

# 詩鄉

楊偉傑

竹笛演奏會

*Dizi Recital by*  
**Ricky Yeung Wai-kit**



25.1.2023  
星期三 Wed 8pm  
香港大會堂劇院  
Theatre,  
Hong Kong City Hall



康樂及文化事務署  
Leisure and Cultural  
Services Department

# 節目 Programme

竹笛、鋼琴 <i>Dizi and Piano</i>	《草原抒情》 <i>A Lyrical Melody of the Grassland</i>	寧保生、李鎮 江賜良配鋼琴伴奏 Ning Baosheng and Li Zhen Piano accompaniment composed by Simon Kong Su-leong
竹笛、鋼琴 <i>Dizi and Piano</i>	《燕歸來》 <i>The Swallows Have Returned</i>	王次恒 胡廷江配鋼琴伴奏 Wang Ciheng Piano accompaniment composed by Hu Tingjiang
竹笛、鋼琴 <i>Dizi and Piano</i>	《粵之海》 <i>The Sea of South China</i>	張維良，並配鋼琴伴奏 Zhang Weiliang, original music and piano accompaniment

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

竹笛、鋼琴 <i>Dizi and Piano</i>	《詩鄉》(香港首演) <i>Poetic Homeland</i> (Hong Kong Premiere)	楊偉傑 江賜良配鋼琴伴奏 Ricky Yeung Wai-kit Piano accompaniment composed by Simon Kong Su-leong
竹笛、琵琶 <i>Dizi and Pipa</i>	《粵竹》 <i>Cantonese Bamboo</i>	楊偉傑 黃學揚配器 沙涇珊訂琵琶指法 Ricky Yeung Wai-kit Instrumentation by Alfred Wong Pipa fingering devised by Sha Jingshan
竹笛、鋼琴 <i>Dizi and Piano</i>	《陝北四章》 <i>Four Movements on Northern Shaanxi</i>	程大兆 王廣宇配鋼琴伴奏 郭家豪整理 Cheng Dazhao Piano accompaniment composed by Wong Kong-yu Arr. by Timothy Kwok

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.



## 各位觀眾：

節目開始前，請將手提電話轉為靜音模式，並關掉其他響鬧或發光的裝置，以免影響演出。為使演出者能全情投入、不受干擾，並讓入場欣賞演藝節目的觀眾獲得美好愉快的體驗，節目進行時嚴禁拍照、錄音或錄影，謝幕時則可在不影響其他觀眾的情況下拍照留念。此外，請勿在場內飲食。多謝合作。

## Dear Patrons,

To avoid disturbance, please set your mobile phone on silent mode and switch off other beeping or light emitting devices before the performance. To ensure an undistracted performance by artists and an enjoyable experience for the audience, photo-taking, audio or video recording is strictly prohibited when the performance is in progress while photo-taking without affecting others is allowed at curtain calls. Eating or drinking is not permitted in the auditorium. Thank you for your co-operation.

### 音樂會禮儀小錦囊

### Concert Etiquette - Some Gentle Reminders

- 音樂會開始前，請確認已關掉鬧表及流動電話等響鬧裝置。
- 若在音樂會進行期間閱讀電子場刊，請將電子屏幕的光度調暗，以免影響附近的觀眾無法專心欣賞演出。
- 為尊重表演者及場內觀眾，音樂會進行期間，請保持安靜，避免交談或發出非必要的聲響（如撕開糖紙、打開膠袋等）。
- 音樂會進行期間，請勿中途進場或離場。如要中途離場，請待整首樂曲完結，返回劇院時亦請按照場地工作人員指示。
- 如樂曲有多個樂章，請於樂曲終結後才鼓掌。若不熟悉樂曲，可待表演者的手已完全放下、面向觀眾，表示樂曲已完結才鼓掌。
  
- Please make sure that all sound-emitting devices, such as alarm watch and mobile phone, are switched off before the concert.
- Please dim the brightness of the electronic screen when reading electronic house programme during the concert, as the light would distract others from enjoying the performance.
- In consideration of the artists and other members of the audience, please avoid making any sounds during the concert such as conversing, unwrapping candies or opening plastic bags etc.
- In due respect of the artists, please do not enter or leave the theatre during the concert. If, however, there is indeed the urgency, please do so in between pieces, and only re-enter the theatre as instructed by the venue staff.
- Please do not applaud between the movements of a piece. If you are not sure whether it is appropriate to applaud, a good indication is to wait until the artists have put their arms down and turned around to face the audience.



