The Scent of Peony
Chao Shao-an (1905-1998)
Not dated
Dish, enamels on porcelain
Collection of Hong Kong Heritage Museum

The Scent of Peony is the work of Professor Chao Shao-an, applying his typical style of painting to a base of white porcelain. Professor Chao was a renowned master of the Lingnan School of painting, which originated in the Guangdong province and has important influence in the history of modern Chinese painting. Starting from 9 February 2018, this work will be shown in the exhibition Porcelain and Painting in the Chao Shao-an Gallery of the Hong Kong Heritage Museum.
Venue Information
Booking Guide
Guangdong Music under the Tree
Thunders Guangdong Gong and Drums Concert by Chen Zhuoli and Windpipe Chinese Music Ensemble
Embracing the Dairy of Guangdong Music Concert
Celebrating a Century of Cantonese Music and Songs Concert
Cantonese Music Gala Guangdong Hong Kong and Shanghai Concert
A Century of Cantonese Music
Quintessence of Hakka, Chaozhou and Cantonese Music Concert
Program Calendar
Forward
前言

粵、潮、客音樂在香港的歷史實況

音樂上，命名或分類，多從地理、語言（方言）及文化出發，或基於地區、民族的特點考慮。音樂名目的指涉，亦會隨著時代的發展而有所改變。例如《嶺南音樂》在上世紀中華音樂發展中佔有重要地位。嶺南音樂文化，本包括海南、廣東、海南三省的民間音樂，其中廣東、海南兩省的民間音樂以廣東音樂、海南音樂為主。音樂名目之指涉，亦會隨著時代的發展而有所改變。例如《嶺南音樂》在上世紀中華音樂發展中佔有重要地位。嶺南音樂文化，本包括海南、廣東、海南三省的民間音樂，其中廣東、海南兩省的民間音樂以廣東音樂、海南音樂為主。
依附其中。日常延續著潮樂傳統的，是粵為潮州社在潮汕社群供奉自作「功德」的樂師。

上世紀六十年代初，陳旭東在新天彩潮劇團擔當年代潮劇、潮劇及潮劇電影在香港蓬勃發展，潮劇開始取代漢劇在香港的戲曲文化地位。海外的潮籍音樂社多稱「潮樂社」，卻以秦漢樂為主，兼潮樂。音樂社的樂手有「潮漢一家」的說法（指曲目）。到了二十年代中潮劇電影復興，漢劇及楚 aire在香港影視界中亦日漸萎縮，潮劇及潮劇在香港高度城市化、商業化及國際化的推動下，流行文化勢不可擋，席捲整個音樂市場。但潮劇及潮劇至今仍有許多熱愛者。

漢地的樂師有漢樂社，音樂社的樂手有「潮漢一家」的說法（指曲目）。到了二十年代中潮劇電影復興，漢劇及楚 aire在香港影視界中亦日漸萎縮，潮劇及潮劇在香港高度城市化、商業化及國際化的推動下，流行文化勢不可擋，席捲整個音樂市場。但潮劇及潮劇至今仍有許多熱愛者。

在潮劇及潮劇及潮語演出中，客籍人士曾在客室求樂，潮劇及楚 aire在香港影視界中亦日漸萎縮，潮劇及潮劇在香港高度城市化、商業化及國際化的推動下，流行文化勢不可擋，席捲整個音樂市場。但潮劇及潮劇至今仍有許多熱愛者。
二○○六年五月是香港音樂界月落星沉的月份。馮華《九二十四一○七》自尹启云、呂文成兩位導師的藝術承傳了
二胡、梵鐘《小提琴》、專劇、專曲、歌壇及專樂文化，為二十一世紀香港音樂家、粵語音樂留下大量創作與配樂。馮華師傳的
樂、歌曲創作已是香港文化歷史的重要部分。光是電影《李後主》，將李煜的原詞譜曲，深入詠史粵語音調與旋律的關係，並廣
為流傳，這若不是「廣東音樂」一係也（是啥）？謹借此小節，向「大師」致敬！

除了廣州、台山、香港之外，上海亦是廣東音樂的一個重要源頭。這條線於今已斷，今次從上海請來的高胡名家李學方便是這
方面的佼佼者。而來自黃梅的潘維華，古筝、高胡、演唱皆精，高度專業，能為自己的演唱拓招，絕對是曲藝界界的奇才，早
已聞名全國，能欣賞到上海及廣州的名家來港演出，是港人的造化。

無庸議論及文化事務署舉辦「廣東音樂系列」粵、潮、漢樂在香港的情況會更慘淡。現每年至少有個名目，唉起上世紀走過
來的人的說見回憶！新近一代演奏樂手悟提供演出機會，加強其對傳統樂種的認同及信心，並促進粵港音樂界的交流。同時，應該是時
候思考及研究粵樂、潮樂、漢樂三者在香港的生存空間了。其與作曲及指揮主導的「民樂」、大型樂團文化的關係，更是無可迴避的
課題。這些「地方樂種」所強調的風、韻、味，斷離不開各自的方言、口音。而方言與口音運作得成功及地道的例子，當然是
各自的地方戲曲及說唱曲藝。祝願這次「廣東音樂系列」演出成功，讓漢風、潮韻、粵味，繼續瀰漫下去！

