

劉楚華古琴獨奏音樂會 Solo Concert on *Guqin* by Lau Chor-wah

27^{Jan} 2018 星期六 Sat 3pm

樂曲 Programme

耕莘釣渭 《愔愔室琴譜》*

林少薇 (古琴)

古伊尹隱耕於有莘之野，姜子牙隱釣於渭水之濱。

The Farmer and the Fisherman *Yinyinshi Qinpu* *

Lam Siu-mei (*guqin*)

This song describes how hermits lived a quiet and peaceful life as farmers and fishermen in the past.

平沙落雁 (蕉庵本) 《愔愔室琴譜》

林少薇 (古琴)

此曲曲調流傳廣泛，版本甚多。蕉庵本此版本則來自清代《蕉庵琴譜》。《天聞閣琴譜》(一八七六)解題說：「蓋取其秋高氣爽，風靜沙平，雲程萬里，天際飛鳴。借鴻鵠之遠志，寫逸士之心胸者也。」

Wild Geese Landing on Smooth Sand (*Jiaoan Qinpu* version) *Yinyinshi Qinpu* Lam Siu-mei (*guqin*)

This popular piece has many versions. This version originates from *Jiaoan Qinpu* of Qing Dynasty. *Tianwenge Qinpu* (1876) has a note that says: "The autumnal sky is high and the air is clear; the wind is calm and the sand is smooth; the clouds stretch for ten thousand miles; the wild geese fly freely in the sky, sharing the thoughts of this wanderer." The scene of wild geese soaring across oceans and vast lands symbolises a state of mind comparable to that of scholars and hermits.

醉漁唱晚 《愔愔室琴譜》

林少薇 (古琴)

曲調活潑生動，利用切分節奏和音型的重複，描寫漁翁酒醉狂歌之態，以寄託文人淡泊名利、笑傲煙雲、醉鄉酣美的嚮往。

Evening Song of a Drunken Fisherman *Yinyinshi Qinpu*

Lam Siu-mei (*guqin*)

Not caring for the sophisticated life of power struggle and wealth chasing, scholars prefer to live as fishermen in order to enjoy a life of free indulgence in singing and drinking. Syncopated rhythms and repeated motivic patterns are used in this lively piece to depict the free life longed for.

極樂吟 《梅庵琴譜》(一九三一)

劉楚華 (古琴) 蘇思棣(簫) 陳春苗(演唱)

曲小而精，寫漁父披蓑執釣，遨遊山水之樂。其詞曰：

漁翁夜傍西巖宿，曉汲清湘燃楚竹；
煙消日出不見人，欸乃一聲山水綠；
迴看天際下中流，巖上無心雲相逐。

Song of Bliss *Meian Qinpu* (1931) Lau Chor-wah (*guqin*) Sou Si-tai (*xiao*) Chan Chun-miu (vocal)

This short song describes a fisherman enjoying the secluded life in the mountains.

浪淘沙 《新定九宮大成南北詞宮譜譯註》

劉楚華 (古琴) 蘇思棣(簫) 陳春苗(演唱)

王正來據清代《碎金詞譜》(一八四四)訂正。南唐李煜詞曰：

簾外雨潺潺，春意闌珊，羅衾不耐五更寒，夢裏不知身是客，一晌貪歡。
獨自莫凭欄，無限江山，別時容易見時難，流水落花春去也，天上人間。

Waves Washing the Sand

An Anthology of Notated Northern and Southern ci Music in Nine Modes: A Critical Edition with Commentary

Lau Chor-wah (*guqin*) Sou Si-tai (*xiao*) Chan Chun-miu (vocal)

The music was edited by Wang Zhenglai based on *Suijin Cipu* (1844) of Qing Dynasty. The poem by Emperor Li Yu of the Southern Tang Dynasty describes his sadness in exile after losing his own kingdom.