楊偉傑  
Ricky Yeung Wai-kit

竹笛  
Dizi

「不僅追求高超演奏技巧，亦探索在笛外的藝術，弘揚中國笛樂文化。」

《亞洲週刊》

楊偉傑為中國首位竹笛表演藝術博士，師從笛簫大師張維良。現任華南師範大學音樂學院教授、竹笛表演與民族音樂學方向碩士生導師，兼任香港演藝學院音樂學院碩士生導師，並為中國音樂家協會會員、中國民族管弦樂學會竹笛專業委員會名譽理事、香港藝術發展局審批員、香港天籟敦煌樂團藝術顧問、新加坡鼎藝團藝術諮詢組海外成員、粵樂集結號團長兼藝術總監。

楊氏曾多次在香港、北京、上海、台北等地舉行獨奏會，並曾與張列、王甫建、葉聰、劉沙、林大葉、景煥等著名指揮家以及廣東民族樂團、上海民族樂團、新加坡華樂團、廣州交響樂團、深圳交響樂團、山西交響樂團等合演多首大型竹笛作品，乃首位香港出生的中樂演奏家受邀與內地頂級民族樂團和交響樂團多度合作。

近年的重點演出包括 2019 年 3 月在國際知名作曲家周龍的獲獎歌劇《白蛇傳》中擔任竹笛與埙演奏；2020 年 10 月獲邀參與保利·華南粵港澳優秀劇目展演季，巡演四場「簫遙琴思—楊偉傑、沙涇珊笛簫與彈撥樂音樂會」；2022 年 4 月在廣州星海音樂廳交響樂演奏大廳舉辦「聽粵—楊偉傑、沙涇珊與廣東民族樂團音樂會」；8 至 9 月參演第二屆粵港澳大灣區文化藝術節開幕音樂會，演出著名作曲家趙麟的交響音詩《千里江山》；10 月率領「粵樂集結號」參加第三十四屆澳門國際音樂節，舉辦專場音樂會。

楊氏祖籍廣東潮汕，於香港土生土長，先後隨張向華、李鎮、曾永清、黃金成、孫永志、蔣國基及馬迪等名家習笛。楊氏先後畢業於香港演藝學院、香港中文大學及中國音樂學院，獲頒授演藝文憑（音樂）、一級榮譽音樂文學士、民族音樂學哲學碩士、竹笛表演音樂碩士及竹笛表演藝術博士學位。2011 年被《中國竹笛》雜誌評選為十二位「最具魅力青年笛子演奏家」之一，2014 年獲「北京竹笛邀請賽」青年專業組金獎。

楊氏為《中國音樂導賞》及《聽賞音樂中國》作者之一，並擔任香港中樂團《中樂無疆界—國際作曲家高峰會論文集》主編。他自 2017 年開始策劃「粵樂集結號」系列音樂會，與多位來自粵港澳三地的青年音樂家攜手推出多場跨界粵樂演出。楊氏近年也涉足笛曲創作，其作品包括《粵竹》與《詩鄉》。

楊氏所用之竹笛由內地著名製笛師萬強於丙申至壬寅年間特製。

“Yeung does not only strive for virtuosity, he also explores art beyond his *dizi* and promotes the culture of Chinese *dizi* music.”

