

8.1.2023

星期日 Sun 4pm

香港大會堂高座 8 樓演奏廳  
Recital Hall, 8/F, High Block,  
Hong Kong City Hall

# 明心見樂

The Power  
of Music  
Series

系列

## 琵琶雅趣 Charming Melodies



### 馮通琵琶演奏會 Pipa Recital by Fung Tung

琵琶 *Pipa*: 馮通 Fung Tung

洞簫 *Dongxiao*: 陳子晉 Chan Chi-chun

主持 Moderator

阮子健

Ken Yuen

策劃 Curator

陳子晉

Chan Chi-chun



康樂及文化事務署  
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## 音樂會禮儀小錦囊

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- 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.
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- 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.

# 節目 Programme

## 琵琶獨奏

### *Pipa Solo*

#### 《平沙落雁》

*Wild Geese Landing on Smooth Sand*

呂培原傳譜

Passed down by Lui Pui-yuen

#### 《龍舟》

*Dragon Boats*

呂振原

Lui Tsun-yuen

#### 《漢宮秋月》

*Autumn Moon in the Han Palace*

林石城編

Arr. by Lin Shicheng

#### 《塞上曲》

*Song of the Frontier*

呂培原傳譜

Passed down by Lui Pui-yuen

## 琵琶與洞簫

### *Pipa and Dongxiao*

#### 《青蓮樂府》

*Qinglian Yuefu*

呂培原傳譜

Passed down by Lui Pui-yuen

#### 《月兒高》

*The Moon Rises High*

呂培原傳譜

Passed down by Lui Pui-yuen

節目（包括演前簡介及演後暢談）長約一小時十五分鐘，不設中場休息。

The performance (including the pre-performance introduction and post-performance talk) will run for about 1 hour and 15 minutes without intermission.



馮通 Fung Tung

琵琶 Pipa

馮通12歲在拔萃男書院國樂團開始彈奏琵琶，師從琵琶大師呂培原，亦得到伍錦雄及黃樹堅二人的教導。1988年入職香港中文大學地理系(今地理與資源管理學系)，於2009至2017年曾任該校協理副校長，現為地理與資源管理系教授及系主任，並兼任未來城市研究所所長。馮氏2010年起與呂氏門生常作雅集，除了曾參與呂培原2012、2014及2016年訪港的演奏會外，亦在香港中文大學崇基學院「午間心靈綠洲」演出。近年和呂氏門生偶作「呂韻琵琶雅集」，承傳呂氏以真甲及下出輪彈奏(順序以小指、無名指、中指、食指輪奏琴弦，然後大拇指挑上)的琵琶藝術。馮氏的演奏以清雅為調，尤好文版古曲。

Fung Tung started playing the *pipa* at 12 in the Diocesan Boys' School Chinese Orchestra, under the tutelage of the famous *pipa* virtuoso Lui Pui-yuen. He had also benefitted from the coaching of Ng Kam-hung and Wong Shu-kin. Fung joined the faculty of the then Department of Geography (now Department of Geography and Resource Management) of The Chinese University of Hong Kong (CUHK) in 1988 and was Associate Vice-President of the University between 2009 and 2017. Currently Professor and Department Chairperson, Fung is also Director of the Institute of Future Cities. Since 2010, he has been actively involved in bringing together former students of Lui for music gatherings from time to time. In addition to taking part in the concerts of Lui when he visited Hong Kong in 2012, 2014 and 2016, Fung also performed at the Midday Oasis Lunchtime Concert of Chung Chi College, CUHK. In recent years, Fung has been one of the organisers and performers of the fundraising concerts at the CUHK, participated by former students of Lui with the mission of carrying on the *pipa* artistry of their master, which emphasises using finger-nails rather than plectrums, and continuing with the almost-extinct fingering technique of *xiachulun* tremolo playing (it starts with the little finger, then followed by the fourth finger, middle finger, and index finger plucking outwards, and the thumb plucking inwards). With his penchant for choosing ancient tunes from the 'civil' category of *pipa*, Fung's playing has a refreshing and elegant appeal.



