

節目介紹

二弦領奏、高胡齊奏

《娛樂昇平》

丘鶴儔（余樂夫改編）

二弦：陳璧沁 | 竹提琴：林沛權 | 高胡：張重雪、黃國田、李曉丁、李家謙、胡兆軒、黃錦沛、麥嘉然、陳啟謙、黃曉晴、黃心浩、楊嘉惠、曹佳望、楊健平、李浩然、毛奕俊 | 伴奏：小樂隊

樂曲創作於1920年代，以歡快熱烈的氣氛和跳躍的節奏，表現國泰民安、欣欣向榮的昇平景象。原曲經高胡演奏家余樂夫改編後，更顯時代氣息。

五架頭

《潭崗蝶影》（委約創作，世界首演）

麥偉鏞

高胡：陳璧沁 | 椰胡：林沛權 | 揚琴：蕭俊賢 | 秦琴：吳百樂 | 竹笛：郭杓曦

以傳統廣東音樂風格，配合現代創作方式，應用五架頭的樂器組合，描寫香港島大潭崗上遠足的一些樂趣。潭崗瀑布，斑鳳蝶飛。

樂曲音調純和，旋律清新，節奏速度有時自由、有時簡單明快。在音樂上稍作嘗試，希望延續多一點有香港特色的廣東音樂味道。

高胡與小組

《踏雨心晴》

余樂夫

高胡：李家謙 | 中胡：胡兆軒 | 揚琴：鄭保琪 | 中阮：陳曉鋒 | 竹笛：邱君琳

《踏雨心晴》為余樂夫於2015年為高胡獨奏而作，分為〈柔板的主題〉、〈小快板〉與〈再現〉三部份。整曲既注重旋律與深情，又不失活潑與動感。描寫當人生中面對逆境時，也選擇迎難而上，心懷憧憬，踏着風雨而保持晴朗的心，反映出一種勵志、進取的人生態度。此曲獲2015金胡琴小型作品展演評委獎銅獎。

五架頭

《漢宮秋月》

古曲

高胡：胡兆軒 | 椰胡：李家謙 | 揚琴：鄭保琪 | 琵琶：陳曉鋒 | 簫：邱君琳

此曲原出自《瀛洲古調》，琵琶名家沈紹周將修正之樂譜贈送給其友陳鐵生，陳氏於1923年將之刊載其所編《新樂府》一書中。後司徒夢岩將第一段翻譯成五線譜，發表於1924年之《音樂季刊》第三期，嗣後呂文成據此再行移植，用二胡演奏；及後粵胡（即高胡）創製成功，又將之錄成唱片。其後此曲亦曾用《三潭印月》之名，曲譜流傳至今。樂曲描寫深宮庭院，秋天之夜，雖是「月到中秋分外明」，但卻難掩「倍念親友思鄉情」。

29/10

二弦與小組

《醉韻》

余其偉

二弦：陳璧沁 | 竹提琴：林沛權 | 揚琴：蕭俊賢 | 中阮：吳百樂 | 竹笛：郭栢曦

有道是：揮劍臨風，把酒問月；慷而慨之，世間何韻？且悲且喜，且醉且唱。此曲又名《趣韻》，獲1993年全國民樂獨奏作品展播優秀創作獎。

五架頭

小調聯奏

《尼姑下山》《和尚思妻》《上雲梯》 曲牌小調（余其偉串譜）

二弦：陳璧沁 | 竹提琴：林沛權 | 揚琴：蕭俊賢 | 中阮：吳百樂 | 竹笛：郭栢曦

此曲由〈尼姑下山〉〈和尚思妻〉〈上雲梯〉三首曲牌小調串譜而成。

〈尼姑下山〉原為崑曲《思凡》中之一段《山坡羊》，傳入廣東後演化成為廣東風格之過場曲，屬小調類，曲譜最早見於丘鶴儔編著的《絃歌必讀》。

〈和尚思妻〉樂譜最早見於清道光戊子年（1828年）招子庸所編的《粵謳》初版中的「過場板眼」，名為《琵琶引》。其後樂曲被吸收為《三寶佛》中的一段，名為〈和尚思妻〉。清末嚴老烈將曲調加花而成揚琴曲《倒垂簾》；至1916年，丘鶴儔又將〈和尚思妻〉收錄在他的《絃歌必讀》中，歸入「過場譜」類。

