

# 節目介紹

15/10

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：黃國田、李家謙、陳啟謙、黃曉晴、楊嘉惠、曹佳望、楊健平、李浩然 | 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。

輕音樂

## 《銀塘吐艷》

王粵生

梵鈴領奏：楊健平 | 揚琴：蕭俊賢 | 中阮：吳百樂

《銀塘吐艷》為1951年粵語電影《紅菱血》的插曲（又名《荷花香》），先由著名粵劇劇作家唐滌生作詞，再由粵樂名家王粵生譜曲。此曲在著名粵劇名伶芳艷芬的演唱下風行一時，膾炙人口。今以輕音樂形式，由梵鈴（小提琴）領奏，揚琴和中阮拍和，中西結合，別具風味。

三重奏

## 《妝台秋思》

古曲（黃曉晴據李助忻編曲版改編及重新配器）

高胡：黃曉晴 | 揚琴：蕭俊賢 | 古箏：羅灝恩

此曲取材自昭君出塞的故事，最早是琵琶文曲套曲《塞上曲》中的第四曲，後被粵樂名家王粵生移植為粵劇《帝女花》之〈香天〉的主題旋律而廣為流傳。

五架頭

## 《柳浪聞鶯》

譚沛銓（陳萍佳改編）

高胡：曹佳望 | 椰胡：李家謙 | 揚琴：蕭俊賢 | 秦琴：吳百樂 | 竹笛：邱君琳

《柳浪聞鶯》創作於1940至1950年代，曲調清新明麗，意境美麗空靈。其旋律樂句明顯受西方影響，但同時又能表達中國藝術空間意味，使之成為展現廣東音樂繼承及發展的典型作品。

五架頭

## 《餓馬搖鈴》

古曲

高胡：李家謙 | 椰胡：曹佳望 | 揚琴：蕭俊賢 | 秦琴：吳百樂 | 簫：邱君琳

《餓馬搖鈴》的樂名由來可追考至古代兵法：晚上空着軍營，布置「懸羊擂鼓，餓馬搖鈴」，作為一種虛張聲勢的戰術，以嚇退來偷襲的敵人。

高胡組曲

## 《潭江風俗三首》

### 《鄉間小景》《村間小童》《田間小唱》

李助忻、余其偉

高胡：陳啟謙 | 揚琴：蕭俊賢

高胡組曲《潭江風俗三首》。作曲者以清新、純樸而抒情的樂語，描寫廣東四邑僑鄉美麗的鄉間風光，回憶童年生活的天真情趣，抒發農家豐收的喜悅。其中〈村間小童〉曾獲1995年首屆廣東音樂新作品大賽冠軍，而〈鄉間小景〉則獲1993年第三屆全國民族器樂獨奏作品展播徵評優秀創作獎。

胡琴四重奏

## 《春郊試馬》

陳德鉅（余樂夫改編）

廣東高胡：林沛權 | 樂隊高胡：李家謙 | 二胡：楊嘉惠 | 中胡：黃曉晴 | 揚琴：蕭俊賢 | 中阮：吳百樂 | 大提琴：周欣桐

胡琴四重奏《春郊試馬》是由高胡演奏家余樂夫受2017第五屆中國弓弦藝術節約稿，根據陳德鉅同名原作創編而成。樂曲旋律悅耳動聽，節奏感強，使人有身臨春郊，縱馬馳騁之感。胡琴四重奏版本運用兩把高胡、二胡與中胡結合演奏，不僅保留了原曲流暢活力的氣息及傳統意趣，並增加了炫技華彩及慢板的成份，使之更顯立體感及張力，同時開啟了廣東音樂胡琴重奏系列的先河。此曲乃《廣東音樂胡琴重奏系列研創與實踐探索》（2021年度廣東省教育科學規劃課題高等教育專項）之項目研究成果。