陳子晉 Chan Chi-chun  
洞簫 Dongxiao/ 策劃 Curator

陳子晉現任香港中文大學中國音樂研究中心執行總監，並於該校音樂系教授中國器樂合奏，此前曾任嶺南大學及香港演藝學院兼任講師。陳氏先後畢業於香港演藝學院及香港中文大學，獲民族音樂學哲學博士，研究課題為香港廣東音樂文化及吹打。曾應中國戲曲節及不同組織之邀舉辦講座，亦為香港電台節目《音樂研究所》、《樂在神州》擔任主持近百集。陳氏乃笛、簫樂手，師承林斯昆、孫永志，並曾任香港中樂團及澳門中樂團特約樂師。近年涉足南音伴奏，並參與崑曲折子戲及粵劇之拍和工作。

Chan Chi-chun is currently the Executive Director of the Centre for Chinese Music Studies of The Chinese University of Hong Kong (CUHK). He also teaches Chinese instrumental ensemble in the Department of Music at CUHK. He was a part-time lecturer at the Lingnan University and The Hong Kong Academy for Performing Arts (HKAPA). Chan graduated from HKAPA and CUHK and was awarded a doctoral degree in Ethnomusicology. His field of study were Guangdong music culture as well as wind and percussion music in Hong Kong. He was invited by Chinese Opera Festival and various organisations to give lectures and was the host of two music programmes on Radio Television of Hong Kong, with close to a hundred shows. Chan learned *dizi* and *xiao* under the tutelage of Lam Si-kwan and Sun Yongzhi. He was formerly a freelance musician with the Hong Kong Chinese Orchestra and the Macao Chinese Orchestra. In recent years, he has forayed into accompaniment for *nanyin*, *Kunqu* excerpts and Cantonese Opera.



阮子健 Ken Yuen

主持 Moderator

阮子健畢業於倫敦大學亞非學院人類學系，現為電台節目主持人，廣播經驗豐富，每日主持早晨及醫學健康節目。阮氏曾與香港中樂團合作主持《情有獨鍾》，通過與嘉賓對談帶出中國音樂之美。日常愛音樂、愛讀書、愛運動、也愛看世界。

Ken Yuen graduated from SOAS, University of London, where he studied at the Department of Anthropology. He is currently a radio host of daily morning programmes as well as medical health programmes. He therefore has extensive experience in broadcasting. He co-hosted a radio programme with the Hong Kong Chinese Orchestra, which introduced the favourite music of celebrities in a bid to delineate the beauty of Chinese music. Yuen's hobbies include music, reading, sports, and flâneuring in various parts of the world.

# 樂曲介紹 Programme Notes

## 《平沙落雁》

呂培原傳譜

琵琶：馮通

樂曲見於《一素子琵琶譜》古調八首之一，亦錄於 1819 年華秋蘋所編的《琵琶譜》，又稱《南北二派秘本琵琶譜真傳》，其後 1895 年李芳園所編的《南北派十三套大曲琵琶新譜》加上七個小標題—《雁陣橫空》、《霜天雁叫》、《平沙撲翅》、《高翔千仞》、《衡陽萬里》、《逐隊分飛》及《一行歸影》。樂曲描繪雁群深秋南歸，成行結隊，高翔萬里，不畏艱險的精神。本曲旋律節奏兼有文曲與武曲的特徵，呂培原傳譜亦古樸典雅。