*Yazhou Zhoukan*

Ricky Yeung Wai-kit is the first holder of a doctoral degree in *dizi* performance in China. His mentor was the *dizi* and *xiao* maestro Zhang Weiliang. Yeung is now serving as Professor of the School of Music of the South China Normal University, supervising students on Master's degree programmes of *dizi* performance and ethnomusicology, and is on the faculty of the School of Music of The Hong Kong Academy for Performing Arts (HKAPA) supervising Master's degree students. He is a member of the Chinese Musicians' Association; Honorary Director of the Dizi Professional Committee of the China Nationalities Orchestra Society; Examiner of the Hong Kong Arts Development Council; Artistic Consultant of Hong Kong Gaudeamus Dunhuang Ensemble; overseas member of Artistic Panel Consultant of Singapore's Ding Yi Music Company; and President and Artistic Director of Cantonese Music Assembly.

He has given recitals in Hong Kong, Beijing, Shanghai, and Taipei, and has also performed many large-scale *dizi* works with renowned conductors such as Zhang Lie, Wang Fujian, Tsung Yeh, Liu Sha, Lin Daye and Jing Huan, as well as Guangdong National Orchestra, Shanghai Chinese Orchestra, Singapore Chinese Orchestra, Guangzhou Symphony Orchestra, Shenzhen Symphony Orchestra and Shanxi Symphony Orchestra. He is the first Hong Kong-born Chinese musician invited to perform alongside national top-notch Chinese orchestras and symphony orchestras for several times.

Some of the highlights of Yeung's recent stage appearances include as a *dizi* and *xun* player in the award-winning opera, *Madame White Snake*, written by internationally renowned composer Zhou Long in March 2019. In October 2020, he and Sha Jingshan were invited to participate in the *Poly Performance Season* of Guangdong-Hong Kong-Macao of South China with four touring shows of *A Chinese Flute and Plucked Strings Concert of Ricky Yeung Wai-kit and Sha Jingshan*. In April 2022, the duo gave a concert with the Guangdong National Orchestra at the Symphony Performing Hall of the Xinghai Concert Hall in Guangzhou. It was followed by his participation in the Opening Concert of the second Guangdong-HongKong-Macao Greater Bay Area Culture and Arts Festival, playing renowned composer Zhao Lin's symphonic poem, *A Thousand Li of Rivers and Mountains* between August and September. Then in October the same year, he led the musicians of Cantonese Music Assembly to give a concert at the 34th Macao International Music Festival.

Yeung was born in Hong Kong, and his family originates from the Chaozhou-Shantou area of Guangdong province. He has been coached by many *dizi* virtuosi including Cheung Heung-wah, Li Zhen, Zeng Yongqing, Huang Jincheng, Sun Yongzhi, Jiang Guoji and Ma Di. Having completed the programmes at HKAPA, The Chinese University of Hong Kong and the China Conservatory of Music, Yeung was awarded the Diploma in Performing Arts (Music), Bachelor of Arts (Music) degree with first class honours, Master of Philosophy degree in Ethnomusicology, Master of Music degree in *dizi* performance and doctoral degree in *dizi* performance. In 2011, he was selected by *China Dizi* magazine as one of the twelve “Most Charming *Dizi* Performers”. In 2014, he won the Gold Prize (Young Professional) of the Beijing Dizi Competition.

Yeung is the co-author of *Listening to Chinese Music and Soundscapes in Chinese Music*, and the editor-in-chief of *Chinese Music Without Bounds – International Composers' Summit Proceedings and Papers* published by the Hong Kong Chinese Orchestra. Since 2017, he began curating the Cantonese Music Assembly Series in which he joined hands with many young musicians from Guangdong, Hong Kong and Macao to give crossover shows of Cantonese music. Yeung has also started composing in recent years, he has written *Cantonese Bamboo* and *Poetic Homeland*.

The *dizi* used by Yeung was custom-made by Wan Qiang, a renowned *dizi* maker in Chinese Mainland, between 2016 and 2022.



