

曲目介紹 Programme Notes

飛天

徐景新、陳大偉 曲

飛天是中國西北部甘肅省敦煌石窟內的一種壁畫描繪，以其獨特優美的藝術形象而著稱於世。樂曲以奇幻的音響開始，描繪栩栩如生的飛天仙女離壁而出，將人們帶進仙氣縈迴的雲天境界。隨著樂曲的發展，刻劃仙女的優美舞姿，後來氣氛漸趨熱鬧，威風的力士加入舞蹈行列，將樂曲推向高潮。熱鬧的舞段過後，寬廣的音樂主題呈現出金石齊鳴的天國殿堂。樂曲尾段回歸平靜，如縱情歌舞的神靈們逐漸飛回石壁中，石窟又回復至寧靜、神秘。

Gandhanra

Xu Jingxin, Chen Dawei

Images of flying apsaras are found on the murals of the Dunhuang Grottoes in Gansu Province in the northwestern part of China. The music opens with an ethereal, fantastic section that describes the apsaras flying from the walls to take us mortals into a celestial world up in the clouds. In the development section, their elegant forms and captivating dance movements are described. The mood picks up as the mallas – men of exceptional strength – join in the dance, their passionate and forceful movements bringing the music to a rousing climax. Heavenly palaces appear amidst the expansive theme played by gongs and chimes. The celestials fly and flit through the towering mansions, uninhibited by the seeming obstacles. Then as they return one by one to their positions in the murals after singing and dancing with abandon, the music comes to a peaceful, mystical close. The grottoes are all stillness once more.

老鷹之歌

何旻軒 編

樂曲流行於南美秘魯一帶，描寫秘魯自由戰士 Tupac Amaro 的傳說。一七八〇年，戰士 Tupac Amaro 在領導一場反抗西班牙人的起義中被害，死後變成了一隻兀鷹，永遠翱翔於安第斯山上。秘魯人民藉此故事表達對自由的追求不息，樂曲也因此命名為《老鷹之歌》或《雄鷹在飛》。

此曲取自同名說唱劇的結尾部分，由三段組成，分別是一段亞拉維情歌（一種悲傷的印加古曲）、一段帕薩卡耶舞曲（一種歡快的街頭節日舞曲）和一段秘魯瓜伊紐舞曲（一種優雅的集體舞）。

El Condor Pasa

Arr. Ho Man-hin

This is a very popular piece in Peru and in South America. It is based on the legends about the hero Tupac Amaro, who fought for his people's liberty. In 1780, Amaro was killed in an insurrection against the Spanish colonial overlords, and after his death he became a condor that roams the sky above the Andes forever. The Peruvians have sought expression of their longing for freedom in this song, which has come to be known as *El Condor Pasa*, or *The Condor Flies By*.

The work is based on the closing scene of a singspiel of the same title, and is in three sections, namely, a love song that is derived from a sorrowful tune of the ancient Incas, a joyous, festive street dance tune, and an elegant mass dance tune of Peru.

百鳥朝鳳

龔國泰 編

此曲乃嗩吶獨奏名曲，流傳於山東、安徽、河南、河北等地，曲名取各種禽鳥皆朝見鳳凰之意。樂曲利用嗩吶多變的吹奏技巧模擬各種禽鳥的啼鳴，全曲熱情歡快，表現了生氣勃勃的大自然景象。

民間也流傳了百鳥朝鳳的故事，從前有一隻長得並不起眼的小鳥，名叫鳳凰。當大家只顧玩樂時，牠卻每天從早到晚忙著採集各種果實，收藏到山洞中。別的鳥兒都看不起牠，但是牠日復一日的辛勤工作，一點也不把這些話放在心上。後來發生了大旱災，所有的鳥兒都因找不到食物而餓得奄奄一息。這時鳳凰把它多年積蓄的食物，拿出來分給森林中的百鳥，終於使大家度過了難關。百鳥為了感謝鳳凰的救命之恩，每隻鳥都從身上拔下了最美麗的一根羽毛，織成一件最耀眼美麗的「百鳥衣」獻給了鳳凰，並推選鳳凰為「百鳥之王」。每年鳳凰生日，百鳥都會飛去祝賀鳳凰。這便是百鳥朝鳳的由來。

The Worship of the Phoenix

Arr. Gong Guo-tai

This is a very well-known solo piece for the *suona*, and is popular in many provinces of China covering Shandong, Anhui, Henan and Hebei. As the title suggests, it depicts a gathering of birds to pay homage to the phoenix. Much use is made of the *suona* and the wide variety of tone colours it can produce to imitate the calls of various birds. The ebullient joy of the music depicts Nature thriving with life.

