

廣東

音樂

系列

Guangdong
Music Series

饒蜀行 Rao Shuhang
古箏 *Guzheng*

譚寶碩 Tam Po-shek
簫 *Xiao*

王培瑜 Wang Peiyu
胡琴 *Huqin*

9 三月
MAR 2018

星期五 Fri 8pm
上環文娛中心劇院
Theatre,
Sheung Wan Civic Centre

10 三月
MAR 2018

星期六 Sat 8pm
油麻地戲院劇院
Theatre,
Yau Ma Tei Theatre

www.lcsd.gov.hk/cp

饒寧新 Rao Ningxin
古箏 *Guzheng*

漢風潮韻 粵味濃

音樂會
'Quintessence of
Hakka, Chaozhou and
Cantonese Music'
Concert

陳浚輝 Chen Junhui
古箏 *Guzheng*

雷葉影 Lei Yeying
高胡 *Gaohu*

賀曉舟 He Xiaozhou
揚琴 *Yangqin*

饒寧新 Rao Ningxin

古箏 *Guzheng*

饒寧新為著名古箏教育家和演奏家，中國音樂家協會古箏學會副會長、廣東大埔縣漢樂研究會顧問，並歷任星海音樂學院民樂系副教授及音樂碩士生導師。饒氏生於漢樂世家，祖父饒佩玖、父親饒從舉皆是漢樂名家。二〇一三年，他獲中國音樂家協會古箏學會授予中國古箏藝術「傑出成就獎」。

Rao Ningxin is a renowned *guzheng* educator and performer. He is the vice chairman of the Guzheng Society of the Chinese Musicians' Association and Consultant of the Cantonese Han Music Research Society of Dabu County. He was also the Associate Professor of the Department of Chinese Music of the Xinghai Conservatory of Music and Supervisor on its master's degree programme. Rao was born into a family of Han musicians. His grandfather Rao Peijiu and his father Rao Congju were both Han music virtuosi. The Guzheng Society of the Chinese Musicians' Association awarded Rao with the Award of Outstanding Accomplishments in Chinese *guzheng* art in 2013.

饒蜀行 Rao Shuhang

古箏 *Guzheng*

饒蜀行出生於音樂世家，他從小濡沐古樸典雅的客家漢樂古箏演奏藝術，克紹箕裘傳承漢樂經典。一九九六年他獲得中國傳統古箏大賽（南派）第一名，其後一九九八年畢業於星海音樂學院，並以「優秀畢業生獎」獲得學士學位。饒氏現受聘任教於星海音樂學院、廣州城市職業學院、廣東華南理工大學等校院，多年來積極推動古箏教學。

Rao Shuhang was born into a family of musicians. Having been immersed in the classic and elegant art of *guzheng* in Hakka Han music since he was young, Rao has always made it his goal to pass on the art of his forefathers and transmit the classics of Han music. He was the champion of the Chinese Traditional *Guzheng* Competition (Southern stylistic schools) in 1996. He received his bachelor's degree with the 'Distinguished Graduate Award' from the Xinghai Conservatory of Music in 1998. He is now teaching at a number of tertiary institutes, including the Xinghai Conservatory of Music, Guangzhou City Vocational College and South China University of Technology. Over the years, Rao has been actively promoting *guzheng* education.

譚寶碩 Tam Po-shek

簫 *Xiao*

譚寶碩是著名洞簫演奏家及造簫家，致力於洞簫演奏及製作的研究，不斷拓展洞簫之表現能力，對洞簫藝術貢獻良多。譚氏的演奏糅合傳統和創新的元素，音樂着重思想哲學的探求，其演奏足跡遍及世界各地。

A well-known *xiao* player and maker, Tam Po-shek is dedicated to exploring and expanding the expressive abilities of the *xiao* through performance and research, and has made significant contributions in the field. Blending traditional elements with innovative ones, Tam's music emphasises on philosophical exploration. He has performed in countries all over the world.