精忠詞 《愔愔室琴譜》

劉楚華 (古琴) 蘇思棣(簫) 陳春苗(演唱)

清代王善作曲，原載於《治心齋琴學練要》。南宋岳飛詞曰：

怒髮衝冠憑闌處，瀟瀟雨歇，擡望眼，仰天長嘯，壯懷激烈，三十功名塵與土，八千里路雲和月，莫等閒白了少年頭，空悲切。

靖康恥猶未雪，臣子恨何時滅，駕長車踏破賀蘭山缺，壯志飢餐胡虜肉，笑談渴飲匈奴血。
待從頭收拾舊山河，朝天闕。

Song of Loyalty *Yinyinshi Qipu* Lau Chor-wah (*guqin*) Sou Si-tai (*xiao*) Chan Chun-miu (vocal)
This piece, composed by Wang Shan of Qing Dynasty, was originally from *Zhixinzhai Qinxue Lianyao* of Qing Dynasty. The lyrics is a poem by Yue Fei of the Southern Song Dynasty, which describes his rage and disappointment in his inability to recover the northern lands lost to the barbarians.

長門怨 《愔愔室琴譜》 劉楚華 (古琴)
原出自二十世紀初《梅庵琴譜》，曲意取漢武帝后陳阿嬌謫居長門宮事，描寫古代婦女閨中愁苦悲思，情感表現細膩深刻，含蓄婉轉，哀而不怨。

Lament at Changmen Palace *Yinyinshi Qipu* Lau Chor-wah (*guqin*)
Originally from *Meian Qipu* of early 20th Century, the composition is based upon the story of Lady Chen, who led a sorrowful life in Changmen Palace, before she won back the Emperor's love in the Han Dynasty.

烏夜啼 《神神秘譜》(一四二五) 姚丙炎打譜 劉楚華 (古琴)
全曲寫靜夜之景，忽有烏鳥喧噪，一陣又復歸沈寂，好比人在黑暗恐懼中對自由與光明的盼望。此曲由已故琴家姚丙炎打譜及演繹，並刊於《琴曲鈎沉》(二〇〇七)。

The Crow Sings at Night *Shenqi Mipu* (1425) Reconstructed by Yao Bingyan Lau Chor-wah (*guqin*)
This piece describes the sound of crows cawing in the midst of night. After a moment of turbulence, it returns to peace and silence, as if one in darkness longs for the first light of the day and a ray of hope to appear. The piece was reconstructed by the late Yao Bingyan and published in *Qinqu Gouchen* (2007).

～ 中場休息十五分鐘 Intermission of 15 minutes ～

玉樓春曉 《愔愔室琴譜》 黃芷芳 (古琴)
清代《龍吟館琴譜》原名《春閨怨》，後《梅庵琴譜》題為《玉樓春曉》。曲調婉轉，寫晨曦初露，春意氤氳之意。

Spring Dawn over the Jade Pavilion *Yinyinshi Qipu* Wong Chi-fong (*guqin*)
The original title of the piece used in *Longyinguan Qipu* of Qing Dynasty was “Sad Lady in Spring”. Later, *Meian Qipu* changed the title to the present one. The music is mild and soft, depicting the gentle feelings of a woman waking up at a chilly spring morning.

欸乃 《天聞閣琴譜》(一八六七) 黃芷芳 (古琴)
欸乃，象搖櫓之聲。曲名得自柳宗元詩句：「煙消日出不見人，欸乃一聲山水綠。」樂曲借此寫古人遯跡漁隱，寄情山水的意趣。節奏明快，旋律優美，宛轉動聽。參考管平湖演繹版本。

The Creak of an Oar *Tienwenge Qipu* (1867) Wong Chi-fong (*guqin*)
The title of the piece is based on the following two lines in a poem by Liu Zongyuan: “As the smoke cleared on daybreak, the oarsman is nowhere to be seen. With a creak of the oar, the boat drifted away and reached the other side of the green mountain in no time.” The lively and melodious music depicts the life of hermits in the past. The playing is based on a performance version of Guan Pinghu.