〈上雲梯〉又名《八仙佛》，詠頌雲中八仙，因旋律優美經常被填上曲詞演唱，亦是常用之過場曲。丘鶴儔將〈上雲梯〉收錄在其《絃歌必讀》中，歸入「過場譜」類。1930年，青龍居士又將樂曲收錄在其編著的《國樂新譜》中，歸入「小調工尺譜」類。

高胡與小組

《春到田間》

林韻（余樂夫配器）

高胡：余其偉 | 中胡：林沛權 | 揚琴：蕭俊賢 | 中阮：吳百樂 | 竹笛：邱君琳

樂曲創作於1956年，是為中國高胡譜寫的第一首獨奏曲目，富有嶺南廣東音樂的韻味，把高胡音域有效地擴展，並將高胡演奏技巧提升到一個新高度。樂曲內容描寫春天田間的景色，展現出一幅欣欣向榮、萬木逢春的新景象。

竹笛與小組

《醒獅·步步高·驚濤》

呂文成、陳文達（伍國忠申譜）

竹笛：郭杓曦 | 高胡：楊健平 | 椰胡：林沛權 | 揚琴：蕭俊賢 | 中阮：吳百樂

此曲把三首粵樂名曲以竹笛領奏的方式「串燒」演奏，突顯笛子高亢明亮的音色，以及豐富多變的演奏技巧。呂文成於1931年創作的《醒獅》是一首進行曲風格的音樂，旋律明快奔放，兼有雄健氣勢。樂曲創作時逢列強入侵，中華民族被譏為「睡獅」，作曲家以此曲喚醒國人奮發圖強，共禦外侮，宣示睡獅已醒。同為呂文成創作的《步步高》則成於1935年，作曲者以爽朗的節奏和明快的曲調，表現振奮向上的精神。樂曲的旋律經常作級進式發展，以喻步步高陞之意。《驚濤》由陳文達創作於1936年，時外敵入侵中國東北，作曲者基於民族氣節，創作此樂曲以激勵國人在驚濤駭浪之惡劣環境下處變不驚，且要努力排除險阻，勇往向前。樂曲滾轉翻騰，有一股浩然聲勢。三曲同具正面積極之意。

椰胡與古箏

《禪院鐘聲》

崔蔚林

椰胡：余其偉 | 古箏：許菱子

樂曲創作於1939年，作曲家路經香港九龍油麻地榕樹頭，聽到廟宇間傳來紅魚青磬靜修之聲，因感懷而寫成此曲，借此反映人們在紛亂時勢中的心聲，以及與世無爭的超然冥想，同時宣洩壓抑、哀愁及憤怒的情緒。此曲原為簫而寫，後有人將之填詞演唱，使樂曲流傳更廣。

二胡、竹提琴與小組

《蔭華山上鳳凰台》

古曲（李助忻改編，余樂夫整理）

二胡、竹提琴：陳璧沁 | 中阮：陳曉鋒 | 揚琴：鄭保琪 | 竹笛：邱君琳 | 大提琴：周欣桐

《蔭華山上鳳凰台》由兩首古曲《蔭華山》及《鳳凰台》串聯而成，為余樂夫根據作曲家李助忻的西洋弦樂配器，整理為五架頭編制的版本，其亮點在於採用二胡與竹提琴作為領奏，鮮見於固有的廣東音樂常規演奏習慣，頗具新意。

高胡協奏曲

《琴詩》

李助忻、余其偉

高胡：陳啟謙 | 鋼琴：鄭慧

此曲作於1979年，講述人生的道路上有曲折、有徘徊，更有奮鬥和希望。樂曲時而憂傷沉鬱，時而動蕩不安，時而熱情激動，透露出當代中國人情緒的騷動和理性的思考。樂曲曾獲1987年首屆全國廣東音樂演奏邀請賽優秀創作獎第二名。

