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Resonance of
Strings and Harmonics

Guqin Recital by

YAO Gongbai



5.7.2026 3pm

(日Sun)

香港大會堂劇院

Theatre, Hong Kong City Hall



中華文化節

2026
CHINESE
CULTURE
FESTIVAL

6 — 9.2026



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節目詳情 Details





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音樂會禮儀小錦囊

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- 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.

節目 Programme

	據本 Tablature Collection	打譜 / 傳授 Dapu / Instruction
《洞庭秋思》 <i>Autumn Thoughts at Dongting Lake</i>	《琴書大全等合參本》 Sources from <i>Qinshu Daquan</i> , and other <i>Qinpus</i>	查阜西打譜 <i>Dapu</i> by Zha Fuxi
《高山》 <i>High Mountain</i>	《琴學入門》 <i>Qinxue Rumén</i>	姚丙炎傳授 Instructed by Yao Bingyan
《漁樵問答》 <i>Dialogue between the Fisherman and the Woodcutter</i>	《琴學入門》 <i>Qinxue Rumén</i>	吳景略打譜 <i>Dapu</i> by Wu Jinglue
《長清》 <i>Pure Mind</i>	《神奇秘譜》 <i>Shenqi Mipu</i>	姚丙炎打譜 <i>Dapu</i> by Yao Bingyan
~ 中場休息 Intermission ~		
《秋月照茅亭、山中思友人》 <i>Autumn Moon over Thatched Pavilion & Longing for a Friend in the Mountains</i>	《神奇秘譜》 <i>Shenqi Mipu</i>	姚丙炎打譜、傳授 <i>Dapu</i> and instructed by Yao Bingyan
《大胡笳》 <i>Hujia Melody</i>	《神奇秘譜》 <i>Shenqi Mipu</i>	姚丙炎打譜、傳授 <i>Dapu</i> and instructed by Yao Bingyan
《流水》 <i>Flowing Water</i>	《指法匯參確解》 <i>Zhifa Huican Quejie</i>	姚公白打譜 <i>Dapu</i> by Yao Gongbai
《廣陵散》(廿四拍本) <i>Guangling Melody (24 Sections Version)</i>	《神奇秘譜》 <i>Shenqi Mipu</i>	姚丙炎打譜、傳授 <i>Dapu</i> and instructed by Yao Bingyan

節目長約 2 小時，包括中場休息 15 分鐘。
The performance will run for about 2 hours including a 15-minute intermission.

姚公白

YAO Gongbai



姚公白，古琴名家，2008年由國家文化部命名國家級非物質文化遺產項目古琴藝術代表性傳承人，瀨和琴社社長。現任香港志蓮淨苑文化部研究員、香港演藝學院兼職古琴講師，並為深圳大學國學院客座教授。

姚氏自幼隨父親——著名古琴家姚丙炎習琴，深得浙派姚門琴學精髓，並先後受教於吳振平及張子謙。操縵不輟近70年，逐步形成手法洗練、穩健恬淡的鮮明風格，在當代傳統琴人中別樹一幟。演奏尤以詮釋姚丙炎打譜之琴曲最能表現他的造詣，代表曲目包括「胡笳」系列、《廣陵散》、《烏夜啼》等數十首經典琴曲。除承傳家學外，亦打譜《鶴鳴九皋》、《澤畔吟》、《頤真》等古曲；創作方面有《蒹葭吟》、《蓮頌》、《梵音頌》等琴曲。

他對古琴古指法、琴曲演變、琴律等方面的研究，頗具心得。近年致力於姚丙炎琴學和琴樂的系統整理與研究，出版著作包括《琴曲鉤沉》（2018）、《姚丙炎琴學手稿》（2019）等。多年來，姚氏致力古琴藝術教學與推廣，門生遍佈海內外，並經常到各地講學及演出。

Yao Gongbai is a distinguished *guqin* virtuoso and was named a representative inheritor of the art of *guqin* as a national-level Intangible Cultural Heritage in 2008. He is president of the Jinghe Qin Society, researcher at the Cultural Department of Chi Lin Nunnery in Hong Kong, part-time *guqin* lecturer at the Hong Kong Academy for Performing Arts, and a visiting professor at the Academy of Chinese Studies, Shenzhen University.

