HONG KONG CHINESE ORCHESTRA
香港中樂團
Mission Statement

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.

使命宣言

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。

HONORARY PATRON
The Honourable Tung Chee Hwa
Chief Executive, Hong Kong SAR Government

COUNCIL MEMBERS
Ms Carlye W L Tsui JP MBE, Chairman
Ms Barbara Fei BBS, Vice Chairman
Mr John K P Fan BBS JP, Vice Chairman
Prof Chan Wing-wah JP, Hon Secretary
Mr Carlson Tong, Hon Treasurer
Mr Davie T P Au-yeung
Ms Chiu Lai-kuen Susanna
Mr Lai Hin-wing Henry
Mr Wong Tin-yau Kelvin

HONORARY PATRON
董建華先生
香港特別行政區行政長官

COUNCIL MEMBERS
主席
張肅儀女士
副主席
韋拔群太平紳士
顧問
陳永光教授 (太平紳士)
顧問
唐家成先生
理事
歐陽贊邦先生
張麗娟女士
陳顯龍律師
董天祐先生

PRINCIPAL EXECUTIVES
Mr Yan Huichang Hubert, Music Director
Ms Chin Man-wah Celina, Executive Director

COMPANY SECRETARY
Dr Wong Lung-tak Patrick JP

COMPANY AUDITORS
Ernst & Young

REGISTERED AND PRINCIPAL OFFICE
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Web-site : www.hkco.org
E-mail : inquiries@hkco.org

HONG KONG 香港中樂團
CHINESE ORCHESTRA

音樂總監
陳顯龍博士 (太平紳士)

公司秘書
吳德權博士

核數師
安永會計師事務所

註冊及主要辦事處
香港皇后大道中 345 號

電話 : (852) 3185 1600
傳真 : (852) 2815 5615
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電子郵件地址 : inquiries@hkco.org
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Background

Hong Kong Chinese Orchestra Limited ("the Company") can trace its origin to 1977, when Hong Kong Chinese Orchestra was founded and incorporated as a programme of the then active Urban Council with about 60 musicians. In its early and growth stages, the Orchestra was managed by the then Urban Services Department for 23 years and eventually by Leisure and Cultural Services Department ("LCSD") from 1 January 2000 through 31 March 2001.

The Orchestra is the only professional Chinese orchestra in Hong Kong and one of the largest and most renowned of its type in the world. The Orchestra features the following:-

- Records for the first 24 years:-
  - Approaching 1,500 concert performances;
  - Performance of a total of over 3,000 music pieces;
  - An accumulative audience of over 2,000,000;
  - Nine recorded albums;
  - The organization of two large-scale international conferences on the development and composition of Chinese music, with the publication of two volumes of proceedings;
  - The organization of an international competition for Chinese orchestral compositions, with a total of 87 entries.

- A current establishment of:-
  - A Music Director leading two Assistant Conductors, a Concert-mast/Assistant Conductor and 84 musicians divided into the four sections of bowed strings, plucked strings, wind and percussion;
  - An Executive Director leading an executive team.

- Playing both traditional and modernized versions of Chinese music instruments as well as individual foreign music instruments.

- Presentation of full-scale symphonic traditional folk repertoires and contemporary compositions.

- Providing programmes of different styles to blend the diverse artistic expressions and techniques of today with the traditional culture of China in interpretation of metropolitan life.

- Extensive commission of new works of varying styles, totaling over 1,300 original works and arrangements.

- Active engagement in promotion, education, research and development of traditional and modern Chinese music.

In early 2000, in accordance with policies set by the Home Affairs Bureau, a decision was made by LCSD to convert the Orchestra, in a business sense, into a corporation while continuing to render financial support for the Orchestra.

Preparation for Incorporation

To implement the incorporation, a Preparatory Committee was set up by LCSD and operated for one year from April 2000 through March 2001. The Preparatory Committee consisted of members from diverse backgrounds, including business, music, academia and the professions. Senior executives of LCSD participated in the Preparatory Committee and lent excellent support in the preparation work.

The Preparatory Committee held 12 formal meetings and conducted consultative sessions with all members of the Orchestra in three group meetings. Major items of review and study included the Orchestra's company registration and format, Memorandum and Articles of Association, organization structure, initial employment terms and conditions, recruitment of an Executive Director and the Executive Team, appointment of a Company Secretary, staff communications, programme planning for the first year, design of the Company's graphic signature (symbol and logo) and corporate identity materials, a budget and the Funding and Services Agreement with the Government.

The Preparatory Committee placed strong emphasis on effecting a smooth transition through extensive dialogues and communication with the staff in order to obtain mutual understanding, trust and co-operation in the change, so as to continue the
Orchestra's high-quality artistic standards and service to the public.

The Company is pleased to acknowledge members of the Preparatory Committee for their dedication in the foundation work of the Company. These participants included:-

Ms Carlye W L Tsui JP MBE (Chairman)
Ms Barbara Fei BBS
Mr John K P Fan BBS JP
Prof Chan Wing-wah JP
Mr Carlson Tong
Mr K C Li (1 April 2000 - 17 July 2000)
Ms S K Choi JP
Deputy Director (Culture), LCSD
Mr Chung Ling-hoi JP
Assistant Director (Performing Arts), LCSD
Mr Jeff Ying
Chief Manager, (Performing Companies and Festivals) (then), LCSD
Mr William Yan
Senior Manager
(Performing Companies/Hong Kong Chinese Orchestra) (then), LCSD
Ms Rosina Ng
Chief Executive Officer
(Reorganization) (then), LCSD
Mr Bennet Ha
Chief Executive Officer
(Personnel Resources), LCSD
Mr Louie Ng
Senior Treasury Accountant
(Finance Management & System Unit)(then), LCSD
Mr Peter Ho
Senior Legal Officer (then), LCSD
Mr Yip Wing-sang
Senior Assistant Law Officer
(Civil Law), Department of Justice
Mr Wilson Chiu
Senior Executive Officer
(Reorganization) (then), LCSD
Mr Brandon Chau
Senior Executive Officer
(Appointments) (then), LCSD

**Incorporation**

As a non-profit-distributing organization, the Company was registered on 7 February, 2001 as a Company Limited by Guarantee, essentially as a limited-liability company without shareholders, but with Members who vote at Annual General Meetings.

The Articles of Association of the Company stipulate that a Council is responsible for corporate governance and this Council consists of a minimum of six members and maximum of 20 members, with not more than one-third appointed by the Government and the others elected by Members.

As at inception of the Company, five Council Members were elected. In the first General Meeting held on 19 March 2001, one additional Council Member was elected. The Council Members elected among themselves officers including a Chairman, two Vice Chairmen, an Honorary Secretary and an Honorary Treasurer. Mr Wong Lung-tak Patrick was appointed Company Secretary. Three Council Members were appointed by the Government to commence duty on 1 April 2001. All Council Members perform their duties on a pro bono publico basis and serve an initial term until the first Annual General Meeting.

On 1 April 2001, the Company officially took over the governance and management of the Orchestra from LCSD.

* The Company aims to maintain a financially sound status as well as to strive to make a surplus of funds. Surplus funds would not be distributed to Company Members.
行政總監帶領行政部門，負責本
公司藝術行政工作。

• 所用樂器既有傳統的，也有現代
改良過的中國民族樂器及直接引
用外来樂器。

• 所演奏曲有傳統民族音樂，亦有
當代大型交響性作品。

• 基植中國傳統文化，提供多元化
和不同風格的節目，結合當今多
種不同藝術表現手法及技巧，演
繹大會豐富多采的活動。

• 委約各式各樣作品超過 1,300
首，包括委約原創作品及編曲。

• 積極宣傳推廣、教育、研究、發
展傳統與現代中國音樂。

2000年初，康文署按民政事務局所訂
政策，決定在繼續提供財政支援的同
時，把香港中樂團公司化。

籌備公司化

為實施公司化政策，康文署於 2000
年 4月成立籌備委員會，任期一年，
運作至2001年3月為止，成員來自不
同界別，包括商界、音樂界、學術
界、專業人士。康文署高級行政人員
亦參與其中，鼎力協助籌備工作。

籌備委員會召開了共 12 次正式會
議，三次全體職員大會以諮詢樂團內
所有成員。籌備委員會主要探討了樂
團進行公司註冊的程序和形式、公司
組織章程大綱及細則、公司架構、首
次聘用合約條款、行政總監及其行政
部門人員的招聘、公司秘密的委任、
職員溝通、首年節目計劃、公司標識
（徽號和字型）及企業識別材料的設
計、財政預算、與政府簽定的資助及
服務合約。籌備委員會務求順利過
渡，不斷與職員對話和溝通，在轉變
中取得共識、互信、合作，讓樂團維
持高質的藝術表現，繼續為公眾提供
優秀服務。

蒙籌備委員會下列各成員不遺餘力，
參與籌備公司化工作，本公司謹此衷
心致謝：

徐尉玲太平紳士（主席）
黃明儀女士
範鈞太平紳士
陳永華教授（太平紳士）
唐家成先生
李建真先生
蔡淑娟太平紳士
康文署副署長（文化）
鍾錦華太平紳士
康文署助理署長（演藝）
英超然先生
康文署總經理（藝術及藝術節）（前任）
甄健強先生
康文署高級經理（藝術／香港中樂團）（前任）
吳風華女士
康文署總行政主任（行政）（前任）
夏文揚先生
康文署總行政主任（人力資源）
吳輝明先生
康文署高級法務會計師
（財務管理及系統）（前任）
何美華先生
康文署總法律主任（前任）
葉永生先生
律政司高級助理民事法律專員
招永富先生
康文署總行政主任（行政）（前任）
周允成先生
康文署總行政主任（人力）（前任）

成立公司

作為非分配利潤組織，本公司於
2001年2月7日註冊成為有擔保有限
責任公司，並無股東但由具周年大會
表決權的成員組成。

本公司組織章程細則內訂明，董事會
負責公司管治事宜，成員最少六人，
最多 20 人，其中不少於三分之一由
政府委任，其他則由會員選出。

本公司成立初期已選出五名董事，在
2001年3月19日舉行的首次會員大會
再選出理事一名。他們其後互選出主
席、副主席兩名、義務秘書、義務司
庫。本公司又委任黃德隆先生為公司
秘書，三名政府委任的理事則於2001
年 4月 1日就職。董事會所有成員均
以義務公益責任方式履任，首次任期
於第一次周年大會屆滿。

2001年4月1日，本公司正式繼康文
署接管香港中樂團。

☆ 本公司理財目標是穩定之中力求盈餘，但所
獲盈餘不會分派予本公司會員。
Introduction

It gives me great pleasure to present the first Annual Report as Chairman of the Council of Hong Kong Chinese Orchestra Limited. As a professional orchestra receiving financial support through Government grant, concert box-office income, public donation and business sponsorship, the Company works to fulfill its obligations to the Hong Kong public.

Council Composition

The 2001-2002 Council consists of the following members:-

Ms Carlye W L Tsui JP MBE
Chairman

Ms Barbara Fei BBS
Vice Chairman

Mr John K P Fan BBS JP
Vice Chairman

Prof Chan Wing-wah JP
Hon Secretary

Mr Carlson Tong
Hon Treasurer

Mr Davie T P Au-yeung
(appointed by the Government)

Ms Chiu Lai-kuen Susanna
(appointed by the Government)

Mr Lai Hin-wing Henry
(appointed by the Government)

Mr Wong Tin-yau Kelvin

Council Meetings were attended by:-

• The above Council Members who have voting rights;

• The following invited regular participants from LCSD:

  Ms Cynthia Liu,
  Chief Manager (Arts Organizations, Festivals & Entertainment), and

  Ms Pang Lo-mei,
  Senior Manager (Arts Organizations);

• The following regular attendees who are the two Principal Executives of the Company:

  Mr Yan Huichang Hubert
  Music Director, and

  Ms Chin Man-wah Celina,
  Executive Director, and

• Other Company managers, upon invitation by the Council, as appropriate to discuss and report on specific agenda items.

This Annual Report covers the report of activities and highlights for the period from 1 April 2001 to the date of this report and the presentation of financial statements, and an auditors’ report thereon, as at 31 March 2002, the end of the Company’s financial year.

Honorary Patron

The first significant and encouraging news that I am pleased to report is that during the period under review The Chief Executive of Hong Kong SAR The Honourable Tung Chee Hwa kindly accepted our invitation to be Honorary Patron of the Company, a great honour for the Company.

CHAIRMAN’S STATEMENT 主席報告
Council’s Work Approach

Objectives of Incorporation

The Council is fully aware of the Government’s policy in incorporating operational units with the objectives of enhancing accountability and transparency as well as ensuring better utilization of resources. For Hong Kong Chinese Orchestra, the objectives of incorporation were stipulated by LCSD as follows:-

• To allow the Company to pursue its artistic vision with a greater degree of autonomy.
• To allow more administrative flexibility to facilitate the aforesaid objective.
• To encourage more community involvement, interaction with and support for the Company.

Consensus of the Council

In accordance with the above objectives, the Council reached a consensus in the following directions of work:-

• To lead the Company through a transition into a market oriented company, providing the public with music of artistic excellence.
• To expand sources of income, including enhanced ticket sales and sponsorships.
• To set up corporate governance systems in order to achieve the above.

Initial Assignment

In line with the above directions of work, the Council set for itself an initial assignment to review and develop policies for 37 areas identified as follows:-

1. System of declaration of interests.
2. The Council’s role: strategic plans, accountability, disclosure, monitoring of operations, setting values and targets, avoidance of conflicts of interest, self assessment of the Council’s work.
4. Invitation of Honorary Patron.
5. Artistic direction: long-term, medium-term and immediate plans.
6. Programmes for the planned season (September 2001 through August 2002).
7. Rights and usage of commissioned works.
8. Sources of income other than concerts: albums, publications, souvenirs.
12. Relations with the business sector and commercial sponsorships.
13. Donation programmes and the setting up of a Development Fund.
14. Fundraising strategies and programmes.
15. Relations with the media, critics, the music sector, etc.
17. Outreach promotion programmes.
18. Touring concerts.
19. Co-operation with other arts groups.
20. Crisis management.
21. Human resources development, training and succession planning.
22. Job descriptions and definition of job responsibilities.
23. Internal relations.
24. Corporate culture.
25. Work performance assessment systems for musicians and the Executive Team.
26. Office policies.
27. Appointment of Auditors.
28. Accounting systems.
30. Information technology policies.
31. Management information and regular reporting.
32. Regular reports to Government.
34. Risk management.
35. Policies for various contracts.
36. Social responsibilities and ethics: anti-corruption, equal opportunities, personal data protection, environment
protection, intellectual property.

37. Committee structure of the Council.

All of the above items were on the agenda of Council Meetings in this first 15-month period of the Company. Some of the pressing issues went through extensive deliberations, resulting in the development of policies, whereas some other issues went through preliminary discussions. However, the above subjects will continue to be monitored closely and will be revisited from time to time.

Council Culture

The style of the Council is democratic and participative among attendees, with Council Members fulfilling their fiduciary duties in the deliberation of subjects so as to arrive at a consensus and conclusion in the best interests of the Company. The Chairman sets the meeting agenda with suggestions from Council Members and the two Principal Executives and presides at all Council Meetings. The two Principal Executives make their presentations to the Council for discussion. Council Members participate actively in analyzing the subject under discussion approaching this from various perspectives. The Chairman summarizes the conclusion and seeks consensus, and if necessary calls for voting on a particular issue. The Chairman ensures that the Council goes through enlightened and considered decision-making processes. While assuming overall and ultimate corporate governance responsibilities, the Council concentrates on strategic directions and policy-making, motivating and allowing the two Principal Executives and their respective teams to plan, implement, manage and operate with maximum room for creativity.

Corporate Governance Principles and Guidelines

After 13 months of pilot experience in leading the Company, the Council developed a set of Corporate Governance Principles and Guidelines, which defines corporate VMV (Vision, Mission and Values), the role and responsibilities of the Council, its structure, the respective roles and responsibilities of Council Committees, authority in various decision-making areas for each level of managers, the Music Director and Executive Director, Council Committees and the Council, and the system of declaration of interests. This set of principles and guidelines was designed in compliance with good corporate governance principles and is kept under review to follow the pace of development in best corporate practices.

Acknowledgements

I would like to gratefully acknowledge all audiences, the Government, sponsors, donors, business associates, Music Advisors and all other supporters for their significant support of the Company. I convey sincere appreciation to all staff members, particularly the Music Director and the Executive Director, and last but not least my colleagues on the Council for their dedication. The Company looks forward to another year of realization and improvement.

