

HONG KONG

Artists
SERIES
香港藝術家系列

吳漢紳

色士風演奏會

Saxophone Recital by
Charles Ng

8.10.2026

星期四 Thu 8pm
香港大會堂劇院
Theatre,
Hong Kong City Hall

SAXOPHONE



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.

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吳漢紳 x 鄺展維
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節目長約1小時30分鐘，包括中場休息15分鐘。

The performance will run for about 1 hour and 30 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布。

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.



吳漢紳

CHARLES NG

色士風 Saxophone



吳漢紳被譽為香港其中一位最傑出及活躍的色士風演奏家。他以其跨越多種音樂風格的演奏方式聞名，其曲目涵蓋古典音樂、自由即興演奏，並延伸至民間音樂和當代作品。吳氏是世界著名維也納色士風五重奏 Five Sax 的成員，至今隨團在世界各地演出超過200場音樂會，並於2024年發行專輯《In Time》。他亦是色士風樂團亞洲之晨的藝術總監，該樂團由來自泛亞洲地區的精英色士風演奏家組成。

吳氏非常活躍於樂壇。經常與各大樂團和合奏團合作，他曾作為獨奏家與捷克卡洛維瓦利愛樂樂團、香港演藝學院交響樂團等樂團合作，亦曾作為客席色士風演奏家與蘇黎世音樂廳管弦樂團、香港管弦樂團等樂團同台演出。

吳氏現任教於香港演藝學院。他熱心於教學，曾獲邀到上海音樂學院、德國奧斯納布呂克音樂學院、美國西弗吉尼亞州大學、法國卡普費蕾音樂節、深圳國際色士風音樂營等舉行大師班。

Charles Ng is widely regarded as one of the most prominent and active saxophonists from Hong Kong. A dynamic and versatile performer, Ng is known for his genre-breaking approach to the saxophone, seamlessly bridging a wide range of musical styles. His repertoire spans from classical music to free improvisation, and from folk music to contemporary compositions. Ng is a member of the world-renowned saxophone quintet Five Sax, a professional Vienna-based ensemble with whom he has performed for over 200 concerts worldwide and released the album *In Time* in 2024. Furthermore, he is the co-director of the Dawn of Asia Saxophone Project (DASP) — an international saxophone ensemble comprised of elite saxophonists from the Pan-Asian region.

Active on the international music scene, Ng frequently collaborates with orchestras and ensembles. He has appeared as a soloist with the Karlovy Vary Philharmonic Orchestra (Czech Republic), the Hong Kong Academy for Performing Arts Symphony Orchestra, and has performed as a guest saxophonist with the Tonhalle Orchestra Zurich, the Hong Kong Philharmonic Orchestra, and more.

In addition to his solo and orchestral engagements, Ng is deeply involved in chamber and ensemble coaching. He currently serves on the saxophone faculty at the Hong Kong Academy for Performing Arts. He has also presented masterclasses at major institutions and festivals worldwide, including the Shanghai Conservatory of Music, Hochschule Osnabrück - Institut für Musik (Germany), West Virginia University (USA), Cap Ferret Music Festival (France), the Shenzhen International Saxophone Camp (Chinese Mainland), and more.



袁桢頤

ANNIE YUEN

鋼琴 Piano



鋼琴家袁桢頤以一等榮譽畢業於香港浸會大學，獲頒音樂學士學位。其後，她於香港演藝學院繼續深造演奏，並於紐約曼哈頓音樂學院取得碩士學位。在學期間，她曾隨傑夫·高恆、羅乃新及余嘉露習琴。

袁氏熱心投身室內樂，作為鋼琴伴奏及合作樂手經驗豐富。她曾隨李惠淑及傑拉德·羅賓斯學習室內樂，並於紐約多位知名器樂家的工作室工作，包括羅伯特·朗之萬及保羅·寇恩等。她曾加入卡斯特曼弦樂四重奏計劃，並與世界知名小提琴家查爾斯·卡斯特曼及大提琴家湯瑪斯·蘭舒同台演出。另外，她曾與巴松管演奏家陳劭桐及陳定遠等本地音樂家為香港電台進行現場錄音，並與色士風演奏家吳漢紳於多場音樂會中合作。