《中國民間音樂專集》編委會
余少華教授
香港卷”主编
Foreword

Historical Facts on Cantonese, Chaozhou and Hakka Music in Hong Kong

Naming or classification of music genres is generally based on their geographical origin, language (including dialect) and culture, or sometimes administrative considerations and resource allocation. The referent to their nomenclature, however, also changes over time. For instance, "Lingnan music", a music culture which flourished in the regions of Guangdong and Hainan in the mid-20th century, used to comprise the music of Hainan, Guangzhou, Chaozhou and Hakka. In addition to the inextricable connection in language and culture between Hainan and Leizhou Peninsula in Guangdong and southern Fujian, there was also a long-standing tie established between its regional opera, Qiong opera, and Liuyuan opera of Fujian as well as Chaozhou opera and Zhongyin opera of Guangdong. Qiong opera had its own entry in the 1983 edition of Encyclopaedia of Chinese: The Operatic Arts Volume. After Hainan became a separate province administratively independent from Guangdong in 1988, Qiong opera was no longer found in Annals of Chinese Opera: The Guangdong Volume (1993 edition). Haitian music is hardly ever mentioned in discussions on Guangdong music.

I first came across the word "Lingnan" in the context of music when reading materials about zheng master Liu Tianyi's Busy Weaver and Night Rain on Plantern-framed Windows (composed between 1950s and 1960s), which were then labelled as "Lingnan zheng tunes". Given that Liu was a gusou virtuoso in Guangdong music, the question that his zheng tunes were not regarded as Guangdong or Cantonese zheng tunes bothered me. After seeking avidly the views of quite a number of zheng players, I came to realise that Busy Weaver was Liu's original work while Night Rain was adapted from a Hakka (Han) tune. Busy Weaver showed traces of Chaozhou zheng music in its fingering while Night Rain, despite its Han origin, subtly took on a Cantonese flavour in Liu's adaptation. To describe them vaguely as Lingnan zheng tunes, therefore, was probably an expedient way out. Having said that, the gusou and zheng music by Master Liu was indeed a paradigm of the integration of Cantonese, Chaozhou and Hakka cultures, the crème de la crème of Guangdong music.

On comparing Lingnan music and Guangdong music, one will note that while foci are placed differently, they are sometimes overlapping in certain areas. Their referents in the broad and narrow senses are often taken as interchangeable, very much like the case of Cantonese music. The three genres which comprise Cantonese music, namely Cantonese opera, Cantonese operatic tunes and Guangdong music (in the narrow sense) are interdependent and their boundaries are difficult to demarcate. Whether it is based on geographical perspective or musical facts, Guangdong music in the broad sense undoubtedly includes Chaozhou music and Hakka (Han) music. Anthology of Chinese Folk and Ethnic Instrumental Music: The Hong Kong Volume apparently took the same view, but very often referents are made in the narrow sense and Cantonese instrumental music ensemble is taken as Guangdong music. The difference in cultures and dialects of Guangzhou, Chaozhou and Hakka and the distinctive characteristics of their music bear a close, integrated and interactive relation to each other. For instance, a popular Cantonese operatic song Severance from Romance of a Widow incorporates the Chaozhou version of The Lament of Lady Zhaoyu. Cantonese opera legends Yam Kiu-fai and Pak Sus-sing sang the Chaozhou tune Fish Hawk's Dabbling in the Water in a Cantonese opera adapted movie Madame Wu. Likewise, Guangdong music dirty Nostalgia and Cantonese operatic melody pai zhou were incorporated into Reunion in the Study, a Chaozhou opera played by Chen Chutai and Fang Qiongyu.

Chaozhou and Shantou are in proximity with Meixian and Dabu which are inhabited predominately by the Hakkas. In the early 20th century, "Wujiang opera", the name used for Guangdong Han opera in mainland China since 1956, was equally popular among Chaozhou and Hakka dialect-speaking communities. Between the early 20th century and the 1950s, people from Chaozhou and Shantou, the gentry and the affluent in particular, were staunch supporters of Han opera (Wujiang opera) and Han music instead of their native Chaozhou opera or Hakka music. Han opera is performed in Guangzhou the lingua franca of dynasty China and Chaozhou opera in Chaozhou dialect. Back to the local scene, Chaozhou opera in Hong Kong has found its niche in cultural performances given mostly in the seventh lunar month during Yu Lan Ghost Festival and Chaozhou music is played during these performances. For the rest of the year, the traditions of Chaozhou music are upheld by musicians playing at funerals and related rituals of the Chaozhou and Shantou communities.