Carlye W L Tsui
Chairman
27 June 2002
引言

很高興能以香港中樂團有限公司理事
會主席身份，發表本公司第一份年
報。作為專業樂團，財政又來自政府
資助，音樂會票房收入、公眾捐獻、
商業贊助，本公司致力履行對香港公
眾的責任。

理事會的董事職能是向公司權益持有
人，包括全港市民負責。本公司年報
力求達致高透明度和資訊披露，這是
任何追求卓越管治的公司所應為。
本年報涵蓋了由2001年4月1日至今
日的活動一覽和精華摘要，以及截至
2002年3月31日的財務報表和核數師
報告。3月31日為本公司每年財政年
度的終結日。

名譽贊助人

在期內大事件中，最令樂團鼓舞的首項
喜訊是承蒙香港特別行政區行政長官
董建華先生及壹家贊助本司名譽贊助
人，此乃本公司極大榮耀。

理事會成員

2001-2002年度理事會成員包括：

主席：徐樹玲太平紳士
副主席：費明儀女士
副主席：范錦平太平紳士
義務秘書：陳永華教授(太平紳士)
義務司庫：唐家成先生
理事：歐陽贊邦先生
（政府委任）
趙麗娟女士
（政府委任）
賴顯榮律師
（政府委任）
黃天祐先生

理事會會議出席人包括：

上述各理事、委員表決権：

康文署人士兩名(獲邀定期出席)：
廖昭薰女士
副經理(藝術及營業及節目)
彭麗薇女士
高級經理(業務營業)。

本公司總監(定期出席)：
音樂總監：閆惠昌先生
行政總監：錢敏華女士

其他各部門經理亦在理事會認為合
適時應邀出席會議，討論及匯報特
定議題。

理事會工作方針

公司化目標

理事會充份意識到對政府將其營運單位
公司化，是為了要提高該等單位
的知貴性和透明度，並確保資源運
用得更有效。香港中樂團公司化的目
標由康文署訂定如下：

・讓樂團能追求其藝術理想方面
擁有更大的空間。
・讓樂團在行政方面更靈活。
・讓樂團能夠吸納更多社會各界人
士的支持和參與。

理事會的共識

按上列目標，理事會在工作方針方面
達成下列共識：

・引領本公司轉型為市場為本的
公司，為公眾提供卓越中樂藝術。

・擴闊收入來源，包括設法增加
門票銷售和贊助額。

・建立公司管治制度，以完成上述
兩個方向所衍生的工作。

首要任務

為配合上述工作方向，理事會自定首
項任務是要檢視下列37個範疇的工
作方針，並制訂相應的政策規條：

1. 利益申報機制

2. 理事會職能：策略性計劃、問責
性、訊息披露、公司日常運作的
監管、建立信念和訂定業績目
標，避免利益衝突，理事會工作
的自我査核。
3. 遠見、使命、信念 → 透過工作坊訂定。
4. 邀請名譽贊助人。
5. 藝術方向：長期、中期、即時計劃。
6. 樂季節目(2001年9月至2002年8月)。
7. 委約作品的版權及應用。
8. 音樂會以外的收入來源：唱片、刊物、紀念品。
9. 市場及競爭形勢分析。
10. 市場策略：公司形象、音樂會包裝與推廣、觀眾層的拓展。
11. 票價訂定，慈善演出的安排。
12. 與商界關係及商業贊助。
13. 確定接受捐獻計劃和成立發展基金。
14. 筹款策略及活動。
15. 與傳媒、樂評界、音樂同業等界別的關係。
16. 慶祝成立二十五周年計劃。
17. 外展推廣活動。
18. 外地演出。
19. 與其他團體合作。
20. 危機管理。
21. 人力資源發展、培訓、傳承計劃。
22. 訂定各級員工職責範圍。
23. 公司內部關係。
24. 公司文化。
25. 為樂師及行政部門而設的工作表現評核制度。

26. 辦公室規條。
27. 委任核數師。
28. 會計制度。
29. 2001-2002年度及2002-2003年度財政預算。
30. 應用資訊科技規條。
31. 資訊管理與常規報告。
32. 給政府的定期報告。
33. 年報。
34. 風險管理。
35. 各類合約條款。
36. 社會責任及道德標準：廉政、平等機會、保護個人資料、環保、知識產權。
37. 理事會下設委員會架構。

以上各項均列入本公司成立首15個月以來的理事會議程上。議題包括：
已得理事會詳細商議、並制訂相應政策，其他事項則已作初步討論。然
而，上述事項仍會繼續受到密切監督，並會隨時修訂。

理事會文化
理事會作風民主，出席人士積極參與、踊躍發言，理事們各盡董事受信
責任，就議題反覆商議達成共識，並
作出最有利本公司的決定。主席在參考各理事及兩位總監的建議後，制訂
會議議程，並主持了期內所有理事會
會議。兩位總監亦向理事會作出報
告，以便討論。理事會成員積極從不
同角度分析，由主席最後概括結論，
求取共識。如有需要，主席會就某一
特定事項進行表決，總之要確保理事
會決策過程，能通過充分理解和考慮
的程序完成。在承擔整體及終身公司
管治責任方面，理事會專注設定策略
方向和制訂政策，以最大限度，鼓勵
兩位總監以及其有關部門，發揮創
意，以進行策劃，推行、管理、營運
的工作。

公司管治原則及指引
總結首13個月領導本公司的經驗，
理事會制訂了一套「公司管治原則及
指引」。當中列明本公司的VMV(即
遠見、使命、信念)、理事會職能及
責任、理事會內部架構、理事會轄下
各委員會相關職能及責任，各級管理
人員、音樂總監、行政總監、理事會
轄下委員會、理事會在各決策範圍的
職權、利益申報機制。這套原則及指
引的設計務求符合優秀公司管治原
則。理事會將繼續檢討這套指引，
以緊貼優秀公司管治實務的發展
步伐。

感謝
我謹感謝我們所有觀眾、政府、所有
贊助人、捐款人、業務夥伴、音樂顧
問、各界人士，大力支持。全體職
員，特別是音樂總監和行政總監，還
有理事會同事們，為本公司鞠躬盡
瘁，我謹向他們致以衷心謝意。展望
來年，本公司將繼續實現理想，業務
更上層樓。

徐樹玲
主席
2002年6月27日
Vision, Mission and Values

Three intensive workshops were organized by the Council to develop the Company’s VMV (Vision, Mission and Values), with participation by the regular attendees of the Council and senior executives. Many drafts were reviewed before arriving at a final version. In the final stage, the drafted version was presented by the Chairman to the staff at large and circulated for comments and further input. Both vision and mission are included in the following concise and precise statement:

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.

In accordance with the above Vision and Mission Statement, the Company set its core values as follows:-

Regarding Social Responsibilities

1. We aim to enhance the quality of life of our audiences by presenting music programmes that are well-balanced, diversified and contemporary.

2. We advocate a harmonious society and a peaceful world using music as a universal language and a communication facilitator between east and west.

3. We uphold people’s right to enjoyment of music and aim to satisfy emotional and spiritual needs.

4. We embrace societal development and interpret metropolitan life with symphonic Chinese music and modern music works.

5. We reciprocate the support and encouragement of the community by offering audiences rich and superbly performed programmes and delivering pleasant and varied surprises.

Regarding the Promotion of Chinese Culture and Sustained Development of Chinese Music

6. We exalt the long established Chinese culture and preserve the excellent tradition of ethnic music with diverse research and development of the art.
7. We encourage creativity, provide an environment conducive to original works and widely commission various types of new works, in order to enrich our collection of Chinese orchestral music with new techniques and styles.

8. We promote appreciation of Chinese music and, with effective marketing strategies, aim to penetrate various strata of our society.

9. We cultivate an interest in Chinese music among the younger generation through a continually enhanced outreach promotion programme and educational activities that target young people and children.

10. We nurture Chinese orchestral musicians by assisting talented novices with good potential to organize Chinese music groups and by offering them opportunities for co-operation and involvement in performances.

11. We work towards accomplishing multi-faceted artistic excellence through co-operating with other performing arts groups and through participating in cross-media and cross-sector exchanges.

Regarding External Exchanges

12. In addition to staging regular local concerts, we actively look for opportunities to perform outside Hong Kong, in order to continually expand our international audience base.

13. We continually develop our world networks and international friendships, projecting Hong Kong’s World City image through the promotion of a first-class orchestra.

14. We promote Mainland-Hong Kong relations through using Chinese music as a common language to enhance communications with the people of the Mainland.

15. We aim to assist in synchronizing the international sector of Chinese orchestras and to develop interactive communications with world-class orchestras.

16. We strive to advance the Orchestra’s international status, aiming to secure recognition by the international music field as a world-class orchestra.

Regarding Corporate Governance and Management Philosophy

17. In our business objectives, we are dedicated to ensuring financial soundness and to enhancing business results, through the practices of good corporate governance, high-quality management and strong business ethics. We strategically establish our corporate vision and plans, develop human resources and properly utilize public funds.

18. We are in constant search for excellence and higher individual and group work performance. We encourage all Company members to pursue continuing professional development; we facilitate musicians, administrative staff and technical staff to realize their potential. We work to further strengthen co-operation, in order to serve our audiences with the best professional spirit and artistic qualities.

19. We continually develop a corporate culture for united efforts via open, liberal and mutually respectful communication channels throughout the Company.

20. We promote a good corporate and personal image. We encourage every Company member to assume an ambassadorial role for the Company so as to project the image of high standards, passion for work and liveliness. We aim to attract greater audience support, more renowned guest musicians and larger amounts of community sponsorship in order to enhance the social status of the Orchestra.

Council Structure and Participation

Structure
Since inception, the Council has met in a pattern of convening the whole Council in session at an average of once a month. In August 2001, the Council established the following three Committees in order to focus on major areas with in-depth deliberation:-
The Council and the Committees met in the following general pattern:-

Monthly : Council.
Even months : Finance and Audit Committee.
Odd months : Human Resources Committee, Marketing Committee.

Participation
Council Members’ participation is summarized in the following tables:-

### Committee and Composition *(Chairman)*

<table>
<thead>
<tr>
<th>Committee and Composition</th>
<th>Scope of Work</th>
</tr>
</thead>
<tbody>
<tr>
<td>Finance and Audit Committee:</td>
<td>Financial performance, budgetary control, accounting policies and internal control.</td>
</tr>
<tr>
<td>Mr Carlson Tong*</td>
<td>Ms Chiu Lai-kuen Susanna</td>
</tr>
<tr>
<td>Ms Carlye W L Tsui</td>
<td>Mr Wong Tin-yau Kelvin</td>
</tr>
<tr>
<td>Human Resources Committee:</td>
<td>Policies and monitoring: organization, recruitment, development, performance evaluation and remuneration.</td>
</tr>
<tr>
<td>Mr Davie T P Au-yeung*</td>
<td>Mr John K P Fan</td>
</tr>
<tr>
<td>Ms Carlye W L Tsui</td>
<td>Mr Carlson Tong</td>
</tr>
<tr>
<td>Ms Barbara Fei</td>
<td>Mr Lai Hin-wing Henry</td>
</tr>
<tr>
<td>Marketing Committee:</td>
<td>Strategies and monitoring: marketing, sales and fund-raising.</td>
</tr>
<tr>
<td>Mr Wong Tin-yau Kelvin*</td>
<td>Prof Chan Wing-wah</td>
</tr>
<tr>
<td>Ms Carlye W L Tsui</td>
<td>Mr Davie T P Au-yeung</td>
</tr>
<tr>
<td>Ms Barbara Fei</td>
<td>Ms Chiu Lai-kuen Susanna</td>
</tr>
<tr>
<td>Mr John K P Fan</td>
<td></td>
</tr>
</tbody>
</table>

### Participation

Council Members’ participation is summarized in the following tables:-

#### Meeting Statistics

<table>
<thead>
<tr>
<th>March 2001-June 2002</th>
<th>No. of Meetings</th>
<th>Average Duration per Meeting</th>
<th>Average Attendance of Council Members</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>%</td>
<td>No.</td>
</tr>
<tr>
<td>Council Meetings in session</td>
<td>16</td>
<td>3 hrs</td>
<td>78</td>
</tr>
<tr>
<td>Council Meetings by circulation</td>
<td>4</td>
<td>N/A</td>
<td>100</td>
</tr>
<tr>
<td>Finance and Audit Committee</td>
<td>4</td>
<td>2 hrs</td>
<td>94</td>
</tr>
<tr>
<td>Human Resources Committee</td>
<td>4</td>
<td>2 hrs</td>
<td>71</td>
</tr>
<tr>
<td>Marketing Committee</td>
<td>3</td>
<td>3 hrs</td>
<td>74</td>
</tr>
<tr>
<td>Council Workshops (VMV, Retreat)</td>
<td>4</td>
<td>4 hrs</td>
<td>100</td>
</tr>
<tr>
<td>Public Concerts</td>
<td>23</td>
<td>2 hrs</td>
<td>41</td>
</tr>
<tr>
<td>Managerial Workshops inviting Council Members (optional)</td>
<td>7</td>
<td>4 hrs</td>
<td>21</td>
</tr>
</tbody>
</table>

#### Council Members’ Attendance Records

<table>
<thead>
<tr>
<th>Council Members’ Attendance Records</th>
<th>Number of Meetings</th>
<th>Attended</th>
<th>Attendance %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ms Carlye W L Tsui</td>
<td>31</td>
<td>31</td>
<td>100</td>
</tr>
<tr>
<td>Ms Barbara Fei</td>
<td>27</td>
<td>20</td>
<td>75</td>
</tr>
<tr>
<td>Mr John K P Fan</td>
<td>26</td>
<td>18</td>
<td>70</td>
</tr>
<tr>
<td>Prof Chan Wing-wah</td>
<td>23</td>
<td>16</td>
<td>70</td>
</tr>
<tr>
<td>Mr Carlson Tong</td>
<td>28</td>
<td>20</td>
<td>72</td>
</tr>
<tr>
<td>Mr Davie T P Au-yeung</td>
<td>26</td>
<td>24</td>
<td>93</td>
</tr>
<tr>
<td>Ms Chiu Lai-kuen Susanna</td>
<td>26</td>
<td>22</td>
<td>85</td>
</tr>
<tr>
<td>Mr Lai Hin-wing Henry</td>
<td>23</td>
<td>20</td>
<td>87</td>
</tr>
<tr>
<td>Mr Wong Tin-yau Kelvin</td>
<td>27</td>
<td>22</td>
<td>82</td>
</tr>
</tbody>
</table>

---

**Notes:**

1. Number of meetings includes Council Meetings in session, respective Committee Meetings and Council Workshops.
2. The Council wishes to acknowledge the special contribution of time by Ms Carlye W L Tsui, Mr Carlson Tong, Mr Davie T P Au-yeung and Mr Wong Tin-yau Kelvin in their roles of respective Council/Committees Chairmen, and by Mr Lai Hin-wing Henry in rendering legal advice, in addition to their attendance at formal meeting sessions.
3. Council Members who cannot attend Council/Committee meetings are in the practice of forwarding input and comments prior to the meeting, either orally or in written form, via the Chairman of Council/ respective Committee or the Executive Director, to assist in facilitating review of various perspectives at meetings.
International Performances: We are pleased to have made two overseas concert tours in the period under review. The first one, presented by Wu Promotion and sponsored by the Hong Kong Jockey Club Charities Trust, took the Orchestra to perform at the world-renowned venue of Goldenersaal in Austria’s music capital Vienna, followed by German venues in Deggendorf and Munich on 10, 13 and 14 February 2002 respectively in three sessions entitled The Year of the Horse Spring Festival Concert. The second tour was presented by the Economic and Trade Office of the Government of the Hong Kong SAR in Washington DC, USA on 1 May 2002 in a concert entitled Musical Radiance from Hong Kong - Pearl of the East 2002. All these overseas concerts were attended by respective local and international celebrities, including leaders among diplomats, local governments, politicians, cultural ...
experts, business communities and academia. We are grateful for the appreciation shown by rigorous applause and in some cases standing ovations - a strong encouragement driving the Orchestra’s stamina to continue working towards our goals.

Community Integration and Support
The Company was very pleased to obtain major sponsorship and support from the community and business sector, including sponsorship of the Europe Tour by the Hong Kong Jockey Club Charities Trust, sponsorship by Blanc de Chine with designer’s stylish costumes for the Music Director and all musicians, title sponsorship of a concert by Standard Chartered Bank and commissioning of concerts by Hong Kong Government, the XIV General Meeting of the Pacific Economic Co-operation Council held in Hong Kong and the Wan Chai District Council. In addition, a donor recognition scheme has been set up for the Company’s Development Fund, which is being proposed to the Government, for the purpose of financing activities not covered by the Government subsidy, e.g. overseas concert tours, education and development programmes, etc. We have received good support and will continue to do our utmost to attract further donations.

Corporate Culture
After defining strategies and policies in various areas and directing the two Principal Executives and their managerial teams to develop plans, rules and guidelines for implementation, the Council proceeded to lead the development of corporate culture. Corporate culture is defined as the sharing of a common set of values and work directions by all employees within a company. The first major thrust of the Council was to support the two Principal Executives in orientating and motivating their Section Leaders and Managers in mutual understanding of the Company’s VMV and team spirit and in assuming a managerial role to assist the two Principal Executives. Towards this end, a Retreat was held over an entire morning on Saturday 1 June 2002. Attendees included the Music Director, Executive Director, Assistant Conductors, Concertmaster, Section Leaders, Principals, Assistant Principals, Managers and Officers. Council Members took turns to give brief presentations on the objectives of such a forum, VMV, SWOT (strengths, weaknesses, opportunities and threats) analysis, team spirit, concert markets and programmes, marketing and promotion, professionalism and self-improvement. Attendees participated in small-group discussions and shared their views with the entire group. The response to this first communication forum was very positive.
**Staff Training**

Following the Retreat, a series of Added-Value Training Sessions were organized in June with the aim of development for all staff. Specialists and Council Members were invited to talk on team building, corporate image, personal image, professionalism and self-improvement. Again, the training sessions met with favourable response.

**The Way Forward**

We have completed one year and laid the groundwork of steering the Company on the right track to accomplish its vision. Much has to be done in furthering the Company's mission and realizing the core values. The next areas of major thrust will be the expansion of marketing and promotion activities, increasing the audience base, continuing the raising of artistic standards and creativity in programmes and raising donations and sponsorships. Sustaining staff morale and initiatives as well as succession planning are of equal importance and will also be concentrated on. To further promote Chinese orchestral music among the younger generations, we are in the planning process of organizing a junior Chinese orchestra.