高胡齊奏

《花市迎春》

劉天一（李助炘配器、余其偉訂弓、指法）

高胡：余其偉、張重雪、黃國田、陳璧沁、李曉丁、李家謙、胡兆軒、黃錦沛、麥嘉然、陳啟謙、黃曉晴、黃心浩、楊嘉惠、曹佳望、楊健平、林沛權、李浩然、毛奕俊 | 伴奏：小樂隊

此曲作於1950年代末至1960年代初。花市乃粵港澳地區之習俗。除夕前的數天，市民都有行花市的傳統，為迎接新春的到來而買花、賞花，一片喜氣洋洋。

《潭崗蝶影》的樂曲介紹由作曲家提供
其餘樂曲介紹由表演者提供

Led by *Erxian* and *Gaohu* Ensemble

In Celebration of Good Times Yau Hok-chau (Arr. by Yu Lefu)

Erxian: Chan Pik-sum | *Zhutiqin*: Lam Pui-kuen | *Gaohu*: Zhang Chongxue, Martin Wong, Li Xiaoding, Nero Lee, Eric Wu, Wong Kam-pui, Mak Ka-yin, Chan Kai-him, Eva Wong, Wong Sum-ho, Yeung Ka-wai, Cao Jiawang, Keith Yeung, Li Ho-yin, Mao Yijun | Accompanied by the chamber ensemble

Composed in the 1920s, *In Celebration of Good Times* is a lively, exuberant piece with a high stepping rhythm. It is a depiction of a country at peace and in prosperity. The present version is adapted by Yu Lefu, a *gaohu* virtuoso, to give it a more contemporary feel.

Five-piece Combo

Butterflies along the Waterworks Clarence Mak (Commissioned Work & World Premiere)

Gaohu: Chan Pik-sum | *Yehu*: Lam Pui-kuen | *Yangqin*: Siu Chun-yin | *Qinqin*: Justin Ng | *Zhudi*: Kwok Chun-hei

This is a contemporary work styled after traditional Cantonese music, using the five-piece combo form. It describes the interesting features found along the hiking route of Tai Tam Mound on Hong Kong Island. There is the Tai Tam Mound Waterfall, and the common mime swallowtail butterflies. The music has a pure tone and a refreshing melody, played with free tempo at times and simple briskness at others. This is an attempt at upholding the Cantonese music tradition with Hong Kong character.

Gaohu and Ensemble

Stepping in Rain with Lighten Heart Yu Lefu

Gaohu: Nero Lee | *Zhonghu*: Eric Wu | *Yangqin*: Kwong Po-ki | *Zhongruan*: Chan Hiu-fung | *Zhudi*: Yau Kwan-lam

Stepping in Rain with Lighten Heart was composed by Yu Lefu in 2015 for *gaohu* solo. It is in three sections, the *adagio* theme, the *allegretto* and the *recapitulation*. While the whole work aims to present the melody and deep feelings, it has also a vivacious, dynamic touch. The central idea is that while adversities are inevitable in life, we should face them head-on, and keep our vision for the future. As the title suggests, even if it is raining, we should keep up our sunny mood. This work won the Critics' Choice – Bronze Award of Gold Huqin National Chinese Competition for Short Composition in 2015.

Five-piece Combo

Autumn Moon in the Han Palace Ancient Tune

Gaohu: Eric Wu | *Yehu*: Nero Lee | *Yangqin*: Kwong Po-ki | *Pipa*: Chan Hiu-fung | *Xiao*: Yau Kwan-lam

The earliest version of *Autumn Moon in the Han Palace* appeared in *Ancient Tunes of Yingzhou*. The *pipa* virtuoso Shen Shaozhou gave the edited tablature to his friend Chen Tiesheng, who published it in his book *New Yuefu Archive* in 1923. The first section was later transcribed into stave scores by Situ Mengyan and published in the third issue of the

Music Quarterly in 1924. It was later transposed by Lui Man-shing for the *erhu*. When the *yuehu* (*gaohu*) was developed, the music was cut into a record. From that point on, the piece was also known as *Three Pools Mirroring the Moon*, and the score has survived to this day. The piece depicts an autumn night in the palace courtyard, and although the moon is exceptionally bright at Mid-Autumn, to the beholder, "the palace maid cannot help but miss her family and friends back home".