古箏與簫

## 《悲秋》

古曲

古箏：羅灝恩 | 簫：郭杓曦

此曲最早見於清嘉慶年間華秋蘋所編之《琵琶譜》，當中收錄浙江陳牧夫所傳西板四十九曲中之文板第一曲，名《思春》。後又收錄在李芳園的《南北派十三套大曲琵琶新譜》中《塞上曲》的第一段，名《宮苑思春》；1930年代初，粵樂家蔡保羅將此曲移植為廣東小曲，時稱《紫雲回》，又名《悲秋》。此曲曲調低沉、悲切，傷感哀憐，除作器樂演奏外，亦常編作粵曲填詞演唱。

揚琴與椰胡

## 《昭君怨》

古曲

揚琴：彭燕珍 | 椰胡：余其偉

樂曲取材漢代王昭君出塞和番的故事，表現昭君恨朝廷無力的悲怨心情。此曲是一首乙反調式樂曲，曲調婉柔細膩；末段快板似鼓角頻催，一而再，再而三，從此長留關山塞外。

五架頭

## 《柏架鵲鳴》

麥偉鑄

高胡：陳璧沁 | 椰胡：林沛權 | 揚琴：鄭保琪 | 秦琴：陳曉鋒 | 竹笛：邱君琳

此曲以傳統廣東音樂的風格，配合現代創作方式，描寫於香港島柏架山上遠足的一些樂趣，展現綠樹成蔭，小鳥歌唱等情境。樂曲應用五架頭的樂器組合，旋律清新，節奏速度有時自由，有時簡單明快。作者在音樂上稍作嘗試，希望能建立一種有香港特色的廣東音樂味道。

五架頭

## 《雙聲恨》

古曲

高胡：黃國田 | 椰胡：林沛權 | 揚琴：鄭保琪 | 秦琴：陳曉鋒 | 簫：郭栢曦

樂曲又名《聲聲恨》，作者不可考。樂曲旋律幽怨，有人以「聲」與「星」同音，附會為《雙星恨》，是為感嘆銀河雙星七夕相逢之恨怨。

五架頭

## 《鳥投林》

易劍泉

高胡：余其偉 | 椰胡：林沛權 | 揚琴：鄭保琪 | 秦琴：陳曉鋒 | 簫：郭栢曦

《鳥投林》乃中國音樂中以鳥為題，並模仿其叫聲的名曲之一。此曲具有廣東小曲獨有的柔美怡然，群鳥競鳴的意味。置身田園，觸目皆為可親，所謂「好鳥枝頭亦朋友，落花流水皆文章」，如此得體自然之趣就是樂曲所要表達的情感。

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、黃國田、陳璧沁、李家謙、陳啟謙、黃曉晴、楊嘉惠、曹佳望、楊健平、林沛權、李浩然 | 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。

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*: Martin Wong, Nero Lee, Chan Kai-him, Eva Wong, Yeung Ka-wai, Cao Jiawang, Keith Yeung, Li Ho-yin | 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.

Light Music

## Beautiful Water Lilies on a Silver Lake

Wong Yuet-sang

Led by Violin: Keith Yeung | *Yangqin*: Siu Chun-yin | *Zhongruan*: Justin Ng

*Beautiful Water Lilies on a Silvery Pond* was originally the soundtrack music of a 1951 Cantonese film, *Mysterious Murder, Part One*. The lyrics were by the legendary Cantonese Opera librettist Tong Tik-sang, then set to music by Cantonese music veteran Wong Yuet-sang. It has an alternative title, *How Sweet Smelling Are the Water Lilies*, which is the first line of the lyrics. When the song was sung by the diva of Cantonese Opera, Fong Yim-fun, it became a phenomenal hit. For this concert, it is performed as a light music piece, with the violin in the lead, the *yangqin* and *zhongruan* to complete the ensemble. The sound effect of having Chinese and Western musical instruments playing together is remarkable.