**遠見、使命、信念**

為訂立本公司的 VMV (即遠見、使命、信念) , 理事會舉辦了三個密室式工作坊，供董事會及高級行政人員參加。在落實最終方案前，曾擬出了多份草案。主席亦向全體職員闡釋議案版本，並傳閱及廣泛徵集職員意見及建議。

下列精要宣言，包含了本公司的遠見及使命：

> 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。

依據上述使命宣言，本公司的核心信念設定如下：

**在承擔社會責任方面**

1. 歡迎生命，提高生活素質，以平衡、多元化、緊貼時代脈搏的音樂節目獻給觀眾。
2. 推崇和諧社會、世界和平，以音樂作為寰宇語言，溝通東西文化。
3. 維護人民享受音樂的權利，滿足心靈訴求，以音樂表達喜悅，撫慰煩躁、減低生活壓力。
4. 洞察社會發展，以交響性中樂及近代作品反映大都會生活形態。
5. 餬謝市民支持，回饋社會培育，以豐富節目及最佳演奏獻給觀眾，並以不同嘗試帶給他們驚喜。
在弘揚中國文化、持續發展中樂方面

6. 推崇歷史悠久的中國文化，保持民族音樂的優良傳統，以多方位研究及發展中國音樂藝術。

7. 鼓勵創新，提供有利創作環境，廣泛委約各種類型的新作品，務求以嶄新的技巧與形象，豐富中樂曲目。

8. 提高中樂欣賞能力，以積極市場策略觸達社會各層面。

9. 培養年輕一代對中國音樂的興趣及參與，加強外展推廣及教育活動，接觸青少年和兒童。

10. 培育中音樂界接班人材，協助有潛質新秀組中樂社群，並給予參與合作演奏機會。

11. 體現藝術魅力，與其他演藝團體合作，參與跨媒體跨界別的交流。

在與外地交流方面

12. 除推出定期本地音樂會外，積極爭取外地演出，不斷拓展國際觀眾層面。

13. 發展世界網絡及國際友誼，以一流樂團的水準，向外地投射香港的國際都會形象。

14. 推展中港關係，以中樂作為共通語言，加強與內地溝通。

15. 協同國際中樂界，與世界級樂團互動溝通。

16. 推進樂團的國際地位，以得到國際音樂界認可為世界級樂團的地位為目標。

在公司管治及管理理念方面

17. 確保財政健全，提升公司業績，推行優秀公司管治，優質管理，正確經營倫理信念，釐定遠見及策略性計劃，發展人力資源，善用公帑。

18. 精益求精，不斷提升個體及團體工作表現，鼓勵全體團員追求持續專業發展，發揮音樂家、行政人員及技術人員的潛能，並強化合作，以最佳專業精神和藝術水準服務觀眾。

19. 發展同心同德的公司文化，以開放、開明、互相尊重的溝通管道貫徹樂團。

20. 推廣良好公司及個人形象，讓每一位團員樂於擔當樂團的大使任務，給予大眾高水準、熱誠投入、充滿活力的印象，以吸引更多觀眾支持，名家合作，社會贊助，並提升樂團的社會地位。

董事會架構及參與

架構

自成立以來，董事會每月召集全體理事和議事一次。2001年8月，董事會成立了下列三個委員會，以便深入集中討論幾個主要範疇：
<table>
<thead>
<tr>
<th>委員會 (主席)</th>
<th>工作範圍</th>
</tr>
</thead>
<tbody>
<tr>
<td>財務及審計委員會 - 唐家成先生 * 葉錦嫦女士</td>
<td>財務表現、預算監控、會計政策、內部管制程序。</td>
</tr>
<tr>
<td>人力資源委員會 - 譚耀賢先生 * 葉錦嫦女士</td>
<td>制訂政策及監察：組織、招聘、培訓、工作表現評估制度、薪酬。</td>
</tr>
<tr>
<td>市務委員會 - 黃天祐先生 * 徐尉玲女士</td>
<td>制訂策略及監察：市務、售價、融資。</td>
</tr>
</tbody>
</table>

理事會及理事會轄下各委員會會議以下列模式召開：
- 理事會會議：每月召開。
- 財務及審計委員會會議：雙數月份召開。
- 人力資源委員會會議、市務委員會會議：單數月份召開。

理事參與率
理事出席會議情況概括於下表：

<table>
<thead>
<tr>
<th>會 議 數 據</th>
<th>2001年3月 至 2002年6月</th>
<th>舉行次數</th>
<th>每次會議平均時間</th>
<th>理事出席人數</th>
<th>平均數字</th>
<th>百分比 (%)</th>
<th>人數</th>
</tr>
</thead>
<tbody>
<tr>
<td>理事會會議 (全體成員議事)</td>
<td>16</td>
<td>3小時</td>
<td>78</td>
<td>7</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>理事會常務理事</td>
<td>4</td>
<td>不適用</td>
<td>100</td>
<td>9</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>財務及審計委員會</td>
<td>4</td>
<td>2小時</td>
<td>94</td>
<td>4</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>人力資源委員會議事</td>
<td>4</td>
<td>2小時</td>
<td>71</td>
<td>4</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>市務委員會</td>
<td>3</td>
<td>3小時</td>
<td>74</td>
<td>5</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>理事會工作坊 (VMW - 集思會)</td>
<td>4</td>
<td>4小時</td>
<td>100</td>
<td>9</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>定期音樂會</td>
<td>23</td>
<td>2小時</td>
<td>41</td>
<td>4</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>邀請理事會或其親屬出席的管理</td>
<td>7</td>
<td>4小時</td>
<td>21</td>
<td>2</td>
<td></td>
<td></td>
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</tbody>
</table>

理事出席會議記錄

<table>
<thead>
<tr>
<th>理事</th>
<th>會議次數</th>
<th>出席次數</th>
<th>出席率</th>
</tr>
</thead>
<tbody>
<tr>
<td>徐尉玲女士</td>
<td>31</td>
<td>31</td>
<td>100</td>
</tr>
<tr>
<td>譚明儀女士</td>
<td>27</td>
<td>20</td>
<td>75</td>
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<tr>
<td>葉錦嫦女士</td>
<td>26</td>
<td>18</td>
<td>70</td>
</tr>
<tr>
<td>譚耀賢先生</td>
<td>23</td>
<td>16</td>
<td>70</td>
</tr>
<tr>
<td>唐家成先生</td>
<td>26</td>
<td>20</td>
<td>72</td>
</tr>
<tr>
<td>譚明儀女士</td>
<td>26</td>
<td>24</td>
<td>93</td>
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<tr>
<td>葉錦嫦女士</td>
<td>26</td>
<td>22</td>
<td>85</td>
</tr>
<tr>
<td>譚耀賢先生</td>
<td>23</td>
<td>20</td>
<td>87</td>
</tr>
<tr>
<td>黃天祐先生</td>
<td>27</td>
<td>22</td>
<td>82</td>
</tr>
</tbody>
</table>

備註：
1. 左列會議次數指包括理事會會議 (全體成員議事) 總數，各成員可於理事會轄下委員會會議，理事會工作坊。
2. 理事會會議請假：徐尉玲女士、唐家成先生、譚耀賢先生及葉錦嫦先生，無理事會或各委員會主席，作出額外時間，由有關理事單獨不筆出席正式會議，更無為本公司提供意見。理事會因此向他致謝。
3. 管理委員會出席理事會或委員會會議，理事在會議前表達意見或提出建議，但會及通過理事會或委員會主席或行政總監轉達，務求會議討論能納入多方面觀點。
公司業務摘要

回顧期內所辦活動（2001年4月1日至2002年6月27日）

<table>
<thead>
<tr>
<th>節目</th>
<th>音樂會（場）</th>
<th>演出場次</th>
<th>觀眾人次</th>
</tr>
</thead>
<tbody>
<tr>
<td>定期音樂會</td>
<td>大型音樂會</td>
<td>17</td>
<td>34</td>
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<tr>
<td></td>
<td>小組音樂會</td>
<td>6</td>
<td>10</td>
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<tr>
<td></td>
<td>小計</td>
<td>23</td>
<td>44</td>
</tr>
<tr>
<td>特別邀約音樂會</td>
<td>大型音樂會</td>
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<td>3</td>
</tr>
<tr>
<td></td>
<td>小組音樂會</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>小計</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>外地演出音樂會（大型）</td>
<td>2</td>
<td>4</td>
<td>11,923</td>
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<tr>
<td></td>
<td>小計</td>
<td>30</td>
<td>53</td>
</tr>
<tr>
<td></td>
<td>本地外展音樂會（小組音樂會）</td>
<td>51</td>
<td>65</td>
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<tr>
<td></td>
<td>小計</td>
<td>81</td>
<td>118</td>
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<tr>
<td>製作影音唱片</td>
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<td>2</td>
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<tr>
<td></td>
<td>錄像唱片</td>
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<td>1</td>
</tr>
</tbody>
</table>

除為完成「資助及服務合約」內既定數量要求外，本公司期內製作的節目既優質亦多元，令市民大眾、一家大小以至樂迷樂迷均得到愉快享受。

國際演出：在回顧期內，本公司欣然舉行海外演出音樂會共兩次。第一次由「吳氏舊事」籌辦，並獲得香港賽馬會慈善信託基金贊助，香港中樂團遠赴歐洲，首先在奧地利音樂之都維也納，於2002年2月10日，在舉世聞名的「金色大廳」演出，接著前赴德國，於2月13日和14日，分別在德根多夫市和慕尼黑演出。三場音樂會名為「馬到成功春節音樂會」。第二次海外演出則由香港駐美國華盛頓經濟貿易辦事處舉辦，名為《散發東方之味之香港音樂魅力2002》，於同年5月1日在華盛頓舉行，所有這些海外演出的音樂會，出席者包括當地及世界知名人士計有來自志界、當局政府、政界、文化界、商界及學術界領袖級人士。觀眾鼓掌如雷，時而起立喝采，我們感激眾家。這些讚賞給樂團帶來極大鼓舞，將推動樂團持之以恆，不斷向目標奮進。

融入社會及各界支持：本公司很高興得到社會及商界大力支持及贊助，包括香港賽馬會慈善信託基金贊助歐洲巡遊演出音樂會：「源」(Blanc de Chine) 則贊助音樂總監全體樂師精緻的服裝，此外，渣打銀行贊助了一場音樂會，而香港政府、太平洋銀行合作基金會在香港舉行的第14屆大會，灣仔區議會亦邀請樂團演出。另外，本公司亦籌備接受捐獻計劃，向政府建議設立「發展基金」，籌集資金，將用於舉辦政府資助以外的項目，例如海外演出、教育及節目發展等等。得到各界人士支持，樂團定必繼續努力，竭盡所能，並期吸引更多贊助。

公司文化：在確立不同範疇的策略和政策規條、導引兩位總監及其轄下行政部門制訂推行計劃、規則、指引後，理事會便開始著手培育公司文化。公司文化之定義是公司全體員均持共同工作信念和方向。理事會培育公司文化的首要目的是，支持兩位總監引導其轄下的聲部長和經理，鼓動他們充份掌握公司的VMV（遠見、使命、信念），發揮團隊精神，並協助兩位總監履行管理職能。為此，理事會於2002年6月1日（星期六）舉行集思會，為時整個上午。音樂總監、行政總監、助理指揮、團長、聲部長、首席、助理首席、經理，主任均有出席。所有理事均有不同的主題向出席者講解，論題包括樂團的VMV，SWOT（優勢、弱勢、契機、危機）分析、團隊精神、音樂會市場及節目，市場拓展、專業精神及自我提升。期間又請出席者分小組討論，繼而與大會分享見解。參加者對那次首次舉行，以溝通為本的聚會，反應十分良好。

職員訓練：集思會後，公司於同年6月舉行了一系列「增值坊」，旨在培訓全體團員。應邀而來專家和理事會成員，講及如何建立團隊，公司形象、個人形象、專業精神及自我提升。同樣，這些培訓環節得到十分熱烈的回應。

前言

一年過去，我們已奠下基礎，並已導引公司在實現遠見方面踏上正軌。然而，要進一步履行使命、實現核心信念，要做的事很多。接下來我們主要的工作範疇是拓展業務及推廣活動，擴大觀眾層面，並繼續提升節目的藝術水準和創意，以及增加捐款額及贊助額。此外，我們亦要致力維持職員士氣和工作主動性以及計劃傳承。而為進一步向年輕一代推廣音樂，我們正計劃籌組附屬少年中樂團。
Financial Highlights

The Company is almost entirely funded by Government subsidy from LCSD which accounted for 91.8% of its total income for the year of HK$59.5 million. The amount of the subsidy of HK$54.7 million was agreed between the Preparatory Committee and the Government based on the budgeted income and expenditure which aimed to achieve a break-even position for the first year of operation.

The actual result for the period ended 31 March 2002 was a surplus of HK$3.0 million due to stringent cost control and saving on payroll costs due to postponement in filling some allocated posts. The balance of the total income comprised mainly concerts income and donations. Donations for the period amounted to HK$2.0 million which included HK$1.7 million from the Hong Kong Jockey Club Charities Trust to finance the Europe Concert Tour in February this year.

The total expenses for the period amounted to HK$56.5 million, a significant portion of which was payroll costs totaling HK$38.9 million. Direct concert production costs were HK$5.9 million and HK$4.8 million was incurred on marketing and overseas tour expenses. The costs for the two overseas tours amounted to HK$2.5 million of which HK$1.7 million was financed by donation from the Hong Kong Jockey Club Charities Trust as mentioned above. Other operating expenses totaled HK$7.0 million which included fixed assets purchased of HK$1.6 million together with other office and administrative expenses.

The subsidy approved and agreed by the Government for the year ending 31 March 2003 is HK$53.6 million, representing a reduction of 2% from the period ended 31 March 2002.

Summary

本公司之主要收入来自政府康文署资助，在報告期間內本公司的收入共港幣5,950萬元，其中政府資助佔去91.8%。為令本公司第一年度之運能達致收支平衡，政府與香港中樂團公司化籌備委員會達成首年度資助金額為港幣5,470萬元的協議。

本公司於截至2002年3月31日止期內業績：盈餘約港幣300萬元，主要是來自嚴格成本控制節省營運成本及因未增補之職位空缺而節省的薪資所得。其餘收益來自音樂會票房收入及贊助。本公司本期間所獲港幣200萬元贊助中，包括香港賽馬會慈善信託基金為贊助本公司本年2月之歐洲巡迴演出所捐出之港幣170萬元。

在報告期間，本公司總開支為港幣5,650萬元，主要支出項目為薪資，合共港幣3,890萬元。音樂會直接製作成本為港幣390萬。另外，市務推廣及海外演出共支出港幣480萬元，當中包括音樂會費用包括本公司兩次出訪開支，合共港幣250萬元，而其中的港幣170萬元支出由上述香港賽馬會慈善信託基金捐款所得。其他營運開支共港幣700萬元，其中包括本公司主要辦公室租金及差旅共港幣190萬元，購置設備及樂器的支出共港幣160萬元，其他行政開支。

2002-2003年度本公司已獲得特區政府批准及同意資助金額港幣5,360萬元，比2001-2002年度之資助金額削減2%。
Report of the Council Members

The Council Members herein present their first report and the audited financial statements of the Company from 7 February 2001 (date of incorporation) to 31 March 2002.

Principal activities

With effect from 1 April 2001, the Company took over from the Leisure and Cultural Services Department of the Government of the HKSAR the running of the Hong Kong Chinese Orchestra.

The Company is the only professional Chinese orchestra in Hong Kong and one of the largest and most renowned of its type in the world. The Company presents symphonic music based on traditional folk repertoires and full-scale contemporary compositions. The principal activities of the Company consist of providing Chinese music programmes of different styles blend the diverse artistic expressions and techniques of today with the traditional culture of China in interpretation of metropolitan life, as well as rendering promotion, education, research and development of traditional and modern Chinese music.

Results

The Company’s income and expenditure for the period from 7 February 2001 (date of incorporation) to 31 March 2002 and its state of affairs at that date are set out in the financial statements on pages 29 to 37.

Council

The Council Members of the Company during the period were:

- Carlye W L Tsui  Chairman (appointed on 7 February 2001)
- Coe Barbara (Barbara Fei)  Vice-Chairman (appointed on 7 February 2001)
- John K P Fan  Vice-Chairman (appointed on 7 February 2001)
- Chan Wing-wah  Hon Secretary (appointed on 7 February 2001)
- Tong Carlson  Hon Treasurer (appointed on 7 February 2001)
- Wong Tin Yau Kelvin (appointed on 19 March 2001)
- Davie T P Au-yeung (appointed on 1 April 2001)
- Chiu Lai Kuen Susanna (appointed on 1 April 2001)
- Lai Hin Wing Henry (appointed on 1 April 2001)

In accordance with article 50 of the Company’s Articles of Association, Chairman and Vice-Chairmen will retire from their respective offices and shall be eligible for re-election at the forthcoming Annual General Meeting.

Council Members’ interests

At no time during the period was the Company a party to any arrangements to enable the Company’s Council Members to acquire benefits by means of the acquisition of debentures of the Company or any other body corporate.

Council Members’ interests in contracts

Except for the followings, no Council Members had a significant beneficial interest in any contract of significance to the business of the Company to which the Company was a party during the period.

(a) The Company engaged the Allegro Singers as guest artistes in its concerts held on 21-22 September 2001 and 5 March 2002 for a fee of HK$15,000 and HK$30,000, respectively. Ms Coe Barbara is the Music Director of the Allegro Singers.

(b) The Company engaged the Hong Kong Association of Choral Societies as guest artistes in its concerts held on 5-6 October 2001 for a fee of HK$50,000. Ms Coe Barbara is the Chairman of the Hong Kong Association of Choral Societies.

All the above transactions were conducted on an arm’s length basis.

Auditors

Ernst & Young were appointed by the Council Members as the first auditors of the Company. Ernst & Young now retire and a resolution for their reappointment as auditors of the Company will be proposed at the forthcoming Annual General Meeting.