作為風格多元的獨奏家，袁氏曾與多位本地鋼琴家於2023年合作舉辦《Songs Without Words》音樂會，演奏改編自傳統民謠、動漫及古典音樂的曲目，並受聘於亞洲郵輪品牌擔任常駐獨奏鋼琴家，生動演繹古典、爵士及電影音樂。

近年，袁氏亦積極籌劃個人專場音樂會，推廣多元風格的音樂。2025年，她推出了首個獨奏音樂會《RE》，以史卡拉第、莫扎特及浦朗克的作品為觀眾帶來耳目一新的心靈「重置」。最近，袁氏更與本地專業鋼琴家合作，策劃了一場以大自然為主題的四手聯彈音樂會，演奏貝多芬、德布西、柴可夫斯基及史密塔納的曲目。

Pianist Annie Yuen received her Bachelor of Arts degree in Music with First Class Honours from the Hong Kong Baptist University. She continued her performance studies at the Hong Kong Academy for Performing Arts before completing her Master's degree at the Manhattan School of Music in New York. Her piano teachers include Jeffrey Cohen, Nancy Loo and Carol Yu.

A keen chamber musician, Yuen has rich experience as a collaborative pianist. She studied chamber music with Heasook Rhee and Gerald Robbins, and worked at the studios of well-known instrumentalists in New York, including Robert Langevin, Paul Cohen and more. She had the privilege of joining the Castleman String Quartet Programme and performing with the world-renowned violinist Charles Castleman and cellist Thomas Landschoot. Locally, Yuen has recorded live with Hong Kong musicians such as bassoonists Toby Chan Siu-tung and Timothy Chan Ting-yuen for RTHK, and collaborated with saxophonist Charles Ng in multiple concerts.

Also a versatile soloist in various music styles, Yuen performed transcribed pieces from traditional folk, anime and the classical genres in the 2023 concert *Songs Without Words* in collaboration with a number of local pianists. She was also a regular solo pianist on an Asian-based cruise line, bringing to life classical works as well as jazz and movie music.

In recent years, Yuen has also actively curated her own concerts featuring a wide range of music. In 2025, she launched her first solo concert titled *RE*, aimed at giving audiences a refreshing 'reset' with works by Scarlatti, Mozart and Poulenc. Most recently, she organised a nature-themed concert in four hands with local professional pianists, performing repertoire by Beethoven, Debussy, Tchaikovsky and Smetana.

樂曲介紹 Programme Notes

《陽光照耀在塔什庫爾干》 *Sunshine Over Tashkurgan*

陳鋼 Chen Gang
(1935-2026)

作品由曾共同創作《梁祝》小提琴協奏曲的著名作曲家陳鋼於1976年寫成，取材自新疆帕米爾高原上塔什庫爾干的塔吉克族民間音樂。

樂曲融合了《美麗的塔什庫爾干》與《帕米爾的春天》兩首經典民歌。前半段是深情、流暢的慢板，帶有濃厚的西域歌唱韻味與自由節奏；後半段則轉為熱烈奔放的快板，以緊湊的切分節奏和快速吐音，堆疊出歡騰的舞蹈氣氛。

《陽光照耀在塔什庫爾干》原為小提琴名曲，改由高音色土風來演繹，更能發揮其獨特的音色優勢。高音色土風既能細膩地模擬人聲與民族樂器的柔韌滑音，又具備高亢嘹亮的穿透力，捕捉了高原上燦爛陽光與奔放的異域風情。

Written in 1976 by Chen Gang—best known for co-composing the *Butterfly Lovers* Violin Concerto—*Sunshine Over Tashkurgan* captures the atmosphere of the western most border region of the Chinese Mainland, home to the Tajik people along the ancient Silk Road.

The piece weaves together two primary folk melodies: *Beautiful Tashkurgan* and *Spring in the Pamirs*. It starts with a sweeping, expressive slow section that mimics traditional vocal styles and rubato string playing. From there, it accelerates into a high-energy dance finale driven by syncopated rhythms, fast articulation, and relentless momentum.

