

樂曲介紹 Programme Notes

「南音粵韻」廣東音樂演奏會，是全新推出的「樂貫南北系列」三場音樂會之一，以粵樂為主作多元的演奏，讓觀眾認識嶺南音樂之豐富內容，以及其靈活、兼收並蓄的特質。

除了一闕《關山月》是來自北方，其他樂曲都跟粵樂有密切關係，比如時代曲《秋水伊人》及中國古典樂曲《春江花月夜》，都因為曾在粵曲之中唱過，從而粵化得可以用五架頭演奏。

音樂會中有一首崑曲《桂枝香》，這是因為早在清代，嶺南音樂就不斷吸收外省、以至鄰近的潮州和客家等地區的音樂，更何況崑曲是百戲之祖。只要仔細研究一下，便知嶺南歌樂與崑曲，確有淵源。另一首粵樂《昭君怨》跟潮州音樂就頗有關係，而據粵樂音樂家兼學者黃錦培推斷，甚至可從曲名相近的古琴曲找到演化的痕跡，只是樂曲融入粵語地區後，風格便帶有更多的嶺南色彩。

有怎樣的語言，就會造就怎樣的歌樂形態與風貌。粵謳與南音，是早在清代嘉慶道光年間，亦即十九世紀初，便已成形的粵語曲藝，二者都是以其他的民間音樂為基礎發展出來的，以問字取腔的方式出口成歌，然而要問二者怎麼辨別，這區區短文實在沒法細說，還請大家細心欣賞杜泳師傅自彈自唱的一段南音《客途秋恨》（上卷），以及程美寶教授演繹的粵謳《心心點點》。在近幾十年來的粵曲作品之中，南音仍經常穿插一兩段，而粵謳則融入了一種喚作「解心腔」的粵曲唱腔之中。從這兩首曲可見到唱詞不乏文言用詞，卻可加進許多粵語口語，聽來毫無違和之處哩！而詞中的情痴恨怨，跟當代情歌可謂分庭抗禮。

說到古老粵語歌謠，各位大抵以為《月光光》也是其一，然而它是面世於五十年代末，出自專業創作者之手，一點都不古老，只因樂曲是以問字取腔及根據歌詞譜成的，聽來富有民間色彩而已。

音樂會當然還有不少傳統粵樂，它們好玩在大部分都能填詞來唱，容易演奏，愛樂者獨奏也成，三數好友合奏也成。更堪欣賞的是它們也深具中國文化內涵。比如《柳浪聞鶯》，曲中的鳥鳴是寫意多於寫實，甚至樂手獨奏，亦可感到休止符之間彷彿也有鳥叫，這就像是國畫中的計白為黑。說到國畫，多是散點透視，可以步移景換；而傳統粵樂，亦大多具有這種步移景換的特點！

粵樂填詞演唱，很多因大受歡迎成為經典的粵語流行名曲，《禪院鐘聲》堪稱代表作。此曲會以中音三弦和古箏合奏，效果耳目一新，足見粵樂靈巧能變之一面。

最後，有好些傳統粵樂樂曲，其實是曾以琵琶譜的形式流傳下來，《雨打芭蕉》和《漢宮秋月》便是這種例證。事實上，《漢宮秋月》本來就是很古老的琵琶樂曲，後來抽取了曲中的首段發展成粵樂。蠻有意思的是，這首粵樂後來北傳，發展成著名的二胡曲，這可謂是讓粵人自豪的音樂史事。這兩首由琵琶譜流傳至今的粵樂，將由兩位不同流派的琵琶演奏家演奏，為觀眾帶來不同的音樂風貌，實在難得！

中文樂曲介紹由表演者提供（黃志華撰寫）
英文翻譯由格致語言顧問有限公司提供

The concert *Tuneful Music of South China* is one of the three concerts in the new *Regional Music of China Series*. With Cantonese music as its focus but performed in a variety of formats, they allow the audience to gain insight into the eclectic charm and diversified contents of Lingnan music, i.e., the music of South China.

Among the selection, only *The Moon over Guanshan* originates from the north, while the rest are closely linked to Guangdong music. For example, the Mandarin pop song *The Beauty Yonder* and the Chinese ancient tune, *Moonlight over the Spring River*, have entered the *yuequ* (Cantonese sung music or Cantonese operatic aria) repertoire; they have been so “naturalised” that they can be performed by the five-piece combo, a feature typical of the music of Guangdong.