沙涇珊  
Sha Jingshan

琵琶  
Pipa

沙涇珊為著名琵琶、阮、柳琴及秦琴演奏家，四歲開始學習柳琴、琵琶，曾師從殷惠麟、方錦龍、曲文軍、王惠然、寧勇、湯良興、黃鼎世等名家。沙氏曾多次舉辦個人獨奏音樂會，其創作的琵琶獨奏曲《偃月青龍》榮獲「敦煌獎」琵琶獨奏、重奏新作品展評銀獎；而《秋影晚霞》在「廣東音樂新經典工程」原創民樂新作品徵集活動中，被評為「優秀原創作品」。

Sha Jingshan is a renowned virtuoso who can play the *pipa*, *ruan*, *liuqin*, and *qinqin*. She began learning *liuqin* and *pipa* at the tender age of four, and her mentors included Yin Huilin, Jinlong Fang, Qu Wenjun, Wang Huiran, Ning Yong, Tang Liangxing, and Huang Dingshi. Sha has given many solo recitals and composed award-winning works, amongst which *The Green Dragon Crescent Blade* for *pipa* solo won a Silver Award at the Dunhuang Showcase for New Works in Pipa Solo and Ensemble. She responded to the call for new works in the New Classics in Cantonese Music Project and won an Outstanding Original Work with her *Sunset Clouds in Autumn*.

郭家豪

Timothy Kwok

鋼琴

Piano

鋼琴家郭家豪早年於香港中文大學、印第安納大學及辛辛那提大學接受音樂訓練，獲鋼琴演奏博士學位。作為獨奏家，他曾於北美及歐亞多個城市獻藝，並四度演奏陳其鋼的鋼琴協奏曲《二黃》，亦曾在嗩吶大師郭雅志的專輯《城市暢想》裡擔任鋼琴伴奏。他現為施坦威榮譽教師，任教於香港中文大學及香港大學，亦曾為香港電台主持多個古典音樂節目。

Pianist Timothy Kwok was trained at The Chinese University of Hong Kong, Indiana University, and University of Cincinnati, where he gained his Doctorate of Musical Arts in Piano Performance. As an orchestral soloist, he was invited to perform Chen Qigang's piano concerto *Er Huang* for four times. He also appeared in *suona* virtuoso Guo Yazhi's album *City Rhapsody* as a collaborative pianist. As one of the first Steinway Honorary Teachers in Hong Kong, he is currently teaching at The Chinese University of Hong Kong and The University of Hong Kong. He also hosted classical music programmes at Radio Television Hong Kong.



資料由表演者提供  
Information provided by the artists

# 樂曲介紹 Programme Notes

《草原抒情》

寧保生、李鎮  
江賜良配鋼琴伴奏

竹笛：楊偉傑 | 鋼琴：郭家豪

《草原抒情》創作於 1996 年。全曲由〈晨曲〉、〈放牧〉、〈情歌〉及〈晚歸〉四個樂段組成，融合蒙古族的歌風及樂韻，並將其提煉為性格鮮明、獨具風格的竹笛語言，展現出一幅極富詩意的草原風景畫：〈晨曲〉中，先由晨曦中炊煙裊裊、乳香飄飄的蒙古包帶出，繼而朝陽冉冉升起，為草原帶來光明；〈放牧〉樂段描繪百花盛開的大草原上，成群嬉戲的牛羊膘肥體壯，流水淙淙，一幅欣欣向榮的景象；〈情歌〉裡，一年一度吉祥的那達慕盛會上，戀人相會、互訴衷腸，沉醉於無限美好的幸福之中；而〈晚歸〉中，夕陽西下，在金色的晚霞中，牧人結束了一天的辛勞，悠然而歸。「天蒼蒼，野茫茫，風吹草低見牛羊」的情景躍然眼前，深長的意味引來無限的神往。

*A Lyrical Melody of the Grassland*

Ning Baosheng and Li Zhen  
Piano accompaniment composed  
by Simon Kong Su-leong