While originally written for the violin, playing this piece on the soprano saxophone offers a fresh perspective. The soprano's vocal flexibility and warm, piercing tone make itself a natural fit for the soaring lines of Tajik folk music, translating the bright, high-altitude energy of the Pamir Mountains directly onto the saxophone.

《普羅旺斯風情畫》

Tableaux de Provence

少女法蘭多舞曲 *Farandoulo di chatouno*

愛之香頌 *Cansoun per ma mio*

吉普賽女郎 *La boumiano*

阿利斯康的靈魂嘆息 *Dis alyscamps l'amo souspire*

大黃蜂 *Lou cabridan*

保羅·莫利斯 Paule Maurice
(1910-1967)

這部作品由法國女作曲家保羅·莫利斯於1948至1955年間創作，並題獻給色土風大師馬歇爾·穆勒 (Marcel Mule)。靈感來自當年她與丈夫跟穆勒夫婦在南法度假的陽光記憶，把普羅旺斯的鄉間風光全寫進樂譜裡。

全曲共有五個段落，各具風格：

第一樂章：〈少女法蘭多舞曲〉

改編自當地傳統的環形舞蹈，輕快活潑的節拍帶出滿滿的歡樂氣息。

第二樂章：〈愛之香頌〉

帶點浪漫情懷的小夜曲。開場巧妙模仿結他刷弦的音響效果，襯托出色土風如歌一般的溫柔嗓音。

第三樂章：〈吉普賽女郎〉

充滿流浪風情的節奏，勾勒出當地吉普賽人結伴朝聖的熱鬧畫面。

第四樂章：〈阿利斯康的靈魂嘆息〉

全曲最具情感深度的慢板，音樂帶點淡淡的憂傷，遙想著亞爾古城的古羅馬墓園遺跡。

第五樂章：〈大黃蜂〉

以極速狂飆的終曲作結，描繪南法鄉間大黃蜂在花叢間穿梭、嗡嗡作響的逗趣模樣，熱鬧非凡。

多年來，我帶領過無數學生學習這首作品，但有趣的是，我自己當學生時竟然從未練習過它。考慮到這首曲子的普及度，這非常罕見。這個晚上，本著對色土風音樂的熱愛，我藉此機會，終於能向大家呈現我個人對這些南法鄉村美麗印象的詮釋。

Written between 1948 and 1955 and dedicated to the legendary French saxophone virtuoso Marcel Mule, Paule Maurice's *Tableaux de Provence* is a staple of the repertoire. Written as a musical memoir of the summers she and her husband spent vacationing in the south of France alongside Marcel and Pollete Mule, the suite captures the vibrant landscapes, colours, and rustic charm of the Provençal countryside.

The suite unfolds across five evocative movements:

I. *Farandoulo di chatouno* (Farandole of the Young Girls)

A joyful, bouncing round dance driven by traditional Provençal rhythms and a bright, breezy energy.

II. *Cansoun per ma mio* (Song for My Love)

A tender serenade that opens with chords imitating the open strings of a guitar, showcasing the singing, vocal warmth of the saxophone.

III. *La boumiano* (The Bohemian Woman)

A sharp, rhythmic dance capturing the character of travelers heading to the annual pilgrimage at Saintes-Maries-de-la-Mer.

IV. *Dis alyscamps l'amo souspire* (A Sigh of the Soul for the Alyscamps)

The emotional anchor of the suite, reflecting the nostalgia and haunting atmosphere of the ancient Roman necropolis in Arles.

V. *Lou cabridan* (The Southern Hornet)

A high-speed, buzzing finale depicting a large bumblebee darting back and forth across the Provençal fields.

Over the years, I have guided countless students through this piece, yet interestingly, I never studied it during my own student days - which is quite rare given how popular it is. Tonight, out of my love for saxophone music, I am taking this opportunity to finally present my own take on these musical impressions of the southern French countryside.