ON BEHALF OF THE COUNCIL

Carlye W L Tsui
Chairman
Hong Kong, 27 June 2002
理事會報告

理事會同資欣然呈交第一份理事會報告及由 2001 年 2 月 7 日(公司成立日)至 2002 年 3 月 31 日止期內之經審核財務報表，以供閱覽。

主要業務

由 2001 年 4 月 1 日起，本公司正式繼香港特別行政區政府康樂及文化事務署接管香港中樂團。

本公司是香港唯一之專業中樂團，也是世界上最大規模的中樂團之一，演出的樂曲包括傳統民族音樂及當代大型交響性作品。本公司的主要業務包括提供不同類型的中樂節目，結合當代多種不同藝術表現手法與傳統文化，演繹大都會的生活，以及積極宣傳推廣、教育、研究、發展傳統和現代中國音樂。

業績

本公司由 2001 年 2 月 7 日(公司成立日)至 2002 年 3 月 31 日期內之收益報及截至 2002 年 3 月 31 日止之資產負債表載於本年報之第 29 頁至第 37 頁。

理事會

報告期內，理事會成員如下：

徐尉玲女士 主席
(2001 年 2 月 7 日獲委任)

費明儀女士 副主席
(2001 年 2 月 7 日獲委任)

范錦平先生 副主席
(2001 年 2 月 7 日獲委任)

陳永華教授 義務秘書
(2001 年 2 月 7 日獲委任)

唐家成先生 義務司庫
(2001 年 2 月 7 日獲委任)

黃天祐先生
(2001 年 3 月 19 日獲委任)

歐陽楚邦先生
(2001 年 4 月 1 日獲委任)

趙麗娟女士
(2001 年 4 月 1 日獲委任)

賴健榮律師
(2001 年 4 月 1 日獲委任)

按照公司章程第 50 條，理事會的主席及副主席須退任，惟可候選連任。

理事會成員之利益

報告期內，本公司並無透過任何安排令本公司之理事可購置本公司或其他團體之票據而獲得利益。

理事之合約利益

除下列以外，本公司並無參與簽訂合約，使本公司理事於報告期內享有重大利益。

(1) 本公司於 2001 年 9 月 21 日及 22 日以酬金港幣 15,000 元，及 2002 年 3 月 5 日以酬金港幣 30,000 元，聘請明儀合唱團擔任本公司音樂會客席表演嘉賓。費明儀女士為明儀合唱團之音樂總監。

(2) 本公司於 2001 年 10 月 5 日及 6 日以酬金港幣 50,000 元聘請香港合唱團協會擔任本公司音樂會客席表演嘉賓。費明儀女士為香港合唱團協會之主席。

上述之交易均公平及公正之形式進行。

核數師

本公司委任安永會計師事務所為本公司的首任核數師。安永會計師事務所將退任本公司的核數師，惟願候選連任。

承理事會命

徐尉玲
主席
香港，2002 年 6 月 27 日
We have audited the financial statements on pages 29 to 37 which have been prepared in accordance with accounting principles generally accepted in Hong Kong.

Respective responsibilities of Council Members and auditors

The Companies Ordinance requires the Council Members to prepare financial statements which give a true and fair view. In preparing financial statements which give a true and fair view it is fundamental that appropriate accounting policies are selected and applied consistently. It is our responsibility to form an independent opinion, based on our audit, on those statements and to report our opinion to you.

Basis of opinion

We conducted our audit in accordance with Statements of Auditing Standards issued by the Hong Kong Society of Accountants. An audit includes an examination, on a test basis, of evidence relevant to the amounts and disclosures in the financial statements. It also includes an assessment of the significant estimates and judgements made by the Council Members in the preparation of the financial statements, and of whether the accounting policies are appropriate to the Company’s circumstances, consistently applied and adequately disclosed.

We planned and performed our audit so as to obtain all the information and explanations which we considered necessary in order to provide us with sufficient evidence to give reasonable assurance as to whether the financial statements are free from material misstatement. In forming our opinion we also evaluated the overall adequacy of the presentation of information in the financial statements. We believe that our audit provides a reasonable basis for our opinion.

Opinion

In our opinion the financial statements give a true and fair view of the state of affairs of the Company as at 31 March 2002 and of its income and expenditure and cash flows for the period from 7 February 2001 (date of incorporation) to 31 March 2002 and have been properly prepared in accordance with the Companies Ordinance.
核數師報告

本核數師行已完成審核第29至第37頁之財務報表。該等財務報表乃按照香港
普遍接納之會計原則編製。

理事及核數師各自之責任

編製真實及公平之財務報表乃公司理事之責任。在編製該等真實及公平之財
務報表時，理事必須採用適當之會計政策，並且貫徹應用該等會計政策。本
行之責任是根據吾等之審核結果，對該等財務報表作出獨立意見，並向會員
報告。

意見之基礎

本行已按照香港會計師公會所頒布之核數準則進行審核工作。審核範圍包括
以抽查方式查核與財務報表所載數額及披露事項有關之憑證，亦包括評審理
事於編製財務報表時所作之重大估計和判斷，所採用之會計政策是否適合。貴
公司之具體情況，及有否貫徹應用並足夠披露該等會計政策。

本行在策劃和進行審核工作時，已力求取得所有本行認為必需之資料及解
釋，以便獲得充分憑證，以合理確定該等財務報表並無重大之錯誤陳述。在
作出意見時，本行已評估該等財務報表所載之資料在整體上是否足夠。本
行相信，吾等之審核工作已為下列意見提供合理之基礎。

意見

本行認為上述財務報表真實及公平地反映。貴公司於2002年3月31日之財
務狀況，及貴公司由2001年2月7日（公司成立日）至2002年3月31日
止期間之盈餘及現金流量，並按照香港公司條例之披露規定委為編製。

安永會計師事務所
執業會計師
香港，2002年6月27日
### Statement of Income and Expenditure

**Period from 7 February 2001 (date of incorporation) to 31 March 2002** 由 2001 年 2 月 7 日(公司成立日)至 2002 年 3 月 31 日

<table>
<thead>
<tr>
<th>Notes 附註</th>
<th>HK$ 港幣</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>INCOME 收入</strong></td>
<td></td>
</tr>
<tr>
<td>Income from concerts and other performances 音樂會及其他演出的收入</td>
<td>2,402,380</td>
</tr>
<tr>
<td>Government subsidy 政府資助</td>
<td>3</td>
</tr>
<tr>
<td>Donations 捐款</td>
<td>4</td>
</tr>
<tr>
<td>Other revenue 其他收入</td>
<td>5</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>59,546,176</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Notes 附註</th>
<th>HK$ 港幣</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>EXPENDITURE 支出</strong></td>
<td></td>
</tr>
<tr>
<td>Concert production costs 音樂會製作費用</td>
<td>6</td>
</tr>
<tr>
<td>Payroll and related expenses 薪資及相關開支</td>
<td>7</td>
</tr>
<tr>
<td>Marketing and overseas tour expenses 市務推廣及海外演出支出</td>
<td>8</td>
</tr>
<tr>
<td>Other operating expenses 其他營運支出</td>
<td>9</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>56,497,096</strong></td>
</tr>
</tbody>
</table>

### SURPLUS FOR THE PERIOD AND ACCUMULATED SURPLUS AT END OF PERIOD

期間所得盈餘及截至期間完結日之累積盈餘 | 10 | 3,049,080 |

Other than the surplus for the period, the Company had no recognized gains or losses. Accordingly, a statement of recognized gains and losses is not presented in the financial statements.

由於報告期間內除盈餘外，並無其他確認收益或虧損，故並無獨立編製已確認損益表。
**Balance Sheet 資產負債表**

31 March 2002 2002 年 3 月 31 日

<table>
<thead>
<tr>
<th><strong>CURRENT ASSETS 流動資產</strong></th>
<th>HK$ 港幣</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accounts receivable 應收帳款</td>
<td>285,317</td>
</tr>
<tr>
<td>Donations receivable 應收捐款</td>
<td>1,705,645</td>
</tr>
<tr>
<td>Prepayments and deposits 預付款項及按金</td>
<td>628,742</td>
</tr>
<tr>
<td>Cash and bank balances 現金和銀行存款</td>
<td>7,080,942</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>9,700,646</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>CURRENT LIABILITIES 流動負債</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Creditor and accrued liabilities 應付帳款和應計費用</td>
<td>6,651,566</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>NET CURRENT ASSETS 流動資產淨值</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total</strong></td>
<td><strong>3,049,080</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>RESERVES 儲備</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Accumulated surplus 累積盈餘</td>
<td>3,049,080</td>
</tr>
</tbody>
</table>

---

**Carlye W L Tsui 徐尉玲**
Chairman 主席

**Carlson Tong 唐家成**
Hon Treasurer 義務司庫
**Cash Flow Statement 現金流量表**

**Period from 7 February 2001 (date of incorporation) to 31 March 2002 由 2001 年 2 月 7 日（公司成立日）至 2002 年 3 月 31 日**

<table>
<thead>
<tr>
<th>Note 附註</th>
<th>HK$ 港幣</th>
</tr>
</thead>
<tbody>
<tr>
<td>NET CASH INFLOW FROM OPERATING ACTIVITIES 營運活動現金流入淨額</td>
<td>13 6,818,293</td>
</tr>
<tr>
<td>RETURNS ON INVESTMENTS AND SERVICING OF FINANCE 投資回報及融資成本</td>
<td></td>
</tr>
<tr>
<td>Interest received 已收利息</td>
<td>262,649</td>
</tr>
<tr>
<td>INCREASE IN CASH AND CASH EQUIVALENTS AND 現金及等同現金項目增加及於期間結束日的現金及等同現金項目</td>
<td></td>
</tr>
<tr>
<td>CASH AND CASH EQUIVALENTS AT END OF PERIOD 現金及等同現金項目結餘分析</td>
<td>7,080,942</td>
</tr>
<tr>
<td>ANALYSIS OF BALANCES OF CASH AND 現金及等同現金項目結餘分析</td>
<td></td>
</tr>
<tr>
<td>CASH EQUIVALENTS 現金和銀行結餘</td>
<td>7,080,942</td>
</tr>
</tbody>
</table>
Revenue recognition
Revenue is recognised when it is probable that the economic benefits will flow to the Company and when the revenue can be measured reliably, on the following bases:

(a) government grants, upon approval by the Government for the relevant period;
(b) contributions from sponsors and donations, on a cash receipt basis or in the period as specified by the donor;
(c) advertisements, based on the period in which such services are rendered;
(d) performance fees, on an accrual basis;
(e) interest income, on a time proportion basis taking into account the principal outstanding and the effective interest rate applicable; and
(f) membership fees, on a cash receipt basis.

Fixed assets
Expenditure on fixed assets is expensed when incurred.

Operating leases
Leases where substantially all the rewards and risks of ownership of assets remain with the lessor are accounted for as operating leases. Rentals payable under the operating leases are charged to the statement of income and expenditure on the straight-line basis over the lease terms.

Provisions
A provision is recognised when a present obligation (legal or constructive) has arisen as a result of a past event and it is probable that a future outflow of resources will be required to settle the obligation, provided that a reliable estimate can be made of the amount of the obligation.

Foreign currency transactions
Foreign currency transactions are recorded at the applicable rates of exchange ruling at the transaction dates. Monetary assets and liabilities denominated in foreign currencies at the balance sheet date are translated at the applicable rates of exchange ruling at that date. Exchange differences are dealt with in the statement of income and expenditure.

Related parties
Parties are considered to be related if one party has the ability, directly or indirectly, to control the other party, or exercise significant influence over the other party in making financial and operating decisions. Parties are also considered to be related if they are subject to common control or common significant influence. Related parties may be individuals or corporate entities.

Cash equivalents
For the purpose of the cash flow statement, cash equivalents represent short term highly liquid investments which are readily convertible into known amounts of cash and which were within three months of maturity when acquired, less advances from banks repayable within three months from the date of the advance.
財務報表附註
2002年3月31日

1. 公司成立資料

本公司於2001年2月7日在香港按
《公司條例》第21條成立及註冊
為有擔保有限公司。

每名公司會員財務責任上限為
港幣100元。

本公司的註冊地址為香港上環皇后
大道中345號上環市政大廈7樓。

由2001年4月1日起，本公司正
式將香港特別行政區政府康樂及
文化事務署接管香港中樂團。

主要業務包括提供不同類型的中樂節目，結合當代多種
不同藝術表現手法與傳統文化以
演繹大都會的生活，以及積極宣
傳推廣、教育、研究和發展傳統
和現代中國音樂。

2. 主要會計政策

編製財務報告之基準

本財務報告乃根據香港會計師
公會頒布之所有適用的《會計實
務準則》及詮釋、香港公認會計原
則及香港《公司條例》的規定編
製。本財務報告是以歷史成本作為
編製基準。

收入的入帳處理

收入是在經濟效益可能流入公司，
及能可靠地計算該等收入時，按以
下方法進行入帳的：

a. 來自政府的資助乃在政府正式
批准有關期間的資助金額時進
行入帳。

b. 贊助及捐獻乃在收到有關款項
時入帳或按照捐款人指定的期
間入帳。

c. 廣告收入乃按照所提供有關服務的時間入帳。

d. 演出收入乃在提供有關服務時入帳。

e. 銀行存款所產生之利息收入乃參考存款之金額及適用利率以時間分配
基準入帳。

f. 會費乃在收到有關款項時入帳。

固定資產

固定資產的原值會於購置有關資產時立即全部報銷。

經營租賃

若有關資產的擁有權之相關風險及回報仍然落在出租人身上者，則該租賃將
會被視為經營租賃來處理。經營租賃費用按個別租賃項目之年期以直線法計
入收益帳內。

發債

當有可能因過去事項構成法定或推定義務而付出經濟利益以償責任，並能對
此作可靠估計，此負債便確認為發債。

外幣兌換

本報告期末以外幣結算之交易按交易日之匯率換算為港元，以外幣為單位的
貨幣性資產及負債則按結算日的匯率換算為港元。外幣兌換差額已於收益帳
內處理。

關連人士

倘一方可直接或間接控制另一方或對其財政及營運決策發揮重大影響，則雙
方視為關連人士。倘雙方均受到同一控制或同一重大影響，則亦視為關連人
士。有關人士可分為個別人士或其他公司。

等同現金項目

就現金流量表而言，等同現金項目指可隨時轉換為已知數額現金及作出不夠
三個月的短期高流通性投資。
3. GOVERNMENT SUBSIDY 政府資助

The Government subsidy represents grants from the Leisure & Cultural Services Department of the Government of the HKSAR.

政府資助代表由香港特別行政區政府康樂及文化事務署所發放的撥款。

4. DONATIONS 捐款

| Period from 7 February 2001 (date of incorporation) to 31 March 2002 |  
|---|---|
| 由 2001 年 2 月 7 日 (公司成立日) 至 2002 年 3 月 31 日 |  
| HK$ 港幣 |  
| Donations from The Hong Kong Jockey Club Charities Trust (note) |  
| 香港賽馬會慈善信託基金之捐款 (見附註) | 1,705,645 |
| Other donations and sponsors’ contributions 其他捐款及贊助人之贊助 | 312,930 |
|  | 2,018,575 |

Note: The donation is to sponsor the Europe Concert Tour of the Company in February 2002.

附註：此筆捐款是用以資助本公司於 2002 年 2 月舉行之歐洲巡迴演出。

5. OTHER REVENUE 其他收入

| Period from 7 February 2001 (date of incorporation) to 31 March 2002 |  
|---|---|
| 由 2001 年 2 月 7 日 (公司成立日) 至 2002 年 3 月 31 日 |  
| HK$ 港幣 |  
| Interest income 利息收入 | 262,649 |
| Membership fees from “Friends of the Hong Kong Chinese Orchestra” 香港中樂團贊助會費 | 61,970 |
| Other income 其他收入 | 131,602 |
|  | 456,221 |
6. **CONCERT PRODUCTION COSTS** 音樂會製作費用

<table>
<thead>
<tr>
<th>Item</th>
<th>Amount (HK$)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Honorariums to guest conductors, artistes and soloists (客席指揮、演出嘉賓及獨奏家之酬金)</td>
<td>1,298,845</td>
</tr>
<tr>
<td>Transportation of musical instruments (樂器運輸費用)</td>
<td>341,864</td>
</tr>
<tr>
<td>Venue rental for rehearsals and performances (排練及演出場地租金)</td>
<td>1,483,556</td>
</tr>
<tr>
<td>Music scores, tapes and records (樂譜、影音製品)</td>
<td>1,290,860</td>
</tr>
<tr>
<td>Other production costs (其他製作費用)</td>
<td>1,441,824</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>5,856,949</strong></td>
</tr>
</tbody>
</table>

7. **PAYROLL AND RELATED EXPENSES** 薪資及相關開支

<table>
<thead>
<tr>
<th>Item</th>
<th>Amount (HK$)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Salaries to core and freelance players and Music Director (音樂總監、全職樂師及兼職樂師之薪酬)</td>
<td>33,113,996</td>
</tr>
<tr>
<td>Administrative staff salaries (行政人員薪酬)</td>
<td>5,016,157</td>
</tr>
<tr>
<td>Staff welfare and benefits (員工福利)</td>
<td>751,675</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>38,881,828</strong></td>
</tr>
</tbody>
</table>

8. **MARKETING AND OVERSEAS TOUR EXPENSES** 市務推廣及海外演出支出

<table>
<thead>
<tr>
<th>Item</th>
<th>Amount (HK$)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Overseas tour expenses (海外演出支出)</td>
<td>2,517,655</td>
</tr>
<tr>
<td>Marketing and fundraising expenses (市務推廣及籌款活動費用)</td>
<td>2,243,281</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>4,760,936</strong></td>
</tr>
</tbody>
</table>
9. OTHER OPERATING EXPENSES 其他營運支出

<table>
<thead>
<tr>
<th>Expense Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rent and rates for office 办公室租金及差餽</td>
<td>HK$1,884,000</td>
</tr>
<tr>
<td>Fixed assets purchased written off 報銷購置之固定資產</td>
<td>HK$1,580,184</td>
</tr>
<tr>
<td>Printing, stationery and postage 印刷、文具及郵費</td>
<td>HK$966,144</td>
</tr>
<tr>
<td>Renovation and repairs 裝修及維修</td>
<td>HK$616,022</td>
</tr>
<tr>
<td>Other office expenses 其他辦公室開支</td>
<td>HK$1,763,871</td>
</tr>
<tr>
<td>Miscellaneous expenses 其他支出</td>
<td>HK$187,162</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>HK$6,997,383</strong></td>
</tr>
</tbody>
</table>

10. SURPLUS FOR THE PERIOD 報告期間所得盈餘

Surplus for the period from 7 February 2001 (date of incorporation) to 31 March 2002 is arrived at after charging operating lease rental on land and buildings of HK$1,788,000 and auditors’ remuneration of HK$39,000.

