

MUSIC FOR LIFE

The Legend of the Great Master Tong Leung-tak

歌聲永不落

紀念一代宗師 湯良德

誕辰八十周年音樂會



絲竹·群英·憶故人

String and Wind Ensemble Concert in Tribute to the Great Master Tong Leung-tak

湯良興 藝術指導

徐英輝 指揮

Tang Liangxing Artistic Advisor Tsui Ying-fai Conductor

25 五月 2018
MAY

星期五 Fri 8pm

西灣河文娛中心劇院

Theatre, Sai Wan Ho Civic Centre

二胡·盛宴·跨世代

A Musical Gala that Spans the Generations -
A Concert of Erhu Music

瞿春泉、魯日融、徐英輝 指揮

Qu Chunquan, Lu Rirong, Tsui Ying-fai Conductor

27 五月 2018
MAY

星期日 Sun 3pm

香港大會堂音樂廳

Concert Hall, Hong Kong City Hall

節目 Programme

合奏 Orchestra	喜雨 Joyful Rain 指揮：徐英輝 Conductor: Tsui Ying-fai	湯良德曲 Tong Leung-tak
	蘇堤漫步 Strolling along the Su Embankment 指揮：徐英輝 Conductor: Tsui Ying-fai	顧冠仁曲 Gu Guanren
二胡獨奏 Erhu Solo	中花六板 Zhonghua Liuban 二胡：王志聰 Erhu: Wong Chi-chung 揚琴伴奏：潘雅詩 Yangqin Accompanist: Pan Ya-sze	江南絲竹 湯良德訂譜 Jiangnan Sizhu Arr. Tong Leung-tak
琵琶獨奏 Pipa Solo	塞上曲 Song of Frontier 琵琶：俞良模 Pipa: Yu Liangmo	古曲 Ancient Tune
絲竹樂合奏 String and Wind Ensemble	行街 Festival March	江南絲竹 湯良德、湯良興整理 Jiangnan Sizhu Arr. Tong Leung-tak & Tang Liangxing
	花三六 Hua Sanliu 琵琶：湯良興 Pipa: Tang Liangxing 中阮：湯秀娣 Zhongruan: Tang Xiudi 二胡：湯良甫 Erhu: Tang Liangfu 幫胡：湯良忠 Banghu: Tang Liangzhong 揚琴：王文禮 Yangqin: Wang Wenli 秦琴：徐紅 Qinqin: Tsui Hung 笛子：詹永明 Dizi: Zhan Yongming 笙：翁鎮發 Sheng: Weng Zhenfa 敲擊：閻學敏 Percussion: Yim Hok-man	江南絲竹 湯良德、湯良興整理 Jiangnan Sizhu Arr. Tong Leung-tak & Tang Liangxing
~ 中場休息15分鐘 Intermission of 15 minutes ~		
琵琶獨奏 Pipa Solo	憶故人 Memories of an Old Friend 琵琶：湯良興 Pipa: Tang Liangxing	古曲 湯良興編 Ancient Tune Arr. Tang Liangxing
笛子獨奏 Dizi Solo	平湖秋月 Autumn Moon Over a Placid Lake 笛子：詹永明 Dizi: Zhan Yongming	呂文成曲 楊春林編 Lui Man-shing Arr. Yang Chunlin
中胡獨奏 Zhonghu Solo	草原上 On the Grassland 中胡：古星輝 Zhonghu: Koo Sing-fai	劉明源曲 湯良德編 Liu Mingyuan Arr. Tong Leung-tak
合奏 Orchestra	歡樂歌 Song of Joy 指揮：徐英輝 Conductor: Tsui Ying-fai	江南絲竹 湯良德編 Jiangnan Sizhu Arr. Tong Leung-tak
	紫竹調 Tune of Purple Bamboo 指揮：徐英輝 Conductor: Tsui Ying-fai	滬劇曲牌 湯良洲編 Tune of Shanghai Opera Arr. Tang Liangzhou

節目長約1小時45分鐘，包括中場休息15分鐘。

The concert will run for about 1 hour and 45 minutes including a 15 minute intermission.