《糖衣苦果小交響曲》（亞洲首演）

Little Bitter Sweet Symphony

(Asia Premiere)

普賴因法克 Gerald Preinfalk
(b. 1971)

普賴因法克生於奧地利，是一位著名的色士風演奏家與作曲家，活躍於當代古典與爵士音樂領域。他曾求學於維也納音樂與表演藝術大學、波士頓伯克萊音樂學院，以及在巴黎的羅曼維爾音樂院。自2000年起，他成為維也納現代聲音樂團的成員，並經常與維也納愛樂樂團等頂尖古典管弦樂團及多個爵士樂團合作演出。他目前在奧地利格拉茨藝術大學擔任古典色士風教授。

兩年前的夏天，當我們在波蘭什切青內克色士風節教學時，第一次聽到普賴因法克演奏這首曲子。其後我詢問他是否有幸能在此次演奏會上演奏他的作品，他欣然同意。

來自普賴因法克的幾句話：

「《糖衣苦果小交響曲》是由與我相交超過25年的音樂摯友與夥伴克勞斯·拜爾委託創作的。在克恩頓州聖保羅修道院舉辦他的管弦樂作品個人音樂會之際，他建議我也為室內樂團和色士風獨奏寫一首曲。他幽默的請求道：『拜託，寫點優美的東西。不要太長，也不要太過當代。』

說來容易做來難。我很快就意識到，只寫『優美』的音樂對我來說不太可能。我需要有張力和對比的時刻，否則我自己會覺得無聊。即興也必須是這首作品的一部分，因為它是在我的音樂語言中不可或缺的元素。

其成果就是《糖衣苦果小交響曲》，一部在優美與摩擦、抒情與前衛之間取得平衡的小型交響曲。

由於那場音樂會很可能是一次絕無僅有的場合，我後來又改編了一個色士風與鋼琴的版本。這讓我——也希望其他色士風演奏家——能夠繼續表演並分享這首作品。」

Gerald Preinfalk is an acclaimed Austrian saxophonist and composer whose versatile career spans across classical, contemporary and jazz music. He studied at the University of Music in Vienna, the Berklee College of Music in Boston, and at the Conservatoire Romainville in Paris. Since 2000, he has been a member of the renowned contemporary ensemble Klangforum Wien. He also frequently performs as a guest with major orchestras, such as the Vienna Philharmonic Orchestra, alongside various jazz big bands. He currently serves as a Professor of Classical Saxophone in Graz, Austria.

I first heard Preinfalk performed this piece two summers ago while we were teaching at the Szczecinek Saxfest. I asked him if I might have the honour of playing his music in this recital, and he gladly sent me the score.

A few words from Gerald Preinfalk:

‘Little Bitter Sweet Symphony was commissioned by Klaus Paier, my musical friend and companion for more than 25 years. On the occasion of a portrait concert of his music with orchestra at St. Paul’s Abbey in Carinthia, he suggested that I should write a piece for chamber orchestra and solo saxophone as well.

His humorous comment came with a clear instruction: “Please, Gerald, write something beautiful – not too long, and not too contemporary.”

Easier said than done. I realised quickly that writing only “beautiful” music was not quite possible for me. I need moments of tension and contrast, otherwise I tend to get bored myself. Improvisation also had to be part of the piece, as it is an essential element of my musical language.

The result is *Little Bitter Sweet Symphony* – a small symphony balancing beauty and friction, lyricism and edge.

As this concert was likely to remain a unique occasion, I later created a version for saxophone and piano. This allows me - and hopefully other saxophonists as well - to continue performing and sharing the piece.’

《激變》 Klonos

斯韋爾茨 Piet Swerts
(b. 1960)

比利時作曲家斯韋爾茨在1993年創作這首《激變》，作為色土風發明者阿道夫·薩克斯的故鄉—迪南國際色土風大賽的指定曲。這首作品從一開始就是為了將演奏者逼到極限而寫的。

曲名源自古希臘文，意指混亂、騷動或激烈的動態（這個字也是醫學上肌肉痙攣的字根）。斯韋爾茨完美呼應了這個概念，在曲中安排了兩種極端的對抗：一邊是像機械運轉般狂飆不止的暴烈節奏，另一邊則是幽暗、深邃的抒情段落。這是一趟要求演奏者必須憑絕對耐力維持連珠炮式吹奏到最後爆發點的旅程。