陽關三疊 《愔愔室琴譜》 黃芷芳 (古琴)
此送別曲由唐王維詩《送元二使安西》發展而成。通曲演繹先緩後迫，激動處散板跌蕩，最後以輕緩泛音作結，一唱三嘆，極盡依依惜別之情。

Parting at Yangguan *Yinyinshi Qipu* Wong Chi-fong (*guqin*)
This song of farewell is based on a four-line poem by Wang Wei of Tang Dynasty entitled “Bidding Farewell to My Friend Travelling Westward”, the lyrics of which was extended and elaborated by later lyricists. This piece

starts slowly. As feelings get stronger and more intense, the rhythm becomes more unstable. Finally the song ends in slow harmonics, fully depicting the pains of parting.

良宵引 《惺惺室琴譜》 劉楚華 (古琴)
曲體短小而恬靜安閒，寫良夜操琴，喜悅自在之趣。

Tune for a pleasant Evening *Yinyinshi Qinpu* Lau Chor-wah (*guqin*)
This short piece describes the joy and ease of playing *guqin* during the quiet hours of the night.

水仙操 《惺惺室琴譜》 劉楚華 (古琴)
相傳春秋時代伯牙學琴於成連，三年不成。成連乃攜伯牙至東海之蓬萊山，留伯牙曰：「吾將迎吾師。」去而不返。伯牙近望無人，覺山林杳寂，但聞海浪之聲，遂作「水仙」一曲，並成天下妙手。

Water Immortal *Yinyinshi Qinpu* Lau Chor-wah (*guqin*)
Based upon the story of how the mythical *guqin* player Bo Ya as a student was left by his teacher Cheng Lian on a deserted island and was inspired by the sounds of waves lapping the shore and the wind in the trees to achieve a true understanding of the music of *guqin*.

漁樵問答 《惺惺室琴譜》 劉楚華 (古琴)
此曲初見於《杏莊太音續譜》(一五六〇)。近代《琴學初津》說：「曲意深長，神情灑脫，而山之巍巍，水之洋洋，斧伐之丁丁，櫓聲之欸乃，隱隱於指下，迨至問答之段，令人有山林之想。」

Dialogue between the Fisherman and the Woodcutter *Yinyinshi Qinpu* Lau Chor-wah (*guqin*)
The earliest extant version is from *Xingzhuang Taiyin Xupu* (1560). According to *Qinxue Chujin*, it says "...the lofty hills, the vast waters, the sound of the oars: could all be faintly detected in the music. The section depicting the 'dialogue' entices one to retire as a hermit into the mountains."

樂曲介紹由表演者提供 Programme notes provided by the artists

節目長約1小時35分鐘，包括中場休息15分鐘。
The performance will run for about 1 hour and 35 minutes including a 15 minute intermission.

- * 《惺惺室琴譜》乃蔡德允自用及課琴譜本，其中曲調多由沈草農傳授，琴譜於二〇〇〇年由香港大學音樂系出版。
- * *Yinyinshi Qinpu* was compiled by Tsar Teh-yun for her own use and for teaching *guqin* to students. Most pieces there were passed down from her teacher Shen Cao-nong. The handbook was published by the Department of Music of the University of Hong Kong in 2000.

用絃：全部節目用絲絃演奏
用琴：劉楚華：宋琴「萬壑松風」
黃芷芳：無名舊琴
林少薇：清琴「珊瑚」

Strings used : Silk strings are used for all pieces
Instruments used : Lau Chor-wah: Song Dynasty *guqin* 'Wanhesongfeng'
Wong Chi-fong: Un-named undated antique *guqin*
Lam Siu-mei: Qing Dynasty *guqin* 'Shanshan'

鳴謝 Acknowledgement
德惺琴社鳴謝沈興順先生
Deyin Qin Society wishes to acknowledge Mr. Shum Hing-shun

蘇思棣古琴獨奏音樂會 Solo Concert on *Guzhen* by Sou Si-tai

27^{Jan} 2018 星期六 Sat 8pm

樂曲 Programme

歸去來辭 《惺惺室琴譜》*

蘇思棣 (古琴)

本曲首見於謝琳《太古遺音》(一五一一)，以後有數種版本流傳，均據晉陶潛《歸去來辭》一文譜成，寫載欣載奔的心情。蔡德允所授，則頗有閒庭吟誦之意。

Returning Home *Yinyinshi Qintu* *

Sou Si-tai (*guzhen*)

This composition appeared for the first time in *Taigu Yiyin* (1511) compiled by Xie Lin. Afterwards, several different versions were handed down. The music was inspired by the poem "Returning Home" by the Jin Dynasty poet Tao Qian. According to Tsar Teh-yun, this work conveys the atmosphere of a serene chant in a peaceful courtyard.

