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Lecture Series: Cantonese Music in Hong Kong

1982

Kapok Blossoms
Chao Shao-an (1905-1998)
1982

Vertical scroll, ink and colour on paper
Collection of the Hong Kong Heritage Museum

作品插圖的是粵南一帶春日的景色，紅棉盛開，小鳥鳴叫，生氣盎然。紅棉樹

英姿勃發，花朵也競向高枝放，所以粵南人稱之為「英雄樹」，代表力爭向上的

志氣。粵南畫家大師趙少昂教授生於廣東省，後來在香港定居，香港文化

博物館設有趙少昂藝術館展示與他有關的作品。

This painting depicts a spring scene in South China, with a bird singing on a blooming
capok tree. This tree has a majestic appearance, with a tall straight trunk and fiery
flowers that open upwards. Hence the people name it a "hero" to symbolise the spirit of
striving for the best. Professor Chao Shao-an, a renowned master of the Lingnan School of
painting, was born in Guangdong province and later settled in Hong Kong. The Chao Shao-an
Gallery is a permanent gallery dedicated to featuring works related to Professor Chao in the Hong Kong
Heritage Museum.
前言

在今天的二〇二〇年，廣東音樂系列的音樂會中，獨具特色的香港、澳、粵三地樂人合作意識的，莫過於香港粵樂集創新篇——音樂會，除了港人熟悉的樂手楊作偉、翟子（黃）、黃樂華等，更有著名音樂家、粵曲名家在音樂會中演出，包括粵劇、粵劇等粵劇傳統的代表。

音樂會以廣東音樂為核心，結合粵劇、粵曲等粵劇傳統的元素，反映了粵劇與廣東音樂的結合。音樂會以粵劇傳統的音樂為導入，穿插廣東音樂的曲目，展示了粵劇與廣東音樂的融合。

音樂會包括粵劇、粵曲、廣東音樂等粵劇傳統的元素，反映了粵劇與廣東音樂的結合。音樂會以粵劇傳統的音樂為導入，穿插廣東音樂的曲目，展示了粵劇與廣東音樂的融合。

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Foreword

In the past 2015 Guangdong Music Series, one concert outstands as a fine example of collaboration among musicians from Guangdong, Hong Kong and Macau. The Cantonese Music Ensemble – Together, The Make New Sounds features not only the well-known musicians from Hong Kong such as Ricky Yeung Wai-kok (saxophone), Wong Lok-shing (huqin), Chan Pik-sum (erxian / huqin) and Bryan Lai (gongs), but also Yu Lefu (erxian / huqin / guqin / electric guitar), Sha Jinghong (pipa / zhongyu / guqin) and Tong Naomome (pipa / naomome / vocal) from Guangzhou, and Zhang Yuan (pipa) from Macau. The concert programme includes works that are making their premiere, such as “Cantonese Rabbite, Anathens Versus, Barra Song, Day Dusk, The Tetea Baot Song, The Group Fan Lian, Dazzling Longsong, Bright Harmony and the Sunsets Clouds In Autumn”, etc. The way creating their original compositions is exhilarating like following the footprints of 20th-century veteran players of Cantonese music such as Lui Man-shing, Ho Tai-sun, Su ting-tung, Weng yuet-sang and Lam Shi-lau.

As it has been the past “Music Under the Tree” series will present two concerts performed by local virtuosi in Cantonese music and in Cantonese music. Each one features the Hong Kong Chiu Chiu Ensemble led by Lai Pok-kiu, the programme covers da hoiyou, xiao lou gu, xiaobai music, xiaobei and sang music of Chiu Chiu music. The other, also led by Wai-fong, focuses on Cantonese music and its repertoire, ranging from xiaoyu, songs performed in singing halls, to popular Chiu Chiu music. The performers display young and seasoned talents. The Kowloon Walled City Park makes an excellent venue to enjoy this concert. On this fine day, a cool breeze blowing the sound of Cantonese music and Chiu Chiu music wafting in the air, you actually can feel yourself transported back to the quaint old days of life in the Kowloon Walled City.