In the early 1960s when Chen Chuhui of Sun Tin Chot Chiu Chow Opera Troupe was extremely popular, Chaozhou opera and its film adaptation flourished in Hong Kong and started to displace Han opera as the most influential opera genre among the Chaozhou and Shantou communities. Chaozhou music societies established overseas were commonly known as "Confusion music clubs". Han music played a much more significant role than Chaozhou music in these societies and according to their musicians, their repertoire was a combination of Chaozhou and Han music. In the mid-1960s, Chaozhou opera movies were forced out of the market and Han opera and Han music also withdrew away among the local Chaozhou and Shantou communities. By the end of the 1970s, only Chaozhou opera and Hakka music were performed at the fund-raising shows of Hong Kong Chiu Chow Merchants Mutual Assistance Society. In this highly urbanised and commercialised international city, pop culture took people by storm and swept across the music market. Chaozhou opera and Chaozhou music, nevertheless, managed to survive through time. Their transmission and continuation were made possible mainly by ritual performances. Zhengbei opera and Baiyi opera of Haiyeng and Laiying treaded a similar path. Han opera has never been a part of ritual performances in Hong Kong and therefore Han music failed to survive. During the 1950s, the Rediffusion Radio accorded to the request from local Hakkas to broadcast Han opera, and reformation of the music societies was launched for its promotion. Despite the efforts made by local Hakkas to revive Han opera and Han music, news on their music societies and activities were hardly heard by the 1970s.
Featuring of Hakka, Chaoshou and Cantonese music in the same series in Hong Kong in the 21st century is, to a certain extent, a collaborative effort in struggling for survival after being marginalised in mainstream culture. Here in Hong Kong, Cantonese music is in a slightly better state compared to Han music and Chaoshou music thanks to the younger generation who have taken the torch in recent years. Though Hakka, Chaoshou and Cantonese music did not come into complete extinction, it is likely that they will be soon consecrated as world cultural heritage (WCH) or something of the world ceases feeding‘ because the socio-cultural environment no longer exists. Even if these genres are inscribed onto the national or the UNESCO intangible cultural heritage list, it does not mean that people here would hold greater respect or attach more value to these traditional music genres. Taking them out of their original contexts and staging them at arts festivals or “Guangdong Music Series” concerts is more like a commiseration instead.

It is most delightful to note that “Guangdong Music Series” concert this year will present “Quintessence of Han, Chaoshou and Cantonese Music” and feature zeng master Rao Ningxin. A celebrated interpreter of Han music, Master Rao has recorded a number of Han zeng classics including The Lotus Rising from the Water and Night Rain on Plantain-framed Windows. His recordings marked the most emblematic rendition of Han zeng tunes after the legendary Luo Jujiang. Though I have never had the honour to meet Master Rao, I have listened to his music and was totally overwhelmed by its austere beauty, tranquility and serenity. The divine music which came from plucking and pressing of the strings does not seem to belong to this secular world. I am sure a great musician like him will definitely blow his audience away in his recital of Hakka, Guangdong and Chaoshou zeng music.

It sounds extremely intriguing to me that Rao Shuhang, the son of Master Rao, will be playing Guangdong zeng tunes in the same concert. Han tunes will be played by Master Rao and Chaoshou tunes by Chen Junhui. Assigning a particular genre to a musician was probably a convenient way to nail down the theme of the concert. While all three masters include Cantonese, Chaoshou and Han music in their repertoire, their focuses are certainly different. If zeng players from Guangdong do not play Cantonese, Chaoshou and Han music, they are no different from their counterparts in Shandong, Henan or Zhejiang. As demonstrated by the Rao, family tradition has a pivotal role to play in transmitting the art of music in China. It is also true for Yu Qiwai and his son Yu Lefu (who will appear in separate recitals) as well as musicians from local Cantonese opera troupes such as the Chu brothers (Chu Ngai-kong, Chu Siu-cheung and Chu Hing-cheung) and the Kos (Ko Lam, Ko Kan, Ko Yun-ken, Ko Yun-hung and Ko Wing-hai). Members of the family and their descendants inherit from their forefathers the skills, repertoire and styles of traditional arts. The same pattern naturally applies to the transmission of musical heritage. Steeped in history and culture, our musical legacy is ancient yet modern, and never out of style. The passing down of musical heritage through generations is not something that can be compelled into. Yet once it is handed down, our musical heritage will continue to flourish in the most propitious way. Its transmission, therefore, should be cherished and encouraged.

June 2017 was a mournful month for the local music community. We suffered a sad loss for Fung Wah (1924-2017) who passed away on 19 June. As a protégé of masters Wan Chi-chung and Lui Man-shing, Fung transmitted their legacy in the fields of erhu, violin, Cantonese opera, Cantonese operatic songs, singing salons and Cantonese music culture and contributed enormously to Cantonese opera, film score and composition in Hong Kong during the past century. Writer of the famous theme song A River Apart, Yu Lam (1925-2017), departed ten days later. The film scores, incidental music for television and original songs the prolific composer bequeathed to us have become an essential part of the culture and history of Hong Kong. I would just mention how he thoroughly explored the relation between Cantonese phonology and melody while setting the works of Li Yu, a great poet and a feefulee, to music in the movie The Last Emperor of Southern Tang. These highly popular songs composed for the movie are every inch Guangdong music, aren’t they? Hats off to a true master!

Shanghai, in addition to Guangzhou, Taishan and Hong Kong, forms an integral part of Cantonese music and the linkage continues until today. Li Zhaofang, guohu virtuoso from Shanghai will perform in the Guangdong Music Series to illustrate the connection. Renowned in her hometown and Hong Kong for her extraordinary talent, Pan Qiangian from Guangzhou is a highly accomplished singer, a gifted player of zeng and guohu, and a professional musician who can accompany herself with her own instrument. What a privilege for us to watch the performance of these distinguished musicians from Shanghai and Guangzhou here in Hong Kong!

