building a mood of optimism and confidence. Frequently heard at birthday celebrations, opening ceremonies and other auspicious occasions, it has become one of the most enduring favourites in the Cantonese music tradition.

Billowing Waves

Chan Man-tat

Billowing Waves depicts the awe-inspiring spectacle of turbulent seas and breakers along the shore. Sweeping melodic contours and constantly shifting rhythmic patterns generate a powerful sense of drama and momentum. Both technically demanding and emotionally compelling, the work is widely regarded as a showcase of virtuosity and expressive breadth within the Cantonese music repertoire.

Dizi and Hand Drum

Oasis

Mo Fan

Inspired by the desert oases of Yili in Xinjiang, the music conjures up the sweeping panorama of greenery against the vast expanse of surrounding sands in an idealised harmony between humanity and nature. It also reflects humankind's reverence and yearning for the natural world. The nimble notes coming from the tapping of the hand drum seem to shimmer with the colours of Xinjiang's ethnic musical traditions, as if there were myriad shades of green coming together to form an oasis within the boundless sands of the desert.

Dizi and *Yangqin*

Welcoming Relatives in a Mountain Village

Jian Guangyi

Composed in October 1974, this work is based on musical materials drawn from *Errentai*, a traditional theatrical genre of northern Shanxi. The mood is exuberant and celebrative, but with lyrical restraint. It vividly portrays the warm welcome extended by villagers to the People's Liberation Army soldiers and the latter's reciprocating warmth. The emotional exchange is likened to greeting beloved family members arriving from afar.

Dizi and Piano

The Song of Flight (selection)

Tang Jianping

Composed in 2002, *The Song of Flight* draws upon folk traditions from southwestern China while combining traditional idioms with contemporary compositional techniques. Its musical language is shaped by soaring mountain-song melodies and vibrant dance rhythms, incorporating elements of Miao *Feige* ("Flying Songs") and the Yi vocal style known as *Haicaiqiang* in a synthesis of ethnic musical elements and modernity in compositional techniques.

Dizi and Ensemble

Late Autumn Memories

Mu Xianglai

Composed in 1989, this work received the Outstanding Composition Award at the national "Mountain City Cup" Competition for Chinese Instrumental Music. The music evokes a late-autumn landscape of rustling winds and fallen chrysanthemums, which stirs up memories and lamentations of bygone days for the composer, and lends emotional depth to the piece.

Dizi and Ensemble

Birds in Shade

Liu Guanyue

Drawing on musical materials from the *suona* traditions of Hebei Province, this work portrays a lively woodland filled with birdsong. Structured in ternary form, it opens with a brief introduction before presenting its principal theme. The central section employs different *dizi* to imitate the calls of various birds against recurring melodic patterns, while the final section returns to the opening material.

Dizi and Piano

Wilderness

Yang Qing

Regarded as one of the finest examples of contemporary Chinese music, *Wilderness* transforms ancient folk-song elements into a powerful meditation on the resilience and continuity of life. Its musical narrative embraces pain, uncertainty and joy, while expressing an enduring aspiration towards beauty and hope.

The work departs radically from traditional *dizi* writing through its extensive use of chromaticism and a range spanning more than three octaves. Requiring exceptional technical command and mastery of advanced chromatic *dizi* techniques, it stands as one of the most demanding works in the modern *dizi* repertoire.

Dizi and *Bangu*

Three Five Seven

Zhao Songting

This work is based on the celebrated "Three Five Seven" (*San Wu Qi*) melodic pattern from the *Pujiang Luantan* tradition of Wu Opera. Also known as *Yuanban*, it is among the most frequently used and distinctive tune types in the genre, prized for its lyrical elegance. Historically, *Three Five Seven* occupies an important position in the evolution from set tune structures to the *banqiang* system of rhythmically organised melodic patterns. While preserving the characteristic features of traditional tune-based forms, it adheres to strict conventions governing metre, melodic inflection and instrumental interludes. Traditionally accompanied by *dizi* and *banhu*, its rich interplay between vocal and instrumental lines creates striking contrasts and layered textures. Highly adaptable, the form can be linked seamlessly with other *banqiang* patterns and is capable of expressing a broad spectrum of emotions through variations of tempo, register and melodic contour. Different variants include moderate-tempo, slow, fast and high-register forms.