The Windpipe Chinese Music Ensemble from Hong Kong will present A Promenade through Time – Cantoneese Pipa Concert in two concerts. Cantonese music virtuoso of Guangzhou, Li Cunzong, has been invited to be the Artistic Director and guest performer of the ensemble. The shows feature two outstanding pipa artist from Hong Kong – Wong Wing-yu and Yu Wing-chi – as lead players, are designed to track the route of the pipa in its two thousand years of sojourn and all the way to South China. The instrument has evolved in the music played by pipa virtuosi in Cantonese music, and in the development of its repertoire from north to south. As the title of the concert series suggests, the programme covers popular pieces in the Cantonese music repertoire. Many have been given new arrangements and orchestrations by Li Cunzong. Xiao Shilin of Guangzhou will sing The Lament of Lady Zhang, with self-accompanied on the pipa.

There will also be two concerts by musicians from the mainland of China. Concert by Wang Peiyu and Xianghe Ensemble of Shantou, and A Concert of Hakka and Huilafeng Folk Music – Bazi Opera, Chiu Chiu Opera and Hakka Folk Song. The former is represented by Xianghe Ensemble of Shantou. The Pipa musical genre in Chiu Chiu is characterised by lyrical sounds and elegance. The instrumentation involves three plucked string instruments – the gaosheng, the xiaosheng, and the pipa, with gaosheng as the lead. Sometimes other instruments may be included, such as the zhuohu and for the atar, and for the xiaosheng, the ensemble has included for its xiaobai, xiaobei performance such instrument as the “Guangdong ruan” and the “Handao huanqin”. Such a highlight is a good example of the cross-fertilization of the instrumental systems of Guangdong, Chiu Chiu and Hakka opera. Now the groups “Guangdong ruan” is the same as the guqin in Cantonese music, or whether it refers to the even older version of the long-necked pipa of Guangdong, the audience can find out in the concert. There is an age-old tradition that players of Chiu Chiu music would incorporate Han (Hakka) music into their repertoire, so the groups’ instrument of “Handao huanqin” may be the same as the tianruan in Hakka music.

As for the Concert by Wang Peiyu and Xianghe Ensemble of Shantou, one of the pieces on the programme is The Lotus Rising from the Water, with instrumentation for gaosheng, zhuohu and shangsheng. But as the music is originally a gaosheng piece in Han music, the pipa or shangsheng is used in this piece, this allows us to bring out the traditional flavour of the guqin of Chiu Chiu and Han, respectively. The pipa of the native musicians from Hakka music, another piece on the programme performed by the Xianghe Ensemble of Shantou is Yong Ye-Ko’s, a set tune from the Wajiang Opera of Chiu Chiu. The music is used in the famous Wajiang Opera to refer to Han music, the performer being the term “Wajiang Opera” used to refer to Han music in the term Wajiang Opera to refer to Han music in the “Wajiang Opera” performed in the form of a dramatic or guzheng. (This opera genre has since been renamed “Hans Opera of Guangdong” to differentiate it from its origin of Hubei.) Music from Wajiang, by the same token, is Han music played by the Chiu Chiu community.

According to the information of senior musicians in Chiu Chiu music, the pipa used in the music of Chiu Chiu musicians in the early 20th century was a model with four legs and thirteen frets, played in transverse position. This conforms to the Pujian song (or nangyu) ‘music’ today in which the transverse pipa is still used, the nangyu being a subgenre known as the “transverse pipa” in Chiu Chiu music, only the vertically held pipa is used nowadays. Whether this can be regarded as “moving forward” or “seducing reform”, that is subject to individual perspective and personal opinion. While it is understandable that an instrument needs to be modified by changing the frets or the position it is played in order to meet modern performing needs, in playing the highly technical genre of xiaobei xiaobei, a vertically held pipa with frets playing twelve semi-tones would affect the realistic and visual performances. One good scenario to illustrate this is if a new arrangement or adaptation of music of the pipa is played against the backdrop of a projected image of a Dunhuang fresco, which shows the figures in the picture holding transverse pipa, making it appear as if there were pipa players in Dunhuang since the 8th century.
and the performer(s) in front play(s) the music with a modern pipa held vertically, the performer(s) and the audience would definitely find it intractable, visually and aurally.