王培瑜 Wang Peiyu

胡琴 *Huqin*

王培瑜為潮汕著名傳統音樂家、國家一級作曲家、汕頭市藝術研究室研究員及藝術總監。多年來，王氏致力於傳承和發展潮汕傳統音樂文化，在繼承和發揚古典潮樂及潮州方言歌曲創作上成績突出。二〇一三年，他以《獅子戲球》（頭弦領奏）及《雪雁南飛》（弦詩細樂）兩個組合參賽，分別獲得「第十屆中國藝術節暨中國民族器樂民間樂種組合展演評獎」的優秀演奏獎和演奏獎（國家級樂種類最高獎項）。

Wang Peiyu is a renowned musician in the musical genre of the Chaozhou-Shantou region and a national class one composer. He is currently a Research Fellow and Artistic Director of the Shantou City Arts Research Centre. Over the years, Wang has been dedicated to the perpetuation and development of Chaozhou music, and made headway in interpreting the classical genre as well as in contemporary songs sung in Teochew. In 2013, two ensembles led by Wang, each playing *The Lion Playing with a Ball* (with *touxian* as lead instrument) and *The Snow Geese Fly South* (*xianshi xiyue*), won the Outstanding Performance Award and the Performance Award respectively at the Assessment Showcase of Folk Music in Chinese Ethnic Instrument Music of the 10th China Art Festival.

陳浚輝 Chen Junhui

古箏 *Guzheng*

陳浚輝現任廣東省文藝研究所音樂研究室副主任，曾任《中國民族民間器樂曲集成—廣東卷》編輯部副主任，並為中國音樂家協會古箏學會理事。

Chan Junhui is currently the Deputy Head of the Music Research Centre of the Culture and Art Research Institute of Guangdong Province. Chan was the Deputy Head of the editorial team of *Anthology of Chinese Folk and Ethnic Instrumental Music: The Guangdong Volume*. He is also the Director of Guzheng Club of the Chinese Musicians' Association.

雷葉影 Lei Yeying

高胡 *Gaohu*

雷葉影是中國首位高胡演奏與教學碩士。雷氏於二〇〇七年參加由文化部、教育部、共青團中央三部委聯合舉辦的全國藝術職業教育成果展演，獲「優秀貢獻獎」。

Lei Yeying is the first *gaohu* artist in the Mainland to hold a master's degree in *Gaohu* Performance and Teaching. She was presented with an Outstanding Contribution Award at the National Showcase of Arts Vocation, jointly presented by the Ministries of Culture and Education, and the China Communist Youth League in 2007.

賀曉舟 He Xiaozhou

揚琴 *Yangqin*

賀曉舟畢業於香港演藝學院，先後獲頒授揚琴及中國打擊樂雙專業（榮譽）學士學位和揚琴演奏碩士學位。她現為香港廣東音樂團及香港嶺南音樂團揚琴演奏家，竹韻小集揚琴特約樂師，以及桐林琴院創始人。

He Xiaozhou graduated with a bachelor's degree (Hon) of *Yangqin* and Chinese Percussion and a master's degree of Music in *Yangqin* Performance from The Hong Kong Academy for Performing Arts. She is currently a *yangqin* musician of the Hong Kong Cantonese Orchestra and the Hong Kong Ling Nan Orchestra and a freelance musician with the Windpipe Chinese Music Ensemble. She is the founder of the Tong Lin Music School.

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

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.

樂曲介紹

— 漢樂 —

出水蓮

客家箏曲

樂曲為客家六十八板軟線大調箏曲。此曲借用蓮花「出淤泥而不染，濯清漣而不妖」的意境，比喻客家人客居他鄉都像蓮花一樣潔身自好，不與社會同流合污的高尚情操。

蕉窗夜雨

客家箏曲

樂曲以客家漢樂典型音韻及獨特的曲調進行和技法，來描寫人旅居他鄉，在萬籟俱寂、夜色深沉之中，聆聽雨打芭蕉的淅瀝聲，引發對故鄉無限思念之情。

單點頭亂插花

客家箏曲

樂曲是由兩首客家六十八板的大調箏曲《單點頭》和《亂插花》連套演奏而成。「頭」是指「板頭」，即套曲前面的引子，而「亂」指改變正板節奏的變奏手法。

崖山哀

客家箏曲

樂曲為客家軟線大調箏曲，據說以陸秀夫背負宋帝昺於崖山沉海殉國的故事為背景而寫成，表達人民在亡國後深切悼念故國之情，曲調悲壯淒切，極具感染力。演奏家於演奏中以左手 si、fa 音上的重顫，右手剛健沉穩的力度，細膩而深刻地表達出痛失山河、國破家亡的切膚之痛。