Born into a family with an eminent *guqin* tradition, Yao Gongbai began his musical training under the guidance of his father, the renowned *guqin* master Yao Bingyan, and later studied with Wu Zhenping and Zhang Ziqian. Deeply rooted in the Zhejiang Yao School, he has devoted nearly seven decades to continuous practice, developing a personal style noted for his clean and fluent fingering and a deep, unworldly atmosphere. His artistry has placed him at a distinctive position among contemporary traditional *guqin* artists. Yao is particularly acclaimed for his interpretation of the *guqin* repertoire reconstructed by Yao Bingyan, including the *Hujia* series, *Guangling Melody* and *Magpies Crying at Night*. In addition, he has reconstructed a number of renowned works such as *Cranes Singing High in the Marshes*, *Elegy on the Riverside* and *Fostering the Moral Essence*, and composed new pieces including *Chant of the Reeds*, *Ode to the Lotus* and *Ode to Buddhist Chant*, merging traditional aesthetics into contemporary creation.

Yao Gongbai has also conducted research on ancient *guqin* fingering technique, the evolution of *guqin* pieces, and *guqin* temperament, with considerable insight. Alongside performance and research, he has focused in recent years on the systematic documentation and study of Yao Bingyan's *guqin* legacy, resulting in major publications such as *Reconstruction of Qin Melodies from Ancient Scores* (2018) and *Manuscripts on Guqin Studies by Yao Bingyan* (2019). He has been actively engaged in teaching and promoting *guqin* art for many years. His students spread throughout the world. He is a distinguished lecturer and performer at academic and cultural institutions worldwide.

古琴小知識 *Fun facts about Guqin*



古琴，又名七弦琴，其面板和底板選用不同木材，表面塗上以鹿角霜混入生漆調成的灰漆，並有十三顆琴徽以標示泛音和按彈的音位。古琴沒有琴碼，左手手指可按旋律在琴面上移動。古琴音域甚廣，有四個八度及一個大二度，並可產生三種不同的音色，其音質和雅深邃且古樸。

Guqin, also known as seven-stringed zither. Its top and bottom boards are made from different types of wood and the surface is coated with a mixture of raw lacquer and ground ash of antlers, with thirteen *huis* (markers) to indicate the positions of overtones and scale. Also, it is without bridges, allowing the left-hand fingers to slide on the surface according to the melody. *Guqin* has a relatively wide range encompassing four octaves and a major second to produce a gentle and deep atmosphere.

簡介及資料由表演者提供
Biography and information provided by the Artist



樂曲介紹

《洞庭秋思》

查阜西打譜

樂曲描繪洞庭湖水天一色的秀麗秋光，如詩似畫，勾起無限遐思。曲調清新淡雅，意味雋永。

《高山》

姚丙炎傳授

《春草堂琴譜·高山後記》曰：「《高山》、《流水》本屬一曲，元人分而為二。此譜取音和雅，與俗譜不同，洵伯牙之遺韻也。」

《漁樵問答》

吳景略打譜

樂曲通過漁夫和樵夫的對答，描寫離塵脫俗，逍遙山水間的隱逸情趣。曲調恬靜優美，引人入勝。

《長清》

姚丙炎打譜

「嵇氏四弄」之一，作者借雪的潔白無塵以自比。臞仙認為志在高古，其趣深遠，若寒潭之澄深也，意高在沖漠之表，遊覽千古，有紫虛大羅之想。





《秋月照茅亭、山中思友人》

姚丙炎打譜、傳授

此為兩首對月興懷之樂曲，前者對月，後者興懷。姚丙炎經習彈後認為二曲合一更為妥當，良如皓月當空，隨緣而照或感時或懷古或傷悼或思聖人或思美人，各抒所懷以表胸臆。

《大胡笳》

姚丙炎打譜、傳授

此為唐代名曲，寫蔡文姬從被擄入胡至回漢之不幸遭遇，與唐代另一名曲《小胡笳》為姐妹篇。

《流水》

姚公白打譜

相傳高山、流水合為一曲，自唐代始分為獨立兩曲，《流水》在近代發生了巨大的變化，將其從寫意轉化為一首寫實的琴曲。《指法匯參確解》（1821）中的《流水》，充分運用了多種描摹手法，表現出流水中奔騰澎湃的水勢。

《廣陵散》（廿四拍本）

姚丙炎打譜、傳授

樂曲表述聶政刺韓王的故事，慷慨悲壯，為古琴經典大曲之一。本曲取「開指」、「大序」、「正聲」三樂章中之二十四段。

資料由表演者提供
英文翻譯由格致語言顧問有限公司提供



Programme Notes

Autumn Thoughts at Dongting Lake

Dapu by Zha Fuxi

The music depicts the beautiful autumn scenery of *Dongting* Lake, where water and sky merge into a single expanse like a poetic landscape painting, evoking boundless reverie. Its melody has an intrinsic elegance with an enduring charm.