The three musical genres of Cantonese, Chaozhou and Han music may share similarities, but at the same time, they demonstrate characteristics of their own. The "light three-sixth mode" and the "heavy three-sixth mode" in Chaozhou music are close to the "hand mode" and "soft mode" of Han music and the zhengxiao and jianxiang of Cantonese music in concepts and applications—they may even be shared in performance. But the "live five mode" is not heard in Han music and Cantonese music, so it may be said to be unique to Chaozhou music. In the Concert by Wang Piaojie and Xianzhi Ensemble of Shantou, there is a "live five mode" piece in the xiao of Chaozhou repertoire, Lin Qingguang. The diatonic, Invert of Light, has a long history and is a traditional piece of Chaozhou music rarely performed these days. It will be played on this occasion, with the ensemble led by Xu Zhenjie, a diat virtuoso who has settled in Hong Kong for many years. Another item on the programme, The Moon Turns High, may offer a refreshing change of the traditional repertoire and is worth exploring on most occasions, it is accorded to the pichi, and the version printed in Reference for String Music, an early collection of music scores published in northern China, also categorised The Moon Turns High as a pichi piece. But in Chaozhou music, it is performed on the guzheng, so it may have followed another system. It is arranged for double guzheng, an instrumentation that is refreshingly new.

Apart from the musical collaborations of musicians from Guangdong, Hong Kong and Macau, there would be the first-ever performance of the subgenres by artists from the eastern part of Guangdong. Entitled A Concert of Hakka and Hakka Folk Music—Baiyi Opera, Huaqiao Opera and Hakka Folk Song, it features music from the Baiyi Opera of Hallfeng in Shanwei and the Zijin Huaqiao Opera of Heyuan (a Hakka subgenre). The region where Heyuan borders with Meizhou and Shanwei has the largest settlement of the Hakka people. Shanwei has preserved three rare regional operatic genres of Xiqin Opera, Zengxi Opera and Baiyi Opera. The first two are sung in the formal dialect or qianhua, which can find a link to the similar type of stage lingua in Cantonese Opera.

Towards the middle of the 19th century, Baiyi Opera began to adopt some of the repertoire from Zengxi Opera. The staging, movements and line delivery tended to be more realistic and aboriginal, as the music came from drums and drums and the reed xun. The vocal music was adapted from Zengxi Opera, sung in the Hallfeng dialect. In those days, if there were shows featuring both subgenre groups, the Zengxi Opera troupes would take the central (or main) performing stage and arena, while Baiyi Opera would take the smaller, side arena. If it was a double bill show featuring both troupes, again the Zengxi Opera troupes would perform the first half of the evening show, and the Baiyi Opera troupes coming after as a "midnight late show". Nowadays, in the Yulan Festival, the dominant performances to thank the gods held in Hong Kong, the same tradition prevails. Although it would not be at late as after midnight, the programme would still place the more "formal" play first, with the content coming from Zengxi Opera, with the Baiyi Opera sung in the Hallfeng dialect coming after. The programme contents are also different: the first would be a "martial play" and the second, a "civil play".

By the 1940s, Baiyi Opera had gone on such a decline that there were not enough artists to form a performing troupe. It showed signs of revival in the 1980s, and was inscribed onto the first List of National Intangible Cultural Heritage in China in 2006. The Baiyi Opera Heritage Centre of Hallfeng County, under the auspices of the Shanwei Dramatists’ Association, was set up following the inscription as a promotional arm of the subgenre. Since the 1980s, every year in the seventh lunar month, there would be Baiyi Opera troupes from Hallfeng and southern Fujian coming to Hong Kong to participate in the Yulan Festival by giving the ritual performances of shenggongzi (performances to thank the gods). This time, the audience of Hong Kong will be able to listen to the older set tunes and vocal styles of Baiyi Opera in a concert hall setting. The guest performers include Wu Peijin and Zhang Jingjie, two bearers of the National Intangible Cultural Heritage of Baiyi Opera, as well as Huang Hongying, National Class One Performer who will be singing the Hakka folk song, Sang to Stop and Stars the Party Belling.

Placing Baiyi Opera of Hallfeng alongside the Zijin Huaqiao Opera of Heyuan is no different from inscribing Peking Opera, Kunqu, Cantonese Opera and nanguan onto the list of intangible cultural heritages, all of which belong under administrative measures. Putting traditional theatre and folk instrumental music on the concert stage can enhance standards and offer impetus for artists in the fields, and may encourage the dialect communities to participate in the urban culture of Hong Kong as well as to keep in touch with the music industry on the Mainland. The programming of the various events of the 2019 Guangdong Music Series and the list of participating musicians stand testimony to the frequent and non-stop interaction between the Chinese music circles of Hong Kong and the Mainland.