### *Wild Geese Landing on Smooth Sand*

Passed down by

Pipa: Fung Tung

Lui Pui-yuen

*Wild Geese Landing on Smooth Sand* is one of the eight ancient tunes first published in *Pipa Scores* compiled by Yisuzi. It was later included in Hua Qiuping's *Pipa Scores*, also known as *A True Copy of Esoteric Pipa Scores of the Northern and Southern Schools*, published in 1819. Then in 1895, in Li Fangyuan's *New Pipa Scores - Thirteen Major Works of the Northern and Southern Schools*, the work was cut up into seven sections: *The Wild Geese's Formation in the Sky*, *Wild Geese's Call on a Frosty Day*, *The Flutter of Wings on the Shoal*, *Soaring to the Highest Skies*, *The Long Flight to Hengyang*, *The Formation Breaks Up into Smaller Units as They Fly*, and *The Wild Geese Return*. The music therefore charts the flight of the flocks of wild geese as they return to the warmer south in late autumn, describing their formation, how they soar high and cover long distances, all the time undaunted by the difficult journeys ahead of them. The melody of the piece consists of characteristics of both the 'civil' and 'martial' categories of *pipa* music. Passed down by Lui Pui-yuen, this is a piece full of the charm of ages ago.

## 《龍舟》

呂振原

琵琶：馮通

《龍舟》是江南一帶的民間套曲。從前江南的彈詞藝人常用它作為開場樂曲演奏，利用琵琶的技法模仿鑼鼓，並選用數首民間小調輪番演奏。樂曲表現出端午節龍舟競渡時歡快熱烈的場面。內地有幾首流行的樂曲都以《龍船》為名，是次演出的《龍舟》為呂振原作品。

*Dragon Boats*

Lui Tsun-yuen

*Pipa*: Fung Tung

*Dragon Boats* is a folk tune popularly found in the region south of the Yangtze River. It used to be an opening piece in *tanci* performances in the past. *Pipa* is played to imitate the gongs and drums and a few folk tunes have been selected to be played in turns. The music depicts the rousing, joyful scene of a dragon boat race during the Dragon Boat Festival. There are several popular pieces in Chinese Mainland known by this same title; the present piece was composed by Lui Tsun-yuen.

## 《漢宮秋月》

林石城編

琵琶：馮通

《漢宮秋月》見於 1916 年崇明派沈肇州所編的《瀛洲古調》，樂曲分四段，無分段小標題。旋律淒涼婉轉，寫古代宮女哀怨悲切之情，也附宮中歌舞片段，全曲呈現一種無可奈何、寂寥清冷的意境。是次演出用了浦東派林石城所編的樂譜。

*Autumn Moon in the Han Palace*

Arr. By Lin Shicheng

Pipa: Fung Tung

The earliest version of *Autumn Moon in the Han Palace* appeared in *Ancient Tunes of Yingzhou*, compiled by Shen Zhaozhou of the Chongming School and published in 1916. The music is in four sections with no sectional titles. The forlorn melody expresses the deep sadness of palace maids in ancient times, as they lament their inability to control their fate and are forced to waste their lives away in solitude in the cold palace grounds. There is also a section containing court performances of song-and-dance. The version used for this concert is compiled by Lin Shicheng of the Pudong School.

## 《塞上曲》

呂培原傳譜

琵琶：馮通

此曲最早收錄於 1895 年平湖派李芳園所編的《南北派十三套大曲琵琶新譜》，集 1819 年華秋蘋《琵琶譜》內浙派陳牧夫所傳西板四十九曲中，五首情緒一致、旋律相近、音調聯繫密切的六十八板小曲《思春》、《昭君怨》、《泣顏回》、《傍妝台》及《訴怨》而成。五小曲的小標題後改為《宮苑春思》、《昭君怨》、《湘妃淚》、《妝台秋思》及《思漢》，描寫昭君出塞，思念故國家園之情。

*Song of the Frontier*

Passed down by Lui Pui-yuen

Pipa: Fung Tung

The earliest record of *Song of the Frontier* can be found in *New Pipa Scores of Thirteen Major Works of the Northern and Southern Schools* compiled by Li Fangyuan of the Pinghu School in 1895. The set of five shorter pieces was picked from the 49 notated scores of Chen Mufu of the Zhejiang School, which were collected in *Pipa Scores* compiled by Hua Qiuping and published in 1819. The five pieces shared the same expressive strain as well as the melodic flow, and were closely knitted in the tonal inflexions. Formed by 68 measures, they were later retitled *Pining for Spring*, *Lament of Lady Zhaojun*, *Tears of Royal Concubine Xiang*, *Autumn Meditation in the Boudoir*, and *Missing Home on Han Land*. The music content was then attributed to Lady Zhaojun of the Han Dynasty, who was sent beyond the Great Wall to marry a Mongolian prince, and described how she missed her homeland.