I reckon that Cantonese, Chaoshou and Han music in Hong Kong would be in a gloomier state if the Guangdong Music Series was not launched by the Leisure and Cultural Services Department. At least now we have an annual event to evoke memories of the songs and music of the last century and provide a platform for the younger musicians to perform. It also helps to reinforce their recognition of and confidence in traditional music genres, and foster music exchange between Guangdong and Hong Kong. Indeed it is also an opportunity time to ponder on and examine the niche for Cantonese, Chaoshou and Han music in Hong Kong, and in particular, the unavoidable question of its correlation with compositions and conductor-led modern Chinese orchestras. Style, taste and flavour are the essential elements of regional music and their execution is inseparable with dialects and accents of their respective regions. The most successful marriage between dialects and accents is definitely regional operas and their narrative music. I wish the “Guangdong Music Series” every success and long live Han, Chaoshou and Cantonese music!

Original Chinese article provided by Professor Yu Shiu-wah
Chief Editor, Anthology of Chinese Folk and Ethnic Instrumental Music: The Hong Kong Volume
Guangdong Music Series
28.2 - 6.5.2018
### Programme Calendar

#### 音樂會 Concert

**三月 MAR**

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<td>8pm</td>
<td>上環文娛中心劇院, Sheung Wan Civic Centre</td>
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<tr>
<td>10.3</td>
<td>8pm</td>
<td>油麻地戲院劇院, Yau Ma Tei Theatre</td>
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**粵韻百年—粵韻響遍省港滬音樂會**
A Century of Cantonese Music –
‘Cantonese Music Gala Guangdong, Hong Kong and Shanghai’ Concert

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<tr>
<td>15.3</td>
<td>8pm</td>
<td>香港大會堂音樂廳, Concert Hall, Hong Kong City Hall</td>
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**粵韻百年—粵韻歌樂賀百年音樂會**
A Century of Cantonese Music –
‘Celebrating a Century of Cantonese Music and Songs’ Concert

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<tr>
<td>16.3</td>
<td>8pm</td>
<td>荃灣大會堂音樂廳, Auditorium, Tsuen Wan Town Hall</td>
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**粵樂集結雙肩挑音樂會**
‘Embracing the Duality of Cantonese Music’ Concert

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<td>8pm</td>
<td>牛池灣文娛中心劇院, Ngau Chi Wan Civic Centre</td>
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<tr>
<td>30.3</td>
<td>8pm</td>
<td>油麻地戲院劇院, Yau Ma Tei Theatre</td>
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#### 四月 APR

**南國春雷—陳佐輝與竹韻小集音樂會**
‘Thunders: Guangdong Gongs and Drums Concert’ by Chen Zuohui and Windpipe Chinese Music Ensemble

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<td>7.4</td>
<td>8pm</td>
<td>油麻地戲院劇院, Yau Ma Tei Theatre</td>
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<tr>
<td>8.4</td>
<td>4pm</td>
<td>沙田大會堂文化廳, Cultural Activities Hall, Sha Tin Town Hall</td>
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#### 五月 MAY

**粵韻樹下音樂會**
Guangdong Music Under the Tree

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<tr>
<td>5-6.5</td>
<td>2:30pm</td>
<td>九龍寨城公園六藝堂, Six Arts Terrace, Kowloon Walled City Park</td>
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講座 Talk

二月、三月 FEB & MAR

粤乐在香江 Cantonese Music in Hong Kong $50

講者:余少華教授、鄭偉滔 Speakers: Professor Yu Siu-wah & Victor Cheng
28/2 (星期三 Wed) 7:30pm 香港太空館演講廳 Lecture Hall, Hong Kong Space Museum

粤調中演奏和演唱關係 Music and Vocal Performance in Cantonese Tunes $50

講者:余少華教授、鄭偉滔 Speakers: Professor Yu Siu-wah & Victor Cheng
7/3 (星期三 Wed) 7:30pm 香港太空館演講廳 Lecture Hall, Hong Kong Space Museum

粤楽發展的百年歴史 History of Cantonese Music 免費 Free

講者:李燦祥、李肇芳 Speakers: Li Canxiang & Li Zhaofang
14/3 (星期三 Wed) 7:30pm
香港文化中心行政大樓4樓二號會議室 AC2, Level 4, Administration Building, Hong Kong Cultural Centre

粤楽演奏理念的探索 Exploring the Notion of Performance in Cantonese Music 免費 Free

講者/示範:余樂夫、楊偉傑、陳璧沁、沙澄珊、馬詩恩、卓紹民
Speakers/ Demonstrators: Yu Left, Ricky Yeung Wai-ki, Chan Pik-sum, Sha Jingshan, Yanki Ma & Tong Shaomin
28/3 (星期三 Wed) 7:30pm
香港文化中心行政大樓4樓一號會議室 AC1, Level 4, Administration Building, Hong Kong Cultural Centre