Erxian and Ensemble

An Inebriated Tune

Yu Qiwei

Erxian: Chan Pik-sum | *Zhutiqin*: Lam Pui-kuen | *Yangqin*: Siu Chun-yin | *Zhongruan*: Justin Ng | *Zhudi*: Kwok Chun-hei

An Inebriated Tune describes a swordsman wielding a sword in the breeze and raising his wine cup to toast to the moon. He feels the robustness of spirit and is overcome by the emotion-laden tune. There are mixed emotions of sadness and delight, as he sings in his drunken state. The work was awarded the Outstanding Creative Composition Award in the 1993 National Exhibition of Solo Folk Music Works.

Five-piece Combo

A Composition of Folk Tunes:

The Nun Leaving the Nunnery, The Monk Missing His Wife and Stairway to the Clouds

Short Tunes (Score by Yu Qiwei)

Erxian: Chan Pik-sum | *Zhutiqin*: Lam Pui-kuen | *Yangqin*: Siu Chun-yin | *Zhongruan*: Justin Ng | *Zhudi*: Kwok Chun-hei

The medley is made up of three set tunes – *The Nun Leaving the Nunnery*, *The Monk Missing His Wife* and *Stairway to the Clouds*.

The Nun Leaving the Nunnery was taken from a *Kunqu* except, *Shan-Po-Yang* of *Missing the Secular World*. When the *Kunqu* was introduced to Guangdong, it morphed into an *entr'acte* piece with the Guangdong music style of "short tunes". The earliest score can be found in *A Primer for String Music and Songs* compiled by Yau Hok-chau.

The score of *The Monk Missing His Wife* was first recorded in the first edition of *The Yue'ou Ballads of Guangdong* compiled by Zhao Ziyong, published in 1828. Later it was incorporated into the medley *Triratna*, and took on the present title. In the late Qing period, Yan Laolie added ornamentations to the piece and gave it a new title, *Dao-Chui-Lian* (*Rolling Down the Beaded Blind*), for *yangqin*. By 1916, it was collected into *A Primer for String Music and Songs* by Yau Hok-chau, under the category of "*entr'acte* music".

Stairway to the Clouds is also known as *Eight Celestials*, which is a paean to the eight celestials in the clouds. Because of its soft, dulcet melody, it has been set with lyrics for singing. It is also a popular piece of *entr'acte* music, as collected in Yau Hok-chau's *A Primer for String Music and Songs*. Then in 1930, the song was included in *New Scores in Chinese Music* compiled by Lay-Buddhist Blue Dragon, in the category of "*xiaodiao gongchipu*".

Gaohu and Ensemble

Spring Comes to the Fields

Lin Yun (Orch. by Yu Lefu)

Gaohu: Yu Qiwei | Zhonghu: Lam Pui-kuen | Yangqin: Siu Chun-yin | Zhongruan: Justin Ng | Zhudi: Yau Kwan-lam

Composed in 1956, *Spring Comes to the Fields* is the first work for *gaohu* solo. It is rich in the flavour of Cantonese music of Lingnan, Southern China, and effectively expands the range of the instrument while enhancing the performing technique to new heights. It describes the world of nature coming to life again with the coming of spring.