In addition to the five music programmes mentioned above, the Guangdong Music Series this year also includes six talks on Cantonesque Music in Hong Kong as a theme, with Ho King-tung and Chan Cheuk-chun as hosts. Ho is a papa virtuoso in Hong Kong, his recent efforts in cultural studies earned him a Master's degree with remarkable academic results. Chan, on the other hand, is an active figure on the local music scene, performing diat and adjugosa for Chinese music and nanguan concerts while conducting academic research in traditional wind-and-percussion music in Hong Kong for a number of years. With Ho and Chan as co-hosts, the talks promise to bring new sparks of inspiration. The lectures will engage audience in an enlightening dialogue, supplemented by valuable recordings and video clippings, as well as exchanges with guest speakers including Yu Qiao, Chan Pile-sum, Chak Yiu-sheng, Leung Hoi-hing, To Wing, Chan Kwok-fai, Wan Ka-chung and Xu Kung-ching in talk and talk in music, to offer insights into the music legacy of Guangdong. The topics will cover many areas of interest, including, The Duality of Cantonesque Music, From Chinese Music to Cantonesque Music, Taoist Music in Hong Kong, Nanguan in Hong Kong, Cantonesque Music in Dance Halls and Song Halls Then and Now, and Veteran Players of Cantonesque Music. In addition to the five music programmes with different genres and formats, these informative and inspiring talks will provide a platform for the audience to review and re-examine the role of Cantonesque music against the fabric of local culture.

Professor Yu Shou-wah
English translation provided by KCL Language Consultancy Ltd.
粵樂 Cantonese Music

星期日 Sun 2:30pm
九龍寨城公園六藝臺
Six Arts Terrace, Kowloon Walled City Park

免費入場 Admission Free

本地粵樂名家 Local Veteran Musicians of Cantonese Music
唐小燕、鄧小慧、杜泳、白得雲、陳璧沁、陳勝昌、梁永賢、郭嘉瑩、
馬詩恩、劉瑞中、余鈞嘉、黃頌然、馮啟廷、彭康泰、溫敏豪、趙慶雲、
司徒紹、陳德勝、簡瑞勳
Tong Siu-yin, Tang Siu-wai, To Wing, Pak Tai-wan, Chan Pik-sum,
Chan Sing-cheong, Leung Wing-yin, Kwok Ka-ying, Yanki Ma, Jason Lau,
Yu Wing-ki, Wong Chung-yin, Jessica Fung, Pang Hong-tai, Wan Kai-ho,
Chiu hing-wan, Szeto Siu, Thomson Chan, Rico Kan

節目包括 Programme includes
合奏
《雨打芭蕉》
《平湖秋月》
《秋月寒林》
《鶴舞鶴舞》
《長夜星語》
《鶴舞鶴舞》
《風中歌聲》
《禪院鐘聲》

Ensemble
Rain Lashing on the Plantain
Autumn Noon over a Placid Lake
Meditations in the Boudoir
Birds Returning to the Woods
A Hungry Horse Shaking Its Bells
Thunder in a Drought
The Toll of the Temple Bell

潮州音樂 Chaozhou Music

星期六 Sat 2:30pm
九龍寨城公園六藝臺
Six Arts Terrace, Kowloon Walled City Park

免費入場 Admission Free

樂團 香港潮樂演奏團
團長 劉福光
Ensemble Hong Kong Chinehow Music Ensemble
President Lau Fok-kwong

節目包括 Programme includes
潮州大鑼鼓
《春日晨光》
《潮州小鑼鼓》
《獅子戲球》
《粉蝶採花》
《弦詩樂合奏》
《懷春曲》
《寒鷄戲水》
《柳青娘》
潮曲清唱
《黃梅曲》(選段)

Chaozhou Gong and Drums Da luogu
Morning Sun in Springtime
Chaozhou Gong and Drums Xiao luogu
Lion Playing with a Ball
Butterflies among Flowers
Xianshi Ensemble Music
Yearning for Spring
Fish Hawks Dabbling in the Water
Liu Qingniang
Chaozhou Operatic Song Singing
Su Liu Mineang (excerpt)

每場節目長約 2 小時。
Each performance will run for about 2 hours.
藝術總監 / 高胡 / 二弦 / 筝
竹提琴 / 二胡 / 中胡 / 秦琴 / 電結他
藝術總監 / 笛子 / 箫
高胡 / 二弦 / 筝 / 竹提琴 / 二胡 / 中胡
高胡 / 筝 / 二胡 / 中胡
琵琶 / 中阮 / 秦琴
楊琴
秦琴 / 中阮 / 大阮 / 演唱
喉管 / 喚嘯
大提琴
敲擊 / 奏琴