四月 APR

嶺南音樂概述 Overview of Lingnan Music 免費 Free

講者/示範:陳佐輝、郭靜書
Speakers/ Demonstrators: Chen Zuohui & Guo Linshu
6/4 (星期五 Fri) 7:30pm
香港文化中心行政大樓4樓一號會議室 AC1, Level 4, Administration Building, Hong Kong Cultural Centre
漢樂（客家）、潮樂與粵樂三種各具特色的樂種可謂互相關連及影響。漢樂の一眾人物，古琴教育家、演奏家熊豪新教授將為觀眾帶來地道漢樂；其子熊錦則以琴演奏漢樂，加上陳嘉輝的潮樂，誠為古琴及地方音樂愛好者的不二之選。音樂會還邀來三位獨具一格的演奏家獻技，包括本港洞簫名家譚寶璧、廣州高胡演奏家胡萊影，以及國家一級作曲家、潮汕音樂名家王培瑜，讓觀眾一次過細緻領略「漢風」、「潮韻」、「粵味」的廣東音樂。

Han (Hakka), Chaozhou and Cantonese music are actually bonded and they influence with each other. Professor Rao Ningxin, the leading virtuoso and educator of guzheng, will bring us authentic Hakka music for the night. Rao Shuhang, son of Professor Rao, will perform Cantonese music, also on the guzheng, with Chen Junhui on the Chaozhou guzheng. It is going to be the best place for guzheng lovers. We have also invited three masters of their own circles: Tam Po-shek, a local dongsiai virtuoso, Lei Yeying, a gao bu performer of Guangzhou, and Wang Peiyu, a National Class One Composer and an expert of Chaozhou and Shanteou music. Audience can enjoy a night of the flavoursome Guangdong music with the Hakka, Chaozhou and Cantonese scents.

節目包括

漢樂
《出水蓮》
《蕉窗夜雨》
《過江龍》
《單點頭亂插花》

潮樂
《柳青娘》
《寒鴉戲水》
《月兒高》
《粉紅蓮》

粵樂
《連環扣》
《彈韻鐘聲》
《平湖秋月》
《流水行雲》
《鳥投林》

Programme includes

Han Music
The Lotus Rising from the Water
Night Rain on Plantain-framed Windows
River-crossing Dragon
To Arrange Flowers in Disorder

Chaozhou Music
Liu Qingtang
Fish Hawks Dabbling in the Water
The Moon Rises High
The Pink Lotus

Cantonese Music
United We Go
The Toll of the Temple Bell
Autumn Moon over a Placid Lake
The Flowing Water and the Drifting Clouds
Birds Returning to the Woods

每場節目大約2小時，包括中途休息15分鐘。
Each performance will run for about 2 hours including a 15-minute intermission.
古筝 Guzheng  饶宁新 Rao Ningxin

9 三月  MAR
星期五 Fri  8pm
上环文娱中心剧院
Theatre, Sheung Wan Civic Centre
$260 $160

10 三月  MAR
星期六 Sat  8pm
油麻地戏院剧院
Theatre, Yau Ma Tei Theatre
$260 $160
節目包括

高胡
《醇月》
《火樹銀花》
《鳥投林》

琵琶獨奏
《獅子滾球》

喉管獨奏
《漁村夕照》

硬弓組合
《百花亭閣酒》

唱曲
《風流夢》

琵琶彈唱
《二泉映月》

彈撥樂合奏
《午夜遙聞鐵馬聲》

合奏
《賽龍奪錦》
《孔雀開屏》

Programme includes

Gaohu
Intoxicated under the Moon
Fiery Trees and Silver Flowers
Birds Returning to the Woods

Pipa Solo
Lion Rolling a Ball

Houguan Solo
Fishing Village at Dusk

‘Hard-bow’ Ensemble
The Drunken Lady Yang at the Pavilion of a Hundred Flowers

Vocal Music
Enchanting Dreams

Pipa and Vocal Music
Reflections of the Moon on the Spring

Plucked-string Ensemble
Wind Bells Tinkling from Afar at Midnight

Ensemble
The Dragon Boat Race
The Peacock in Its Full Glory

節目長約2小時，包括中场休息15分鐘。
The performance will run for about 2 hours including a 15 minute intermission.
星期四 Thu 8pm
香港大會堂音樂廳
Concert Hall, Hong Kong City Hall
$300 $240 $200 $160

廣東音樂曲藝團
Cantonese Music and Song Art Troupe
星期五  Fri 8pm  
荃灣大會堂演奏廳  
Auditorium, Tsuen Wan Town Hall

$260 $220 $180 $140

粵韻歌樂賀百年音樂會由國家一級演員、著名粵曲琵琶彈唱家陳玲玉、以及著名高胡、古筝及粵曲子喉演唱家潘千芊，攜手與廣東音樂曲藝團為觀眾呈獻近年來多首粵樂經典，當中包括融合非傳統樂器如夏威夷結他、色士風等的精神音樂。

Led by Chen Lingyu, the National Class One Performer and master of playing-while-singing on the pipa, and Pan Qianqian, a renowned gaohu and guzheng player and a highly accomplished singer in Cantonese operatic songs, will join hands with the Cantonese Music and Song Art Troupe to perform Cantonese music classics of the last century including works of spirit music with non-traditional instruments such as ukulele and saxophone.