Zhudi and Ensemble

The Lion Dance · Stepping High · Billowing Waves

Lui Man-shing and Chan Man-tat

(Score by Wu Guozhong)

Zhudi: Kwok Chun-hei | Gaohu: Keith Yeung | Yehu: Lam Pui-kuen | Yangqin: Siu Chun-yin | Zhongruan: Justin Ng

This is a medley of three famous works in Cantonese music featuring the *zhudi* (bamboo flute) in the lead. It highlights the bright tone of the flute in the high register, and its rich and varied playing skills. *The Lion Dance*, composed by Lui Man-shing in 1931, is presented in the form of a march; the lively, robust melody is overwhelming in mood. It was written at a time when the Mainland was called a “sleeping lion” and the composer used this work to remind the people of the Mainland to rally round to fight against foreign invasion, in the spirit of “a lion waking up”.

Stepping High, also written by Lui, was composed in 1935. With a brisk rhythm and a crisp tune, it shows an uplifting spirit. The music continues to develop with modulation, in simulation of its title.

Billowing Waves was composed by Chen Wenda in 1936, when foreign powers invaded the Northeast China. Out of a strong sense of nationalism, the composer wrote this piece to encourage his countrymen to stay calm to ride out the storm. The music has a powerful momentum and an awe-inspiring sense of righteousness. All three in the medley show a positive connotation.

Yehu and Guzheng

The Toll of the Temple Bells

Tsui Wai-lam

Yehu: Yu Qiwei | Guzheng: Xu Lingzi

The music was written in 1939. The composer was passing by Yung Shue Tau of Yau Ma Tei in Kowloon when he heard monks chanting with beat of the woodblock and stone chime coming from the temple there. It went to his heart, and he was inspired to write the piece. Through the music, he described how people felt in times of chaos, their transcendental ruminations, and offered a means to help people vent their sense of oppression, grief, and wrath. The original music was written for the *xiao*, but later lyrics were added, and the song became widely popular.

Erhu, Zhutiqin and Ensemble

Phoenix Terrace on Mount Yinhua

Ancient Tune
(Arr. By Li zhuxin and Yu Lefu)

Erhu & Zhutiqin: Chan Pik-sum | *Zhongruan*: Chan Hiu-fung | *Yangqin*: Kwong Po-ki | *Zhudi*: Yau kwan-lam |
Cello: Janice Zhou

Phoenix Terrace on Mount Yinhua is a medley of two pieces of ancient music, *Mount Yinhua* and *Phoenix Terrace*. The present edition is by Yu Lefu, based on Li Zhuxin's instrumentation using Western strings, and transcribed for five-piece combo. A point to note is the use of the *erhu* and the *zhutiqin* (bamboo fiddle) in the lead, which broke the traditional practices of Cantonese music before its time.

Gaohu Concerto

A Poem on Strings

Li Zhuxin and Yu Qiwei

Gaohu: Chan Kai-him | Piano: Cheng Wai

Written in 1979, the musical narrative plays out an emotional spectrum, from ups and downs, hesitation, strife, to hope. The mood changes from melancholic pensiveness to agitation and passion, suggesting the emotional upheavals and rational thinking of the Chinese of today. The work won second place for Outstanding Original Work in the first China Cantonese Music Performance Invitation Competition in 1987.

Gaohu Ensemble

The Flower Fair in Spring

Liu Tianyi
(Orch. by Li Zhuxin and score by Yu Qiwei)

Gaohu: Yu Qiwei, Zhang Chongxue, Martin Wong, Chan Pik-sum, Li Xiaoding, Nero Lee, Eric Wu, Wong Kam-pui, Mak Ka-yin, Chan Kai-him, Eva Wong, Wong Sum-ho, Yeung Ka-wai, Cao Jiawang, Keith Yeung, Lam Pui-kuen, Li Ho-yin, Mao Yijun | Accompanied by the chamber ensemble

The music was composed between the late 1950s and the early 1960s. The flower fairs here are not everyday markets selling flowers, but specifically refer to those that appear only before the Chinese New Year. It is a custom in Guangdong, Hong Kong and Macao. A few days before New Year's Eve, people would throng the flower fairs to buy fresh blooms and enjoy the flourishing sea of myriad flowers as they happily welcome the New Year.

Programme note of *Butterflies along the Waterworks* provided by the composer

Other programme notes provided by the artists

English translation provided by KCL Language Consultancy Ltd