Dizi: Ricky Yeung Wai-kit | Piano: Timothy Kwok

Composed in 1996, *A Lyrical Melody of the Grassland* is in four sections: *Morning Tune*, *Herding Livestock*, *Love Song* and *Homecoming*. The style and tunefulness of Mongolian music, whether sung or instrumental, are incorporated to create a characteristically remarkable and unique *dizi* idiom which rolls out before us a poetic landscape of the grassland. *Morning Tune* begins with the scene of Mongolian yurts with kitchen smoke rising in the morning and the sweet scent of milk wafting in the air, followed by the rising sun which lights up the land. *Herding Livestock* depicts a vast expanse of grassland where myriad flowers bloom, and herds of sheep and cattle stout and strong romp beside the murmuring brooks. In *Love Song*, at the annual auspicious Naadam Festival, lovers meet and pour their hearts out, immersing themselves in infinite bliss. In *Homecoming*, the herdsmen, after a day's work, return home at ease in the golden sunset. It calls to mind the scene depicted in the verses “The sky is boundless, the grassland vast. The grass bow in the wind to show the cattle and sheep”.

# 《燕歸來》

王次恆  
胡廷江配鋼琴伴奏

竹笛：楊偉傑 | 鋼琴：郭家豪

《燕歸來》的樂思來源於北宋詞人晏殊的《浣溪沙》：「一曲新詞酒一杯，去年天氣舊亭台。夕陽西下幾時回？無可奈何花落去，似曾相識燕歸來。小園香徑獨徘徊。」很多人對燕子的遷徙有很深的感觸，每當到了燕子往南飛的時候，或多或少也會有一些淡淡的憂傷，這預示著一年又要快過去了，自己好像又蹉跎了歲月。不過從這曲子裡卻能聽出欣喜和期望，因為燕子南飛後總有歸來的時候。樂曲清新靈動，秀潤醇厚，含蓄內斂，充滿了對美好事物的憧憬和希望。

*The Swallows Have Returned*

Wang Ciheng  
Piano accompaniment composed  
by Hu Tingjiang

Dizi: Ricky Yeung Wai-kit | Piano: Timothy Kwok

This piece is inspired by the poem *Huan-Xi-Sha* written by the poet Yan Shu in the Northern Song Dynasty:

“A new lyric deserves a cup of wine;  
the pavilion and ambiance are as last year the same.  
The sun is setting; when will it rise again?  
How sadly unwilling one sees the petals fall,  
but the swallows I seem to know have returned.  
I linger alone along the fragrant path in the garden.”

Many are ruffled by the migration of the swallows. Whenever one sees them heading south, one is struck with a tinge of wistfulness. They seem to signal that one year has passed and one more year has been wasted. But this tune has an undertone of hope and delight because one can look forward to the time the swallows return. The melody is refreshing, sprightly, rich in nuances and muted at the same time. It is full of hope and anticipation for what is good in life.

## 《粵之海》

張維良，並配鋼琴伴奏

竹笛：楊偉傑 | 鋼琴：郭家豪

此曲是作曲家對廣東潮汕沿海地區的自然與人文的一種感受。廣東地處中國東南，在那片沃土上勤勞智慧的先輩，孕育著一種強悍與細膩委婉相容的個性。音樂開始描寫氣勢磅礴的大海，隨即迎來漁民們準備出海熱鬧而歡欣的場面；描繪漁民與大海相伴的美好心境；在遇到暴風海浪時奮力頑強的抗爭。慢板段追憶過去的困難歲月，以曲笛與鋼琴伴奏交織的手法表現，最後以滿載而歸喜悅的心情回到家鄉。尾聲展現出大海風平浪靜、一望無際的美麗畫卷。

*The Sea of South China*

Zhang Weiliang,  
original music and piano accompaniment

*Dizi: Ricky Yeung Wai-kit | Piano: Timothy Kwok*

The work expresses the composer's feelings towards the natural environment and culture of the coastal region of Chaozhou-Shantou in Guangdong to the southeast of China. On this fertile land, generations of industrious inhabitants have nurtured a character which is tough yet delicate, gentle and accommodating at the same time. The music begins with depictions of the majestic seas, followed by lively and joyful scenes of fishing folk preparing to go to sea. Their delight about being close to the water and their unyielding fighting spirit against the storm soon follow. The *adagio* section reminisces about the difficult days of yore by interweaving the *qudi* and the piano accompaniment and ends with the fishermen's joyful return with a bumper catch. The coda paints a beautiful picture of a calm and boundless sea.