山居吟 《五知齋琴譜》(一七二二) 蘇思棣打譜

蘇思棣 (古琴)

臞仙曰，是曲者，宋毛仲翁所作。其趣也，巢雲松於丘壑之士，澹然與世兩忘，不牽塵網，乃以大山為屏，清流為帶，天地為之廬，草木為之衣，枕流漱石，徜徉其間。至若山月江風之趣，鳥啼花落之音，此皆取之無禁，用之無竭者也。所謂樂夫天命者，以有也乎。

Song of a Mountain Recluse *Wuzhizhai Qintu* (1722) Reconstructed by Sou Si-tai

Sou Si-tai (*guzhen*)

The piece is attributed to Mao Zhongweng of the Song Dynasty. It describes the tranquil delight of a recluse living in the mountains.

憶故人 《惺惺室琴譜》

唐冶 (古琴)

近代彭祉卿傳譜，刻畫思念之情。其調委婉，情蘊深刻，泛音空明澄澈，餘韻悠悠，近七十年來彈者不輟，極為琴人所喜。

Thinking of An Old Friend *Yinyinshi Qintu*

Tang Ye (*guzhen*)

Passed down by Peng Zhiqing of the last Century, the piece describes the sentiments of a solitary scholar who deeply missed his old friend. The mood is well expressed through the use of clear harmonics and lingering tones. This has been a favorite piece among *guzhen* players in the past 70 years.

平沙落雁 (裴介卿本) 《惺惺室琴譜》

唐冶 (古琴)

曲調流傳廣泛，版本甚多。此譜原由近代裴介卿所傳，與川派源流關係密切。《天聞閣琴譜》解題說：「蓋取其秋高氣爽，風靜沙平，雲程萬里，天際飛鳴。借鴻鵠之遠志，寫逸士之心胸者也。」

Wild Geese Landing on Smooth Sand (Pei Jieqing version) *Yinyinshi Qintu*

Tang Ye (*guzhen*)

This popular piece has many versions. This version was passed down by Pei Jieqing and closely related to the Sichuan School. *Tianwenge Qintu* has a note that says "The autumnal sky is high and the air is clear; the wind is calm and the sand is smooth; the clouds stretch for ten thousand miles; the wild geese fly freely in the sky, sharing the thoughts of this wanderer." The scene of wild geese soaring across oceans and vast lands symbolises a state of mind comparable to that of scholars and hermits.

水仙操 《惺惺室琴譜》

蘇思棣 (古琴)

裴介卿傳譜。《樂府古題要解》：「伯牙學鼓琴於成連先生，三年不成，至於精神寂寞，情志專一，尚未能也。成連云，吾師方子春在東海中，能移人情。乃與伯牙至蓬萊山，留伯牙，曰，吾將迎吾師。刺船而去，旬時不返。伯牙近望無人，但聞海上汨沒澎湃之聲；山林窅冥，群鳥悲號，愴然嘆曰，先生將移我情。乃援琴而歌之，曲終，成連刺船而還，伯牙遂為天下妙手。」

Water Immortal *Yinyinshi Qinpu*

Sou Si-tai (*guqin*)

The notation is from the private collection of Pei Jieqing. According to the note in *Yuefu Gutu Yaojie*, the legendary *guqin* master Bo Ya studied *guqin* from his teacher Cheng Lian. Making little progress after three years, Bo Ya was not able to concentrate properly nor to integrate his will and emotion into one. Cheng Lian said to him: “My teacher Fang Zi-chun lives in the Eastern Sea. He is good at helping with one’s emotion.” They thus set sail to the island of Peng Lai, and, upon arriving, Cheng Lian left Bo Ya there while he set sail again to fetch his teacher Fang. He was gone for a very long time, during which time Bo Ya found himself completely alone. All he could hear were lapping of the waves against the shore, whistling of the wind in the trees and mountain, and cries of birds. He exclaimed with deep feeling: “The Master has touched my emotion!” and thereupon played the *guqin* and sang. At the end of his song, Cheng Lian returned and took him back to the mainland. Since then, Bo Ya became an excellent *guqin* player.