由 2001 年 2 月 7 日(公司成立日)至 2002 年 3 月 31 日期間所錄得的盈餘已扣除房地產經營租賃費用共港幣 1,788,000 元及核數師酬金共港幣 39,000 元。

11. COUNCIL MEMBERS’ REMUNERATION 理事酬金

No Council Members received any remuneration in respect of their services during the period.

本公司理事會成員概無就擔任理事而收取任何費用或酬金。

12. TAX 稅項

The Company has been exempted under Section 88 of the Inland Revenue Ordinance from all taxes under the Ordinance. As a result, no provision for Hong Kong profits tax has been made in these financial statements.

本公司可根據《稅務條例》第 88 條獲豁免繳稅。因此，本公司並無於財務報表內就香港利得稅作出撥備。
13. NOTE TO THE CASH FLOW STATEMENT 現金流量表附註  

Reconciliation of surplus for the period to net cash inflow from operating activities

來自日常業務的盈利與來自經營活動之現金流入淨額的對帳

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Period from 7 February 2001 to 31 March 2002</td>
<td></td>
</tr>
<tr>
<td>Surplus for the period 報告期間所得盈餘</td>
<td>HK$ 3,049,080</td>
</tr>
<tr>
<td>Interest income 利息收入</td>
<td>HK$(262,649)</td>
</tr>
<tr>
<td>Increase in accounts receivable 應收帳款增加</td>
<td>HK$(285,317)</td>
</tr>
<tr>
<td>Increase in donations receivable 應收捐款增加</td>
<td>HK$(1,705,645)</td>
</tr>
<tr>
<td>Increase in prepayments and deposits 預付款項及按金增加</td>
<td>HK$(628,742)</td>
</tr>
<tr>
<td>Increase in creditors and accrued liabilities 應付帳款及應計費用增加</td>
<td>HK$6,651,566</td>
</tr>
<tr>
<td>Net cash inflow from operating activities 來自經營活動之現金流入淨額</td>
<td>HK$6,818,293</td>
</tr>
</tbody>
</table>

14. OPERATING LEASE ARRANGEMENTS 經營租賃安排

The Company leases its office property under operating lease arrangements. Lease for the property is negotiated for a term of three years.

At 31 March 2002, the Company had total future minimum lease payments under non-cancellable operating leases falling due as follows:

本公司透過為期三年的經營租賃安排租用了現時的辦公室。於2002年3月31日，本公司根據不可解除的經營租賃在日後應付的最低租金如下:

<table>
<thead>
<tr>
<th>Year</th>
<th>HK$</th>
</tr>
</thead>
<tbody>
<tr>
<td>2002</td>
<td>HK$1,788,000</td>
</tr>
<tr>
<td>Within one year 一年內</td>
<td>HK$1,788,000</td>
</tr>
<tr>
<td>In the second to fifth years, inclusive 二至五年內</td>
<td>HK$3,576,000</td>
</tr>
</tbody>
</table>

15. RELATED PARTY TRANSACTIONS 關連人士交易

There were no material related party transactions during the period.

本公司於報告期間內並無與任何有關連人士進行重大交易。

16. APPROVAL OF THE FINANCIAL STATEMENTS 核准財務報表

The financial statements were approved and authorized for issue by the Council on 27 June 2002.

本財務報表於2002年6月27日經理事會核准並許可發出。
Work Objectives

I am pleased to report that as the Music Director of Hong Kong Chinese Orchestra, I have strived to lead it towards the highest ideals in artistic performance through a clear direction in the design and delivery of rich and diversified styles of programmes.

In doing so, I have taken cognizance of our audiences' needs for music and intellectual enjoyment, our role to help relieve life's pressure particularly in this time of socio-economic difficulties as well as expectations and comments from my peers in the music field. We have attempted to provide our audiences with balanced and high-quality concert programmes and other music activities.

The period under review straddled across the 24th and 25th seasons of September 2000 - August 2001 and September 2001 - August 2002 respectively. The design of programmes for these two seasons followed a step-by-step trend of artistic development since I joined the Orchestra in 1997. The themes of the seasons since then evolved from the opening up of new vistas through the development of panoramic experiences in fusion with other art forms to the pursuit of music excellence with contemporary momentum.

Over the past five years, we have presented diverse series of concerts, including the presentation of maestros and masterpieces, family and festive entertainments, cross-media performances, worldwide combinations of themed instruments and territorial soundscapes.

Highlights of Work

Regular Public Concerts

During the period under review, our regular public concert programmes have conveyed the following characteristics:

- The promotion of Chinese culture from different times and different territories coupled with the introduction of new techniques in music and a contemporary pulse through the concerts of Scenes of Zhejiang, The Land of the Morning Sun - Korean Music Concert, Heaven and Man, Entering the Music Palace, Hooked up with the Grand Northwest, A Tribute to Maestro Peng Xiuwen, The Black Earth and the Willow, Strings Rendezvous and The Spiritual of Rivers and Chinese Seasons.

- The featuring of themed groups of instruments through the concerts of The Magic Bow (the third concert in the series of Huqin Festival of Hong Kong), Routes of Pipa and the planned Bamboo Tunes to be staged within the current Season.

- The propagation of appreciation of Chinese music particularly among families through the concerts of Maestro and Master Pieces, Cook up Some Music (premiere and re-run) and the planned Do Mi Show Musical Comedy to be staged towards the end of this Season.
• The fusion of the East and the West through the concerts of Winter, Strings Rendezvous, The Spiritual of Rivers and Chinese Seasons and Samuel Wong and the HKCO, the last concert to be staged in this Season in the series of Fascinating Conductors IV.

• The presentation of cross-media concerts, including Poesy with Every Note - Gems of Chinese Classical Poetry and The Legend of Love, as a continuation of the previous achievement of Cantonese Music and Cantonese Opera - The Fairy of the Ninth Heaven.

• The encouragement of new works and the provision of a window for creativity for our musicians and local young composers through Music from the Heart I - Ensemble Music (2001) and Fresh Talent Show (2002) and Music from the Heart II - The Plucked-strings (2001) and Join up with the World (2002).

• The combination of pleasure in visual and audio arts as well as a soothing narration in the relaxing concert of Fragrant Four Seasons.

Outreach Concerts
Our complimentary outreach concerts to schools and at community halls aim at the promotion of Chinese music, the marketing of the Orchestra’s public-spirited image and the building of audiences. Our programmes in the period under review featured the following:-

• The performance of well-known Chinese music pieces with an ensemble of about 40 musicians.

• The performance of special tunes by small groups of musicians, each session in turn from one of the four sections, with the purpose of introducing a special group of music instruments.

• The introduction of programmes specifically to primary school students in the format of storytelling following the tale of a popular cartoon figure with different music instruments impersonating various characters in the story.

Enhancing Standards
To continually raise the standards of the Orchestra, we have taken the following measures:-

• The enhancement of rehearsals for each concert by individuals and by sections.

• The coaching of Principals and Section Leaders to in turn coach and lead their respective team members in rehearsals, allowing them room to develop leadership.

• The invitation of renowned guest conductors and guest artistes to co-operate with our Orchestra in order to widen the horizon of our musicians and to bring in innovative and varied techniques.

With concerts conducted by guest conductors, I had the pleasure of monitoring their preparation work, observing rehearsals, witnessing excellent conducting skills, making reference to guest conductors’ comments and bridging any gap of communication between the guest conductors and our musicians. In all concerts, I assume the full responsibility of quality control as Music Director.

Establishment
We have effected the following changes in our establishment:-

• The appointment of a Deputy Concertmaster and two Section Leaders in July 2001, who together with the Concertmaster form an Artistic Core Group led by me. This Group has met 10 times to address artistic issues and co-operation. The Executive Director and some of the Managers of the Executive Team participated in a number of these sessions.
• The appointment of full-time musicians to replace freelance positions in two recruitment exercises held in August 2001 and May 2002 respectively, resulting in a more stable organization and hence facilitating better coaching and quality improvement.

• The appointment of an Assistant Conductor (Education / Research) in April 2002 and an Assistant Conductor (Concerts / I.T.) in June 2002, who both joined the Artistic Core Group.

All the above new appointments were made through an open and fair recruitment process, whereby the vacancies were advertised internationally and candidates were interviewed and assessed by an expert panel consisting of the two Principal Executives, our senior musicians, external experts and in some cases representatives from the Council.

Performance Assessments
In addition to reviewing findings of audience surveys after each concert, we have introduced a new assessment system whereby the Artistic Core Group will meet for self-assessment of the performance of each concert, making reference to assessment reports from the Principals.

Records
Out of the 23 sets of regular concerts in the period, I have personally conducted 10 sets. In addition, I also undertook to conduct seven special sets of concerts, including the two concert tours, the production of two albums and specially commissioned concerts. The total number of sessions that I conducted reached 29. A first attempt for me in the season of 2001-2002 was to take up an acting role in addition to conducting in one of the sets of concert, i.e. The Legend of Love, with the purpose of supporting the creativity of the performing arts in a new format, particularly in co-operation with a renowned playwright in Hong Kong, Mr Raymond To.

Acknowledgements
I am pleased that the Council has accepted the recommended list of Music Advisors presented by the Music Director and the Executive Director. These Music Advisors, consisting of renowned music practitioners, composers, educators, critics, publishers and authoritative experts, have subsequently kindly accepted our invitation to take up such important roles and have provided us with valuable advice and comments. In addition, our two Council Members from the music field, viz Vice Chairman Ms Barbara Fei and Hon Secretary Professor Chan Wing-wah, have also given me significant inspiration in my work.

It is gratifying that the Artistic Team and the Executive Team have had a year of excellent communication, mutual understanding and close co-operation. I would like to thank all my colleagues and our Music Advisors for their support. Last but not least, I am indebted to the Chairman and Members of the Council for their guidance, trust and allowance of a free hand in artistic development.

Yan Huichang Hubert
Music Director
27 June 2002
工作目標

作為香港中樂團的音樂總監，我積極透過清晰的設計和表演路向，以豐富多采的節目風格引領樂團邁向藝術表演的更高境界。

為此，我通過了解觀眾對音樂及靈性享受的需求，接受我等在當前社會時艱為觀眾舒緩生活壓力的責任，更參考了樂界同儕的期望和意見。努力為觀眾提供平衡而有意質的音樂會節目以及其他音樂活動。

本年報的回顧期橫跨了2000年9月至2001年8月的第24樂季及2001年9月至2002年8月的第25樂季。自97年我加入樂團以來，樂團所走的是循序漸進的音樂發展路向，而兩個樂季的節目均隨著這條路向設計，數年間樂季的主題由開拓中樂新天空，引入嶄新的音樂技術和時代脈搏。

- 透過《天地弦情》（香港胡琴節系列第三場音樂會）、《尋找他鄉的琵琶》和即將上演的《竹樂爭鳴》，突顯主題樂器群的特色。
- 透過《名家名曲知多少》、《庖廚樂》（首演及重演）、計劃上演的《幻變精靈Do Mi Show》，宣傳中國音樂的欣賞、宣傳的目標尤以家庭為主。
- 透過「指揮家的風采」系列《冬》、《弦燒》、《東西南北》和《東南西北》和本樂季最後上演的音樂會《黃大德與HKCO》以求達致中西文化共融共融的目的。

化至及後的呈現新體驗，揉合各種藝術表演形式，緊貼時代脈搏，追求音樂至高境界。

在過去的五年，我等推出了不同系列的音樂會，當中包括名家名曲、多個合家歡及節令節目，多媒體表演，更蒐羅了世界各地的主題樂器和各種地域性音樂進行綜合演奏。

工作摘要

回顧過往所推出的定期音樂會表現出以下特色：

- 透過音樂會《異域風情》、《韓國風情》、《天人》、《走進殿堂》、《狂飆大西北》、《彭修文紀念音樂會》、《古箏楊柳》、《弦燒》、《東西南北》，推動中國不同時期、不同地域的文化，引人嶄新的音樂技術和時代脈搏。
- 呈獻跨媒體音樂會，包括《詩意樂讀·古典詩詞》以及繼眾多好評的粵劇舞樂《九天玄女》後推出的又一作品中樂傳奇劇場《六朝愛傳奇》。
- 合唱音樂會《四季留香》，配合了悅耳的旋律，融合視覺及聽覺享受於一起。

外展音樂會

我們到學校和社區會堂舉辦音樂會，目的在於推廣中樂·宣傳樂團熱心公益的精神和吸引觀眾。回顧期內的節目特色如下：
以小組音樂會的形式，由大概 40位樂師演奏觀眾較為熟悉的中樂作品。

由小組樂師演奏特別的樂曲，每一環節由四聲部當中的個別聲部演奏，目的是要加强特別的樂器組。

演出為小學生而設的節目，以說故事的形式由不同樂器扮演流行卡通人物。

提高水準
我們採取了下列措施以持續提高樂團水準：

- 增加每個音樂會個人及各聲部的排練次數。
- 訓練各首席和聲部長，讓他們可以訓練我旗下成員，有足夠空間發揮其領導才能。
- 邀請著名指揮家和藝術家與樂團合作，擴闊樂師的藝術視野，引入截然多樣化的演奏技術。我有幸能透過參與監察客席指揮音樂會的籌備工作，旁聽排練，見證超卓的指揮技巧，參考客席指揮的意見，並擔任客席指揮和我國樂師之間的溝通橋樑。在所有的音樂會上，我均承擔起作為音樂總監對藝術品質監控責任。

編制
在樂團編制上我們引入了以下的改變。

- 於 2001 年 7 月委任一位副團長和兩位聲部長，聯同團長組成由本人帶領的藝術小組。這個小組合共舉行會議 10 次，探討藝師及團隊合作事宜。行政總監和管理人員亦有參與其中若干會議。
- 在 2001 年 8 月及 2002 年 5 月的招聘中委任全職樂師，填補兼職席位，令樂團更形穩固，有助提高兩優良的訓練和改善素質。
- 於 2002 年 4 月及同年 6 月分別聘任一位助理指揮（教育／研究）及一位助理指揮（音樂會／資訊科技）。兩位指揮亦加入了藝術小組。

以上聘任過程公平和公開。由本公司刊登全球性廣告招聘空缺，所有申請人都經過由兩位總監、資訊樂師、外來專家及時有理事會代表組成的專業評審團面試和評審。

工作表現評估
除了在每場音樂會後審核觀眾意見調查結果外，我們亦引入了全新的評估制度。在此制度下，藝術小組會舉行會議，並參閱首席的評估報告，對每場音樂會進行全面評估。

紀錄
在 23 套定期音樂會當中，我個人指揮了 10 套。此外，我亦指揮了七場特別音樂會，其中包括兩次外地演出音樂會，兩套影音唱片，特別委約演奏會，指揮的音樂會總場次達 29 場。在《六朝門薰香》音樂會中，我除了擔當指揮外，更初嘗擔任編劇的角色。此舉的目的在於鼓勵創作形式嶄新的表演藝術，同時，能夠與著名編劇家林國威先生合作，我亦感到十分榮幸。

鳴謝
很高興理事會接受了音樂總監和行政總監共同推薦的音樂顧問名單。這些音樂顧問當中有著名的演奏家、作曲家、教育工作者、出版商和行內權威專家，而他們最終亦邀請我們所邀。他們的熱情和專注，為我們提供寶貴意見。此外，我們兩位來自音樂界的理事會成員，即副主席兼理事會主席和義務秘書陳永華女士，亦帶給我十分有益的建議。

過去一年，藝術部門跟行政部門溝通良好，更能達致共識，合作無間。我很感謝同事及音樂顧問的支持，更感激理事會主席和理事會成員的指引和信任，能讓我有充分的空間從事藝術發展。

周文

音樂總監
2002年6月27日
Work Objectives

Appointed by the Council, I took up the role of the first Executive Director of Hong Kong Chinese Orchestra with effect from 1 April 2001, the first day that the Company took over the governance and management of the Orchestra.

However, I commenced work for the Orchestra in preparation for setting up the Company prior to this date. My immediate major task with top priority was to recruit, develop and lead an Executive Team, consisting of three departments, viz Programme, Marketing and Development and Finance and Administration, each headed by a Manager.

The appointment of all new staff members was completed at the beginning of April 2001, with commencement of employment staggered over the month of April. All of the team members were new to the Orchestra and in some cases fresh in arts administration. I was pleased to accept the challenging opportunities to keep up with professional management support for the ongoing activities of the Orchestra on one hand and to develop our new colleagues on the other hand.

Daily dialogue and weekly meetings were held by the management to ensure comprehensive communication, mutual understanding and coordinated operations. The Executive Team was also coached in the areas of production support, facilitating an environment for the development of creativity and working in close integration with the Artistic Team. At the same time, in compliance with the Funding and Services Agreement and strategies and policies set by the Council, the Executive Team monitors closely the budgetary, time and progress control. In this aspect, the Executive Director works closely with the Music Director.

Highlights of Work

During the period under review, the Executive Team undertook the implementation of policies and the support of all artistic activities of the Orchestra. Work accomplished is summarized as follows:-

Programme

- Smooth launch of the first set of concerts on 14 April 2001, followed closely by new sets of concerts at almost twice per month.
- On-time and on-budget organization of all concerts.
- Assistance in sourcing, negotiation and logistic arrangements for 10 guest conductors and 56 guest artistes.
- Follow-up of comments for improvement by guest conductors and artistes.
- Broadening channels in the marketing of concerts.
- Production and publication of a booklet entitled An Introduction to Chinese Musical Instruments.
- Production and distribution arrangement of recorded albums.
- Improvement in information systems, backstage management and rehearsal disciplines.
• Organization of two overseas concert tours and a Fans’ Tour, in collaboration with Miramar Express, to attend the Orchestra’s concerts in Europe.
• Extensive publicity of the Europe Concert Tour through, inter alia, worldwide broadcast by China Central Television (CCTV).