過江龍 (只演 9/3)

客家箏曲

樂曲全曲共四十板，屬於客家硬線串調箏曲，曲風明快爽朗，旋律流暢，表達出一種積極、樂觀的感覺。

北進宮 (只演 10/3)

客家箏曲

樂曲又名《北正宮》，是客家串調箏曲中不可多得的小品，同時是家傳戶曉的漢劇、漢樂中的常用樂曲，往往以合奏的形式作為開場曲來演奏。

— 潮樂 —

柳青娘 (活五調)

潮州古曲

此曲是中國民間音樂流行最廣泛的曲牌之一。樂曲與潮樂其它大套曲一樣，由頭板，拷拍和三板組成，同時有輕六、重六、輕三重六和活五等多種調式，所以被稱為潮樂的「弦詩母」（即潮州音樂之母），是學習潮州音樂和潮州箏的必修曲目。輕六調的旋律抒情典雅、舒展流暢，與重六調和活五調的深沉、委婉形成鮮明的風格對比。樂曲從頭板的演奏開始，深沉略帶哀怨，層層推進，手法多變，極富感染力。

月兒高 (重六調)

潮州古曲

潮州弦詩樂十大套之一，屬重六調，是六十八板體結構。曲調深沉委婉，有見景生情，望月思鄉之感。

寒鴉戲水

潮州古曲

潮州弦詩樂十大套之一，屬重六調，是六十八板體結構。此曲是潮州音樂最具代表性的樂曲，具有中國傳統音樂典型的「起、承、轉、合」特點。全曲以抒情的旋律，清新的格調，把寒鴉在水中嬉戲的動人情景描繪得入木三分。是次演出的版本以陳瑪原先生的傳本加以整理，該版本典雅、樸實，有文人音樂之格調。

粉紅蓮

潮州古曲

樂曲又名《玉娥郎》，原曲為重六調，是潮州弦詩樂中板數最長的一首樂曲，共一百零八板，但其結構緊湊，旋律優美、細膩，雅俗共賞，是潮州弦詩樂中的佳品。樂曲抒寫水中紅蓮的英姿，歌頌蓮之潔白無瑕。是次演出為楊廣泉先生整理後的四串調及重六調兩個版本，整體風格更為高雅，韻味別致。

思凡 (只演 9/3)

潮州古曲

樂曲原名《和尚思妻》，全曲共三十八板，上世紀五十年代由潮樂名家林玉波重新編配，另加《前引》和《歎五更》兩段，定名《思凡》。樂曲分《禪房思歸》和《山路夜奔》兩段，內容描寫一位六根未淨的小師姑一面誦經一面思歸的矛盾心理和最終走出山門的緊張狀態，表現年輕婦女對民間美好生活的嚮往。

景春蘿 (只演 10/3)

民間樂曲

樂曲是根據潮汕地區家喻戶曉的一個小曲調演變而成，是弦詩樂中一首典型的即興變奏曲。樂曲結構小巧玲瓏，旋律流暢輕快，樂思春意盎然。

禪院鐘聲

崔蔚林

樂曲創作於一九三九年，作曲家路經香港九龍油麻地榕樹頭，聽到廟宇間傳來紅魚青磬靜修之聲，因感懷寫成此曲。借喻空門遁跡，禪房寂寂，聽寺鐘迴鳴，嘆人間虛幻，反映在紛亂時勢中人們的心聲及與世無涉的超然冥想，同時宣洩一種壓抑、哀愁及憤怒的情緒。

流水行雲

邵鐵鴻

樂曲創作於一九四〇年代，因電影《郎歸晚》將之整首譜成歌曲演唱而流行於四十年代後期，後將其重新填詞的演唱者不計其數。樂曲用乙反調式創作，曲意深邃，有如行雲流水，不斷地傾訴無限幽思之情。

鳥投林

易劍泉

中國音樂裡充滿了直接取自自然的聲音。因此，鳥叫、蟲鳴、水流、風動，皆常成為音樂素材。而以鳥為主題並模仿鳥叫的名曲就有多首，《鳥投林》即為其中之一。與《百鳥朝鳳》、《蔭中鳥》、《百鳥引》等曲相比，《鳥投林》具有廣東小曲獨有的柔美怡然、群鳥競鳴的意味。身置田園，觸目皆為可親，所謂「好鳥枝頭亦朋友，落花流水皆文章」，如此得體自然之趣才是本曲所要表達的情感。