High Mountain

Instructed by Yao Bingyan

The *Postscript to High Mountain in the Chuncaotang Qin Scores* states: “Originally, *High Mountain* and *Flowing Water* were a single composition, but they were divided into two during the Yuan dynasty. The version in this score possesses a harmonious elegance distinct from the plebeian editions, truly preserving the spirit of *Boya*’s music.”

Dialogue between the Fisherman and the Woodcutter

Dapu by Wu Jinglue

Through a musical dialogue between a fisherman and a woodcutter, this work portrays the reclusive ideal of withdrawing from worldly affairs and wandering freely amidst mountains and rivers. Its tranquil and graceful melody carries a deeply captivating charm.

Pure Mind

Dapu by Yao Bingyan

One of the *Jishi Si Nong* (*Four Airs of Ji Kang*), this work uses the pristine snow as a metaphor for the composer’s own integrity. *Qin* master *Quxian* has this comment, “Its aspiration lies in the lofty antiquity, and its spirit is profound and far-reaching, like the limpid depths of a cold pool. Its meaning transcends the mundane world, roaming through the ages with visions of the celestial realms of the Great Void.”





Autumn Moon over Thatched Pavilion & Longing for a Friend in the Mountains

Dapu and instructed by Yao Bingyan

These two works are both inspired by contemplations under the moon: the former gazes thoughtfully at the moon, and the latter expresses thoughts of a friend afar. After practising and performing the works, Yao Bingyan considered it more appropriate to combine them into a single composition. Like the bright moon shining freely upon all beings, the music gives rise to various emotions prompted by the moment — meditations on history, mourning, admiration for sages, or longing for beauty and friendship — each conveying personal emotions and innermost sentiments.

Hujia Melody

Dapu and instructed by Yao Bingyan

A famous work from the Tang dynasty, this piece portrays the tragic life of *Cai Wenji*, from her abduction into the land of the nomadic tribes to her eventual return to Han territory. Together with the Tang masterpiece *Xiao Hujia*, it forms a pair of related compositions.

Flowing Water

Dapu by Yao Gongbai

High Mountain and *Flowing Water* were originally a single composition and were only separated into two independent pieces during the Tang dynasty. In modern times, *Flowing Water* underwent significant transformation, evolving from an impressionistic work into a vividly descriptive *qin* composition. The version found in *Zhifa Huican Quejie* (1821) makes extensive use of various performance techniques and musical devices to portray the surging and turbulent force of rushing waters.

Guangling Melody (24 Sections Version)

Dapu and instructed by Yao Bingyan

This work tells the story of *Nie Zheng's* assassination attempt on the King of Han. Heroic, impassioned and tragic in character, it is regarded as one of the great classical masterpieces of the *guqin* repertoire. This performance selects only twenty-four passages from the three movements: *Kaizhi* (Initial Fingering), *Daxu* (Grand Prelude) and *Zhengsheng* (Main Theme).

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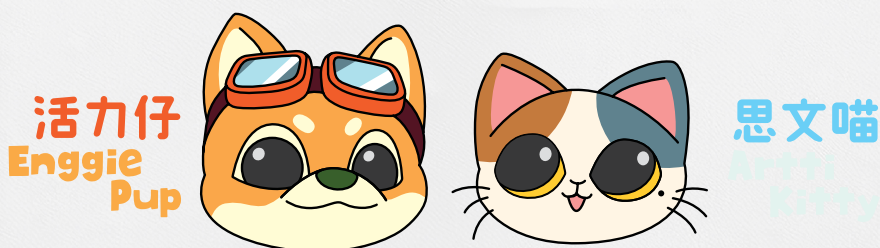
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科帕欽卡雅
PATRICIA
KOPATCHINSKAJA
—— 小提琴 Violin ——



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