<table>
<thead>
<tr>
<th>節目包括</th>
<th>Programme includes</th>
</tr>
</thead>
<tbody>
<tr>
<td>木琴獨奏</td>
<td>Xylophone Solo</td>
</tr>
<tr>
<td>《鴛鴦》</td>
<td>Billowing Waves</td>
</tr>
<tr>
<td>古箏獨唱</td>
<td>Guzheng and Vocal Music</td>
</tr>
<tr>
<td>《紅燭淚》</td>
<td>Tears of Red Candle</td>
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<tr>
<td>《紅燭喜》</td>
<td>Auspicious Signs</td>
</tr>
<tr>
<td>喉管獨奏</td>
<td>Houguan Solo</td>
</tr>
<tr>
<td>《楊翠喜》</td>
<td>Yang Cuixi</td>
</tr>
<tr>
<td>軟弓組合</td>
<td>‘Soft-bow’ Ensemble</td>
</tr>
<tr>
<td>《春風得意》</td>
<td>Joy and Success</td>
</tr>
<tr>
<td>硬弓組合</td>
<td>‘Hard-bow’ Ensemble</td>
</tr>
<tr>
<td>《雙飛蝴蝶》</td>
<td>Butterflies Flying in Pairs</td>
</tr>
<tr>
<td>琵琶、古箏彈唱</td>
<td>Pipa, Guzheng and Vocal Music</td>
</tr>
<tr>
<td>《劍合鬭圓》</td>
<td>When the Sword and the Hairpin Reunite</td>
</tr>
<tr>
<td>高胡獨奏</td>
<td>Gaohu Solo</td>
</tr>
<tr>
<td>《魚遊春水》</td>
<td>Fish Frolic in the Water in Spring</td>
</tr>
<tr>
<td>精神音樂</td>
<td>Spirit Music</td>
</tr>
<tr>
<td>《落花天》</td>
<td>Sky with Falling Petals</td>
</tr>
<tr>
<td>《狂歡》</td>
<td>Joyous Celebrations</td>
</tr>
</tbody>
</table>

節目長約2小時，包括中場休息15分鐘。  
The performance will run for about 2 hours including a 15 minute intermission.
專題講座 Lectures 每講 $50 for each lecture (不設劃位 Free Seating)

28 FEB 星期三 Wed 7:30pm
粵樂在香江 Cantonese Music in Hong Kong
講者 Speakers
余少華教授、鄭偉滔 Professor Yu Siu-wah & Victor Cheng

香港太空館演講廳 Lecture Hall, Hong Kong Space Museum
粵語主講 Conducted in Cantonese

音樂會前講座 Pre-concert Talk 免費入場 Admission free

14 MAR 星期三 Wed 7:30pm
粵樂發展的百年歷史 History of the Cantonese Music
講者 Speakers
李燦祥、李肇芳 Li Canxiang & Li Zhaofang

香港文化中心行政大樓四樓二號會議室 AC2, Level 4, Administration Building, Hong Kong Cultural Centre
粵語主講 Conducted in Cantonese

每場講座長約1小時30分鐘。Each lecture/talk will run for about 1 hour 30 minutes.
Led by young musicians Yu Lefu and Chan Pik-sum, the ensemble will present the ‘duality of Cantonese music’ as advocated by Master Yu Qiwei to embrace the modern and the traditional. These brilliant players, marked by their youthful vigour, will demonstrate their extraordinary skills in their interpretation of the traditional music genre. Born to a family of gaohu virtuosi in Guangzhou, Yu Lefu is an ingenious gaohu player and an avid fan of guitar and rock-and-roll music. Apart from giving lectures at the Chinese Music Department of the Xinghai Conservatory of Music, Yu also explores and pushes the boundaries of different music genres in his performance. Chan Pik-sum is a much sought after buqin player in the local music circle and a versatile musician well-versed in Chinese music, pop music, modern music and Nanyin. Yu and Chan will play alongside with Zhang Yueru, concertmaster of the Macao Chinese Orchestra, for an impressive buqin trio. They will be joined by Ricky Yeung Wai-kit, Sha Jingshan, Bryan Lai, Cheung Wai-luk, Yanki Ma, Tong Shaomin, Yin Yu and Liang Jia.

楊偉傑
Ricky Yeung Wai-kit

童紹民
Tong Shaomin

張偉傑
Cheung Wai-luk

沙澄珊
Sha Jingshan

張悦如
Zhang Yueru
Artistic Director / Huqin / Qinqin / Electric Guitar
Ricky Yeung Wai-kit
Chen Pik-sum
Zhang Yueru*, Cheung Wailok
Shaqingshan
Bryan Lai, Yanki Ma
Tong Shaomin
Yin Yu
Liang Jia

*With permission of the Macao Chinese Orchestra, Cultural Affairs Bureau of the Macao S.A.R. Government.
Programme includes