節目 Programme

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| 合奏
Orchestra | 香港的早晨 Morning in Hong Kong
指揮：徐英輝 Conductor: Tsui Ying-fai | 湯良德曲 譚志斌配器
Tong Leung-tak Orch. by Tam Chi-bun |
| 二胡齊奏
<i>Erhu</i> Ensemble | 河南小曲 A Henan Ditty
指揮：徐英輝 Conductor: Tsui Ying-fai | 劉明源曲 湯良德編
Liu Mingyuan Arr. Tong Leung-tak |
| 二胡二重奏
<i>Erhu</i> Duo | 騎著馬兒守邊疆 Guarding the Frontier on Horseback
指揮：徐英輝 Conductor: Tsui Ying-fai | 湯良德曲 Tong Leung-tak |
| 二胡與樂隊
<i>Erhu</i> & Orchestra | 慢三六 Man Sanliu
二胡：沈鳳泉、沈多米 <i>Erhu</i> : Shen Fengquan, Shen Duomi | 江南絲竹 沈鳳泉編
<i>Jiangnan Sizhu</i> Arr. Shen Fengquan |
| 二胡與樂隊
<i>Erhu</i> & Orchestra | 病中吟 Meditation during Confinement in Sickness
二胡：陳軍 <i>Erhu</i> : Chen Jun
指揮：瞿春泉 Conductor: Qu Chunquan | 劉天華曲 彭修文編
Liu Tianhua Arr. Peng Xiuwen |
| | 長城隨想 (第四樂章)
The Great Wall Capriccio (4th Movement)
二胡：趙劍華 <i>Erhu</i> : Zhao Jianhua
指揮：瞿春泉 Conductor: Qu Chunquan | 劉文金曲 Liu Wenjin |
| ~ 中場休息15分鐘 Intermission of 15 minutes ~ | | |
| 合奏
Orchestra | 長安社火 Festival at Chang'an
指揮：魯日融 Conductor: Lu Rirong | 趙季平、魯日融曲
Zhao Jiping & Lu Rirong |
| 二胡與樂隊
<i>Erhu</i> & Orchestra | 帝女花主題隨想
Capriccio on The Theme of Princess Changping
二胡：霍世潔 <i>Erhu</i> : Hou Shih-chieh
指揮：徐英輝 Conductor: Tsui Ying-fai | 古曲 于粦編 湯良德改編
Ancient Tune Arr. Yu Lin Re-arr. Tong Leung-tak |
| | 江河水 River of Sorrow
二胡：沈多米 <i>Erhu</i> : Shen Duomi
指揮：瞿春泉 Conductor: Qu Chunquan | 東北民間樂曲 黃海懷移植 李家華編
Northeast Folk Music Arr. Huang Haihui & Lee Ka-wa |
| | 洪湖主題隨想曲 Honghu Themes Capriccio
二胡：劉光宇 <i>Erhu</i> : Liu Guangyu
指揮：瞿春泉 Conductor: Qu Chunquan | 張敬安、歐陽謙叔曲
閔惠芬編 瞿春泉配器
Zhang Jingan, Ouyang Qianshu
Arr. Min Huifen Orch. Qu Chunquan |
| | 秦腔主題隨想曲 Qinqiang Themes Capriccio
二胡：王方亮 <i>Erhu</i> : Wang Fangliang
指揮：魯日融 Conductor: Lu Rirong | 趙震霄、魯日融曲
Zhao Zhenxiao & Lu Rirong |
| 二胡齊奏與樂隊
<i>Erhu</i> Ensemble
& Orchestra | 戰馬奔騰 The Galloping Battle Horses
二胡領奏：陳軍 Lead <i>Erhu</i> : Chen Jun
指揮：魯日融 Conductor: Lu Rirong | 陳耀星曲 湯良德配器
Chen Yaoxing Orch. Tong Leung-tak |