A *Kunqu* number on the programme of the evening, *Gui-Zhi-Xiang*, may illustrate the highly receptive nature of Lingnan music through its provenance. For as early as the Qing Dynasty, the Lingnan region had steadily assimilated the music of neighbouring ethnic cultures, such as Chiu Chow (Chaozhou), Hakka, and Kunshan – the last being the birthplace of the highly influential theatre tradition known as *Kunqu*. A comparative study of the instrumental and sung music of Lingnan and *Kunqu* would reveal their historical links. Another evidence of regional cultural reciprocity is *The Lament of Lady Zhaojun*: while the piece may be in the repertoire of Guangdong music, it does demonstrate its links to Chiu Chow music. According to Huang Jinpei, a Cantonese music virtuoso and scholar, the

shared title of the song and a *gugu* piece allows us to trace how the piece, when assimilated by the Cantonese-speaking communities, evolved and showed a stronger Lingnan touch.

We say language breeds and shapes sung music. This is exemplified by the two forms of narrative singing in Cantonese music, *yue'ou* and *nanyin*, which appeared during the reign of two Qing emperors, Daoguang (r. 1796 - 1820) and Jiaqing (r. 1821 - 1850). *Yue'ou* and *nanyin* had their roots in folk ballads sung in the Cantonese dialect, but the natural “singability” had been born out of the tonal inflexions of the spoken words. It may take much more space to elaborate on the subject, so instead, I would suggest a better way to understand it, and that is, to listen by example. Master To Wing will sing the *nanyin* rendition of *A Wanderer's Autumn Grief (Part I)*, to his own accompaniment. Professor Ching May-bo will sing the *yue'ou* rendition of *My Heart Is So Bitter*. Through their performance, we can see that To's *nanyin* narrative adopts the decades-old practice of inserting a passage or two of *yuequ* style of singing, while Ching's *yue'ou* presentation adopts in part the *yuequ* vocal school of *jiexinqiang*. These two pieces allow us to see that there is a juxtaposition of classical Chinese and colloquial Cantonese, but the two do not sound at odds with one another. Another typical feature in the lyrics of these two songs is the heavy emphasis on emotional expressions, one that we can easily find in contemporary love songs.

When we talk about Cantonese ballads with historic provenances, many might think that *Bright Is the Moon* is one of the examples. But in fact, this “ballad” has a much shorter history. It was written by a professional composer in the late 1950s, so it was not as old as one might think. The composer had set a pre-existing verse to music by observing closely the tonal patterns and inflexions of the Cantonese dialect. The result is a song that showcases the typical tonal features of the local dialect, the result of which is its similarity with the folk ballad.

As the programming conceit indicates, a large part of the concert should be about traditional Cantonese music. But here comes the fun part - most of the instrumental pieces can be set with lyrics to become songs for singing; they are easy to play, and in flexible formats. Any music enthusiast can play a solo; three or four friends can make it a jam session, so on and so forth. What is remarkable is that the music thus generated can exude strong Chinese cultural colours. For example, the “birdsong” in *Orioles Singing among the Billowing Willows* is more like an abstract soundscape than an actual painting of the Realism school; and even when it is played as a solo piece, a listener can “hear” the sweet chirping even between the pauses. This is similar to the use of “pockets of white” in Chinese painting – where there are blanks amongst a swathe of black (or colours), a viewer can still see images in his/her mind's eye. Since we are on the subject of Chinese painting, we can take the artist's cavalier perspective flexibly. It would be like seeing a different view with every turn one takes. Likewise, the realm of traditional Cantonese music also has this characteristic of “changing angles with the viewer's every move”.

When lyrics are set to Guangdong music to make songs, they can easily go one step further and become Canto pop. *The Toll of The Temple Bell* is one typical example of this. Here in this concert, it is arranged for alto *sanxian* and *guzheng*, and the effect is totally refreshing. It is another example of how adaptable Guangdong music can be.

On a last note, we must mention that many traditional pieces in Guangdong music have been kept extant through the *pipa* notation scores. *Rain Lashing on the Plantain* and *Autumn Moon in the Han Palace* are two fine examples. *Autumn Moon in the Han Palace* was originally an ancient *pipa* tune. But later, the first passage was taken out to become a standalone piece in Guangdong music. Interestingly, when it spread to the north, it developed into a very famous work for the *erhu*. This story of musical diaspora can make the Cantonese people proud! The two pieces of Guangdong music that had been passed down via the *pipa* scores will be performed by two *pipa* virtuosos of different stylistic schools. Their different musical interpretations should be a remarkable concert experience for our audience tonight.

Chinese programme notes provided by the artists (Written by Wong Chi-wah)

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粵謳專題文章
(程美寶撰寫)

