明心見樂 系列

The Power of Music Series

28.1.2023
星期六 Sat 4pm

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



閒樂箏緣
Relaxing Melodies

陳國輝古箏演奏會
Guzheng Recital by Chan Kwok-fai

古箏 *Guzheng*: 陳國輝 Chan Kwok-fai
高胡 *Gaohu*: 杜泳 To Wing
琵琶 *Pipa*: 何耿明 Ho Kang-ming
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
Leisure and Cultural Services Department



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，返回演奏廳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 recital hall during the concert. If, however, there is indeed the urgency, please do so in between pieces, and only re-enter the recital hall 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.

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Programme

古箏獨奏 ***Guzheng*** **Solo**	**《出水蓮》** ***The Lotus Rising from the Water***	漢樂箏曲 Han *Guzheng* Music
	《百家春》 ***The Joyful Spring***	漢樂箏曲 Han *Guzheng* Music
古箏與琵琶 ***Guzheng* and** ***Pipa***	**《西廂詞》** ***Song of the West Chamber***	漢樂箏曲 Han *Guzheng* Music
古箏獨奏 ***Guzheng*** **Solo**	**《高山流水》** ***High Mountains and Flowing Water***	江南絲竹 Jiangnan String and Wind Music
	《絮閣》 ***Storming the Chamber***	潮州箏曲 Chaozhou *Guzheng* Music
古箏與洞簫 ***Guzheng* and** ***Dongxiao***	**《流水行雲》** ***The Flowing Water and the Drifting Clouds***	邵鐵鴻 Siu Tit-hung
古箏獨奏 ***Guzheng*** **Solo**	**《平湖》** ***The Placid Lake***	漢樂箏曲 Han *Guzheng* Music

節目
Programme

古箏獨奏 *Guzheng* Solo	《西江月》 *The Moon on the West River*	潮州箏曲 Chaozhou *Guzheng* Music
古箏與高胡 *Guzheng* and *Gaohu*	《花間蝶》 *Butterflies among the Flowers*	何大傻 Ho Tai-sor
古箏獨奏 *Guzheng* Solo	《鶯囀黃鸝》 *The Warbling of Orioles*	山東箏曲 Shandong *Guzheng* Music
	《竹林秋月》 *The Autumn Moon over a Bamboo Grove*	山東箏曲 Shandong *Guzheng* Music
古箏與高胡 *Guzheng* and *Gaohu*	《鳥投林》 *Birds Returning to the Wood*	易劍泉 Yi Jianquan
古箏領奏 Led by *Guzheng*	《懷舊小品》 *A Nostalgic Tune*	陳國輝串譜 Score by Chan Kwok-fai

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.



陳國輝 Chan Kwok-fai

古箏 *Guzheng*

陳國輝曾隨羅星南、蘇振波、陳蕾士、魏茂書等學藝。陳氏之演奏隨意而閒適，尤擅客、潮、粵等傳統箏曲，亦喜愛搜集中國器樂早年錄音。他於七十年代曾奏《南進宮》一曲，並收錄於蘇振波早年灌錄之黑膠唱片。陳氏於八十年代中編著了《古箏曲集》共一、二集。

陳氏於少年時因仰慕陳蕾士之琴音，在蘇振波的引薦下，向當時於香港中文大學任教的陳蕾士求教；但陳蕾士並不設帳授箏，因見陳氏之誠切，最終竟破例頷首，二人遂於香港中文大學音樂系的琴室中結下師徒之緣。

Chan Kwok-fai learned the *guzheng* under Law Xing-nam, So Chun-bo, Louis Chen and Ngai Mau-shu. Chan's playing shows a unique sense of improvisational ease and relaxed tempo. He specialises in the traditional *guzheng* music of Hakka, Chaozhou, and Guangdong. He also enjoys collecting classic recordings of Chinese instrumental music. His playing of *Nan Jing Gong* was featured in So Chun-bo's album, released during the 1970s. In the mid-1980s, Chan edited two volumes of *An Anthology of Guzheng Music*.

Chan was an ardent fan of the *guzheng* master, Louis Chen, when he was young. Louis Chen was on the faculty of The Chinese University of Hong Kong (CUHK) at that time, and would not give private lessons. But through a lucky break, Chan was introduced to Louis Chen by So Chun-bo. Louis Chen was touched by the passionate interest of the young Chan, and consented to becoming his mentor there and then. A firm relationship between a mentor and his mentee thus began in the practice room of the Music Department of the CUHK.