Marketing and Development
• Design of a scheme of Development Fund.
• Set up of a Roll of Music Benefactors composed of generous donors.
• Active appeals for donations and sponsorships of programmes.
• Securing of sponsorship in cash and in kind, including costumes for the Music Director and Orchestral members.
• Production of a new Company brochure.
• Launch of a new web-site.

Finance and Administration
• Establishment of accounting and internal control procedures based on guidelines of accounting principles from Council.
• Implementation of a computerized accounting system providing timely management information and statistics.
• Development of Job Descriptions for various staff categories and Staff Manuals for the Artistic Team and the Executive Team.
• Development and implementation of a new performance assessment system, for the Artistic Team and the Executive Team.
• Design of a pay structure in compliance with stipulation by the Funding and Services Agreement of not exceeding the civil service pay levels and in accordance with the Council’s policy of reasonable pay to align with performance.
• Arrangement of a Retreat and Added-Value Training Sessions.
• Improvement of working environment.

The Executive Team was actively involved in executing the Council’s strategies in corporate culture as a change agent, through enhancing communications within the Company, particularly between the Executive Team and the Artistic Team, engaging problem-solving techniques and ensuring the functioning of the Company in a harmonious and disciplined manner.

From time to time, the Company maintains dialogues, information exchange and fraternity with Chinese orchestras in the Mainland of China and the region as well as western philharmonic orchestras, music conservatories and universities, music festivals, the media and related authorities. We believe that close relations with these organizations keep us up-to-date with world trends.

Acknowledgements
We have crossed the first hurdle towards our management goals. We will continue with the energy and momentum developed over the past 15 months. I am pleased that the Artistic Team and the Executive Team have established excellent spirit in co-operation. I would like to thank all my colleagues and business associates for their support and the Chairman and Members of the Council for their guidance in the execution of various work areas and for giving me opportunities to serve the Company.

Chin Man-wah Celina
Executive Director
27 June 2002
工作目標

承蒙理事會委任，我於二零零一年四月一日起出任香港中樂團的首席行政總監。自於三月中旬受委任後，我即隨即與樂團展開新的組織工作。首要任務便是招聘行政人員，成立和領導行政部門。行政部門由三部分組成包括節目部、市務及拓展部、財務及行政部，每部均由一位經理掌管。

經過迅速的招聘過程後，新職員的聘委程序早於二零零一年四月初完成，並於同月逐一加入樂團。他們全是新加入樂團工作的，有的甚至從未接觸過樂團行政工作。我很高興能有機會接受這個挑戰，以最有效的管理策略來培訓新加盟的同事，令樂團持續進行的活動，能繼續得到專業的行政支援。

為確保樂團管理嚴謹有效，溝通全面、達致共識和運作有系統，行政部門主管內部既有日常對話，即時交流工作情況，亦於每星期舉行工作會議。同時，在日常工作中訓練行政部門人員掌握支援節目製作的細節，如何營造有利藝術創作的環境，配合創作意念，與藝術部門緊密合作。與此同時，為符合『資助及服務合約』的規定和理事會訂立的策略及政策，行政部門要密切留意有關財政、時間表、工作進度的控制，作為行政總監，我一直在這方面與音樂總監合作無間。

工作摘要

行政部門於回顧期内負責了推行各項政策工作及配合樂團的整體藝術活動，所完成的工作摘要如下：

節目部

於二零零一年四月十四日順利推行首套音樂會，緊跟下的音樂會每月幾逢兩次。

財務及行政部

\- 按計會原則及理事會指引制訂會計及內部管制程序。
\- 推行電腦化會計系統，提供及時的管理報告及數據。
\- 為不同類別職員制訂職責範圍，分別為藝術部門和行政部門製作職員手冊和職員手冊。

制訂薪酬架構，以符合『資助及服務合約』的規定，即薪酬不得比公務員薪酬水平為高，同時符合理事會的政策，支付與表現掛鈎的合理薪酬。

安排值班坊及集思會。

改善工作環境。

行政部門透過增加公司內部，特別是行政部門和藝術部門之間的溝通，運用技巧有效解決問題，確保公司運作和諧而有紀律，從而積極協助理事會，負起執行及推動公司文質轉型的責任，務求完成公司的使命。

本公司常跟中國內地和鄰近地域的自樂團，本地以至西方管弦樂團、音樂学院及大學、音樂節主辦機構、傳媒和有關機構保持接觸對話，交換資訊和聯繫。相信藉此能讓我們緊貼世界潮流，與時並進。

總結

我們已躍過了第一個艱難，向管理目標邁進一步。這三個月所凝聚的衝勁和氣勢使我們再接再勵繼續向理想進發。我很高興，藝術部門與行政部門能夠建立極佳的合作精神。公司所有同事和業務夥伴給予鼎力支持，理事會主席和各成員悉心指範，使我能順利推行公司的各項工作，並讓我有機會為公司服務，本人謹此一併致謝。

錢妙華

行政總監

2002年6月27日
PROGRAMMES
IN THE PERIOD
期內節目及活動記錄

Concerts

Regular Concerts
定期音樂會

14-15.4.2001
Huoqin Festival of Hong Kong III - The Magic Bow
Hong Kong Cultural Centre
Concert Hall
Conductor
Yan Huichang Hubert

Artists / Soloists
Qi Bao Li Gao (Matouqin), Ding Liefeng (Zhuhiu), Treble Banhu, Shuangqianjin Banhu, Shu and Soft Bow Jinghu, Hsin Hsiao-ling (Gaohu) *, Hsin Hsiao-hung (Erhu) *, Lo Chuan-wu (Gehu) *

Pieces Performed
14

4-5.5.2001
Chinese Soundscape Series - Scenes of Zhejiang
Sai Wan Ho Civic Centre Theatre
Conductor
Qian Zhaoxu

Artists / Soloists
Sun Yongzhi (Dizi) *, Choo Boon-chong (Gudi) *

Pieces Performed
13

25-26.5.2001
The Land of the Morning Sun - Korean Music Concert Series
Hong Kong City Hall Concert Hall
Conductor
Park Bum-hoon

Artists / Soloists
Kim Il-ryun (Kayagum), Kim Young-lim (Vocal), Percussion Ensemble Puri (Percussion), Kim Young-kil (A-Jang), Lee Young-tak (Tae Pyung So)

Pieces Performed
7

21-22.6.2001
Music From the Heart I - Ensemble Music
Hong Kong City Hall Theatre
Conductor
Wong On-yuen

Artists / Soloists
Guo Yazhi (Stroma) *, Tam Po-shak (Stage Installation Design for Chinese Calligraphy and Painting) *, Hui Yin (Recitation and Chaining) *

Pieces Performed
15

23-6.2001
Music From the Heart II - The Plucked-strings
Hong Kong City Hall Theatre
Conductor
Yip Wing-sie

Artists / Soloists
Bear Children’s Choir (Choir)**, Lang Heung-wing (Percussion Duo)**, Mark Lung (Percussion Duo)**, Lo Wai-luk (Script/ Dramaturgy/Narration)**

Pieces Performed
4

3-4.8.2001
Poetry with Every Note - Gems of Chinese Classical Poetry
Hong Kong City Hall
Conductor
Gu Guanren

Artists / Soloists
Liu Fangying (Guqin/Vocal), Zhang Jiasheng (Recitation), Wong On-yuen (Erhu) *

Pieces Performed
11

24-25.8.2001
Heaven and Man
Hong Kong City Hall
Conductor
Wang Fujian

Artists / Soloists
Dai Ya (Zhudi), Liu Shengsu (Peking Opera Singing), Ronald Chin (Percussion)*

Pieces Performed
6

* Pieces Performed

**

Artists / Soloists
Zhang Jiasheng (Recitation) *, Lo Wai-luk (Script/ Dramaturgy/Narration)**, Mark Lung (Percussion Duo)**

Pieces Performed
7

Conductor
Chen Ning-chi

Artists / Soloists
Wong Ching (Pipa) *

Pieces Performed
7

13-14.7.2001
Cook Up Some Music
Hong Kong City Hall
Concert Hall
Conductor
Yip Wing-sie

Artists / Soloists
Bear Children’s Choir (Choir)**, Lang Heung-wing (Percussion Duo)**, Mark Lung (Percussion Duo)**, Lo Wai-luk (Script/ Dramaturgy/Narration)**

Pieces Performed
4

4-5.5.2001
Chinese Soundscape Series - Scenes of Zhejiang
Sai Wan Ho Civic Centre Theatre
Conductor
Qian Zhaoxu

Artists / Soloists
Sun Yongzhi (Dizi) *, Choo Boon-chong (Gudi) *

Pieces Performed
13

25-26.5.2001
The Land of the Morning Sun - Korean Music Concert Series
Hong Kong City Hall Concert Hall
Conductor
Park Bum-hoon

Artists / Soloists
Kim Il-ryun (Kayagum), Kim Young-lim (Vocal), Percussion Ensemble Puri (Percussion), Kim Young-kil (A-Jang), Lee Young-tak (Tae Pyung So)

Pieces Performed
7

21-22.6.2001
Music From the Heart I - Ensemble Music
Hong Kong City Hall Theatre
Conductor
Wong On-yuen

Artists / Soloists
Guo Yazhi (Stroma) *, Tam Po-shak (Stage Installation Design for Chinese Calligraphy and Painting) *, Hui Yin (Recitation and Chaining) *

Pieces Performed
15

23-6.2001
Music From the Heart II - The Plucked-strings
Hong Kong City Hall Theatre
Conductor
Yip Wing-sie

Artists / Soloists
Bear Children’s Choir (Choir)**, Lang Heung-wing (Percussion Duo)**, Mark Lung (Percussion Duo)**, Lo Wai-luk (Script/ Dramaturgy/Narration)**

Pieces Performed
4

3-4.8.2001
Poetry with Every Note - Gems of Chinese Classical Poetry
Hong Kong City Hall
Conductor
Gu Guanren

Artists / Soloists
Liu Fangying (Guqin/Vocal), Zhang Jiasheng (Recitation), Wong On-yuen (Erhu) *

Pieces Performed
11

24-25.8.2001
Heaven and Man
Hong Kong City Hall
Conductor
Wang Fujian

Artists / Soloists
Dai Ya (Zhudi), Liu Shengsu (Peking Opera Singing), Ronald Chin (Percussion)*

Pieces Performed
6

* Pieces Performed

**

Artists / Soloists
Zhang Jiasheng (Recitation) *, Lo Wai-luk (Script/ Dramaturgy/Narration)**, Mark Lung (Percussion Duo)**

Pieces Performed
7
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
<th>Venue</th>
<th>Director/Choreographer/Conductor</th>
<th>Artist/Soloist</th>
<th>Pieces Performed</th>
</tr>
</thead>
<tbody>
<tr>
<td>21-22.9.2001</td>
<td>Entering the Music Palace</td>
<td>Hong Kong Cultural Centre Concert Hall</td>
<td>Yan Huichang Hubert</td>
<td>Feng Xiaohan, Zeng Gege, Ada Ho (Choreographer)<strong>, Sam Thomp-kwan (Director)</strong>, Yan Huichang Hubert</td>
<td>10</td>
</tr>
<tr>
<td>5-6.10.2001</td>
<td>Hooked up with the Grand Northwest</td>
<td>Hong Kong Cultural Centre Concert Hall</td>
<td>Yan Huichang Hubert</td>
<td>Youngzhi Hok-man (Percussion) *, Sun Wong On-yuen (Conductor)</td>
<td>10</td>
</tr>
<tr>
<td>20-21.10.2001</td>
<td>Sense of place</td>
<td>Hong Kong City Hall Concert Hall</td>
<td>Yan Huichang Hubert</td>
<td>Wong On-yuen (Erhu) *, Yim Hok-man (Percussion) *, Sun Youngzhui (Di Zi), Chan Ming-chi (Narrator) **</td>
<td>12</td>
</tr>
<tr>
<td>9-10.11.2001</td>
<td>The Legend of Love</td>
<td>Hong Kong Cultural Centre Grand Theatre</td>
<td>Yan Huichang Hubert</td>
<td>Raymond To (Playwright)*, Chang Thomp-kwan (Director) *, Ada Ho (Choreographer) *, Sam Leung (Set Designer) *, Kenneth Leung (Costume Designer) *, Eva Yan (Lighting Designer) *, Chris Shum (Lynxist) *, Owen Wong (Singing Coach) *, Yan Huichang Hubert (Actor) * (Michael Tse (Actor) *, Gigi Yiu (Actor) *, Linda Tsai (Actor) *, Mill Ho (Actor) *, Ben Ting (Actor) *, Johnny Chang (Actor) *, Mark Yau (Actor) **</td>
<td>1</td>
</tr>
<tr>
<td>14-15.12.2001</td>
<td>Fascinating Conductors–Winter</td>
<td>Hong Kong Cultural Centre Concert Hall</td>
<td>Yan Huichang Hubert</td>
<td>Tsung Yeh **, Mary Wu (Piano) **, Leung Kin-fung (Violin) **</td>
<td>6</td>
</tr>
<tr>
<td>11-12.1.2002</td>
<td>A Tribute to Maestro Peng Xiuwen</td>
<td>Hong Kong City Hall Concert Hall</td>
<td>Yan Huichang Hubert</td>
<td>Lui Kwan-on (Soprano Liuqin) **, Yim Hok-man (Bianzhong) **, Yuen Shu-chun (Alt &amp; Tenor Liuqin) **, Special Guests: Ms Peng Xiumen, Peng Hong</td>
<td>13</td>
</tr>
<tr>
<td>20.1.2002</td>
<td>Pre-Europe Tour Performance</td>
<td>Hong Kong City Hall Concert Hall</td>
<td>Yan Huichang Hubert</td>
<td>Wong On-yuen (Erhu) *, Yim Hok-man (Percussion) *, Sun Youngzhui (Di Zi), Chan Ming-chi (Narrator) **</td>
<td>8</td>
</tr>
<tr>
<td>8-9.3.2002</td>
<td>The Black Earth and the Willow</td>
<td>Hong Kong City Hall Concert Hall</td>
<td>Yan Huichang Hubert</td>
<td>Feng Shaoxian (Yueqin, Sanxian, Singing, Recitation and the Abacus), Cao Yanzhen (Vocal)</td>
<td>12</td>
</tr>
<tr>
<td>29-30.3.2002</td>
<td>Routes of Pipa</td>
<td>Hong Kong Cultural Centre Concert Hall</td>
<td>Yan Huichang Hubert</td>
<td>Tamaka Yukio (Sesshu Biwa), Fernando Rubio (Lute &amp; Bandurria), Wong Ching (Pipa) *, Ong Chay-tin (Nanyin Pipa) *</td>
<td>11</td>
</tr>
</tbody>
</table>

* indicates performance concluded on the same day.
12-13.4.2002
Cook Up Some Music (Re-run)
Kwai Tsing Theatre Auditorium

Conductor
Chew Hee-chiat

Artists / Soloists
Bear Children’s Choir (Choir)**
Lung Heung-wing (Percussion Duo)**, Mark Lung (Percussion Duo)**, Lo Wai-luk (Script/Dramaturg/Narration)**

Pieces Performed
4

26-27.4.2002
Strings Rendezvous
Hong Kong Cultural Centre Concert Hall

Conductor
Yu Feng

Artists / Soloists
Yan Jemin (Zhonghu, Erhu, Guzheng)

Pieces Performed
5

10-11.5.2002
Fragrant Four Seasons
Hong Kong City Hall Theatre

Conductor
Yan Huichang Hubert

Artists / Soloists
Sogetsu Teachers’ Association HK Branch (Ikebana)**, Tam Po-shik (Dongxiao, Narration & Recitation)*, Choi Ngar-si (Guzheng)*

Pieces Performed
12

24-25.5.2002
The Spiritual of Rivers and Chinese Seasons
Hong Kong City Hall Concert Hall

Conductor
Cao Ding

Artists / Soloists
Ma Xianghua (Erhu), Zhou Jinhua (Male Lead Singer), Fang Qiong (Female Lead Singer), Meng Jinhu (Female Lead Singer), Hong Kong Association of Choral Societies (Choir)**

Pieces Performed
5

6-7.6.2002
Music From the Heart I - Fresh Talent Show
Hong Kong Cultural Centre Studio Theatre

Conductor
Wong On-yuen

Artists / Soloists
Li Tak-kong (Yangqin)*, Guo Yuzhi (Saxophone)*, Cheng Yin (Zhongguan and Pipa)*, Siu Sau-lan (Zhonghu)*, Luo Jing (Guzheng)*, He Tao (Erhu)*, Tung Hiu-lo (Gehu)*, Chan Sen (Marimba and Xylophone)*, Li Yuxia (Erhu)*, Ngai Kwun-wa (Gaohu and Banhu)*

Pieces Performed
18

8.6.2002
Music From the Heart II - Join up with the World
Hong Kong Cultural Centre Studio Theatre

Conductor
Chew Hee-chiat

Artists / Soloists
Tang Kin-seng (Gehu)*

Pieces Performed
7

Special Commissioned Concerts & Overseas Tours
特別音樂會及海外演出

18.4.2001
Wan Chai Cultural Festival

Pieces Performed
10

1.10.2001
52nd National Day Ceremony

Pieces Performed
2
20. The Spiritual of Rivers and Chinese Seasons
19. Fragrant Four Seasons
18. Strings Rendezvous
17. Cook Up Some Music (Re-run)
16. Routes of Pipa
15. The Black Earth and the Willow
14. The Year of the Horse Spring Festival Concert
13. A Tribute to Maestro Peng Xiuwen
12. Winter
11. The Legend of Love
10. Maestros and Masterpieces
9. Hooked up with the Grand Northwest
8. Entering the Music Palace
7. Heaven and Man
6. Poesy with Every Note
5. Cook Up Some Music
4. Music From the Heart I & II (2001)
3. The Land of the Morning Sun
2. The Magic Bow
1. The Magic Bow

Total:
30 Concerts
53 Performing Sessions
252 Pieces performed
10 Guest Conductors
15 sets of Concerts conducted by Yan Huichang Hubert
32 HKCO Soloists
31 External Artists (Local) and 504 Erhu players
25 External Artists (Outside Hong Kong)

Notes: * HKCO Musicians ** Local Artists

備註：* 香港中樂團樂師 ** 本地藝術家
Outreach Activities
Number of events: 65
Total audience size: 31,805
Coverage: 39 schools and nine community groups

Recorded Albums
Two HDCD albums were released in March 2002 incorporating the most popular Chinese symphonic works in recent years, representative of traditional and modern styles. These albums, entitled Terra Cotta Warriors Fantasia and Soundscape, were conducted by Music Director Mr Yan Huichang Hubert.