蕉石鳴琴 (只演 9/3)

呂文成

樂曲為粵樂大師呂文成的早期作品，全曲顯示出嶺南美景之象。

連環扣

古曲 嚴老烈編

二十世紀初，清末嚴老烈擅長揚琴，運用右竹擊重音加花、加快速度等新技巧，將淒怨哀傷之古曲《寡婦訴冤》改編為充滿興奮情緒、活潑流暢的新曲《連環扣》。改編後旋律連綿相啣，一氣呵成，似環環相扣，喻民眾團結、聯合之意。

平湖秋月

呂文成

樂曲乃粵樂大師呂文成代表作之一，樂曲風格清新質樸，傳神地表現出西湖月夜美不勝收的景色。

旱天雷 (只演 9/3)

古曲 嚴老烈編

原曲由嚴老烈根據《三寶佛》中之《三汲浪》的旋律放慢加花變奏而成。其中吸取揚琴密竹打法和善於演奏大跳音程的特點，使樂曲旋律跌宕跳躍，富於節奏感和熱鬧的情趣。此曲是廣東音樂中流傳甚廣的著名傳統樂曲，洋溢着活潑明快的氣氛，表現了人們在久旱逢甘霖時的歡欣情緒。樂曲改編為高胡齊奏後，音樂更具磅礴之氣勢和震撼力。

雨打芭蕉 (只演 10/3)

何柳堂

樂譜最早見於一九二一年丘鶴儔所編《增刻絃歌必讀》(第二版)，其後於一九三四年刊行，由何柳堂及何與年合著的《琵琶樂譜》中亦收入此曲。樂曲屬琵琶譜類，以琵琶之撥弦虛擬雨水打在芭蕉葉上之點滴聲，驟零淒冷，散發出一種掩抑深懷之情緒。其後樂曲被改編為合奏曲，數十年來經歷各個時期多位名家的演繹，衍生不同處理手法和發展，曲風有所改變，樂曲典雅清澈，予人清新愉悅之感。

步步高 (只演 10/3)

呂文成

此曲寫成於一九三五年，呂文成以爽朗的節奏和明快的曲調，表現振奮向上的精神。樂曲的旋律經常作級進式發展，以喻步步高陞之意。原曲創作時用四拍子節奏，五十年代初彭修文將之改為舞曲，始用二拍子演奏。

Programme Notes

— Han Music —

The Lotus Rising from the Water

Hakka *zheng* music

This is a Hakka *zheng* piece, in the *ruanxian dadiao* tone of 68 *ban* (measures). The music conveys the symbolic world of the Chinese lotus, with the latter's pure and lofty qualities symbolising the moral rectitude of the Hakka people.

Night Rain on Plantain-framed Windows

Hakka *zheng* music

This piece embodies typical Hakka Han musical tones, and it employs a unique tonal progression and a distinctive performing style. It poignantly evokes the homesickness of a traveler alone and away from home, listening in the depth of night to the pitter patter of raindrops on plantain leaves.

To Arrange Flowers in Disorder

Hakka *zheng* music

This piece is actually made up of two *zheng* tunes in the *dadiao* chord with 68 *ban* (measures): *dan dian tou*, and *luan cha hua*. *Tou* in the first tune refers to *bantou*, the prelude to the theme, while *luan* refers to the subsequent variations of the rhythm.

Crying at the Mountain

Hakka *zheng* music

This is a *zheng* piece, again in the *ruanxian dadiao* chord. It commemorates the story of Lu Xiufu. Lu was the court minister in the Song dynasty, who rather than incurring the shame of capitulating to the enemies, drowned himself with the infant emperor in Yashan. The performer uses the left hand to play a repeated trill on the notes of 'si' and 'fa', while the right hand launches a robust and unflustered melody, culminating in a subtle and heart-rending evocation of the epic fall of one's country.

River-crossing Dragon (9/3 only)

Hakka *zheng* music

This *zheng* piece consists of 40 *ban* (measures) and belongs to the Hakka *yinxian chuandiao* chord. The music is brisk and sprightly, its melody effulgent, conveying an optimistic and earnest mood.