Artistic Director / Guohu / Erxian / Yehu / Zhusiqin / Erhu / Zhonghu / Qinqin / Electric Guitar
Artistic Director / Diizi / Xiao
Guohu / Erxian / Yehu / Zhusiqin / Erhu / Zhonghu
Pipa / Zhongguan / Qinqin
Yangqin
Qinqin / Zhongguan / Daowan / Vocal
Hougan / Suona
Cello
Percussion / Qinqin

餘樂夫
楊偉傑
陳煒沁
張悅如
黃樂婷
沙澤珊
賴應斌
馬詩恩
郭佩麗
童紹民
陳志偉
譚聰
梁佳
Yu Lefu
Ricky Yeung Wai-kit
Chan Pik-sum
Zheng Yue-qun, Wong Lok-ting
Sha Jingshan
Bryan Lai, Yanki Ma, Guo Peili
Tong Shao-min
Chen Zhiwei
Tan Cong
Liang Jia

香港、廣州、澳門三地的青年演奏家將會在2019年的『廣東音樂系列』中呈獻兩場『粵樂集結創新篇』音樂會。在這次音樂會中，他們會演繹多首經典及改編粵樂作品，同時首演自己的全新粵樂創作，期望在粵樂的發展歷程上承先啟後，再創新篇，是次音樂不但呈現嶺南文化豐富多彩，也展示了三地新一代音樂人對粵樂的傳承態度。

For the 2019 Guangdong Music Series, young musicians from Hong Kong, Guangzhou and Macao will come together to give two concerts entitled Cantonese Music Assembly – Together We Make New Sounds. Like leaving footprints in the development history of Cantonese music, they will be not only interpreting classics and giving new arrangements, but also adding to the repository of the genre by performing their new works. The concerts showcase both the splendidous culture of South China and the eagerness for inheritance embraced by the younger generation of musicians.
30 March
星期六 Sat 8pm
上環文娛中心劇院
Theatre, Sheung Wan Civic Centre
$300 $180

節目包括 Programme includes

合奏
《月映錦潭》
Huoqin Duo
Che Gong Fan Liu

揚琴獨奏
《長堤晚步》
Yangqin Solo
Endless Longing

笛子與琵琶
《青竹》
Dizi and Pipa
Cantoneese Bamboo

二胡與小提琴
《醉夢》
Electric Guitar and Ensemble

電音笛與樂隊
《忘憂草》
Electric Guitar and Ensemble

秦聲四重奏
《國馬懷錦》
Qingqin Quartet
A Hungry Horse Shaking In Bell

琵琶獨奏
《十五月光》
Gaohu Three-piece Combo
Bright Moonlight of the Seventeenth

笛子獨奏
《秋風起》
Pipa Solo
Sunset Clouds in Autumn

合奏
《織出彩虹萬里長》
Ensemble
Weaving a Rainbow Miles Long

揚琴獨奏
《燕陣鴻鴻》

梆胡與樂隊
《絲絲淚·三疊愁》

電音笛與樂隊
《忘憂草》

哇管獨奏
《下漁舟》

秦琴與樂隊
《秋風起》

笛子與琵琶
《青竹》

梆胡與樂隊
《由遲》

硬弓合奏
《荔灣琴趣》

高胡齊奏
《早天雷》

 chaque planche du document, ainsi que le contenu textuel extrait précédemment. Justifiez le texte naturel que vous obtiendrez.
中国琵琶艺术经历了千年的演变，成为了一种独特的民族音乐形式。四月“昭君出塞”故事，数百年来家喻户晓，王昭君也成为琵琶的“代言人”。音乐会特邀琵琶艺术代表人物李照祥为艺术指导及客席演奏，展示“昭君出塞”二千年后的琵琶传到南粤的发展，以及历代琵琶名家及北曲演化的作品，印证粤人不拘一格，不从一调，不守一隅的独立自信及开拓创造之文化性格及艺术精神。

With its thousand-year history of development, the art of the pipa has transcended ethnic music to become a quintessential representation of the culture of the Han people. The story of Wang Zhaojun being forced to leave her native country and go beyond the Great Wall to marry the Xiongnu prince has become a household tale, passed down from generation to generation. The stock image of Lady Zhaojun holding her pipa has made her an "endorser" of the instrument. For the upcoming concerts, Li Canxiang, a representative figure of the pipa in contemporary Cantonese music, has been invited to be the Artistic Director and guest performer. The programme tracks the route of the pipa in its two thousand years of sojourn and its development in South China. The repertoire of the pipa virtuosi of Guangdong and their efforts in transforming the characteristics of the works from northern to southern fully illustrate the Cantonese people's all-embracing attitude towards different cultures, their ability to think independently, their pioneering spirit and freedom in creativity.