Commissioned New Works
Number of New Compositions: 10
Number of New Arrangements: 14
Composers who were commissioned new works during the period and details are shown as in the 2 tables on page 55 - 56.

Confirmation of Guinness and Other Records
- Received confirmation in April 2001 of a Guinness Record of the largest number of Erhu players participating in an event entitled Music from a Thousand Strings, which took place in February 2001 as the Opening Ceremony of our Festival of Erhu.
- In commemoration of the event, a souvenir VCD (not for sale) was also released.
- Scored two of the Top Ten Music Highlights by listeners of RTHK Radio 4 in the following news-worthy stories:
  - The incorporation of Hong Kong Chinese Orchestra.
  - The confirmation of a Guinness Record for Music from a Thousand Strings.

Highlight of Activities by Friends of the Hong Kong Chinese Orchestra
- Number of members as at June 2002: 454
- Number of events organized during the period: 13
- Monthly issues of Newsletter to members.
- An Erhu Club was set up as a subsidiary of the Friends of the Hong Kong Chinese Orchestra.
- A volunteer group was set up to render assistance for concerts.

The Planned September 2002 - August 2003 Season
Showcasing Hong Kong's Cosmopolitan Energy and East-West Influences
Great Music by Great Musicians Series
29-30 November 2002
Choice of the Century I
13-14 December 2002
Choice of the Century II
9 March 2003
The Music of Zhao Jiping
22 March 2003
The Golden Hits of the Century
9 - 10 May 2003
Dragon Boat Festival Celebrations
20-21 June 2003
The Enchanting Butterfly Lovers

The Exceptional Series
20-21 September 2002
Hong Kong Chinese Orchestra Silver Jubilee Concert
25-26 October 2002
Urban Romanticism 4+1
24-25 January 2003
That's the Story of Love
4-5 April 2003
Tan Dun & HKCO
23-24 May 2003
Zen Living
11-12 July 2003
Liu Dehai in Concert

The Happy Family Series
8-9 November 2002
Chinese Music etc.
25-26 April 2003
Happy Family Concert
2-3 August 2003
A Precious Little Baby

The Music World Series
19 October 2002
ISCM World Music Days 2002
Hong Kong
3-4 January 2003
Winds@MusicWorld.net
Music from the Heart Series
6-7 June 2003
Music from the Heart I
8 June 2003
Music from the Heart II
外展活動
活動數目：65
總觀眾人數：31,805
涵蓋範圍：39間中學及九個社區團體

影音製作
於2002年3月製作兩張HDCD錫射唱片，收錄近年最受歡迎的傳統音樂及現代交響性音樂代表作品。均由音樂總監閆昌先生指揮。兩張錫射唱片分別名為《秦-兵马俑》和《山水響》。

委約作品
委約作品數目：10
委約作品數目：14
期內委約新作品的作曲家及詳情見55-56頁。

健力士世界紀錄及其他紀錄
- 在2001年2月舉行的「胡琴節」開幕典禮之中，約一千名胡琴高手共同錫射的《千弦齊鳴》，創下最多人同時演奏胡琴的紀錄。於2001年4月獲納入健力士世界紀錄大全。為紀念此等盛事，公司亦發行了一張紀念錫射影碟（非實品）。
- 獲選香港電台第四台選出之「十大樂聞」中之兩項：
  - 香港中樂團公司化。
  - 《千弦齊鳴》獲納入健力士世界紀錄大全。

香港中樂團中樂專友會活動摘要
- 2002年6月舉辦非期內活動次數：13
- 出版每月通訊予會員。
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<th>Commissioned New Works</th>
<th>委約作曲</th>
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</thead>
<tbody>
<tr>
<td>Huqin Festival of Hong Kong III - The Magic Bow</td>
<td>香港胡琴節 III - 天地弦情</td>
</tr>
<tr>
<td>Composed by</td>
<td>作曲家</td>
</tr>
<tr>
<td>Chen Ning-chi (Hong Kong)</td>
<td>陳能濤 (香港)</td>
</tr>
<tr>
<td>Commissioned Work</td>
<td>曲名</td>
</tr>
<tr>
<td>Sounds of the South</td>
<td>南國音韻</td>
</tr>
<tr>
<td>Cook up Some Music</td>
<td>煮出個音樂</td>
</tr>
<tr>
<td>Composed by</td>
<td>作曲家</td>
</tr>
<tr>
<td>Qian Zhaoxi (China)</td>
<td>錢兆興 (中國)</td>
</tr>
<tr>
<td>Commissioned Work</td>
<td>曲名</td>
</tr>
<tr>
<td>Tableware Going Clinkety Clank</td>
<td>錦鈺碰碰樂</td>
</tr>
<tr>
<td>Cook up Some Music</td>
<td>煮出個音樂</td>
</tr>
<tr>
<td>Composed by</td>
<td>作曲家</td>
</tr>
<tr>
<td>Chan Ming-chi (Hong Kong)</td>
<td>陳明志 (香港)</td>
</tr>
<tr>
<td>Commissioned Work</td>
<td>曲名</td>
</tr>
<tr>
<td>Poesy With Every Note</td>
<td>詩意雛詩</td>
</tr>
<tr>
<td>Composed by</td>
<td>作曲家</td>
</tr>
<tr>
<td>Zhou Chenglong (China)</td>
<td>周成龍 (中國)</td>
</tr>
<tr>
<td>Commissioned Work</td>
<td>曲名</td>
</tr>
<tr>
<td>Crossing Lingding Yang</td>
<td>跨越丁洋</td>
</tr>
<tr>
<td>Hooked up with the Grand Northwest</td>
<td>狂風大西北</td>
</tr>
<tr>
<td>Composed by</td>
<td>作曲家</td>
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<tr>
<td>Jia Guoping (China)</td>
<td>鄭國平 (中國)</td>
</tr>
<tr>
<td>Commissioned Work</td>
<td>曲名</td>
</tr>
<tr>
<td>Fantasy Ballade</td>
<td>幻想敘事曲</td>
</tr>
<tr>
<td>The Legend of Love</td>
<td>冬</td>
</tr>
<tr>
<td>Composed by</td>
<td>作曲家</td>
</tr>
<tr>
<td>Chen Ning-chi (Hong Kong)</td>
<td>陳能濤 (香港)</td>
</tr>
<tr>
<td>Commissioned Work</td>
<td>曲名</td>
</tr>
<tr>
<td>The Legend of Love</td>
<td>六朝愛琴</td>
</tr>
<tr>
<td>Winter</td>
<td>作曲家</td>
</tr>
<tr>
<td>Composed by</td>
<td>陳慶喜 (香港)</td>
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<tr>
<td>Chan Hing-yen (Hong Kong)</td>
<td>曲名</td>
</tr>
<tr>
<td>Commissioned Work</td>
<td>六朝愛琴</td>
</tr>
<tr>
<td>Illusions</td>
<td>寻找他乡的琵琶</td>
</tr>
<tr>
<td>Routes of Pipa</td>
<td>作曲家</td>
</tr>
<tr>
<td>Composed by</td>
<td>陳明志 (香港)</td>
</tr>
<tr>
<td>Chan Ming-chi (Hong Kong)</td>
<td>曲名</td>
</tr>
<tr>
<td>Commissioned Work</td>
<td>悠揚的歌</td>
</tr>
<tr>
<td>You You</td>
<td>聽風的歌</td>
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<tr>
<td>Song of wind-scape</td>
<td>四季風香</td>
</tr>
<tr>
<td>Composed by</td>
<td>作曲家</td>
</tr>
<tr>
<td>Tam Po-shek (Hong Kong)</td>
<td>唐寶傑 (香港)</td>
</tr>
<tr>
<td>Commissioned Work</td>
<td>曲名</td>
</tr>
<tr>
<td>A Flower But Not, A Fog But Not</td>
<td>花非花，霧非霧</td>
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<tr>
<th>Commissioned Arrangement Works</th>
<th>委約編曲</th>
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<tbody>
<tr>
<td>Huqin Festival of Hong Kong III - The Magic Bow</td>
<td>香港胡琴節 III - 天地弦情</td>
</tr>
<tr>
<td>Arranged by</td>
<td>編曲家</td>
</tr>
<tr>
<td>Yan Huichang Hubert (Hong Kong)</td>
<td>楊惠昌 (香港)</td>
</tr>
<tr>
<td>Commissioned Work</td>
<td>曲名</td>
</tr>
<tr>
<td>Music of the Soul</td>
<td>心靈之歌</td>
</tr>
<tr>
<td>Stampede</td>
<td>高原奔騰</td>
</tr>
<tr>
<td>Heaven and Man</td>
<td>天人</td>
</tr>
<tr>
<td>Arranged by</td>
<td>編曲家</td>
</tr>
<tr>
<td>Yang Nai-lin (China)</td>
<td>楊乃林 (中國)</td>
</tr>
<tr>
<td>Commissioned Work</td>
<td>曲名</td>
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<tr>
<td>Heavenly Sounds</td>
<td>天界 - 赏醉酒</td>
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<tr>
<td>Cook up Some Music</td>
<td>煮出個音樂</td>
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<tr>
<td>Arranged by</td>
<td>編曲家</td>
</tr>
<tr>
<td>Chen Ning-chi (Hong Kong)</td>
<td>陳能濤 (香港)</td>
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<tr>
<td>Commissioned Work</td>
<td>曲名</td>
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<tr>
<td>M in Musical - Come and Eat</td>
<td>開飯曲</td>
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<tr>
<td>Dragon Wings</td>
<td>龍飛出海</td>
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<tr>
<td>Entering the Music Palace</td>
<td>走進殿堂</td>
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<tr>
<td>Arranged by</td>
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<tr>
<td>Wang Jiamin (China)</td>
<td>王建民 (中國)</td>
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<tr>
<td>Commissioned Work</td>
<td>曲名</td>
</tr>
<tr>
<td>Fantasy Ballade</td>
<td>幻想敘事曲</td>
</tr>
<tr>
<td>Hooked up with the Grand Northwest</td>
<td>狂風大西北</td>
</tr>
<tr>
<td>Arranged by</td>
<td>編曲家</td>
</tr>
<tr>
<td>Kuan Nai-chung (Canada)</td>
<td>賀文忠 (加拿大)</td>
</tr>
<tr>
<td>Commissioned Work</td>
<td>曲名</td>
</tr>
<tr>
<td>Take Courage, Go Forward, My Dear Girl</td>
<td>妹妹你大膽的往前走</td>
</tr>
<tr>
<td>Routes of Pipa</td>
<td>寻找他乡的琵琶</td>
</tr>
<tr>
<td>Arranged by</td>
<td>編曲家</td>
</tr>
<tr>
<td>Law Wai-lun (Hong Kong)</td>
<td>蘭偉倫 (香港)</td>
</tr>
<tr>
<td>Commissioned Work</td>
<td>曲名</td>
</tr>
<tr>
<td>The Plum Blossom Tune</td>
<td>梅花謠</td>
</tr>
<tr>
<td>Routes of Pipa</td>
<td>寻找他乡的琵琶</td>
</tr>
<tr>
<td>Arranged by</td>
<td>編曲家</td>
</tr>
<tr>
<td>Phoon Yew-ben (Singapore)</td>
<td>潘耀田 (新加坡)</td>
</tr>
<tr>
<td>Commissioned Work</td>
<td>曲名</td>
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<tr>
<td>Concerto for Lute and Chinese Orchestra in D Major</td>
<td>D 大調魯特琴與中樂協奏曲</td>
</tr>
<tr>
<td>The Spiritual of Rivers</td>
<td>東西南北</td>
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<tr>
<td>Arranged by</td>
<td>編曲家</td>
</tr>
<tr>
<td>Zhou Chenglong (China)</td>
<td>周成龍 (中國)</td>
</tr>
<tr>
<td>Commissioned Work</td>
<td>曲名</td>
</tr>
<tr>
<td>For the Love of the River</td>
<td>江意</td>
</tr>
</tbody>
</table>
New compositions constitute the energy that drives the Orchestra forward. Started in 1998 and specially produced for nurturing new compositions, the Annual Music From the Heart II presented eight new pieces by local composers in 2001 and seven out of 28 pieces selected among the teaching staffs and students of the following colleges in 2002:

- Central Conservatory of Music, Beijing
- China Conservatory of Music, Beijing
- The Art College of Jilin University
- Henan Provincial Arts School
- The University of Hong Kong
- The Chinese University of Hong Kong
- Hong Kong Academy for Performing Arts
- The Wuhan Conservatory of Music
- The Xinhai Music Conservatory, Guangzhou
- The Cultural Centre of Luwanhuang, Shanghai

Central Conservatory of Music, Beijing
China Conservatory of Music, Beijing
The Art College of Jilin University
Henan Provincial Arts School
The University of Hong Kong
The Chinese University of Hong Kong
Hong Kong Academy for Performing Arts
The Wuhan Conservatory of Music
The Xinhai Music Conservatory, Guangzhou
The Cultural Centre of Luwanhuang, Shanghai

China Conservatory of Music, Beijing
The Art College of Jilin University
Henan Provincial Arts School
The University of Hong Kong
The Chinese University of Hong Kong
Hong Kong Academy for Performing Arts
The Wuhan Conservatory of Music
The Xinhai Music Conservatory, Guangzhou
The Cultural Centre of Luwanhuang, Shanghai

New compositions constitute the energy that drives the Orchestra forward. Started in 1998 and specially produced for nurturing new compositions, the Annual Music From the Heart II presented eight new pieces by local composers in 2001 and seven out of 28 pieces selected among the teaching staffs and students of the following colleges in 2002:

- Central Conservatory of Music, Beijing
- China Conservatory of Music, Beijing
- The Art College of Jilin University
- Henan Provincial Arts School
- The University of Hong Kong
- The Chinese University of Hong Kong
- Hong Kong Academy for Performing Arts
- The Wuhan Conservatory of Music
- The Xinhai Music Conservatory, Guangzhou
- The Cultural Centre of Luwanhuang, Shanghai

優秀新作是樂團發展的要素，樂團自 1998 年每年舉行專為作曲家孕育新作品的《心樂集 II》音樂會於 2001 年共演出 8 首本地作曲家作品；2002年樂團從各地院校作曲系師生徵集的 28 場音樂曲中，共選出其中 7 首演出。參與機構包括：

- 中央音樂學院
- 中國音樂學院
- 吉林大學藝術學院
- 河南省藝術學校
- 香港大學
- 香港中文大學
- 香港演藝學院
- 武漢音樂學院
- 星海音樂學院
- 廣東省文化館
General Layout Plan of Instrument Sections
Staff List 職員表

Music Director 音樂總監
Yan Huichang Hubert 謝惠昌

Assistant Conductor 助理指揮
(Concert / I.T. 音樂會 / 資訊科技)
Chew Hee-chiat 周熙杰
(Research / Education 研究 / 教育)
Chan Ming-chi 陳明志

Gaohu 高胡
Concertmaster and
Assistant Conductor 團長兼助理指揮
Wong On-yuen 黃安源

Hsin Hsiao-ling 辛小玲 •
Wong Kam-shu 王錦樹
Chu Yung 朱聰
Ng Kwok-kwong 吳國光
Chan Hok-shing 陳學成
Hung Shi-cheung 熊仕昌
Ngai Kwun-wa 魏冠華

Emu 二胡
Hsin Hsiao-hung 辛小紅 •
Ching Sau-wing 程秀榮 •
Wong Yung 關雄
To Shek-chor 杜鋁礎
He Tao 何濤
Lin Ching-ching 林菁菁
Sze Poon-chong 施寶基
Tong Koon-yen 唐國仁
Lu Yunxia 陸雲霞
Ho Ching 黃靖
Lai Kwok-tung 黎國棟
Siu Sau-han 蕭秀僑
So Shun-yin 苏延賢
Zhonghu 中胡
Hui Yin 許然 •
Li Shek-um 李石庵
Li Ka-wa 李家華
Wong Chi-wah 王繼華
Chang Hung-chung 張鴻忠
Pang Yui-sing 彭鴻聲
Siu Sau-lan 蕭秀蘭

Gehu 高胡
Tong Kin-seng 唐錦成 •
Lo Chun-wo 羅浚和 •
Li Hung-kwan 李鴻坤
Xu Xuan 徐軒
Cheung King-mui 張京梅
Wan Man-leung 温孟良
Tung Hiu-lo 董曉露
Ngai Hon-yip 魏漢業

Bass Gehu 低音高胡
Chao Kung-ki 陳公麒麟
Li Mau-cheung 李茂祥
Vonghemrat Pichan 陳帕華
Lau Wing 劉誌

Liuqin 柳琴
Yuen Shi-chun 阮仕春 •
Fong Ka-po 方嘉寶

Pipa 琵琶
Section Leader (Plucked-strings)
張曉華 (彈撥組)

Wong Ching 王靜 •
Shui Man-lung 水文龍
Ong Chay-tin 王彩珍

Law Wing-wah 羅永華
Yangquin 抑琴
Li Tak-kong 李德江 •
Yu Mei-lai 余美麗

Guzheng 古箏
Choi Ngar-si 蔡雅絹

Konghou 箏篌
Luo Jing 羅晶

Zhongruan 中阮
Cheng Yin 張燕 •
Chan Chi-hung 陳枝紅
Chan Shuk-har 陳淑霞
Liang Wai-man 梁惠文

Daruan 大阮
To Siu-ming 杜兆明 •
Chan Kam-fai 陳錦輝

Sanxian 三弦
Choi Chi-keung 蔡自強

Qudi 曲笛
Section Leader (Wind)
Sibi 賴武 (吹管組)

Sun Yongzhi 孫永志 •
Lee Chung-chi 李崇吉

Bangdi 笛笛
Choo Boon-chong 朱文昌 •
Tam Po-shok 譚寶碩

Xindi & Dadi 新笛、大笛
Chan Hung-yin 陳鴻燕 •
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Liaison Office of the Central People's Government in the HKSAR

Rolled up cooperation, composers, and artists

Conductors, Composers, and Artists in cooperation during the period

Ministry of Culture of People's Republic of China - Bureau of Hong Kong, Macao and Taiwan Cultural Affairs
Liaison Office of the Central People's Government in the HKSAR

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An Economics graduate of University of Hong Kong; Fellow of The Hong Kong Institute of Directors, Hong Kong Institution of Engineers and The British Computer Society; Holder of Diploma in Company Direction and Professional Diploma in SME Directorship; Chief Executive Officer of The Hong Kong Institute of Directors; a Member of the Wan Chai District Council, Broadcasting Authority, Council for AIDS Trust Fund, Licensing Appeals Board, Personal Data (Privacy) Advisory Committee, Standing Commission on Civil Service Salaries & Conditions of Service and Board of Chung Ying Theatre Company; former Urban Councillor and Provisional Urban Councillor; awardee of Ten Outstanding Young Persons 1981 and IT Achiever of the Year 1992.