杜泳 To Wing

高胡 *Gaohu*

杜泳自小隨祖母及父親學習唱曲和胡琴，及後隨粵樂大師王粵生學藝和共事數載。杜氏曾隨湯良德學習江南絲竹，並向余其偉學習高胡演奏技法及廣東音樂，亦隨余少華及陳慶恩學習中國音樂史。他曾在西華盛頓州立大學修讀世界音樂史，而且獲邀於校內講授中國音樂及演奏胡琴。杜氏近年活躍於南音拍和，並多次策劃南音及粵樂音樂會。

To Wing began learning Cantonese operatic song and the *huqin* at a young age, taught by his grandmother and his father. Later, he received training from one of the most influential figures in Cantonese music, Wong Yuet-sang, with whom he also worked for a number of years. He also took lessons in Jiangnan string and wind music under Tong Leung-tak, *gaohu* performing techniques and Cantonese music under Yu Qiwei, and Chinese music history under Yu Siu-wah and Chan Hing-yan. He studied world music history at the Western Washington University and was invited to give talks on Chinese music and perform *huqin* music on campus. In recent years, To has been active in accompaniment for *nanyin* and he also curated several concerts featuring *nanyin* and Cantonese music.



何耿明 Ho Kang-ming

琵琶 *Pipa*

何耿明修業於香港嶺南大學文化研究碩士。何氏於1977至1980年間任香港中樂團全職琵琶樂師。1998年與阮仕春、譚寶碩及余少華共組「古風雅集」。2004年他應美國夏威夷大學的邀請出任駐校藝術家。2012年何氏與香港廣東音樂團合組五架頭，同赴北京於中央電視台全國傳統民族器樂大賽中獲第二殊榮。何氏近年積極推動本地傳統粵樂及南音的保育工作。

Ho Kang-ming holds a master's degree in cultural studies from the Lingnan University of Hong Kong. He was a full-time *pipa* musician with the Hong Kong Chinese Orchestra from 1977 to 1980. In 1998, Ho formed the "Wind and Silk" with Yuen Shi-chun, Tam Po-shek and Yu Siu-wah. In 2004, he was an Artist-in-Residence at the University of Hawaii. In 2012, he formed a five-piece combo with members of the Hong Kong Cantonese Orchestra to go to Beijing to compete in the All China Traditional Instrumental Music Competition organised by the China Central Television and won second place. In recent years, Ho has been actively promoting the safeguarding of *nayin* as well as the local Cantonese music culture.



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及博士後研究員，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，並為香港學校音樂節擔任中樂組評判。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 and Postdoctoral Fellow 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 Cantonese 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. He was also invited to serve as an adjudicator for the Chinese Music Section of the Hong Kong Schools Music Festival. 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.

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

樂曲介紹
Programme Notes

《出水蓮》 漢樂箏曲

古箏：陳國輝

「漢樂」亦稱客家音樂，客家音樂主要流行於廣東的大埔、梅縣及興寧一帶，且影響至贛南、閩西、閩南、台灣及東南亞一帶的華僑。《出水蓮》為客家六十八板大調箏曲。此曲相傳為南宋末年由中原傳入梅縣地區的一首古曲，其音調古樸、淡雅優美，仍具中原古曲的風貌。樂曲內容據說是源自周敦頤在《愛蓮說》中對蓮花「出淤泥而不染」的高潔形象的讚頌。

The Lotus Rising from the Water Han *Guzheng* Music

Guzheng: Chan Kwok-fai

Han music, also known as "Hakka music", is popular mainly in the Guangdong regions of Tai Po, Meixian and Xingning. It has also made its impressive presence among Chinese communities in southern Jiangxi, western Fujian, southern Fujian, Taiwan and Southeast Asia. *The Lotus Rising from the Water* is a *dadiao*, i.e., a *guzheng* piece containing 68 measures, in the Hakka music repertory. It is said to have been introduced to Meixian from the Central Plains in the late Southern Song Dynasty. It has an antiquated charm and a muted elegance as it retains the original stylistic features. Inspiration is said to be drawn from the famous prose *Ode to the Lotus Flower* by Song Dynasty scholar, Zhou Dunyi, in which he shows his admiration for the lotus's ability to rise untainted from its surrounding mud and mire, a metaphor for maintaining integrity amidst corrupt and unfavourable circumstances.