'Hard-bow' Five-piece Combo
Selling Groceries

‘Soft-bow’ Five-piece Combo
Orioles Singing among the Billowing Willows

Gaohu and Yangqin
Precious Ducks Swimming Across the Lotus

Yangqin Solo
Lovers’ Reunion at the Milky Way

Qinqin Trio
Pacing Horses

Five-piece Combo
Enchanting Maple Trees of Autumn

Electric Guitar and Ensemble
Enigma

Erhu, Zhu Tiqin and Ensemble
The Phoenix Terrace on Mount Yinhua

Pipa Solo
Autumn Moon over a Placid Lake

Vocal Music
Separated Swallows
### Programme includes

<table>
<thead>
<tr>
<th>Chinese Title</th>
<th>English Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>電結他與小組《落花天》</td>
<td>Electric Guitar and Ensemble Sky with Falling Petals</td>
</tr>
<tr>
<td>高胡與小組《夢雪紛飛》（香港首演）</td>
<td>Gaohu and Ensemble Dreaming of Falling Snow (Hong Kong Premiere)</td>
</tr>
<tr>
<td>二弦與小組《醉韻》</td>
<td>Erxian and Ensemble An Inebriated Tune</td>
</tr>
<tr>
<td>高胡獨奏《思念》</td>
<td>Gaohu Solo Thinking of an Old Friend</td>
</tr>
<tr>
<td>曲 《僧院鐘聲》</td>
<td>Vocal Music The Toll of the Temple Bell</td>
</tr>
<tr>
<td>合奏《工尺合士上》</td>
<td>Ensemble Cantonese Music Notation</td>
</tr>
<tr>
<td>硬弓五架頭《娛樂昇平》</td>
<td>‘Hard-bow’ Five-piece Combo In Celebration of Good Times</td>
</tr>
<tr>
<td>軟弓五架頭《小桃紅》</td>
<td>‘Soft-bow’ Five-piece Combo The Little Red Peach</td>
</tr>
<tr>
<td>揚琴獨奏《旱天雷》</td>
<td>Yangqin Solo Thunder in the Drought</td>
</tr>
<tr>
<td>秦琴三重奏《走馬》</td>
<td>Qinjin Trio Pacing Horses</td>
</tr>
</tbody>
</table>

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### Demonstration Lecture

#### 郵樂演奏理念的探索

Exploring the Notion of Performance in Cantonese Music

#### 講者/示範 Speakers/ Demonstrators

余樂夫、楊偉傑、陳璧沁、沙烱珊、馬詩恩、童紹民

Yu Lefu, Ricky Yeung Wai-kit, Chan Pik-sum, Sha Jingshan, Yan ki Ma & Tong Shaomin

香港文化中心行政大樓四樓一號會議室

AC1, Level 4, Administration Building, Hong Kong Cultural Centre

示範講座長約1小時30分鐘。Lecture demonstration will run for about 1 hour 30 minutes.
節目包括

<table>
<thead>
<tr>
<th>程式</th>
<th>藝人椫</th>
<th>乐曲</th>
<th>含义</th>
</tr>
</thead>
<tbody>
<tr>
<td>王维</td>
<td>周邦彦</td>
<td>“渡头惊星”</td>
<td>“潮州古曲”</td>
</tr>
<tr>
<td>王维</td>
<td>周邦彦</td>
<td>“渡头惊星”</td>
<td>“潮州古曲”</td>
</tr>
</tbody>
</table>

Chen Zuoehui, the Southern King of Drums, Guo Linshu and six percussionists from the Guangdong National Orchestra join forces with the Windpipe Chinese Music Ensemble to bring a series of classics from Chaozhou luogu, Cantonese Wind and Percussion, and Zhongjuanban Music of Hakka (Han) Music. Chaozhou luogu originates from the Chaozhou Opera and has two distinct forms: Qupeai (“Song Title”) Suites and Walking Suites. The Qupeai Suites are the instrumental music presenting the plots, while the actors move about without singing. The Walking Suites line up luogu phases with folk Silk-string or bumper music from Chaozhou operas, and performs in a parading manner. This performing habit is very similar to the Cantonese Wind and Percussion from Canton. Apart from the giant thunder of gongs and drums, audience may also have a taste of harmonious Chaozhou Xianshi ensemble music and Waijiang ensemble music, and have a sneak peek to both the heroic and euphemistic-and-delicate forms Chaozhou music.

每場節目長約2小時，包括中場休息15分鐘。
Each performance will run for about 2 hours including a 15 minute intermission.
6 月 APR 星期五 Fri 7:30pm

嶺南音樂概述 Overview of Lingnan Music

主講及示範 Speaker & Demonstrator
陳佐輝、郭曉書 Chen Zuohui & Guo Linshu

香港文化中心行政大樓四樓一號會議室
AC1, Level 4, Administration Building, Hong Kong Cultural Centre

示範講座將會長約1小時30分鐘。Lecture demonstration will run for about 1 hour 30 minutes.

示範講座 Lecture Demonstration 免費入場 Admission free

7 四月 APR

星期六 Sat 8pm
油麻地戲院劇院 Theatre, Yau Ma Tei Theatre
$280 $200 $120

8 四月 APR

星期日 Sun 4pm
沙田大會堂文娛廳 Cultural Activities Hall, Sha Tin Town Hall
$280 $200 $120

藝術指導及司打
Artist: Director / Ensemble Leader on the Drums
陳佐輝 Chen Zuohui

樂器及樂隊
Windpipe Chinese Music Ensemble
潮州音樂 Chaozhou Music

星期六 Sat 2:30pm

樂團 香港潮樂演奏團
團長 劉福光

 Ensemble Hong Kong Chiuchow Music Ensemble
 President Lau Fok-kwong

節目包括 Programme includes

潮州大鑼鼓 Chaozhou Gongs and Drums Da luogu
《春日晨光》 Morning Sun in Springtime

潮州小鑼鼓 Chaozhou Gongs and Drums Xiao luogu
《獅子戲球》 Lions Playing with a Ball
《粉蝶採花》 Butterflies among Flowers