Dizi and Piano

Horizon

Wang Yunfei

Composed in 2019, *Horizon* calls for three types of *dizi*—a G-key *bangdi*, a G-key *xindi* and a D-key *qudi*. Inspired by Tibetan musical traditions, the work evokes two powerful images: snow-capped mountains, sacred and mysterious in their grandeur, and eagles, swift and keen-eyed as they soar above the high plateau. Through its vibrant musical depiction of the Tibetan landscape, the work unfolds as a panoramic vision of vast skies, distant horizons and untamed natural beauty. Hints of dawn break through drifting mists, suggesting limitless possibilities beyond the horizon. In the interplay of light and shadow, the music celebrates both aspiration and the indomitable vitality of life.

Programme notes provided by the artist
English translation provided by KCL Language Consultancy Ltd.

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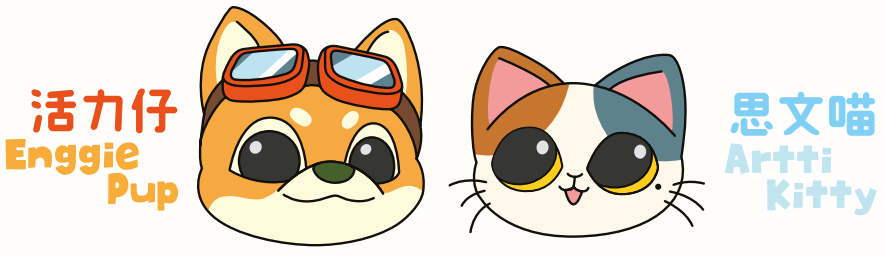
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taiko drums like heartbeats.
Plus echoes of Beethoven that
seem to float out into the universe.

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2/12
星期三
Wed 8pm

貝九·九歌
9 & 9

貝多芬 Beethoven
D小調第九交響曲，作品125
Symphony No. 9 in D minor, Op. 125

譚盾 Tan Dun
《九歌》(合唱協奏曲) (香港首演)
9 (Choral Concerto) (Hong Kong Premiere)

鄺勵齡、劉倪汝、李毅、楊熠
Louise Kwong, Liu Niru, Li Yi, Yang Yi
領唱 Lead Vocals

3/12
星期四
Thu 8pm

莫扎特 與 歡樂頌
Mozart and Ode To Joy

貝多芬 Beethoven
《普羅米修斯的萬物眾生》序曲，作品43
Overture to *The Creatures of Prometheus*, Op. 43

莫扎特 Mozart
降E大調交響協奏曲，K. 364
Sinfonia Concertante in E-flat, K. 364

譚盾 Tan Dun
《九歌》(合唱協奏曲)
9 (Choral Concerto)

貝多芬 Beethoven
《歡樂頌》，選自D小調第九交響曲，作品125
'Ode to Joy' from Symphony No. 9 in D minor, Op. 125

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「香港藝術家」系列 "Hong Kong Artists" Series 2026

HONG KONG Artists SERIES 香港藝術家系列

朱仟青《如何建造____》 *How to Build a _____* by Ching Chu
吳希維《致：》 *Dear,* by Rosalie Ng

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編舞 朱仟青
Choreographer Ching Chu



監製 李漢廷
藝術顧問 黃大徽
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Double Bill of Choreographic New Voices



《致：》 *Dear,*

編舞 吳希維
Choreographer Rosalie Ng

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18—19.12.2026
(五-六 Fri-Sat) 8pm*

19—20.12.2026
(六-日 Sat-Sun) 3pm

*設演後藝人談 With post-performance meet-the-artist session

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