漁樵問答 《惺惺室琴譜》

蘇思棣 (古琴)

是曲初見於《杏莊太音續譜》(一五六〇)，題旨與《欸乃》近似，而曲調不同，樂曲強調漁樵問答對話的效果。此版本來自《琴學叢書》(一九一一)。近代《琴學初津》說：曲意深長，神情灑脫，而山之巍巍，水之洋洋，斧伐之丁丁，櫓聲之欸乃，隱隱於指下，迨至問答之段，令人有山林之想。

Dialogue between the Fisherman and the Woodcutter *Yinyinshi Qinpu*

Sou Si-tai (*guqin*)

The earliest extant notation is from *Xingzhuang Taiyin Xupu* (1560). This version is from *Qinxue Congshu* (1911). A note in *Qinxue Chujin* of the 20th century says “...the lofty hills, the vast waters, the sound of the oars: could all be faintly detected in the music. The section depicting the ‘dialogue’ entices one to retire as a hermit into the mountains.”

～ 中場休息十五分鐘 Intermission of 15 minutes ～

普安咒 《惺惺室琴譜》

蘇思棣 (古琴)

初刊於明末《三教同聲琴譜》(一五九二)，原名釋談章。其後流傳發展，分成《釋談章》及《普庵咒》二曲。《普庵咒》又流傳有二本，一有辭即普安禪師之咒語，一無辭專寫鐘磬鐃鈸唱讚之聲，聽之不啻魚山聞梵，今所奏者是也。

Incantation of Buddhist Priest Pu'an *Yinyinshi Qinpu*

Sou Si-tai (*guqin*)

There are several versions of this piece. One version includes a text in Sanskrit supposed to be a vocal reproduction of the incantation of the *zen* monk Pu'an. But the primary function of the text seems to have been to provide a syllabary for learning how to pronounce Sanskrit. The version played here is purely instrumental, evoking the Buddhist psalmody and its accompaniment by a bell and wood block *myuu*.

白雪 《神奇秘譜》(一四二五) 蘇思棣打譜

蘇思棣 (古琴)

原譜題解云：白雪取凜然清潔、雪竹琳琅之音。蓋寫雪竹幽景，如處八荒之外，寂然略無塵累之想。曲中使用變音甚多，頗能道出清幽的景況。

White Snow *Shenqi Mipu* (1425) Reconstructed by Sou Si-tai

Sou Si-tai (*guqin*)

According to the note to this piece, the music reflects the crispy sound of the austere and pure bamboo covered with snow. The music uses a lot of non-pentatonic notes, depicting a tranquil and secluded scene of snow-covered bamboo in the wilderness far away from worldly matters.

良宵引 《惺惺室琴譜》

蘇思棣 (古琴) 張明銳 (簫)

初見於明萬曆年間刊行之《松弦館琴譜》，乃虞山派琴人代表作之一。天聞閣嘗解其曲意為「當天高氣爽月朗星輝，可以彈琴、味道、飲酒、賦詩。」可謂得之。曲雖短小，然幽靜安閒。

Tune for a Pleasant Evening *Yinyinshi Qinpu*

Sou Si-tai (*guqin*) Cheong Meng-ioi (*xiao*)

This short piece first appeared in *Songxianguan Qinpu* of the Yushan School of Ming Dynasty, and was a representative piece of the School. The music depicts a breezy starry night with bright moon in the sky, a splendid environment to play *guqin*, to drink wine and to write poems.