以下這段作曲家的話是出自色土風演奏家奧蒂斯·墨菲的專輯《迪南的回憶》：

「.....一種宛如痙攣般的肌肉收縮，讓人聯想到某些色土風手在激情演奏時所做出的劇烈肢體動作（例如，可以想像一下自由爵士樂）.....這部作品是.....一首充滿華麗技巧的幻想曲，並包含了一個較為內斂卻又充滿張力的中段。《激變》以一段狂野、甚至更具炫技色彩的再現部作為結尾。對才華洋溢的色土風演奏者而言，這絕對是一趟刺激過癮的旅程。」

Belgian composer Piet Swerts wrote *Klonos* in 1993 as the mandatory test piece for the Adolphe Sax International Competition in Dinant, hometown of Adolphe Sax, the creator of saxophone. Because of this, it was deliberately engineered to push players to the absolute edge of their technical limits.

The title comes from the ancient Greek word for turmoil, violent motion, or chaotic struggle—a root it shares with medical terms for rapid muscle spasms. Swerts captures this meaning head-on, pitting a relentless, mechanical drive against fragile, introspective melodies. It is a high-stakes, physically punishing ride that demands rapid-fire articulation and total endurance all the way to its explosive finish.

Quote from the composer extracted from saxophonist Otis Murphy's Album *Memories of Dinant*:

‘...a cramp-like contraction of the muscles, associated with the heavy movements that some saxophonists make during the fire of playing (for example, think about free jazz)...The work is...a bravura-like fantasy with a more subtle, yet intense middle section. *Klonos* finishes with a wild, even more virtuosic reprise. For the gifted saxophonist, it is quite a ride.’

《紐約對位》

New York Counterpoint

萊許 Steve Reich
(b. 1936)

極簡主義大師萊許於1985年為單簧管名家理查·史托茲曼寫下《紐約對位》。這首作品誕生於萊許創作生涯中一個極具實驗性的中期階段。當時他開始打破傳統樂團的編制框架，透過「現場演奏交織預錄多軌音檔」的形式，去捕捉曼哈頓街頭那種機械般運轉、川流不息的都市脈動與交錯結構。

這次演出跳脫了傳統的單簧管音色，改以完整的色士風家族重新演繹。我在錄音室裡錄製了涵蓋高音、中音、次中音與上低音色士風的十軌伴奏，並在現場以高音色士風吹奏主奏部，總共交織成十一聲部的色士風聲響。當原本的編制擴展至低沉厚實的上低音時，萊許那層層遞進、極簡卻張力十足的節奏網，在三個不間斷的樂章中展現出更具層次與深度的聲響風貌。

Steve Reich composed *New York Counterpoint* in 1985 for the legendary clarinetist Richard Stolzman. It stems from a fascinating period in Reich's career during the mid-1980s, when he began stepping outside traditional orchestral setups to explore the intersection of live performance and multi-track technology. By writing a piece where a soloist performs against a pre-recorded tape of their own instrument, Reich created a modern urban tapestry—capturing the relentless, interlocking energy and architectural pulse of Manhattan streets.

In this performance, the original clarinet choir is reimagined for the full saxophone family. I spent time in the studio recording a custom backing track featuring a rich mix of soprano, alto, tenor and baritone saxophones. On stage, I will layer my live soprano saxophone over these ten recorded tracks to build an 11-part saxophone orchestra. Expanding the instrumentation gives the piece a completely different sonic personality, shifting Reich's pulsing, minimalist rhythms into a much deeper, punchier territory across the three continuous movements.

《潘帕草原手記》（亞洲首演）

Cuaderno de la Pampa (Asia Premiere)

法里亞斯 Miguel Farías
(b. 1983)

法里亞斯是一位傑出的智利作曲家，他的作品經常探索拉丁美洲文化根源與當代音樂的交集。他曾求學於智利、瑞士日內瓦音樂學院，以及法國里昂國立高等音樂舞蹈學院。他曾榮獲多項國際重要大獎，包括2012年伊麗莎白女王國際作曲大賽首獎，以及寶馬 Musica Viva 音樂創作獎。他豐富多元的作品涵蓋了獨奏曲、管弦樂以及備受讚譽的歌劇（如《El Cristo de Elqui》）。法里亞斯目前於智利天主教大學擔任教授。