各位觀眾：

為求令表演者及觀眾不致受到騷擾，請關掉手提電話、其他響鬧及發光的裝置。同時請勿在場內飲食或擅自攝影、錄音或錄影。多謝合作。

Dear Patrons,

To avoid undue disturbance to the performers and other members of the audience, please switch off your mobile phones and any other sound and light emitting devices before the performance. We also forbid eating and drinking, as well as unauthorised photography, audio and video recordings in the theatre. Thank you for your co-operation.

謝謝蒞臨欣賞本節目。若你對這場表演或我們的文化節目有任何意見，歡迎電郵至 cp2@lcsd.gov.hk 或傳真至 2721 2019。

Thanks for attending the performance. If you have any comments on this performance or general view on the Leisure and Cultural Services Department cultural programmes, you are welcome to write to us by email at cp2@lcsd.gov.hk or by fax at 2721 2019.

有關申請康樂及文化事務署主辦或贊助節目的資料，請瀏覽此網頁：<http://www.lcsd.gov.hk/tc/artist/>

Please visit the following website for information related to application for programme presentation/sponsorship by the Leisure and Cultural Services Department: <http://www.lcsd.gov.hk/en/artist/>

場刊回收：

若你不欲保留此場刊，請把場刊留在座位或交回入口處，以作循環再用。多謝合作。

Recycling of House Programme:

If you do not wish to keep the house programme, please leave it on your seat or return it to the admission point for recycling. Thank you for your co-operation.

本節目及場刊所載的內容及資料不反映康樂及文化事務署的意見。

The programme as well as the content and information contained in this house programme do not represent the views of the Leisure and Cultural Services Department.

North to the Palace (10/3 only)

Hakka *zheng* music

This short piece is also known as *Bei Zheng Gong*. It is also a piece often played in ensemble in Han operas and Han music performances as a prelude.

— Chaozhou Music —

Liu Qingniang (live five mode)

Ancient tune of Chaozhou

Liu Qingniang is one of the most popular set tunes in Chinese folk music. Structurally it is similar to the Chaozhou music and its suites: it comprises of the slow *touban*, the crisp *kaoban* in 1/4 time, and the moderato *sanban*. It could exist in a variety of modes. Because of the formal structure and its modal variations, Chaozhou musicians regard this piece as *xianshi mu* (the mother of string music). It is considered as the mandatory piece for all learners of Chaozhou music and *guzheng* music. The melody of the light six mode is elegant and smooth, and serves as a sharp contrast to the dark and meandering heavy six mode and the live five mode. Once the *touban* starts, the music evokes a somber and lamenting mood, and the versatile skills the music demands help to build up the music into a highly emotive state.

The Moon Rises High (heavy six mode)

Ancient tune of Chaozhou

Played in the heavy six mode with 68 *ban* (measures), this is one of the ten Chaozhou *xianshi* (string music) suites. The tune is solemn and mellifluous, effectively instilling the nostalgic longing for one's homeland.

Fish Hawks Dabbling in the Water

Ancient tune of Chaozhou

This is also from the ten Chaozhou *xianshi* (string music) suites, in heavy six mode and 68 *ban* (measures). It is the most typical and well-known Chaozhou music, with its structure embodying the tradition of 'introduction, development, change and conclusion'. The music paints a refreshing picture of the playful fish hawks in water. The version played tonight is an adaptation of the arrangement by Chen Mayuan, and is noted for its elegant and unembellished style.

The Pink Lotus

Ancient tune of Chaozhou

This is also known as *Yu E-Liang*, the original version of which is in heavy six mode. It is the longest piece in the Chaozhou *xianshi* (string music) suites, running to 108 *ban* (measures). Despite its length, its structure is tightly-knit, its melody refined and song-like, appealing to all. It is an exceptional piece, successfully paying homage to the valiant and pure qualities of the red lotus. The two versions four *chuandiao* and heavy six mode played tonight are the arrangement by Yang Guangquan. The music is refined and graceful.

Pining for the Secular World (9/3 only)

Ancient tune of Chaozhou

The original name of this piece is *The Monk Thinks of Getting a Wife*. In 38 *ban* (measures), it was rearranged by the virtuoso in Chaozhou music, Lin Yubo. Lin added two sections: the Prelude and the *Nocturnal Lament*, and changed the title to the present one. It tells the story of a novice nun's psychological struggles: as she is chanting the sutra, she is also yearning to return to the pleasures of the secular world. It ends with her resolve to leave the nunnery.