節目長約1小時45分鐘，包括中場休息15分鐘。

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恩師湯良德（1938-2010）出生於上海，家中從祖父輩、父輩到兄弟姐妹皆是精通多種民族樂器的高手，在上海音樂界早已赫赫有名。湯老師在絲竹樂和各種南北戲曲的環境薰陶下成長，樂器是伴隨他成長的玩具。其後赴北京中央新影樂團工作，更造就了他淵博而全面的音樂造詣。1963年，湯老師在「上海之春」音樂節舉辦的首屆全國二胡比賽中榮獲二等獎後，更是揚名四海。那次比賽締造了二胡近百年發展史上的首個里程碑，不但成就了閔惠芬、蔣巽風、蕭白鏞、湯良德、宋國生、黃海懷、王國潼、沈鳳泉和魯日融等一批大師級演奏家，還誕生了《三門峽暢想曲》、《河南小曲》及《賽馬》等多首對中國二胡發展史影響深遠的曲目。湯老師在1977年舉家移居香港，隨即擔任香港中樂團署理樂團首席，1978年任音樂事務統籌處（現稱音樂事務處）訓練主任，1982年升為高級音樂主任，至1998年9月退休；期間負責中樂組的課程發展、樂團訓練及音樂教育普及工作，退休後更出任香港中樂協會的創會會長。他畢生除熱忱於承傳中國音樂傳統，亦積極推動當代中國音樂新作品的創演，對民族音樂事業貢獻鉅大。

湯老師的藝術觀深受中國藝術的美學和哲理思想影響，他以五字真言「法、技、神、韻、道」作為其演奏藝術的總結。「法」是方法，演奏二胡要研究方法，演奏的手形，運弓等等都要講究，不能馬虎；「技」是技巧，方法雖然正確，但要做全面性的演奏家還要有全面的技巧；「神」是指神采，神采是不能做作出來的，作為一個演奏家必定要有演奏家的神采，演戲的演員有演員的神采，這可以說是一種特別的氣質，是不能造作的；而「韻」則是韻律，音樂有快慢、有韻味，所以不單要講究味道，還要講究韻律、節奏、強弱、虛實，這可以從毛筆書法中獲得啟發；最後的「道」指道理，也就是說演奏的音樂要言之有物，音樂之中有多少道理在內也很重要。

今年正值湯老師誕辰80周年，亦適逢1963年「上海之春」音樂節舉辦首屆全國二胡比賽55周年紀念，是次康樂及文化事務署主辦兩場別具意義的音樂會，不但藉此紀念湯老師對本地中樂發展的貢獻，亦讓一眾昔日與他感情深厚的至親、好友和學生聚首一堂，包括其家族成員組成的湯家班國樂團、當年與湯老師一同參加「上海之春」二胡比賽的魯日融及沈鳳泉兩位老師，和現今多位獨當一面的二胡演奏家，以優美旋律緬懷湯老師的藝術人生，正如其經典二胡作品《蒼山歌聲永不落》一樣，他的「歌聲永不落」！



A Paragon with a Legacy in Chinese Music

Koo Sing-fai

Our mentor, Mr Tong Leung-tak (1938-2010) was born in Shanghai into a family of musicians. From his grandfather's generation, to that of his father and to his siblings, all were/are distinguished and versatile virtuosi in many types of Chinese musical instruments. They have long enjoyed esteem in the music circles of Shanghai. Mr Tong grew up under the influence of Chinese string and wind ensemble music and the music of traditional theatre, whether of the North or the South. His toys were the musical instruments. Later when he joined the Central News Film Philharmonic of Beijing, which was under the auspices of the Beijing Central News Film Studio, he had the opportunity to hone his musicianship in breadth and in depth. At the first All China *Erhu* Competition, which was part of the Shanghai Spring Music Festival of 1963, Mr Tong won a Class Two Award and his fame was quickly spread. That competition marked the first milestone in the history of development of the *erhu* in close to a hundred years: not only had it groomed a whole generation of virtuosi with great talent, such as Min Huiifen, Jiang Xunfeng, Xiao Baiyong, Tong Leung-tak, Song Guosheng, Huang Haihuai, Wang Guotong, Shen Fengquan, Lu Rirong et al, but it also saw the birth of a burgeoning repertoire of works that were to have tremendous influence on Chinese traditional music, such as *The Sanmen Gorge Capriccio*, *A Henan Ditty*, *Horse Racing* etc. Mr Tong and his family moved to Hong Kong in 1977, and he was almost immediately appointed Acting Concertmaster by the Hong Kong Chinese Orchestra. He was employed as a Training Officer by the Music Office in 1978, then promoted to Senior Music Officer in 1982 until he retired in September 1998. While at the Music Office, his scope of work included curriculum development for the Chinese Music Section, orchestral training and popularisation of music education. After he retired, he founded the Hong Kong Chinese Instrumental Music Association and was its Founding President while also promoting the trend of composing original works as well as performance. His contribution to Chinese music has been tremendous indeed.