《百家春》

漢樂箏曲

古箏：陳國輝

《百家春》為客家「硬線」的串調箏曲。客家箏曲分「硬線」和「軟線」，「硬線」音階由六 (sol)、五 (la)、上 (doh)、尺 (re)、工 (mi) 組成，偶用凡 (fa) 和乙 (ti) 音，但並非骨幹音，僅作裝飾音之用。「軟線」則由六 (sol)、乙 (ti)、上 (doh)、尺 (re)、凡 (fa) 組成。《百家春》描寫春回大地之情，並同時反映人民對安居樂業的期盼。

The Joyful Spring

Han *Guzheng* Music

Guzheng: Chan Kwok-fai

This is a *chuandiao* (entr'acte music) of the "taut-string" mode in Hakka *guzheng* music. The regional genre of Hakka *guzheng* is mainly divided into two categories, the "taut-string" and the "slack-string" modes, with the former made up of *sol*, *la*, *doh*, *re*, and *mi* on the pentatonic scale, and the occasional *fa* and *ti* which are not core notes but more for ornamentation. The latter is made up of another set of five notes – *sol*, *ti*, *doh*, *re*, and *fa* on the pentatonic scale. As the title suggests, the music content describes the joys of spring waking up the earth and showing the people a promising future for stability and work.

《西廂詞》　漢樂箏曲

古箏：陳國輝　琵琶：何耿明

「漢樂」與「粵樂」、「潮樂」以及「瓊樂」並稱為廣東四大樂種。有說是因為客家音樂廣納中原音調故以「漢」名之。客家箏曲主要源自「漢皋舊譜」（即漢劇音樂）及「中州古調」河南板頭，一般以十六弦鋼線箏演奏。客家箏樂分為大調、小調和串調，發展自客家音樂。《西廂詞》乃串調中的「硬線」作品。今以古箏、琵琶合奏，雋永閒適，誠彈撥樂中之精品。

Song of the West Chamber　Han *Guzheng* Music

Guzheng: Chan Kwok-fai　*Pipa*: Ho Kang-ming

Han music is one of the four major musical genres of Guangdong, the other three being Cantonese music, Chaozhou music and Hainan music. There is a theory that since Hakka music was largely born out of assimilating the wide range of tunes of the Central Plains, hence the alias "Han music". Hakka *guzheng* music can be traced from the *Hangao Jiupu* (*Old Notations of Han music*) and the ancient tunes of the Central Plains, or Henan *bantou*. Traditionally a 16-string model stretched with steel strings is used. Stylistically Hakka *guzheng* music consists of three categories, namely, the *dadiao*, *xiaodiao* and *chuandiao* (entr'acte music). *Song of the West Chamber* is a "taut string" piece of *chuandiao*. On this occasion, it is arranged for *guzheng* and *pipa*, and the leisurely pace makes this a gem among plucked-string music.

《高山流水》

江南絲竹

古箏：陳國輝

《高山流水》原為古琴曲，取材於「伯牙鼓琴遇知音」的背景。上世紀六十年代，浙江派古箏大師王昌元將古琴曲《高山流水》轉移到古箏進行再創作。兩者同名異曲，風格完全不同。《高山流水》現於箏界有多個版本，包括浙江、河南（又名《花流水》）及山東等。是次演奏的版本為江南絲竹，收錄於陳蕾士古箏專輯。樂曲前段高低突兀，描寫高山；中段緊湊繁密，描寫茂林；後段輕清流暢，描寫流水。

High Mountains and Flowing Water

Jiangnan String and Wind Music

Guzheng: Chan Kwok-fai

High Mountains and Flowing Water was originally composed for *guqin*, drawing inspiration from the ancient story of "Boya played the *guqin* and met a soulmate". In the 1960s, Wang Changyuan, a famous virtuoso of the Zhejiang *guzheng* school, transposed the *guqin* piece to the *guzheng*, and wrote a new arrangement. While the two songs share the same title, the styles are totally different. There are now many versions in the *guzheng* repertory of this title, belonging to the schools of Zhejiang, Henan and Shandong. The version performed in this concert is taken from the repertory of Jiangnan string and wind music, collected in the album of *guzheng* music performed by Louis Chen. The early part of the music has rugged, abrupt undulations to depict the craggy ranges. The middle section has a closely cluttered structure to describe the forests. The last section turns into a much lighter mood, capturing the flowing water of running brooks.