竹笛：楊偉傑 | 鋼琴：郭家豪

樂曲靈感取自唐代文學家韓愈之著名七律《左遷至藍關示侄孫湘》。此詩由詩人在貶謫潮州途中所創作，抒發了他內心鬱憤以及前途未卜的傷感情緒。

「一封朝奏九重天，夕貶潮州路八千。  
欲為聖朝除弊事，肯將衰朽惜殘年！  
雲橫秦嶺家何在？雪擁藍關馬不前。  
知汝遠來應有意，好收吾骨瘴江邊。」

作曲者生於香港，祖籍潮汕，對家鄉念茲在茲。詩意雖頗為傷感，但情真意切，故以詩為引，融合長安與潮汕曲風，利用竹笛與鋼琴的形式，表達詩中與自身之情感與鄉愁。

*Poetic Homeland* (Hong Kong Premiere)

Ricky Yeung Wai-kit  
Piano accompaniment composed  
by Simon Kong Su-leong

*Dizi: Ricky Yeung Wai-kit | Piano: Timothy Kwok*

The music is inspired by a famous poem *To My Grandnephew Xiang at Lan Pass on My Demotion Journey* by Tang dynasty literary giant, Han Yu. On his journey to Chaozhou, the destination of his demotion and banishment, Han Yu wrote this piece to express his piled-up indignation and sadness about the uncertainty of the future.

“In the morning I remonstrated against the heights of power,  
in the evening I’m banished to Chaozhou eight thousand miles away.  
I’ve only wanted to rid the court of ills, even in the last years of my life!  
Clouds hang across the Qinling Mountains so I’ve lost sight of my home.  
The heavy snow is blocking my horse’s way at Lan Pass.  
I know why you’ve come thus far,  
so to bury me beside the noxious river.”

Born in Hong Kong of Chaozhou-Shantou descent, the composer is nostalgic about his hometown. Though the poem is sad, the emotions are real and touching. Hence it is cited to induce a style which is a cross between Chang'an and Chaozhou-Shantou region, with the emotions of the poem and the composer’s nostalgia being expressed through the *dizi* and piano accompaniment.

竹笛：楊偉傑 | 琵琶：沙涇珊

「粵竹」乃「南粵之竹」，樂曲取粵樂之意蘊及旋法，創作出親切動人而具粵味之旋律，又不拘一格。靈活運用竹笛的吐音、剁音、飛指及循環換氣等技巧，配合氣鳴樂器在旋律線條的演奏優勢，與琵琶有如珠落玉盤的演奏互相配合，描繪出一幅粵竹處處的畫面。

全曲分為〈引竹〉、〈茁竹〉、〈詠竹〉、〈放竹〉、〈頌竹〉及〈新竹〉六個段落。〈引竹〉為全曲之引子，寬廣高亢的音調仿似在竹林中引吭高歌。其後〈茁竹〉為過渡段落。〈詠竹〉乃樂曲之主題，旋律優美動人，運用了多種粵樂加花與裝飾，詠嘆竹子的高潔挺拔。〈放竹〉為樂曲的小快板與快板，小快板採用慢起漸快方式，活潑而跳躍，反覆部份以加花來呈現，之後的快板一氣呵成，高低起伏，延綿不斷，猶如放眼竹林遍野，綠茵處處。〈頌竹〉、〈新竹〉為再現部分，〈頌竹〉把主題旋律再次展現，更加廣闊壯麗。在〈新竹〉中，竹子從泥土裡面一根根破土而出，預示新竹的又一次成長，有代代相傳的意義。

*Dizi*: Ricky Yeung Wai-kit | *Pipa*: Sha Jingshan

The title refers to “the bamboo (music) of Southern Guangdong”. The music adopts the gist and Lydian mode of Cantonese music to create a melody imbued with Cantonese flavour that is accessible to all listeners but is eclectic in form. By using the many performing techniques of the *dizi*, such as tongue fluttering, popped notes, “flying finger” trills, circular breathing etc., it graphically creates the melodic lines typical of wind instruments and the granular notes of the *pipa*. Together, they paint a lyrical picture of the Cantonese bamboo growing everywhere.