弦詩樂合奏 Xianshi Ensemble Music
《懷春曲》 Yearning for Spring
《寒鴨戲水》 Fish Hawks Dabbling in the Water
《柳青娘》 Liu Qingshang

潮曲清唱 Chaozhou Operatic Song Singing
《蘇六娘》(選段) Su Liuniang (excerpt)

每場節目約2小時。 Each performance will run for about 2 hours.
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

演出 Performers
馮翠愉、鄭小慧、杜泳、陳壁沁、陳勝昌、廖家業、梁永賢、
郭嘉瑩、馬詩恩、陳國輝、劉瑞中、林天惠、余穎嘉、楊偉傑、
黃頌然、彭康泰、溫敬豪、白得雲

Fung Chui-yu, Lau Siu-wai, To Wing, Chan Pik-sum, Chan Sing-cheong,
Liu Ka-yip, Leung Wing-yin, Kwok Ka-ying, Yanki Ma, Chan Kwok-fai,
Jason Lau, Cass Lam, Yu Wing-ka, Ricky Yeung Wai-kit, Wong Chung-yin,
Pang Hong-tai, Wan Kai-ho, Pak Tak-wan

節目包括 Programme includes

合奏 Ensemble
《雨打芭蕉》 Rain Lashing on the Plantain
《春郊試馬》 Pacing Horses in the Countryside in Spring
《湖月秋月》 Autumn Moon over a Placid Lake
《古琴秋思》 Meditations in the Boudoir
《鳥投林》 Birds Returning to the Woods
《旱天雷》 Thunder in a Drought
《禪院鐘聲》 The Toll of the Temple Bell

「粵韻樹下音樂廳」將於2018年下半年載譽重來，移師新界區演出。請密切留意康文署文化節目組的最新消息或訂閱電子通訊。詳情請瀏覽文化節目組網頁www.lcsd.gov.hk/cp。

‘Guangdong Music Under the Tree’ is coming back in the second half of 2018, this time in the New Territories. Keep posted of the latest news from the Cultural Presentations Section of the LCSD or simply subscribe to our e-newsletter. Please visit www.lcsd.gov.hk/cp for details.
門票於2018年1月4日起在城市售票網售票處

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。（綜援受惠人士優惠先到先得，額滿即止。「專題百年」專題講座全日制學生優惠票數量設有限額。）

集體購票優惠
每次購買同一節目正價門票4至9張可獲9折優惠；10至19張可獲85折優惠；
20張或以上可獲8折優惠。

「廣東音樂系列」套票優惠
每次購買不同節目的正價門票，可獲以下優惠：2場9折；3場85折；4場或以上8折。

以上購票優惠只可享用其一。

† 油麻地戲院售票處只發售在該場地上演節目之門票。

* 「專題百年」專題講座不設集體購票優惠及「廣東音樂系列」套票優惠。

Tickets available from 4 January 2018 at URBTIX 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. Full-time student tickets with quota limit for Lectures of 'A Century of Cantonese Music'.

Group Booking Discount* 10% off for each purchase of 4-9 standard tickets of the same programme; 15% off for 10-19 standard tickets of the same programme; 20% off for 20 or more standard tickets of the same programme.

'Guangdong Music Series' Package Discount* For each purchase of standard tickets, the following concession applies: 10% off for any 2 different programmes; 15% off for any 3 different programmes; 20% off for any 4 or more different programmes.

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 Lectures of ‘A Century of Cantonese Music’

節目查詢 Programme 2268 7321
票務查詢 Ticketing 3761 6661
信用卡電話購票 Credit Card Telephone Booking 2111 5999
網上購票 Internet Booking www.urbtix.hk

觀眾除準時入座，遲到者須在中場休息或節目適當時候方可進場。

由主辦機構外更改節目及更換表演者。

Audience is strongly advised to arrive punctually. Latecomers will only be admitted during the intermission or at a suitable break.

The presenter reserves the right to change the programmes and substitute artists.
香港大會堂
Hong Kong City Hall
香港中環愛丁堡廣場5號
5 Edinburgh Place, Central, Hong Kong
📞 2921 2840

上環文娛中心
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
📞 2853 2689

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

牛池灣文娛中心
Ngau Chi Wan Civic Centre
九龍清水灣道11號
牛池灣市政大廈2樓及3樓
2/F & 3/F, Ngau Chi Wan Municipal Services Building, 11 Clear Water Bay Road, Kowloon
📞 2325 1970

九龍寨城公園
Kowloon Walled City Park

沙田大會堂
Sha Tin Town Hall
新界沙田涌頭路1號
1 Yuen Wo Road, Sha Tin, New Territories
📞 2694 2509

荃灣大會堂
Tsuen Wan Town Hall
新界荃灣大河道72號
72 Tai Ho Road, Tsuen Wan, New Territories
📞 2414 0144
文化節目組
Cultural Presentations Section
www.lcsd.gov.hk/cp