《絮閣》

潮州箏曲

古箏：陳國輝

《絮閣》是潮州弦詩樂曲中具代表性的樂曲，樂曲以重三重六調式演奏，即在演奏時對「fa」和「ti」兩個音都有特殊的處理。《絮閣》遵循以潮州弦詩樂四種拍式順序，即二板—拷拍—三板—催板為固定板式節奏，循序漸進對每一段進行加花和變奏，從而形成了節奏情緒從緩慢、平穩、稍快至高潮，逐步漸進或轉換板式過程。

Storming the Chamber

Chaozhou *Guzheng* Music

Guzheng: Chan Kwok-fai

Storming the Chamber is a representative piece among the *xianshi* subgenre of Chaozhou music performed on the "heavy three heavy six" modal scale by applying special fingering on the *fa* and *ti* notes. The piece progresses along the practice of *xianshi* music, utilising ordered sequences of four different *ban* (beat) patterns: *erban*, *kaoban*, *sanban* and *cuiban*. Each section may have ornamentations and variations added so as to give expressions through the changing tempi from slow, steady, escalating to the climax, with each evident through the progression or change in *ban* measures.

《流水行雲》

邵鐵鴻

古箏：陳國輝　洞簫：陳子晉

邵鐵鴻 (1914-1982) 於四十年代初創作此曲。樂曲以乙反線演奏，引子由三個節拍自由的長音組成，以傳達出深情、懷幽的情緒，全曲極具韻味，彷彿讓時空回到上世紀三、四十年代的香港。

The Flowing Water and the Drifting Clouds

Siu Tit-hung

Guzheng: Chan Kwok-fai　*Dongxiao*: Chan Chi-chun

This piece was written by Siu Tit-hung (1914-1982) in the early 1940s. It is performed on the *yi* and *fan* strings. The introduction is made up of three long notes in free tempo in order to convey depth of emotions and poignant reflections. The music therefore offers reverberations for the listener to savour, as one travels in time to old Hong Kong of the 1930s or 1940s.

《平湖》

漢樂箏曲

古箏：陳國輝

《平湖》屬於客家串調中一首較短少的樂曲。全曲共有三十三板，旋律呈現一種樸實的感覺，在平白之中透著清純和秀美，乃客家音樂中一首精緻的小品。

The Placid Lake

Han *Guzheng* Music

Guzheng: Chan Kwok-fai

The Placid Lake is a relatively short piece among Hakka *chuandiao* (entr'acte music). It contains only 33 measures, and the muted, simple melody exudes purity and great beauty that distinguish the work as a gem among Hakka music.

《西江月》 潮州箏曲

古箏：陳國輝

民間流行之弦詩樂小曲，輕三六調式，樂曲輕盈歡快，結構精細，並講究即興，力求模仿昔時潮汕儒家樂社「弦詩樂」，同樣地和而不同。

The Moon on the West River Chaozhou *Guzheng* Music

Guzheng: Chan Kwok-fai

The Moon on the West River is a short tune in the subgenre of *xianshi* music. Played in "light three six" mode and with impromptu flair, it has an appealing lightheartedness; it also has an intricately formed structure. In performing the piece, the player is expected to imitate the *xianshi* music of the Confucian music societies of the old days, once again proving that differences can still blend into harmony.

《花間蝶》 何大傻

古箏：陳國輝　高胡：杜泳

何大傻於 1930 年代初創作了《花間蝶》及《柳底鶯》兩曲，同時發表並收錄在百代唱片，後因唱片公司誤將二曲內容與曲名互掉，一直訛用至今。此次演奏之《花間蝶》實為《柳底鶯》原作，曲調華麗流暢，有如粉蝶鶯歌飛舞花間。

Butterflies among the Flowers Ho Tai-sor

Guzheng: Chan Kwok-fai　*Gaohu*: To Wing

Ho Tai-sor composed both *Butterflies among the Flowers* and *The Warbler in the Willow* in the early 1930s. The recording was released simultaneously under the EMI label. But later, it was discovered that the record company had swapped the titles of the two songs by mistake, and they have remained this way to this day. The music chosen for the programme of this concert is the original version of *The Warbler in the Willow*. The melody is flamboyant and flowing, suggestive of butterflies flitting about and warblers singing among the flowering bushes.