### Programme includes

| Ensemble | The Peacock in its Full Glory
| Pipa and Vocal Music | The Lament of Lady Zhaojun
| Pipa and Ensemble | Song of Frontier *
| Pipa Ensemble | Pacing Horses in the Countryside in Spring *
| Pipa Solo | The Dragon Boat Race *
| Lion Rolling a Ball | Autumn Moon in the Han Palace

*只演 6/4 only, *只演 7/4 only

每場節目長約的 2 小時，包括中場休息 15 分鐘。

示範講座 Lecture Demonstration 免費入場 Admission Free

### The Art of Cantonese Pipa

**Speaker:** Li Canxiang

**Demonstration:** 竹韻小集 Windpipe Chinese Music Ensemble

**Venue:** 香港文化中心行政大樓四樓會議室

**Duration:** 1 小時 30 分

 Conducted in Cantonese. The lecture demonstration will run for about 1 hour 30 minutes.
Xianshi music is a kind of ensemble music of Chaozhou, made up mainly of silk string and plucked-string instruments. The name of xianshi might have originated from the early tablatures of ancient poetry scored for strings, known as the 'two-four notation'. Wang Peiyu is one of the key figures in promoting the Chaozhou music genres of xianshi and xiuyue in recent years. It is the first time he is bringing the ensemble he founded, the Xianshi Ensemble of Shantou, to Hong Kong. Its debut performance can be highly expected as it offers the local audience a chance to understand and enjoy xianshi music of Chaozhou as interpreted by the new generation.

13 APR
星期六 Sat 8pm
上環文娛中心劇院
Theatre, Sheung Wan Civic Centre
$260 $160

節目包括 Programme includes

合奏
《畫眉跳架》
《雁南歸》
《湘江夜泛》
《迎仙客》
《與嫦娥》(活五調)
《平沙落雁》
《潮州外江樂》
《粉紅蓮》
《景春蝶》
《中阮獨奏》
《寒鶴戲水》
《中阮獨奏》
《秋風南飛》
《古箏二重奏》
《月兒高》
《笛套古樂》
《燈樓》

Ensemble
The Stepping Thrush
Guzheng Solo
As the Wild Geese Fly South
Guzheng, Yehu and Zhongguan Trio
The Lotus Rising from the Water
Chaozhou Waijiang Music
Ying Xian-Ke
Chaozhou Xiuyue
Liu Qingning (live five mode)
Wild Geese on the Sandbank
Chaozhou Xianshi Music
The Pink Lotus
Jing Chun-Luo
Guzheng Solo
Fish Hawks Dabbling in the Water
Zhongguan Solo
The Snow Geese Flying South
Guzheng Duo
The Moon Rises High
Dizi Set Ancient Tune
Tower of Lights

節目長約 1 小時 45 分鐘，包括中場休息 15 分鐘。
The performance will run for about 1 hour and 45 minutes including a 15 minute intermission.
音樂會除了演奏嶺南地區稀有獨特的白字戲及花朝戲傳統樂曲，更邀得國家級非物質文化遺產白字戲項目傳承人吳佩綺與藺靜潔擔任演員；廣東省非物質文化遺產項目傳承人黃麗華將獨唱花朝戲代表劇目《賣雜貨》，國家一級演員黃紅英更會演唱客家獨歌《一唱關洋洋》，由香港嶺南音樂團及內地優秀演奏家伴奏，為觀眾呈獻一系列嶺南地區民間音樂精粹。

In addition to the esoteric music of South China — Baizi Opera and Huachao Opera, the programme of this concert also features vocal presentation of the folk songs in the Guangdong region by Wu Peijin and Zhong Jingjie, two bearers of the National Intangible Cultural Heritage of Baizi Opera. One of the representative works of Huachao Opera Selling Groceries will be performed by Huang Leihua, the bearer of the Intangible Cultural Heritage of Guangdong Province. Huang Hongying, National Class One Performer, will also sing Hakka folksong Start to Sing and Start the Party Rolling, aiming to showcase a series of folk music typical of the Lingnan region with the Hong Kong Ling Nan Orchestra and the veteran musicians from the Mainland.