The work is in six sections: *Introduction*, *Emerging*, *Chanting*, *Flourishing*, *Odes* and *Young Growth*. The *Introduction* is characterised by the broad and high-pitched tones that imitate someone singing heartily in a bamboo grove. This is followed by a transitional section called *Emerging*. Next is the theme of the piece, *Chanting*, which is a beautiful, melodic and moving passage that uses a variety of ornamentations in Cantonese music to celebrate the integrity and nobility, two attributes associated with the bamboo. In the *allegretto* and *allegro* of *Flourishing*, the *allegretto* begins slowly but gradually picks up in pace and spirit that lead to ornamentation-filled refrains. The *allegro* that follows moves quickly forward, manoeuvring the rise and fall of the unbroken melodic line, thus depicting a burgeoning bamboo rove that will soon spread all over the fields. *Odes* and *Young Growth* form the recapitulation section. In *Odes*, the theme melody reappears to augment the expansiveness and awe-inspiring grandeur of the scene. *Young Growth* captures how the bamboo shoots emerge from the soil, prophesizing another generation in the making.

竹笛：楊偉傑 | 鋼琴：郭家豪

《陝北四章》創作於 1996 年，全曲共分為四個樂章：

### 第一樂章〈信天游〉

行板。「信天游」是陝北一種上下句結構的山歌。在這一樂章，竹笛在鋼琴和聲長音的背景中上下自由起伏，勾畫出一幅天闊地廣的高原情景。

### 第二樂章〈社戲〉

小快板。這一遊戲般歡悅的樂章，透過對話般的風格擬再現陝北小戲「二人台」的情景，以表達來自民間的詼諧和喜悅。

### 第三樂章〈往事〉

慢板。竹笛轉入低徊如訴的旋律向人們吐露著那世事變遷的悠悠歲月。

### 第四樂章〈鬧紅火〉

小快板—急板，廣板。「鬧紅火」是陝北地方語言，即喜慶之意。這一樂章中鋼琴模仿打擊樂的節奏，與竹笛樸實的旋律互相結合。樂曲在這個單一主題中不斷的變奏發展，直至寬闊的廣板。第一樂章〈信天游〉主題於結尾部分重現，又一次把人們帶到那連綿起伏、幽靜而空靈的群山之中。

*Dizi*: Ricky Yeung Wai-kit | *Piano*: Timothy Kwok

*Four Movements on Northern Shaanxi* was written in 1996.

The first movement: *Xin-Tian-You* (literally “Drifting in the Sky”)

*Andante*. The title is taken from a kind of responsorial folk singing called *Xin-Tian-You* in Northern Shaanxi. The *dizi* weaves freely up and down the background of chords and drawn-out notes on the piano. The melodic line depicts the sense of vast space on the loess plateaux, where the sky hangs high above the vast earth.

The second movement: *She-Xi* (village theatrical performance at religious festivals)

*Allegretto*. This is a playful, light-hearted section that takes the form of a comic dialogue to recreate the jovial, happy mood in the vernacular stage performance known as *er-ren-tai* popular in Northern Shaanxi.

The third movement: *Days of Yore*

*Lento*. The *dizi* traces the many changes in the history of time in a poignantly moving tune.

The fourth movement: *Rousing Celebrations*

*Allegretto* to *presto* and *largo*. As the title suggests, it is about festive and happy occasions. The rhythm of the percussion section is imitated by the piano, integrated with the earthy, rustic sounds of the *dizi*. A single-theme melody is repeated but with variations, developing until it reaches an expansive *largo*. The sky-drifting theme of the first movement reappears and takes the listener back to the serene, undulating mountains as the music draws to a quiet, mystic close.

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