Mr Tong's artistic views were deeply influenced by Chinese aesthetics and philosophy. He summarised his performing practice in five words, "method, technique, soul, rhythm and way". By "method", he meant there is a methodology towards the playing of *erhu*. From the shape of the hand to bowing, no detail should be overlooked. By "technique", he was referring to a full spectrum of control. Being "correct" is not enough, as versatility requires a good command of various techniques. "Soul" is what comes from within, an aura that a music virtuoso must project. Just like the stage presence of an actor, it is a natural charisma that cannot be cultivated. "Rhythm" in music can be likened to Chinese calligraphy, as there is the need to control the tempo, rhythm, dynamics, and balance between the "concrete (emission of sounds) and the abstract (pregnant silences)". The "way" refers to the reason behind the music that is played. There must be something to say, and substance within a piece of music.

2018 marks the 80th anniversary of Mr Tong's birth. It is also the 55th anniversary of the first All China *Erhu* Competition which was part of the Shanghai Spring Music Festival of 1963. The two concerts presented by the Leisure and Cultural Services Department mark a meaningful occasion as we can not only pay our tribute to Mr Tong for his contribution to the development of Chinese music in Hong Kong, but also bring together his beloved family, friends and former students. We are honoured to have the Tang's Family Ensemble, which is made up of Mr Tong's family members; Mr Lu Rirong and Mr Shen Fengquan, two venerable figures in Chinese music who were also contestants in the *erhu* competition of the Shanghai Spring Music Festival of 1963 like Mr Tong; as well as several illustrious *erhu* virtuosi today. With the mellifluous sounds of music, we remember Mr Tong as when he was with us still, and the wonderful memories will live forever.



湯良興 Tang Liangxing (只演 25/5 only) 藝術指導/琵琶/導賞 Artistic Advisor/ *Pipa* Docent

湯良興為著名琵琶演奏家及教育家、上海大學音樂學院特聘教授、臺北市立國樂團及中央民族樂團藝術顧問。湯氏七歲習二胡，後習琵琶，十三歲考入上海民族樂團，十五歲在上海音樂廳初次登台獨奏後受到音樂界的重視和稱讚。1986年赴美國深造學習和發展，先後在林肯中心、百老匯、耶魯大學等舉辦獨奏會及講學。1993年獲得美國國家藝術基金會所頒發的國家薪傳獎。

Tang Liangxing is a famous *pipa* virtuoso and educationist, currently the visiting professor of the Department of Music of the Shanghai University and the artistic advisor of the Taipei Chinese Orchestra and the China National Traditional Orchestra. He started his training in *erhu* at the age of seven, then also picked up *pipa*. He entered the Shanghai Folk Orchestra (now the Shanghai Chinese Orchestra) at the age of thirteen. Two years later, Tang made his concert debut at the Shanghai Concert Hall, which won professional and critical acclaim. In 1986, he went to the United States to further his studies and settled there. Since then he has given solo recitals and lectures at the Lincoln Center, on Broadway, and at Yale University. Tang was conferred a National Heritage Fellowship by the National Endowment for the Arts of the United States in 1993.



瞿春泉 Qu Chunquan (只演 27/5 only) 指揮 Conductor

國家一級指揮瞿春泉為著名作曲家，2013年起擔任臺北市立國樂團首席指揮。曾任上海指揮家協會副主席、上海民族樂團首席常任指揮、新加坡華樂團副總監及指揮。瞿氏曾首演並錄製一批深具影響力的國樂作品如《長城隨想》、《達勒河隨想曲》、《花木蘭》、《新婚別》等。

National Class One Conductor Qu Chunquan is also a renowned composer. He has been the Principal Conductor of the Taipei Chinese Orchestra since 2013. Qu was formerly the Vice Chairman of the Shanghai Conductors' Association, Principal Resident Conductor of the Shanghai Chinese Orchestra, Associate Music Director and Conductor of the Singapore Chinese Orchestra. Qu has premiered and recorded a number of influential works in Chinese music, such as *The Great Wall Capriccio*, *Dabo River Capriccio*, *Hua Mulan* and *Parting of the Newly-weds*.