作曲家解說：

「《潘帕草原手記》是特別為智利演奏家阿爾瓦羅·科拉奧·萊昂創作的一部非常個人化的作品，像是一本想像中的日誌，記錄在潘帕斯草原的漫步。它充滿著我的個人經歷，對我來說情感非常豐富——這些情感是由對潘帕斯草原的集體想像所孕育而生的。透過音樂、感官，以及象徵性的手法，這也是一趟內在的旅程：一開始，從伊基克攀升至阿爾托奧斯皮西奧，接著在潘帕斯草原上漫無目的地遊蕩。在那裡，我幾乎是出於偶然，卻又非常幸運地遇見了一場塔爾卡舞（一種源自智利、秘魯和玻利維亞安地斯山脈一帶的原住民舞蹈），以及圍繞著它的一整場盛會。隨後，到了樂曲的尾聲，那是一種漸漸遠離節慶音樂的感覺，讓它漸漸被遺忘在潘帕斯草原的中心。」

對我而言，拯救拉丁美洲文化並不意味著要「糾正」文化，也不僅是展示我們的特色。相反地，它是我對自我身分的一種深刻宣告。能成為如此豐富多元文化的一部分，我感到無比自豪；這種文化扎根於地理上相隔甚遠的各個地方，讓你能在每個角落勾勒出這座名副其實的文化花園。《潘帕草原手記》中所探尋的安地斯音樂，對我來說極具價值，且充滿了藝術、技術和人類學上的底蘊；原因很簡單，我們這片大陸上的音樂往往是儀式的一部分，這最終也深刻地激勵我將其納入我的藝術研究之中。」

Miguel Farías is a prominent Chilean composer whose work often explores the intersection of Latin American cultural roots and contemporary music. He studied in Chile, at the Geneva Conservatory in Switzerland, and at the Conservatoire National Supérieur de Musique et de Danse de Lyon. Farías is the recipient of several major international awards, including the first prize at the 2012 Queen Elisabeth International Composition Competition and the BMW Musica Viva composition prize. His diverse body of work includes solo pieces, orchestral music, and highly acclaimed operas such as *El Cristo de Elqui*. He currently teaches as a professor at the Pontificia Universidad Católica de Chile.

In the Composer's Words: '*Cuaderno de la Pampa*, written especially for Chilean Saxophonist Alvaro Collao Leon, is a very personal work that functions as a sort of imaginary log, which recounts in part my walks through the Pampas. It is full of personal experiences, and very emotional for me - feelings created by collective imagination of the Pampas. Through the music, the sensations - and also, symbolically - the journey within oneself: in the beginning, going up from Iquique to Alto Hospicio, then wandering aimlessly in the Pampas where - almost by accident, and very fortunately - I happened upon a *tarqueada* (a native dance played and danced in the Andes of Chile, Peru and Bolivia), and a whole party around it, and then, coming to the end of the piece - the feeling of moving slowly away from the festive music, which is then forgotten there in the middle of the Pampas.

The rescue of Latin American cultures for me means no "correction" of the culture, and nor is it a mere demonstration of our characteristics. Rather, it is a profound statement of who I am. It is also a sign of great pride I feel to be part of a culture as rich and diverse as this, which is anchored between places so far from each other geographically that you can draw this true cultural garden in every place. The music of the Andes, that is visited in *Cuaderno de la Pampa* is for me very valuable and full of artistic, technical and anthropological richness; for the simple fact is that the music on our continent is often part of a ritual, which finally and profoundly motivates me to make it part of my artistic research.'

《天穹構築》（世界首演） *Celestial Architecture (World Premiere)*

吳漢紳 X 鄺展維

Charles Ng x Charles Kwong

2023年，我在蘇黎世的水教堂演出了一場即興獨奏，作曲家鄺展維當時剛好也在觀眾席中。演出後我們一起去吃披薩，聊著聊著便深入探討了我在演出中使用的技巧，彼此都覺得這些音樂素材絕對可以再進一步發展。當2025年舉辦這場演奏會的機會來臨時，我立刻想起那次對話，於是決定聯繫他，把這個合作計劃化為現實。

我們花了幾次排練的時間激盪、嘗試不同的想法，最終建立出一個讓我可以即興發揮的音樂框架。

大家可能已經注意到，今晚演奏的許多曲目都相當充滿能量與張力。但對於接下來這首樂曲，我想要探索一種更為親密、更美的印象。《天穹構築》就是這個探索的成果—這是以我和作曲家共同發展出的素材，所構築而成的一座音樂建築。

In 2023, I played a solo improvisation set at Zurich's Wasserkirche, which Charles Kwong happened to attend. Over pizza afterward, we found ourselves diving into the techniques I had used during the set, agreeing that the material could easily be expanded. When the opportunity for this recital came up in 2025, that conversation immediately came to mind, and I decided to reach out and finally made that collaboration happened.