節目包括 Programme includes

花朝戲音樂演奏
《捲珠簾》
《王大娘》
《留情郎》
《萬年歌》

花朝戲演唱
《賣雜貨》
《梁山伯與祝英台》（選段）
《冰娘修史》（選段）

皆歌（客家民間音樂）
《一唱關洋洋》

白字戲音樂演奏
《遙江龍》

《梅台》（選段）
《小拜堂》
《放浪花燈》（選段）

白字戲演唱
《金瓶梅》（選段）
《徐九經升官記》（選段）
《擂茶小調》
《五女拜壽》（選段）

Music Performance from Huachao Opera
Rolling up the Beaded Curtain
Mama Wang
Stay, My Love
Joy Forever

Vocal Music from Huachao Opera
Selling Groceries
Excerpts from The Butterfly Lovers
Excerpt from The Sad Boy of Binguang

Jiege (Hakka Folk Song)
Start to Sing and Start the Party Rolling

Music performance from Baizi Opera
The Hidden Talent That Came from Other Provinces
Excerpt from Meeting at the Pavilion
The Formal Wedding Ceremony
Excerpt from Helping Zeng Rong Escape

Vocal music from Baizi Opera
Excerpt from Chrysantheme
Excerpt from Xin Jingying Gets Promoted
A Ditty for Grindinea Tea
Excerpt from Five Girls Attending the Birthday Celebration

音楽会会場 岭南音樂会和花朝戲及皆歌
白字戲、花朝戲及皆歌

A Concert of Hakka and Huaihong Folk Music – Baizi Opera, Huachao Opera and Hakka Folk Song
6 三月 MAR

廣東音樂雙肩挑
The Duality of Cantonese Music
余其偉
Yu Qiwei

自高胡大師余其偉教授 2000 年初來港，便廣東音樂納入為音樂學院的課程。余教授主張雙肩挑，即樂手能同時演奏七律及十二平均律，傳統、現代兼備。本講將邀請余教授親述其教育理念。

13 三月 MAR

由中樂到廣東音樂
From Chinese Music to Cantonese Music
陳壁沁
Chan Pik-sum

廣東音樂與現代中國音樂之演奏美學、習慣及承傳方法皆不盡相同。近年炙手可熱的廣東音樂演奏家陳壁沁原出身於中樂，為何突然會對廣東音樂有興趣？演奏中樂與廣東音樂有何分別？陳壁沁會一一解答。

20 三月 MAR

香港道教殯儀音樂
Taoist Funeral Music in Hong Kong
程耀生
Chung Yiu-sheng

沒有特定宗教信仰的港人多以道教為殯儀儀式，但我們了解此儀式為何物？此講將邀請專業殯儀師與主持細談道教殯儀音樂的功能與意義。

27 三月 MAR

南音在香江
Namjin in Hong Kong
梁凱莉、杜詠、余少菲、陳國輝
Leung Hoi-fai, To Wing, Yu Shiu-fee, Chan Kwook-fai

上世紀的流行音樂－「南音」今天雖不再流行，但其聲音卻建構了上世紀香港印象。眾樂友將一邊演唱、伴奏南音，一邊話當年。

3 四月 APR

舞榭歌臺話今昔
Cantonese Music in Dance Halls and Song Halls Then and Now
溫啟豪
Wan Kai-ho

上世紀粵劇小曲曾流行於歌榭舞殿，伴以流行西樂器，成為跳舞粵劇，可算是當時香港的音樂主流，舞榭歌臺更是粵劇溫床。隨著社會變遷，粵劇用於跳舞音樂已成過去，粵劇也漸式微。此講座會分享香港舞榭歌臺的見聞和感想。

10 四月 APR

粵劇玩家
Veteran Players of Cantonese Music
杜詠、余少菲、陳國輝
To Wing, Yu Shiu-fee, Chan Kwook-fai

此講將由眾樂友一邊演奏，一邊講述演奏廣東音樂的趣味。

講座系列
Lecture Series: Cantonese Music in Hong Kong

講者 Speaker
何耿明
Ho Kang-ming
資深粵劇演奏家
Pipa Virtuoso

講者 Speaker
陳子晉
Chan Chi-chun
香港中文大學中國音樂研究中心執行總監
Executive Director, Centre for Chinese Music Studies, CUHK