Trio

## Meditations in the Boudoir

Ancient Tune

(Arr. and orch. by Eva Wong, based on the version arr. by Li Zhuxin)

*Gaohu*: Eva Wong | *Yangqin*: Siu Chun-yin | *Guzheng*: Law Ho-yan

*Meditations in the Boudoir* tells the story of Wang Zhaojun of the Han Dynasty, who was forced to marry a Xiongnu beyond the Great Wall. The earliest appearance can be found in the “civil category” of the *pipa* repertoire, the fourth piece in the set *Song of the Great Wall*. Later it was used by the famous Cantonese music veteran, Wong Yuet-sang, as the theme melody of *Death of the Princess* in the Cantonese Opera, *Princess Changping*, and became a highly popular tune.

Five-piece Combo

## Orioles Singing among the Billowing Willows

Tan Peijun (Arr. by Chen Pingjia)

*Gaohu*: Cao Jiawang | *Yehu*: Nero Lee | *Yangqin*: Siu Chun-yin | *Qinqin*: Justin Ng | *Zhudi*: Yau Kwan-lam

Written between the 1940s and 1950s, *Orioles Singing among the Billowing Willows* has a refreshing, translucent quality. The modes and phrasing show obvious Western influence, yet there is a distinct Chinese aesthetic ethos to it, making it a milestone work in the legacy of Cantonese music.

Five-piece Combo

## A Hungry Horse Shaking Its Bells

Ancient Tune

*Gaohu*: Nero Lee | *Yehu*: Cao Jiawang | *Yangqin*: Siu Chun-yin | *Qinqin*: Justin Ng | *Xiao*: Yau Kwan-lam

The title of *A Hungry Horse Shaking Its Bells* originated from ancient military strategy: “vacate the camp during the night”, “hang up the goats to make them beat the drums in frenzy”, and “starve the horses to make them shake their bells”. The furore would make the intruding enemies mistakenly believe that the camp is full of soldiers and horses and so retreat.

*Gaohu* Suite

## Three Pieces from Sketches of Tanjiang:

Li Zhuxin and Yu Qiwei

### Landscape of the Countryside

### Village Children

### Singing in the Fields

*Gaohu*: Chan Kai-him | *Yangqin*: Siu Chun-yin

The *gaohu* suite, *Sketches of Tanjiang* is made up of three pieces. The composers use a refreshing, lyrical yet rather plain musical language to describe the scenic beauty of rural areas in Siyi, Guangdong Province. They recall the happy childhood days, as described through the farmers’ joy in harvesting. Of the three, *Village Children* was awarded the Champion at the First Competition for New Works in Cantonese Music in 1995, and *Landscape of the Countryside* won the Outstanding Originality Award at the Third National Chinese Instrumental Solo Works Exhibition in 1993.

*Huqin* Quartet

## Pacing Horses in the Countryside in Spring

Chen Deju (Arr. by Yu Lefu)

Cantonese *Gaohu*: Lam Pui-kuen | Ensemble *Gaohu*: Nero Lee | *Erhu*: Yeung Ka-wai | *Zhonghu*: Eva Wong | *Yangqin*: Siu Chun-yin | *Zhongruan*: Justin Ng | Cello: Janice Zhou

*Pacing Horses in the Countryside in Spring* for *huqin* ensemble by Yu Lefu, a *gaohu* virtuoso, was commissioned by the Fifth Chinese Bowed String Festival in 2017. Yu adapted and added his new input based on the composition of the same title by Chen Deju. The music has a mellifluous melody and is highly rhythmic, thus conjuring up the feeling that one is galloping on the fields in spring. The *huqin* quartet version employed two *gaohus*, *erhu* and *zhonghu*. Such instrumentation not only retains the dynamism and flow of the original music and traditional features, but also allowed for more bravura passages and *lento* sections. This enhances the dimensional touch as well as tension to the piece. It has become a pioneer in the *huqin* ensemble category. It is one of the subjects for course planning and practicum studies under the Educational and Scientific Research in Guangdong Province in 2021.