We spent a few sessions workshopping different ideas and eventually built a framework to improvise within. As you might have noticed, much of the music I have played tonight is quite energetic and powerful. For this piece, though, I want to explore something more intimate and beautiful. *Celestial Architecture* is the result—my take on a musical structure built from the material Charles Kwong and I developed together.

樂曲介紹由表演者提供

Programme notes provided by the artist

謝謝蒞臨欣賞「香港藝術家」系列 2026：吳漢紳色士風演奏會。若你對這場演出或康樂及文化事務署的文化節目有任何意見，請填寫[電子表格](#)。你亦可將意見電郵至 cp2@lcsd.gov.hk 或傳真至 2721 2019。

Thanks for attending "Hong Kong Artists" Series 2026: Saxophone Recital by Charles Ng. Please fill the [e-form](#) to give us your views on this performance or on the Leisure and Cultural Services Department cultural programmes in general. You are also welcome to write to us by email at cp2@lcsd.gov.hk, or by fax at 2721 2019.

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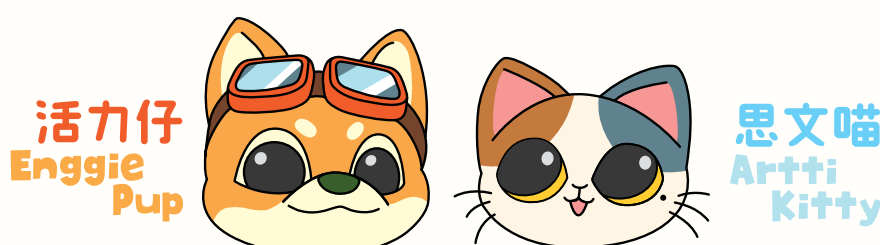
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香港藝術家系列

李子朗

鋼琴演奏會

Piano Recital by
John Lee

27/10

星期二 Tue 8pm
香港大會堂劇院
Theatre,
Hong Kong City Hall
\$220

PIANO

節目包括巴赫(拉赫曼尼諾夫編)、拉赫曼尼諾夫、克萊斯勒(拉赫曼尼諾夫編)、格拉納多斯、李斯特、懷爾德、柴可夫斯基(佛洛多斯編)、浦契尼(米哈紹夫編)及特雷內(懷森伯格編)的作品。

Programme includes works by J.S. Bach (trans. Rachmaninov), Rachmaninov, Kreisler (arr. Rachmaninov), Granados, Liszt, Wild, Tchaikovsky (arr. Volodos), Puccini (arr. Mikhashoff) and Trenet (arr. Weissenberg).

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琳間·笛語 —
邱君琳
笛子演奏會

Dizi Recital by
Candy Yau Kwan-lam

9/11

星期一 Mon 8pm
香港大會堂劇院
Theatre,
Hong Kong City Hall
\$220

DIZI

節目包括《天際》、《飛歌》、《深秋敘》及《婺江風光》等。

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How to Build a _____

by Ching Chu

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吳希維《致：》
Dear, by Rosalie Ng

18—19/12*

(五-六 Fri-Sat) 8pm

19—20/12

(六-日 Sat-Sun) 3pm

大埔文娛中心黑盒劇場

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Tai Po Civic Centre

\$250 不設劃位 Free seating

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Leisure and Cultural
Services Department

李家祺
《沉默之後：Echo》
After Silence: Echo
by Kaki Lee

16*—17/10

(五-六 Fri-Sat) 8pm

18/10

(日 Sun) 3pm

葵青劇院黑盒劇場

Black Box Theatre,
Kwai Tsing Theatre

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11/10

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2/11

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2026
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6/12

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