魯日融 Lu Rirong (只演 27/5 only) 指揮 Conductor

二胡演奏家魯日融集作曲家、指揮家及教育家於一身。魯氏曾任西安音樂學院副院長，現任該院教授及其西北民族音樂研究中心顧問，以及西安交通大學客席教授。他創作的《秦腔主題隨想曲》等多首二胡獨奏曲，室內樂《蝶戀花》，民族管弦樂《長安社火》等，為「秦派二胡」及「長安樂派」的創立作出重要貢獻，並於2004年及2014年分別獲頒授民樂藝術終生貢獻獎及陝西省藝術家終生成就獎。

Erhu virtuoso Lu Rirong is a composer, conductor and educationist all rolled into one. He was the former Vice President of the Xi'an Conservatory of Music, and currently a professor there. At the same time he is a visiting professor of the Xi'an Jiaotong University. He also serves as an adviser to the Northwest National Music Research Center of the Xi'an Conservatory of Music. Lu's compositions include several *erhu* solo pieces such as *Qinqiang Themes Capriccio*, the chamber piece *Butterflies Love Flowers*, the orchestral piece *Festival at Chang'an*. He has therefore contributed substantially to the establishment of the styles, 'Erhu of the Qin School' and 'Chang'an Music School'. He was presented a 'Life Contribution to Chinese Music Award' in 2004 and a 'Shaanxi Artist Life Achievement Award' in 2014 respectively.



徐英輝 Tsui Ying-fai 指揮 Conductor

徐英輝畢業於香港中文大學音樂系，獲文學士（榮譽）學位及哲學碩士（民族音樂學）學位，曾於美國匹茲堡大學修讀民族音樂學。徐氏現為音樂事務處高級音樂主任（中樂）及香港青年中樂團、音樂事務處導師中樂團指揮，曾多次帶領香港青年中樂團往海外演出。

Tsui Ying-fai holds a bachelor's degree with honours and a Master of Philosophy degree in ethnomusicology – Chinese music from The Chinese University of Hong Kong, and also studied ethnomusicology at the University of Pittsburgh, the United States. Tsui is currently a Senior Music Officer (Chinese Music) in the Music Office and conductor of its Hong Kong Youth Chinese Orchestra (HKYCO) and the Chinese Orchestra of the Music Office Instructors. He has also led the HKYCO on many overseas performing tours.



王志聰 Wong Chi-chung

二胡 *Erhu*

王志聰畢業於香港演藝學院及香港中文大學，隨二胡大師湯良德先生學習胡琴演奏及葉詠詩女士學習樂隊指揮。曾參與的演出包括：香港藝術節、法國五月藝術節、華人作曲家音樂節及樂·誼國際音樂節等。

A graduate of The Hong Kong Academy for Performing Arts and The Chinese University of Hong Kong, Wong studied *huqin* with *erhu* master Tong Leung-tak and conducting with Yip Wing-sie. He has participated in various arts festivals including the Hong Kong Arts Festival, Le French May Arts Festival, Chinese Composers' Festival and Musicus Fest.



潘雅詩 Pan Ya-sze

揚琴 *Yangqin*

潘雅詩自1981年起隨陳其湛學習揚琴。潘氏畢業於加拿大亞卡地亞大學及香港大學，分別取得文學士學位及教育碩士學位。潘氏近年的演出包括：樂·誼國際音樂節；羅永暉意境音樂劇場《落花無言》及《一色一香》，以及第45屆香港藝術節之《世紀·香港》。

Pan Ya-sze studied *yangqin* with Chan Ki-cham since 1981. She obtained her Bachelor of Arts in music from the Acadia University (Canada) and Master of Education degree from the University of Hong Kong. Her recent engagements include the Musicus Fest, Atmospheric Music Theatre by Law Wing-fai *When Petals Fall in Serenity* and *Beyond the Senses*, and *Hong Kong Odyssey* at the 45th Hong Kong Arts Festival.