Guzheng and Xiao

### **Lament in Autumn**

Ancient Tune

Guzheng: Law Ho-yan | Xiao: Kwok Chun-hei

This tune was first seen in *Pipa Scores* compiled by Hua Qiuping during the reign of Jiaqing of the Qing Dynasty. It was included as the first piece of the *Wenban* (civil piece) in 49 pieces of *Xiban* notated by Chen Mufu of Zhejiang Province, with a new title *Spring Thoughts*. Later, it was included in Li Fangyuan's *13 Sets of Major Pipa Tunes in the Northern and Southern Stylistic Schools*, as part one of *Tune of the Great Wall*. Its new title was *Missing Spring in the Palace Garden*. In the early 1930s, the Cantonese musician Paul Choi transplanted this work to the Guangdong short tune, called *Ziyun Hui*, also known as *Lament in Autumn*. The bass-like sound enhances the sadness it attempts to convey. It is not only used for instrumental music, but also for Cantonese sung music with new lyrics.

Yangqin and Yehu

### **The Lament of Lady Zhaojun**

Ancient Tune

Yangqin: Peng Yanzhen | Yehu: Yu Qiwei

The music tells the story of Wang Zhaojun of the Han Dynasty, who was forced into a political marriage with a Xiongnu chieftain in the north far beyond the Great Wall. As she reluctantly lingers, she laments the weak regime of her home country which has led her to this state. In the *yifan* mode, the tune has a delicate dulcet tone. The pace picks up in last section – it is as if she is being reminded to hurry on. This is repeated again and again, until she goes over the border, and never to return.

Five-piece Combo

### **Singing Koels in Mount Parker**

Clarence Mak

Gaohu: Chan Pik-sum | Yehu: Lam Pui-kuen | Yangqin: Kwong Po-ki | Qinqin: Chan Hiu-fung | Zhudi: Yau Kwan-lam

This is a modern composition in the style of traditional Cantonese music, depicting some of the joys of hiking on Mount Parker on Hong Kong Island. There are leafy trees and birds singing. The instrumentation is for a five-piece combo; the melody is refreshing, the tempo is sometimes free and sometimes brisk and plain. The composer attempts to experiment new ways of composing in the hope that he could create a type of Cantonese music that is distinguished by the Hong Kong characteristics.

Five-piece Combo

### **Lovers' Sorrow**

Ancient Tune

Gaohu: Martin Wong | Yehu: Lam Pui-kuen | Yangqin: Kwong Po-ki | Qinqin: Chan Hiu-fung | Xiao: Kwok Chun-hei

This ancient tune by anonymous has several alternative titles in Chinese, as the key words pun on “sound” and “star”. One of them echoes the lament of the Cowherd and the Weaver in the sky, being separated by the milky way and can only meet on the Qixi Festival.

Five-piece Combo

### **Birds Returning to the Woods**

Yi Jianquan

Gaohu: Yu Qiwei | Yehu: Lam Pui-kuen | Yangqin: Kwong Po-ki | Qinqin: Chan Hiu-fung | Xiao: Kwok Chun-hei

*Birds Returning to the Woods* is one of the representative works in Chinese music using birdsong as the theme. It has the lyricism and relaxed charm of Cantonese tunes as it conjures up a blissful pastoral scene. Here one can find affinity with nature and feels so much at home. The music aims to convey the joys of nature, summed up in two famous verses in Chinese, “Birds perching on the branches are like friends, and petals falling onto the running stream are good inspiration for a writer.”

Gaohu Ensemble

### **The Flower Fair in Spring**

Liu Tianyi

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

Gaohu: Yu Qiwei, Martin Wong, Chan Pik-sum, Nero Lee, Chan Kai-him, Eva Wong, Yeung Ka-wai, Cao Jiawang, Keith Yeung, Lam Pui-kuen, Li Ho-yin | 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 notes provided by the artists  
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