《鶯囀黃鸝》 山東箏曲

古箏：陳國輝

《鶯囀黃鸝》描繪春暖花開、柳綠桃紅時節，「兩個黃鸝鳴翠柳，一行白鷺上青天」的美麗景色。原名《鶯囀桃李》，全曲三十四小節，屬大八板體曲式結構。樂曲以八板旋律為基礎進行變奏，並採用同一板式、同一速度數曲聯套的演奏形式來豐富樂曲。樂曲採用快速的繁音節奏，運用山東箏派特有的大指小關節托劈技巧，此技巧是以大指小關節為運動軸心，能使發音清脆、節奏均勻、顆粒性強，表現出歡快及活潑的情緒。

The Warbling of Orioles Shandong *Guzheng* Music

Guzheng: Chan Kwok-fai

The balmy spring has lured myriad flowers to bloom. Everywhere is a lively scene of fresh green willows and pink peach blossoms. Two verses from a famous poem have said it well:

"*Two black-naped orioles are singing among the green willows,*
A line of white egrets are flying straight to the azure sky."

The original title of the work was *Warblers among the Peach and Plum Trees*. It contains 34 bars, the length justifying it to be a *da baban* ("major eight-bar" piece). The melodious structure works on the *baban* mode to create variations. In performing, the same metrical pattern and same tempo are used for the other pieces in the song cycle, thus enriching the whole performance. It is played in a fast, complex rhythm, exploiting the unique technique of the Shandong *guzheng* school, which uses the small joints of the big finger as the axis of movement, resulting in crisp emission of sounds, even rhythms and strong granularity in an expression of joy and a lively mood.

《竹林秋月》 山東箏曲

古箏：陳國輝

此曲是魯箏第二大套曲的二板，描寫月移花影、風戲竹聲的景色。旋律悠閒自得，構成古樸淡雅的意境。

The Autumn Moon over a Bamboo Grove Shandong *Guzheng* Music

Guzheng: Chan Kwok-fai

The Autumn Moon over a Bamboo Grove is the *erban* of the second major suite in Shandong *guzheng* music. The music captures a moonlit night when the moon casts shadows on the flowers, and the wind teases the bamboo. The melody is relaxed and expresses contentment in an ethos of simple charm.

《鳥投林》 易劍泉

古箏：陳國輝　高胡：杜泳

易劍泉 (1896-1971) 於 1929 年因路經杭州被其優美景緻吸引而創作此曲。全曲分成三段，樂曲的第二段全由高胡奏出各種鳥鳴、並以古箏奏出旋律托底，描寫百鳥爭鳴和歸巢之景象。

Birds Returning to the Woods Yi Jianquan

Guzheng: Chan Kwok-fai　*Gaohu*: To Wing

Composed by Yi Jianquan (1896-1971) in 1929 when he was attracted by the beauty of Hangzhou on his way through the city, the music is in three sections. The second section of the piece has the varied birdsongs - played by the *gaohu* - above a background of melodious tunes played on the *guzheng*. A scene of numerous birds chirping and nesting is thus vividly brought to life.

《懷舊小品》

陳國輝串譜

古箏：陳國輝　高胡：杜泳

琵琶：何耿明　洞簫：陳子晉

樂曲選取上世紀流行的時代曲及器樂，包括《似是故人來》、《青梅竹馬》等曲目，以古箏獨有技法讓樂曲變得更具韻味，輔以絲竹襯托，使上世紀的音聲得以呈現。

A Nostalgic Tune

Score by Chan Kwok-fai

Guzheng: Chan Kwok-fai　*Gaohu*: To Wing

Pipa: Ho Kang-ming　*Dongxiao*: Chan Chi-chun

The music is a selection of popular period pieces and instrumental music from the last century. It includes such popular songs like *Theme from The Twin Bracelets* and *Theme from Taipei Story*. The unique techniques of *guzheng* playing add interest to the piece, and when complemented by the *sizhu*, sounds of the 20th century are revived.

中文樂曲介紹由表演者提供

英文翻譯由格致語言顧問有限公司提供

Chinese programme notes provided by the artist

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