Ms Barbara Fei BBS, Vice Chairman of Council
An outstanding figure in the local music circle; Music Director and Conductor of Allegro Singers; Chairman of the Hong Kong Association of Choral Societies Ltd; Honorary Research Fellow of the Centre of Asian Studies, University of Hong Kong; Member of Board of Trustees of Hong Kong Jockey Club Music and Dance Fund; Vice Chairman of the Hong Kong Culture Association; Director of Pan Asian Symphony Orchestra; Vice Chairman of Hong Kong Ethnomusicology Society; Principal of the Hong Kong Music Institute; Chairman of Committee of the Arts Development Council; Member of The Hong Kong Institute of Directors.

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Secondary school Principal; Member of Hong Kong Sports Development Council; Convenor, Education Working Group, Hong Kong Environmental Protection Campaign Committee; Ex-officio Executive Committee Member, Hong Kong Subsidized Secondary Schools Council; President, Hong Kong Schools Sports Federation; Hon Secretary, Shamshuipo Arts Association; Member of The Hong Kong Institute of Directors; former Urban Councillor and District Board Member; Convenor, School Sports Promotion Program/ LCSD.

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Prof Chan Wing-wah JP, Hon Secretary of Council
Chairman of Music Department, Sub-Dean of Faculty of Arts, The Chinese University of Hong Kong; Chairman, Board of Trustees, Hong Kong Jockey Club Music and Dance Fund; Chairman, Board of Directors, The Composers and Authors Society of Hong Kong; Chairman, Hong Kong Composers’ Guild; Member, Arts Development Council; Member of The Hong Kong Institute of Directors; former Provisional Regional Councillor; awardee of Ten Outstanding Young Persons 1992.

Mr Davie T P Au-yeung, Council Member
Fellow of The Hong Kong Institute of Directors; Treasurer and Council Member, Hong Kong Committee for UNICEF, United Nations Children's Fund. Before his retirement in January 2002, Mr Au-yeung was Executive Director in the Hong Kong Jockey Club.

Ms Chiu Lai-kuen Susanna, Council Member
Chief Operating Officer, DYN (Holdings) Ltd; Member of The Hong Kong Institute of Directors; President, Information Systems Audit and Control Association (HK Chapter); Deputy Chairman of Information Technology Committee of Hong Kong Society of Accountants; Convenor of Webtrust Committee Marketing & PR Subgroup of Hong Kong Society of Accountants; Member of Webtrust Committee of Hong Kong Society of Accountants; Deputy Convenor of IT Interest Group of Hong Kong Society of Accountants; IT Conference Organizing Committee of Hong Kong Society of Accountants; Council Member of the Overseas Chinese Institute of CPA Members Association Limited.
Mr Lai Hin-wing Henry,
Council Member
Partner, P C Woo & Co; Notary Public; admitted as a solicitor in Hong Kong, England and Wales and the state of Victoria Australia; Member of The Hong Kong Institute of Directors; Member of the Solicitors Disciplinary Tribunal; Member of the Consent Committee of The Law Society of Hong Kong; practising in the legal field for more than 20 years; Director of Ebenezer School and Home for the Visually Impaired; Director of Lock Tao Secondary School; the honorary legal adviser to Hong Kong Juvenile Diabetes Association Limited; independent non-executive director of listed companies in Hong Kong.

Mr Wong Tin-yau Kelvin,
Council Member
Deputy Managing Director, Cosco Pacific Limited; Council Member, The Hong Kong Institute of Directors; Chinese music enthusiast and a member of the Friends of the Hong Kong Chinese Orchestra; one of the performers of the outdoor concert entitled Music from a Thousand Strings organized by Hong Kong Chinese Orchestra at the Hong Kong Cultural Centre Piazza on 11 February 2001, which resulted in the Guinness Record.

Ms Chin Man-wah Celina,
Executive Director
Member of The Hong Kong Institute of Directors; graduate of a Professional Programme in Arts Administration organized by UCLA and former USD, holder of The Hong Kong Institute of Directors Diploma in Company Direction; recipient of Commendation for High Degree of Vigilance from the Director of Immigration in 1985; joined the Cultural Services Section of the former Urban Services Department in 1989 and since then has worked in offices serving the Hong Kong Repertory Theatre, Festivals of Asian Arts, Chinese Music Festival, Hong Kong International Arts Carnival and Hong Kong Chinese Orchestra; rich experience in many aspects of arts administration including human resources programme management publications, organization of festivals, international conferences and productions of various scales, including the Music from a Thousand Strings organized by Hong Kong Chinese Orchestra at the Hong Kong Cultural Centre Piazza on 11 February 2001, which resulted in the Guinness Record.

Chinese music conductor at the First Professional Appraisal of China in 1987; appointed Music Director of Hong Kong Chinese Orchestra in 1997 after having worked with all professional Chinese orchestras as conductor in Beijing, Shanghai, Taiwan and Singapore; worked in music of other genres in addition to playing an active role on the Chinese music scene; awardee of the Cultural Medallion (Music) of the National Arts Council of Singapore in September 2001, the Gold Prize for World Academic Contribution, the Gold Statue Prize for Achievements of World Cultural Celebrities and the Gold Prize for The Famous Figures Works Exhibition of the Arts Circles in China in October 2001; achievements documented in The Famous Figures of the Contemporary Arts Circles in China; Member of The Hong Kong Institute of Directors.

Mr Yan Huichang Hubert,
Music Director
Graduate of the Shanghai Conservatory of Music with a Bachelor's Degree with distinction after receiving five years of professional training in Chinese music conducting; conferred the title of National Class One Conductor at the First Professional Appraisal of China in 1987; appointed Music Director of Hong Kong Chinese Orchestra in 1997 after having worked with all professional Chinese orchestras as conductor in Beijing, Shanghai, Taiwan and Singapore; worked in music of other genres in addition to playing an active role on the Chinese music scene; awardee of the Cultural Medallion (Music) of the National Arts Council of Singapore in September 2001, the Gold Prize for World Academic Contribution, the Gold Statue Prize for Achievements of World Cultural Celebrities and the Gold Prize for The Famous Figures Works Exhibition of the Arts Circles in China in October 2001; achievements documented in The Famous Figures of the Contemporary Arts Circles in China; Member of The Hong Kong Institute of Directors.

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范錦平太平紳士 BBS，
理事會副主席

中學校長；香港康體發展局董事局成員；環境保護委員會教育工作組召集人；香港津貼中學議會當然執行委員；香港學界體育聯會會長；深水埗文藝會義務秘書；香港董事學會會員；前市政局及區議會議員，康樂文化事務署學校體育推廣計劃召集人。

唐家成先生，義務司庫
畢馬威會計師事務所合夥人；香港會計師公會理事會會員；香港董事學會會員；香港交易所有上市委員會會員；證券及期貨事務監察委員會委員及合併委員會主席及城內上訴委員會副主席；香港商務發展局政策委員成員；英基學校協會堅尼地小學校務會議成員。

陳永華太平紳士，義務秘書
香港中文大學音樂系主任及文學院副院長；香港賽馬會音樂及舞飾基金會主席；香港作曲家及作曲家協會理事會主席；香港作曲家及作曲家協會理事會主席；香港藝術發展局委員；香港董事學會會員；前臨時區議會議員；1992年度「十大傑出青年」得獎者。

歐陽贊邦先生，理事
香港董事學會資深會員；聯合國兒童基金香港委員會委員及司庫。2002年1月退休前，為香港賽馬會執行總監。

趙麗娟女士，理事
天地數碼(控股)有限公司營運總裁；香港董事學會會員；國際資訊系統審計協會(香港分會)主席；香港會計師公會資訊科技委員會副主席；香港會計師公會資訊科技委員會市場及公關召集人；香港會計師公會會計師資深科技關注小組副召集人；香港會計師公會會計署員委員會副召集人；海外中國註冊會計師協會會員進修委員會理事。

賴榮榮律師，理事
胡百全事務所合夥人；香港註冊律師；英國及澳大利亞維多利亞州最高法院註冊律師；香港董事學會會員；香港律師會律師會主席；香港律師會會計師委員會及法律界執業超過20年；香港心光盲人院暨學校董事；香港樂道中學校董；香港兒童糖尿協會有限公司義務法律顧問；香港多間上市公司獨立非執行董事。

黃天祐先生，理事
中遠太平洋有限公司董事副總經理；香港董事學會會員及理事；熱愛中樂，為香港中樂團贊助成員。1991年2月11日由香港中樂團於香港文化中心廣場舉辦的「千尺齊鳴」戶外音樂會演出，該次音樂會後來獲納入體育紀錄大全。

謝嘉昌先生，音樂總監
在香港大學音樂教育中心任教，並擔任音樂教育中心主任。1996年7月獲香港政府頒發「文化獎」。10月獲香港政府頒發「文化獎」，獲香港政府頒發「中國藝術傑出個人評審委員會評審委員會頒發「金像奬」。
Enter the Music Palace

The robust tonal colours of three tutti pieces by the Orchestra - The Grand Victory, 'Jing. Qi. Shen', and Ambush from All Sides - should be attributed to the conductor Yan Huichang, without whose energetic, commanding presence, the Orchestra would not have given such a dynamic performance.

Le Zi Yu
Ta Kung Pao
5 October, 2001

The Legend of Love

"Conductors to go into acting" is one of the gimmicks jointly created by the Hong Kong Chinese Orchestra and theatre workers in a bid to promote Chinese music and theatre. The idea is to draw Chinese music fans to watch plays, and theatre fans to listen to Chinese music, so as to effect a true 'cultural exchange'.

Ho Chun-fai
Ta Kung Pao
22 November, 2001

The HKCO's European Tour 2002

Although what the Orchestra played was Chinese folk tunes, and although their music incorporated a lot of western symphonic and modern music techniques, the audience seemed to be totally captivated by this amalgamation. At the end of each piece, the hall resounded with thundering applause and 'bravo' calls.

The superior quality of the performance of the Orchestra as a whole surprised the audience tremendously. The conductor, Yan Huichang, threw himself into the recreating process of the music. His conducting was teeming with passion and at the same time intellectual and clever.

The spring concerts of the Hong Kong Chinese Orchestra were highly successful, and demonstrated thoroughly and splendidly the excellent professional standard of the works, the conductor and the orchestra. These concerts also fully demonstrated the Orchestra's commitment to their mission statement, which is "to strive for the peak in music". This success marks the

that came from a truly appreciative audience. The excitement was written all over their faces.

At the end of the show, the personal assistant to the great Zubin Mehta, told our reporter, "It never occurred to me that Chinese folk music could have such beautiful sounds as western symphonic music. The Orchestra is really wonderful, they were not performing; they were painting one beautiful scene after another. It's so touching. The conductor is also compelling."

Lam Bing
Beijing Youth Daily
17 February, 2002

Lei Zhiqun
《大公報》
2001年10月5日

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The Orchestra has set out clearly defined artistic goals and service pledges. By digging its roots in the rich legacy of Chinese culture, keeping an open mind towards East-West exchange, putting equal emphasis on the traditional and the modern, and setting multiplicity and globalisation as its overall aim, the orchestra has set out to transform the perception of Chinese music in the international arena.

When conductor Yan Huichang went up to the podium that used to be occupied by Herbert von Karajan, the 80-strong orchestra began to play as if aided by some providential power. Under the direction of Yan the magician, it expressed the various nuances of Chinese folk music with flair and passion: from the robust to the lyrical, sometimes sorrowful, feminine and mystical and sometimes carefree, abstract and full of a masculine charm. The three concerts were very well received, and Yan was compared to the late doyen of American conductors, Leonard Bernstein.

The commencement of a new era of achievement in Chinese music in orchestral format, which is evidenced by a high degree of professionalism and dedication among its players, and the gradual entry of the orchestra into the international arena.

It was somewhat surprising to find that the German and Austrian audiences had taken the 'alien music' of the Hong Kong Chinese Orchestra as it is traditionally performed and received. I paid special attention to the reaction of the listeners at all the concerts, and observed their facial expressions. They all paid full attention to what was being played, and appeared to have immersed themselves into the music. Those who sat on the sides of the stalls leaned forward for a better view and a better sound until the end. And the applause was spontaneous and enthusiastic, certainly not anything given out of courtesy. The last work on the programme was Tan Dun's Northwest Suite Number 1, and the applause lasted for almost three minutes. The conductor returned to the stage eight times and the three encore pieces were all played. Yet the audience was still reluctant to leave and it took the departure of Wong On-yuen, the concertmaster, in the wake of the conductor, for the concert to be closed.

The Orchestra has set out clearly defined artistic goals and service pledges. By digging its roots in the rich heritage of Chinese culture, keeping an open mind towards East-West exchange, putting equal emphasis on the traditional and the modern, and setting multiplicity and globalisation as its overall aim, the orchestra has set out to transform the perception of Chinese music in the international arena.
goals, the Orchestra has been able to keep abreast of the times and provide the audience with programmes that strike a fine balance between popular and sophisticated tastes while demonstrating their symphonic capabilities as a full-scale orchestra that exudes a unique charm.

As one of the best Chinese orchestras of our times, the Hong Kong Chinese Orchestra commands a high place of honour in the field. Its establishment is internationally recognised, its vision is in tandem with the times, and its artistic charm is highly acclaimed as well as unique. All these, I firmly believe, would make the Hong Kong Chinese Orchestra a driving force in promoting Chinese culture, and an outstanding arts ambassador as Hong Kong looks forward to an even brighter tomorrow.

Prof Wu Zezhou
Wu Promotion
28 April, 2002

The Black Earth and the Willow

I can confidently say the scale of the Hong Kong Chinese Orchestra, the members’ effectiveness in performance, its position in the world and the variety of its stock repertoire, are tops of the world in the realm of Chinese music.

Le Zi Yu
Ta Kung Pao
19 March, 2002

Routes of the Pipa

…I also discovered that the accolade of being ‘the world’s first class’ is most deserving for the Hong Kong Chinese Orchestra, because they are adept in both the rousing and the meditative, and are always in perfect control. It is also true indeed that the conductor Yan Huichang has the hand of a master, under which his musicians breathe with him as an organic whole - this is something one would not so easily find in traditional Chinese music performance.

Lee Mak
Wen Wei Po
9 April, 2002
To mark the corporatization of Hong Kong Chinese Orchestra, a new symbol has been created to help usher in a new era, a new image and a new outlook for the Orchestra.

The symbol is a multi-facetted sign. Together with the Orchestra name in Chinese and English characters of elegant fonts, the symbol forms the signature of the Orchestra. This is a work of art by Hong Kong renowned designer Mr Hon Bing Wah.

The symbol itself is developed from a musical note.

Similarly, the bottom part of the musical note carries multiple notations, such as:

- a soaring dancing dragon with two bright eyes, symbolic of the land of origin of Chinese music, also denoting an abundance of vigour.
- a person in vivacious motion with both arms outstretched, symbolic of an orchestra conductor, or musicians in concert, or an appreciative audience, all denoting the interaction of the Orchestra at work.
- flower in full bloom, denoting the Orchestra’s progress towards prosperity.

The top part of the musical note consists of two distinct strokes and dots, which can transpire into various images to convey different meanings, including:

- Drawn in strokes of Chinese calligraphy, it has an English character "C" embedded in an English character "O", as a synonym for "Chinese Orchestra".
- The round shape implies the pinnacle reached by Chinese music -- harmony.

The entire symbol also looks like an abstract rendition of a traditional Chinese musical instrument.

The symbol is dressed in two warm colours. Red is the predominant colour on the national flag of China and the SAR flag of Hong Kong. Purple conveys a touch of class as well as the colour of Hong Kong's flower, the Bauhinia Blakeanna.

While saluting oriental culture in tint and tone, the symbol is built on a simple and clear modern-day structure, applying the musical note as an international language. Through the fusion of charms of East and West, tradition and contemporary, Hong Kong Chinese Orchestra works towards reaching out to the world with its music.