The story about birds paying homage to the phoenix in Chinese folklore goes like this:

There is a little bird called phoenix. It is plain, and has no outstanding features about it. When all other birds are at play and having a good time, phoenix works hard and collects all kinds of fruit and nuts, which it stores in a cave on the mountain. The other birds despise phoenix, but it works diligently day after day without taking other birds' attitude to heart. Then a serious drought occurs, and all the birds, being unable to find food, are dying from hunger. The phoenix produces what it has saved over the years and shares its food hoard with the other birds, helping them to survive the disaster. The birds are in great debt to phoenix and, as a token of thanks, each of them offers the most beautiful feather on its body. These beautiful feathers are collected, made into a Coat of a Hundred Birds, and presented to phoenix. Phoenix is also elected the King of the Birds and all birds would gather to pay homage to him every year on his birthday. This is the source of the legend that gives our music its title.

列車奔向北京

曲祥 曲

此曲改編於一九七四年，樂曲描繪列車疾馳飛奔，載著少年兒童美好的夢想與幸福的歌聲，奔向北京城的動人場面。全曲可分為四個部分，引子由模仿列車車輪轉動的聲音和號角聲的音調組成，描繪了列車隆隆呼嘯而來的情景；第一段改編自趙河《兒童織錦舞》中的一段旋律，明快跳躍，表現天真活潑的少先隊員乘上列車的歡欣情景；第二段由金月苓作曲的兒童歌曲《我愛北京天安門》主題音調發展以成，描寫少先隊員情不自禁地引吭高歌，抒發熱愛祖國之情；尾聲部分再現第一段主題，輕快的節奏表達了少先隊員即將抵達北京時的激動之情。

The Train that is bound for Beijing

Qu Xiang

This is a 1974 arrangement and has its period flavour. It suggests the moving scene of a train speeding towards Beijing, carrying with it the sweet dreams and beautiful songs of children and youths. The work is in four sections. The introduction is made up of an imitation of the rumble and whistle of the train, which roars into sight as it advances towards its destination. Section one is derived from a melody taken from *Children's Brocade Dance* by Zhao He, which is brisk and quick-paced. It describes the young members of the Communist Youth Corps as they board the train in high spirits. Section two is a development of the children's song *I love Tiananmen in Beijing* by Jin Yueling, and describes how the young passengers burst into song to express their patriotic love. The finale features a reappearance of the first theme, and the young people's great emotional upsurge as the train reaches Beijing is amply expressed in this section.

火車進侗鄉

伊永仁、張大森 曲

這是一首蘆笙的獨奏曲，以笙明亮的音色及豐富的和聲模仿火車進入侗鄉呼嘯於山林之中壯觀雄偉的場面。全曲節奏輕快，表現侗族豐年男女鼓出樂鳴、吹奏歡歌的愉悅氣氛。曲末以九音和聲模仿火車效果，堪稱一絕，為樂曲增加不少可聽性。

Train to the Dong Village

Yi Yongren, Zhang Dasen

This is a solo piece written for *lusheng*. The bright tone colours of the *sheng* and the richness of its harmonics serve well to recreate the scenic area where the Dong tribes live as the whistling train passes through the mountains and forests. The work carries a light and brisk rhythm, which suggests the merriment of the Dong people in a year of good harvests, which they celebrate with drums and pipes. The work closes with the sounds of the train being imitated through nine-tone harmony, which is quite a marvel and adds to the attraction of the piece.