俞良模 Yu Liangmo

琵琶 *Pipa*

俞良模為國家一級演奏員及中國音樂家協會會員、中國音協著作權協會會員。俞氏分別學習二胡和琵琶，1953年加入中國廣播民族樂團，曾任樂團琵琶首席、彈樂聲部長及指揮助理，於莫斯科第六屆青年聯歡節領奏《春江花月夜》，樂團榮獲金質獎章。曾多次擔任中國廣播藝術團總團評委，亦被中央音樂學院民樂系聘為外請專家。

Yu Liangmo is a National Class One Musician, a member of the Chinese Musicians' Association and the Music Copyright Society of China. He is trained in *erhu* and *pipa*. He joined the China Broadcasting Chinese Orchestra in 1953, where he served various positions such as *pipa* principal, leader of the plucked string section, and assistant to the conductor. He was the lead player in *Moonlight on a Spring River* at the 6th World Festival of Youth and Students held in Moscow, on which occasion his group won a Gold Medal. He has served on the audition panel for the China Broadcasting Performing Arts Group many times, and was appointed an external examiner by the Traditional Music Department of the Central Conservatory of Music.

湯家班國樂團 Tang's Family Ensemble

湯家班國樂團於抗日戰爭勝利後成立，由九戶湯姓親屬組成，祖孫三代的男性都從小學習樂器，由湯明生堂祖父任團長。五十年代初，湯氏兄弟受到上海各區、浦東各縣邀請演出或客串，湯良洲（1935-2014）的小三弦獨奏、湯良德（1938-2010）的琵琶大套各曲獨奏及劉天華二胡曲十首的獨奏使他們在上海享負盛名。六十至八十年代，湯良興憑琵琶獨奏成名，而其姊湯秀娣，弟湯良甫及湯良忠先後加入北京及上海的職業樂團，兄弟姊妹六人成為近代國樂界的中流砥柱。

The Tang's Family Ensemble was formed after the Sino-Japanese War. The members came from nine families of the Tang clan. Male members of three generations began learning musical instruments at an early age, under the tutelage of the patriarch, Tang Mingsheng. In the early 1950s, the Tang brothers were engaged to perform or make guest appearances in various districts of Shanghai and Pudong. Liangzhou (1935-2014) was famous for his *xiaosanxian* solos, and Leung-tak (1938-2010) for his *pipa* set tunes and the ten *erhu* solo pieces written by Liu Tianhua. Between the 1960's and 1980's, Liangxing was famous for his *pipa* solos, while his elder sister Xiudi, younger brothers Liangfu and Liangzhong joined the professional orchestras of Beijing and Shanghai. All six siblings of his family have been important figures in modern Chinese music.



湯秀娣 Tang Xiudi

中阮 *Zhongruan*

湯秀娣自幼跟隨程午嘉及兄長湯良洲、湯良德學習琵琶。1958年到北京學習，先後師從中國音樂學院教授王範地和劉德海。同年考入中國煤礦文工團，曾擔任琵琶首席、彈樂聲部長。湯氏數十年來隨團走遍中國大江南北，曾赴歐、美、亞洲多國訪問演出，現為中國音樂家協會會員。

Tang Xiudi started learning *pipa* from Cheng Wujia and her elder brothers, Liangzhou and Leung-tak when she was very young. She went to Beijing in 1958 to receive further music training at the China Conservatory of Music,

where her teachers included Wang Fandi and Liu Dehai. In the same year, she was admitted to the Chinese Coal Mine Art Troupe. Tang has been the *pipa* principal and the leader of the string instruments section. Over the decades, she has toured various parts of the Mainland as well as Europe, America and Asia as a member of a performing arts troupe. She is currently a member of the Chinese Musicians' Association.



湯良甫 Tang Liangfu

二胡 *Erhu*

二胡演奏家湯良甫為上海音樂家協會二胡專業委員會委員和中國江南絲竹協會會員。1978年加入上海民族樂團，後受聘於上海京劇院及上海樂團。1980年調往上海雜技團，任二胡、板胡、古琴演奏家，其後曾赴美國、新加坡、澳洲及台灣訪問演出。

Tang Liangfu is an *erhu* virtuoso, a member of the Professional *Erhu* Artists' Committee under the Shanghai Musicians' Association, and a member of the China Jiangnan Sizhu Association. He joined the Shanghai Folk Orchestra (now Shanghai Chinese Orchestra) in 1978, and later the Shanghai Peking Opera Troupe and the Shanghai Orchestra. In 1980, he was transferred to the Shanghai Acrobatic Group as *erhu*, *banhu* and *qin* musician. He has been on tour to the United States, Singapore, Australia and Taiwan.