## 《青蓮樂府》

呂培原傳譜

琵琶：馮通 洞簫：陳子晉

《青蓮樂府》是一首琵琶傳統大套文曲。華秋蘋《琵琶譜》中有四首六十八板文板及雜板小曲《清平詞》、《鳳求凰》、《三跳澗》、《玉連環》。李芳園將四首小曲連成一套，分為四段：《清平詞》、《舉杯邀月》、《風入松》、《石上流泉》。偽托青蓮居士李白所作，即名《青蓮樂府》。樂曲流傳下來有四段、五段、三段多種版本。汪昱庭派李廷松的版本由《舉杯邀月》、《雨打芭蕉》、《風入松》、《石上流泉》聯綴而成。呂培原傳譜也和李廷松譜相近。

*Qinglian Yuefu*

Passed down by Lui Pui-yuen

Pipa: Fung Tung Dongxiao: Chan Chi-chun

*Qinglian Yuefu* is a song cycle of traditional *pipa* pieces from the ‘civil’ category. In Hua Qiuping’s *Pipa Scores*, there are four short tunes with 68 measures which belong to the ‘civil’ and ‘mixed civil and martial’ categories, entitled *Qing-Ping-Ci*, *Feng-Qiu-Huang*, *San-Tiao-Jian*, and *Yu-Lian-Huan*. Li Fangyuan combined the four into a set containing four sections: *Qing-Ping-Ci*, *Raising the Wine Cup to Salute the Moon*, *The Wind Rushing through the Pines* and *The Brook Flowing from the Rocks*, and claimed that the lyrics were by Li Bai, a leading poet of Tang dynasty. The version by Li Tingsong of the Wang Yuting School includes *Raising the Wine Cup to Salute the Moon*, *The Rain Lashing on the Plantain*, *The Wind Rushing through the Pines* and *The Brook Flowing from the Rocks*. The notations by Lui Pui-yuen are also similar to that of Li Tingsong.

## 《月兒高》

呂培原傳譜

琵琶：馮通 洞簫：陳子晉

此古曲的工尺譜初見於清代嘉慶年間 (1796-1820) 榮齋所編之《弦索備考》，是為琵琶、胡琴、三弦等樂器之合奏譜。後收錄於華秋蘋《琵琶譜》，但原曲牌名被《海島冰輪》、《江樓望月》、《海嶠躊躇》等十二個小標題取代。此曲描繪一幅風清月白的寧靜夜景，古意盎然，充滿詩情畫意。

### *The Moon Rises High*

Passed down by Lui Pui-yuen

Pipa: Fung Tung Dongxiao: Chan Chi-chun

*The Moon Rises High* was originally an ancient tune. Its *gongchepu*, written for the *pipa*, *huqin*, *sanxian* and more, was first recorded in *A Handbook on String Instruments* compiled by Rong Zhai during the Jiaqing reign (1796-1820) of the Qing Dynasty. Later, when collected in *Pipa Scores* by Hua Qiuping, the original set tune was divided into twelve sections, each with a caption such as *An Icy Disc above the Island on the Sea*, *Watching the Moon from a Pavilion by the River*, *Walking on the Shoal* etc. The music describes a tranquil night scene under a bright moon. The mood is evocative of poetry and romance of long, long ago.

中文樂曲介紹由表演者提供  
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Chinese programme notes provided by the artist  
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