在那遙遠的地方

顧冠仁 編

作者把《馬車夫舞曲》、《在那遙遠的地方》、《掀起你的蓋頭來》、《青春舞曲》四首西北民歌改編成組曲，透過豐富的配器，讓每個聲部充分發揮其獨特的音色，並將每首歌曲的特色生動地呈現出來。樂曲尾聲以複調的手法把四首歌曲重疊，造成極其豐富的音樂織體，把樂曲推向高潮。

Somewhere Far Away

Arr. Gu Guanren

The medley is made up of four familiar folk tunes of the western part of China: *Song of the Wagon Driver*, *Somewhere Far Away*, *Lift Up Your Veil* and *Dance Music of Youth*. Through the imaginative instrumentation, each section of the Chinese orchestra is given full play, and each component song is vividly represented. Towards the end, the four folk tunes are played in a richly timbred polyphonic tapestry until it comes to a climactic close.

騎著馬兒守邊疆

湯良德 曲

樂曲描繪了駐紮在西藏高原的戰士，英姿颯爽守圍在邊防的場面。本曲音樂是根據西藏富有民族風格的商調式創作而成，在二胡演奏技巧上運用了大拋弓、擊弓、跳弓、撥弦等；令樂曲靈活多變，短小精悍。

Guarding the Frontier on Horseback

Tong Leung-tak

The music conjures up a scene of troops stationed at the border on the Tibetan plateau. The *shang* mode used is characteristic of Tibetan folk music, and the variety of bowing techniques employed on the *erhu* make for the great liveliness and variations in the work, and enhance its attractiveness despite its brevity.

賽龍奪錦

何柳堂 曲

樂曲作於二十年代末期，是廣東音樂興盛時期的代表作之一，描述中國南方端午節，龍舟競渡的熱鬧情況。樂曲以嗩吶和管樂奏出雄壯有力的號召開始，以跳躍有力的節奏，描繪出端午龍舟競渡時，熱烈歡騰的場面。而樂曲主體部份，則以彈撥及拉弦跳動的音調，配合鏗鏘的鑼鼓節奏，展現了龍舟健兒全力以赴，奮力奪標的場面。樂曲旋律性強，節奏輕快，音樂歷久不衰，至今仍是各地端午節龍舟競賽的代表音樂。

The Dragon Boat Race

He Liutang

Written in the late 1920's, the music is a representative work of Cantonese music in its heyday. It captures the vivid and boisterous scene of a dragon boat race. The *suona* and winds open the piece with a clarion call, followed by a rhythmic pattern and a rousing figure that conjure up a vivid scene of the contestants rowing away. The highlight of plucked and bowed strings, backed by rhythmic percussive beats, adds to the excitement of the race. The impressive melody and lively rhythm have made it a 'standard piece' to be heard every year during the Dragon Boat Festival, and is a perennial favorite in Chinese music.

東海漁歌

馬聖龍、顧冠仁 曲

樂曲作於一九五九年，作品以浙江民間音樂為素材，採用浙東鑼鼓的打擊樂器，生動地表現了漁民的勞動生活。全曲分為四個部份：

1. **黎明的海洋**：在弦樂器的和聲上，曲笛奏出明亮優美的散板旋律，構成全曲的引子；引子勾勒出早晨平靜的海洋，接著響起勞動號子，再加上海螺的號召聲，整個漁港頓時變得生機勃勃。
隨著舒展的勞動號子，樂隊奏出了輕盈的小快板旋律，形象地描寫了生氣勃勃的海港晨景。
2. **漁民出海捕魚**：歡快而富於歌唱性的旋律，不斷變化的配器有層次地呈示和發展，拉弦樂器以慢板的速度演奏主調，表演了漁民出海捕魚時的喜悅心情。
3. **戰勝驚濤駭浪**：樂段利用打擊樂器的不同演奏技巧來模仿驚濤駭浪，管樂器則以堅定有力的節奏音型表現漁民的勇敢精神，兩種音樂形象互相競奏，此起彼落，動魄驚心。
4. **豐收歡樂而歸**：樂曲尾聲再現了的主題旋律，鼓樂喧天，熱烈歡騰，表現了漁民慶祝豐收而歸的喜悅心情。

Song of Fishermen in the East Sea

Ma Shenglong, Gu Guanren

Composed in 1959, the music incorporates the elements of Zhejiang folk music and wind and percussion music to give a vivid depiction of the life of the fishing folks. It contains four sections:

1. **The Ocean at Dawn:** The *qudi* flute emerging from the strings opens the work, with a brilliant, lilting passage in free tempo. Another peaceful morning at sea has dawned. The sound of a *haozi* is heard, followed by the conch's call, and the fishing port wakes up with bustling activity as the fishing folks prepare for the day. An *allegretto* played by the orchestra further livens up the scene of a fishing port in the morning.
2. **The Fishing Fleet Setting Off:** An expectant joy is in the air, as a cantabile melody leads to an unfolding of sounds played by different instruments. The slow theme played by the strings suggests the fishermen's hopes for a bumper catch.
3. **Combating the Surging Waves:** The percussion conjures up the drama of a fiercely frothing sea, while the steady rhythm of the wind instruments suggests the fishermen's readiness to brave the storm. The alternating figures continue as Man and Nature are in combat.
4. **The Triumphant Return With a Bumper Catch:** The theme reappears in the coda, backed by rousing drums: the fishing boats have returned, loaded with the catch of the day.

白浪飛鷗

(《海之隨想》第一章)

羅偉倫 曲

《海之隨想》組曲的第一樂章，於上世紀八十年初由音樂事務統籌處委約創作，並由香港青年中樂團及指揮易有伍於一九八三年首演。樂曲以進行曲曲式為基礎，先聲奪人的引子帶出富有動力的主題，比喻海鷗自由翱翔於海上，並以敲擊及彈撥樂器營造海面浪花飛濺的畫面。

Seagulls Flying Above the Foaming Waves (First Movement of Capriccio of the sea)

Law Wai-lun

Seagulls Flying Above the Foaming Waves is the first movement of the orchestral suite, *Capriccio of the sea*, a work commissioned by the Hong Kong Music Office in the early 1980's and premiered by the Hong Kong Chinese Youth Orchestra in 1983 under the baton of Aik Yew-goh. The work is basically a march in form, and a powerful introduction brings in the dynamic theme which suggests seagulls flying freely above the ocean. Percussion and plucked instruments simulate the sounds of the surging, foaming waves on the sea.

細訴童年

何旻軒 編

每一個年代也有一些屬於自己的聲音，一些屬於自己的回憶。這首作品就是希望帶觀眾回到童年時，在一首又一首熟悉的兒歌上，加上了旁白去引導。這首作品特別把一些兒歌的曲調上，混合了拉丁、爵士、搖滾等不同的流行元素，希望把這些兒歌帶來一些新鮮感，一些活力。

本作品引用的兒歌包括有：

跳飛機、小時候、小太陽、氹氹轉、何家小雞何家猜、打開蚊帳、咕嚕咕嚕魔法陣、百變小櫻、我係小忌廉、長腿叔叔、小丸子的心事、問題天天都多、超級小黑咪、畫叮噹、天空之城、龍貓、崖上的波兒、Keroro 軍曹、美少女戰士、超人迪加、幪面超人、月光光、小星星、世界真細小。

Childhood Memories

Arr. Ho Man-hin

Each era has certain sounds that can bring back memories for different age groups. In this medley, familiar nursery rhymes are given a new twist, peppered with Latin music, Jazz, rock and linked by voice-over.

The nursery rhymes, ballads and songs in this medley include *Hopscotch*, Theme from *When We Were Young*, *Little Suns*, *Round and Round*, *Whose Chick Is It*, *Guess?*, 'Frère Jacques' Canto-version, Theme from *Mahōjin Guru Guru*, Theme from *Cardcaptor Sakura*, Theme from *Creamy Mami*, *Daddy Long Legs*, *What's on Maruko Chan's Mind?*, *Beli Bala Beli Bala*, *Cyborg Kuro-Chan*, *How to Draw Doraemon?*, *Laputa: The Castle in the Sky*, *Totoro*, *Ponyo on the Cliff by the Sea*, *Keroro Gunso*, *Sailor Moon*, *Ultraman Tiga*, *Kamen Rider Kabuto*, *Bright Is the Moon*, *Little Star*, *It's a Small, Small World*.

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英文樂曲介紹由格致語言顧問有限公司翻譯

Chinese programme notes provided by Hong Kong Music Lover Chinese Orchestra
English programme notes translated by KCL Language Consultancy Ltd