湯良忠 Tang Liangzhong

幫胡 *Banghu*

琵琶及二胡演奏家湯良忠為中國音樂家協會會員、中國戲劇家協會會員、北京越劇協會常務理事。1978年在中央文化部越劇團任樂隊成員，後調往北京京劇院任樂隊成員。1996年赴美國，曾在林肯中心及卡內基音樂廳表演琵琶和二胡獨奏演出。

Tang Liangzhong is a *pipa* and *erhu* virtuoso, a member of the Chinese Musicians' Association and the China Theatre Association, and executive director of the Beijing Yue Opera Association. He was a member of the ensemble of the Yue Opera Troupe under the Ministry of Culture in 1978 before being seconded to the Peking Opera Troupe of Beijing to take up the same position. He resettled in the United States in 1996 where he has given *pipa* and *erhu* solo recitals at the Lincoln Center and Carnegie Hall.



王文禮 Wang Wenli

揚琴 *Yangqin*

著名揚琴演奏家王文禮為星海音樂學院揚琴專業教授及中國民族管弦樂學會揚琴專業委員會副會長。他曾獲全國民族器樂南京邀請賽揚琴專業組一等獎及首屆江蘇省青少年二胡比賽揚琴伴奏獎等。四十多年來舉行的音樂會和學術講座、擔任的評委不計其數。

Famous *yangqin* virtuoso Wang Wenli is currently a *yangqin* professor at the Xinghai Conservatory of Music and Vice President of the Yangqin Society under the auspices of the China Nationalities Orchestra Society. He was the winner of a Class One Award in the *Yangqin* category of the National Chinese Instrumental Music Invitational Competition in Nanjing, and the *yangqin* accompaniment award at the inaugural Youth *Erhu* Competition of Jiangsu Province. For more than forty years, he has given numerous concerts, lectures and talks, and served as adjudicator in many competitions.



徐紅 Tsui Hung

秦琴 *Qinqin*

著名琵琶演奏家徐紅為中國音樂家協會、中國民族管弦樂學會及香港民族音樂學會會員。她於1976年在上海歌劇院民族樂團擔任獨奏演員及首席琵琶，1978年獲上海青年演員匯報演出優秀獎及1980年獲全國琵琶比賽二等獎。徐氏曾代表中國訪問菲律賓、美國、希臘及新加坡等地。

Renowned *pipa* virtuoso Tsui Hung is a member of the Chinese Musicians' Association, China Nationalities Orchestra Society and the Hong Kong Ethnomusicology Society. She joined the Ethnic Music Ensemble of the Shanghai Opera Theatre in 1976 where she was a soloist and *pipa* principal. Tsui won an Outstanding Award at the Shanghai Young Performers' Gala in 1978, and a Class Two Award at the All China *Pipa* Competition in 1980. She went on many China delegations, including to the Philippines, the United States, Greece and Singapore.



詹永明 Zhan Yongming

笛子 *Dizi*

國家一級演奏員詹永明為著名笛子演奏家及教育家，現任上海音樂學院民樂系教授、中國音樂家協會竹笛學會副會長、新加坡華樂總會理事及新加坡笛子學會會長。詹氏師承笛子大師趙松庭，多年來開創了十幾種笛子演奏新技法。曾在二十多個國家和地區演出及講學，被《華盛頓郵報》譽為當今傑出的演奏家。

Dizi virtuoso and educationist, Zhan Yongming is a National Class One Musician and currently a professor in the Department of Chinese Music at the Shanghai Conservatory of Music. He is also Vice President of the *Dizi* Society under the auspices of the Chinese Musicians' Association, a director of the Singapore Chinese Music Federation, and

President of the Singapore *Dizi* Society. A mentee of the *dizi* maestro, Zhao Songting, Zhan has developed over a dozen new performing techniques for the *dizi*. He has performed and lectured in over twenty countries and regions around the world. *The Washington Post* described him as “an outstanding musician of our time”.