淡黃柳 宋·姜夔詞曲

作者自題：

客居合肥南城赤欄橋之西，巷陌淒涼，與江左異，唯柳色夾道，依依可憐，因度此闕，以紓客懷。

其詞曰：

空城曉角，吹入垂楊陌。馬上單衣寒惻惻。看盡鵝黃嫩綠，都是江南舊相識。正岑寂，明朝又寒食。強攜酒小喬宅，怕梨花落盡成秋色。燕燕飛來，問春何在，唯有池塘自碧。

Pale and Yellow Willows Lyrics & Score by Jiang Kui of Song Dynasty

Sou Si-tai (*guqin*) Cheong Meng-ioi (*xiao*) Cheung Lai-chun (vocal)

The poet's inscription reads as follows: "I was sojourning to Hefei and stayed in a place west of the Bridge with Red Railings in the southern part of town. The alleyways were deserted, unlike the other side of the river. But the willow trees that lined the road looked so sweetly sad that my wanderer's heart was touched, and I wrote this lyric."

Lyrics: In the desolate city the daybreak horn

Blows through the street of hanging willows.
On horseback in thin clothes, I feel the piercing cold.
Everywhere I see the pale yellow and tender green
All are my old acquaintances here in the River's South.
For the moment I am lonely,
Tomorrow is again the Cold Food Festival

With an effort I carry wine to the house near the small
house by the bridge,
I fear when the last pear blossom falls, all is autumn colour.
The flying swallows come, Asking where spring stays
There is only the green of the pond.

玉樓春曉 《愔愔室琴譜》

蘇思棣 (古琴)

梅庵琴譜（一九三一）謂：「曲調輕鬆流轉，不同凡響，頗有春眠初醒，惺忪欲醉之意。」

Spring Dawn over the Jade Pavilion Yinyinshi Qinpu

Sou Si-tai (*guqin*)

As described in *Meian Qinpu* (1931), "the tune is relaxed and flowing. The mood is like waking up in spring but still feeling sleepy."

瀟湘水雲 《愔愔室琴譜》

蘇思棣 (古琴)

南宋琴家郭楚望（一一二七至一二七九）作品。《神奇祕譜》（一四二五）：「先生永嘉人，每欲望九嶷為瀟湘之雲所蔽，以寓惓惓之意也。然水雲之為曲，有悠揚自得之趣，扁舟五湖之志。」全曲是一幅波光蕩漾、雲影交織的山水圖。

Mist and Cloud over Rivers Xiao and Xiang Yinyinshi Qinpu

Sou Si-tai (*guqin*)

This piece is attributed to *guqin* master Guo Chuwang (1127-1279) of the Southern Song Dynasty, the earliest extant notation of which is from *Shenqi Mipu* (1425). The piece paints a picture of hills and rivers shimmering in the misty light.

樂曲介紹由表演者提供 Programme notes provided by the artists

節目長約1小時35分鐘，包括中場休息15分鐘。

The performance will run for about 1 hour and 35 minutes including a 15 minute intermission.

- * 《愔愔室琴譜》乃蔡德允自用及課琴譜本，其中曲調多由沈草農傳授，琴譜於二〇〇〇年由香港大學音樂系出版。
- * *Yinyinshi Qinpu* was compiled by Tsar Teh-yun for her own use and for teaching *guqin* to students. Most pieces there were passed down from her teacher Shen Cao-nong. The handbook was published by the Department of Music of the University of Hong Kong in 2000.

用琴：蘇思棣：宋琴「太古聲」、蘇思棣斲「清泠」

唐冶：宋琴「八極引」

用絃：全部節目用絲絃演奏

Instruments used: Sou Si-tai: Song Dynasty *guqin* 'Taigusheng', and *guqin* made by Sou Si-tai 'Qingling'

Tang Ye: Song Dynasty *guqin* 'Bajiyin'

Strings used: Silk strings are used for all pieces.

鳴謝 Acknowledgement

德愔琴社鳴謝沈興順先生及先鋒公益基金會

Deyin Qin Society wishes to acknowledge Mr. Shum Hing-shun and UCF Charity Foundation