Jing-Chun-Luo (10/3 only)

Folk Tune

This is a variation of a well-known tune in the Chaozhou-Shantou area, and is a typical example of the improvised variation on the *xianshi* (string music). Its structure is light, its pace brisk, perfectly depicting the coming of spring time.

— Cantonese Music —

The Toll of the Temple Bell

Tsui Wai-lam

This piece was composed in Hong Kong in 1939. The composer walked past Yung Shue Tau (the start of the big banyan tree) in Yau Ma Tei (Kowloon), and was inspired by the strains of religious music (the hitting of wooden fish and bells) from a nearby temple. The resonating bells and the meditative ambience evoke for the composer a feeling of 'all things must pass', and is an apt testimony to the then frustrations and helplessness of the times as well as to the yearning for transcendence.

The Flowing Water and the Drifting Clouds

Siu Tit-hung

This piece was written in the 1940s as a theme song of the film *Lang Guiwan (My Love Returns too Late, 1947)*. It enjoyed a great popularity, with its music mated with many versions of lyrics. Composed in *yifan* mode, its flowing melody intimates endless longing.

Birds Returning to the Woods

Yi Jianquan

Chinese music derives many sounds by mimicking nature: birdsong, insect calls, gurgling brooks, etc. Birdsong, in particular, seems to be the favourite, and the *Birds Returning to the Woods* is one of the representative works. Unlike other similar works, which incline to a grand and impressive treatment, this tune has the lyricism and relaxed charm of Cantonese music. It conjures up a pastoral scene and transports the listener to a place where one finds affinity with nature, feeling totally at home.

Playing the Lute by the Plantain and the Rockery (9/3 only)

Lui Man-shing

This is composed by the renowned Cantonese music master Liu Man-shing. It is a melodious tribute to the beautiful sceneries of Lingnan.

United We Go

Ancient Tune Arr. Yan Laolie

In the early 20th century, the *yangqin* master Yan Laojie introduced new skills in the playing of *Lianwan Kou*, and transformed the music from one of grief and sorrow into one of vivacious excitement. The music in this new arrangement is seamless and engaging, serving as an allegory to the unity of the Chinese peoples.

Autumn Moon over a Placid Lake

Lui Man-shing

This is a representative composition from the repertoire of the renowned Cantonese music master, Lui Man-shing. The melody is fresh and exquisite, pleasantly evoking the nocturnal beauty of West Lake.

Thunder in the Drought (9/3 only)

Ancient Tune Arr. Yan Laolie

Based on the tune of *Three Tidal Waves*, from the ancient *Triratna*, this piece is an arrangement by the *yangqin* master Yan Laolie. The fast hammering technique and the leaps across intervals gave the music an undulating and highly spirited feeling, conveying the joy and relief of having rain again after a long drought. The present arrangement with *gaohu* tutti further lends authority and magnanimity to the music.

Rain Lashing on the Plantain (10/3 only)

Ho Lau-tong

The score of this piece was first compiled in Yau Hok-chau's *Collection of String Music* (Second Edition) in 1921. Later it was collected in *Music Scores for Pipa* in 1934, compiled by Ho Lau-tong and He Yunian. Played on the *pipa*, the music intimates the sound of raindrops falling on plantain leaves and evokes a desolating sentiment. The piece was later arranged for ensemble performance, with many eminent musicians over scores of years lending their unique interpretation and playing style to the music. It is stylish, refreshing and joyful.

Stepping High (10/3 only)

Lui Man-shing

This piece was written by Lui Man-shing in 1935. Its brisk tempo and sprightly mood instill a spirit of progress. The melody unfolds with a stepwise progression to signify advancement. The original version was composed in quadruple time. Later in the early 1950s, Peng Xiuwen changed it to a dance rhythm of duple time.

Chinese programme notes of Han Music, Chaozhou Music and Cantonese Music *The Flowing Water and the Drifting Clouds, Playing the Lute by the Plantain and the Rockery, Autumn Moon over a Placid Lake* provided by the artists

English translated by Multilingual Translation Services

Programme notes of Cantonese Music excerpted from CD and brochure of The Heritage of Cantonese Music, published by The Academy for Performing Arts, produced and distributed by ROI Production Limited