粵劇在香港已有過百年的歷史，南音、廣東音樂、精神音樂、粵劇等各自發展，卻互相扣連，最終形成本土獨有文化。是次講座將以粵劇玩家及研究者何耿明與陳子晉以輕鬆對話方式，輔以珍貴錄音、錄影片段，並邀請不同嘉賓講者一起暢談粵劇，與觀眾一窺粵劇之奧妙。

The music of Guangdong, with its diverse variants such as namjin, Cantonese music, spirit music and Cantonese Opera, has marked its presence in Hong Kong for over a hundred years. The subgenres have developed along their own lines, but they remain linked by their historical roots. Together they have morphed into a unique indigenous culture in the local community. For this lecture series, Ho Kang-ming and Chan Chi-chun, two players and researchers of Cantonese music, will engage in an enlightening dialogue. It will be supplemented by valuable recordings and video clippings, as well as exchanges with guest speakers in talk and in music, to offer insights into the music legacy of Guangdong.
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<td>「粵樂琵琶藝術」示範講座 Lecture Demonstration : The Art of Cantonese Pipa</td>
<td>「粵南山海有情」音樂會 – 白字戲、花朝戲及音樂 A Concert of Hakka and Hailufeng Folk Music – Bai Zi Opera, Huachao Opera and Hakka Folk Song</td>
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場地 指南

沙田大會堂
Sha Tin Town Hall

九龍寨城公園
Kowloon Walled City Park

油麻地戲院
Yau Ma Tei Theatre

高山劇場
Ko Shan Theatre

香港太空館：香港文化中心
Hong Kong Space Museum, Hong Kong Cultural Centre

上環文娱中心
Sheung Wan Civic Centre

上環文娱中心 Sheung Wan Civic Centre

香港皇后大道中 345 號
上環市政大廈 5 樓
5/F, Sheung Wan Municipal Services Building,
345 Queen's Road Central, Hong Kong
☎ 2835 2698

高山劇場 Ko Shan Theatre
九龍紅磡高山道 77 號
77 Ko Shan Road, Hung Hom, Kowloon
☎ 2740 9222

香江粤劇講座系列套票優惠

門票於 1 月 21 日起在城市售票網售票處*, 網上、流動購票應用程式及信用卡電話購票熱線發售。

購票優惠

年滿 60 歲的長者、殘疾人士及看護人、全日制學生及綜合社會保障援助受惠人士可享有半價優惠
（綜援受惠人士先於先得，額滿即止）。

集體購票優惠 *

每次購買「廣東音樂系列」的正價門票，可享以下優惠：
4 至 9 張 95 折；10 至 19 張 85 折；20 張或以上 8 折。

「廣東音樂系列」套票優惠 *

同時購買不同場次之正價門票，可享以下優惠：
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Tickets available from 21 January onwards at URBiTIX outlets*, on Internet, by Mobile Ticketing App and Credit Card Telephone Booking.

Discount Schemes

Half-price tickets available for senior citizens aged 60 or above, people with disabilities and the minder, full-time students and Comprehensive Social Security Assistance (CSSA) recipients (limited tickets for CSSA recipients available on a first come, first served basis).

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For each purchase of standard tickets for programme(s) in ‘Guangdong Music Series’, the following concession applies: 10% off for 4-9 standard tickets; 15% off for 10-19 standard tickets; 20% off for 20 or more standard tickets.

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10% off for each purchase of standard tickets of any 2 concerts, 15% off for any 3 concerts, 20% off for any 4 or more concerts.

‘Lecture Series : Cantonese Music in Hong Kong’ Package Discount

10% off for each purchase of standard tickets of any 2 lectures, 15% off for any 3 lectures, 20% off for any 4 or more lectures.

Patrons can enjoy only one of the above discount offers.
# The box office of Yau Ma Tei Theatre sells tickets for programmes performed at the Theatre only.
* Group Booking Discount and ‘Guangdong Music Series’ Package Discount are not applicable to ‘Lecture Series : Cantonese Music in Hong Kong’.

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票務 Ticketing: 3761 6661
信用卡電話購票 Credit Card Telephone Booking: 2111 5999
網上購票 Internet Booking: www.urbitix.hk

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For internet, mobile ticketing app or telephone booking service, there is a service fee of HK$8 per ticket purchased (no limit set per transaction and is non-refundable).

觀眾若遇臨時人潮，應到臨時停泊站點休息或繼續欣賞演出。
Audience is strongly advised to arrive punctually. Latecomers will only be admitted during the intermission or at a suitable break.

主題機構有權更改節目及更換表演者。
The presenter reserves the right to change the programmes and substitute artists.