翁鎮發 Weng Zhenfa

笙 Sheng

國家一級演奏員翁鎮發為著名笙演奏家，現任中國音樂家協會會員、上海音樂學院客座教授及曾任上海東方廣播民族樂團副團長。翁氏在內地多次重要器樂比賽中連得大獎，並灌錄近百張唱片及個人獨奏專輯。

Weng Zhenfa is a famous *sheng* virtuoso of National Class One Musician standing, currently a member of the Chinese Musicians' Association, visiting professor at the Shanghai Conservatory of Music. He was also former Deputy Company Director of the Shanghai East Radio Chinese

Orchestra. Weng has won many major awards in instrumental competitions in the Mainland, and has a discography of over a hundred, including solo albums.



閻學敏 Yim Hok-man

敲擊 Percussion

著名敲擊樂演奏家閻學敏為香港中樂團副首席及敲擊首席、中國打擊樂學會副會長、北京中央音樂學院及瀋陽音樂學院客座教授。他同時任教於香港中文大學、香港浸會大學及香港演藝學院。曾擔任中央樂團敲擊樂師達二十二年之久，並於1999年獲香港藝術家聯盟頒發香港藝術家年獎。

Renowned percussionist Yim Hok-man is the Deputy Concertmaster and percussion principal of the Hong Kong Chinese Orchestra, Vice President of the Percussion Society of China, a visiting professor at the

Central Conservatory of Music in Beijing and the Shenyang Conservatory of Music. He is currently teaching at The Chinese University of Hong Kong, Hong Kong Baptist University and The Hong Kong Academy for Performing Arts. He has been a percussionist with the Central Philharmonic Orchestra for twenty-two years. An achievement endorsed by the Hong Kong Artists' Guild which presented to him 'Artist of the Year' award in 1999.



古星輝 Koo Sing-fai

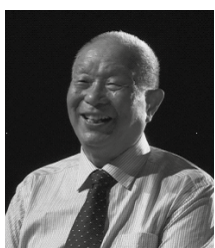
中胡/導賞 Zhonghu/ Docent

胡琴演奏家古星輝畢業於香港中文大學，先後師從朱道忠及湯良德。古氏現為香港中樂協會理事會副理事長及竹韻小集理事會主席，曾任香港青年中樂團團長及香港青年音樂小組首席，隨團出訪美洲及亞洲多國演出。

Huqin artist Koo Sing-fai graduated from The Chinese University of Hong Kong where he was under the tutelage of Chu To-chung and Tong Leung-tak. Koo is currently the Vice President of the Hong Kong Chinese Instrumental Music Association, Chairman of the Council of the Windpipe Chinese Music

Ensemble. He was formerly the Concertmaster of the Hong Kong Youth Chinese Orchestra and principal of the Hong Kong Youth Ensemble, with which he had been on touring performances to the Americas and many countries in Asia.

按5月27日演出的出場序 In order of appearance on 27 May



沈鳳泉 Shen Fengquan

二胡 Erhu

國家一級演奏員沈鳳泉為二胡演奏家及教育家、國家級非物質文化遺產「江南絲竹」傳承人、浙江省音樂家協會江南絲竹音樂社終身榮譽社長，曾榮獲中國民樂藝術終身貢獻獎、浙江傳統音樂傳承特別貢獻獎等。沈氏出生於上海的江南絲竹音樂世家，其二胡演奏技法靈動、音色委婉水靈、意境空靈，更與笛、簫演奏名家宋景濂共同建樹了浙江「江南絲竹音樂」樂派，為這國家級非物質文化遺產的傳承與發展作出了畢生精力。

Erhu virtuoso and educationist Shen Fengquan is a National Class One Musician, bearer of national intangible cultural heritage of 'String and Wind Ensemble Music' (*Jiangnan sizhu*) and Honorary Life President of the Jiangnan Sizhu Music Society of the Zhejiang Musicians' Association. He was awarded for his 'Lifetime Contribution to Chinese Music' and 'Special Contribution to the Transmission of the Zhejiang Traditional Music Heritage'. Shen was born into a family of musicians in Shanghai who specialised in the 'String and Wind Ensemble Music' (*Jiangnan sizhu*) genre. His *erhu* performing techniques are distinguished by the smooth transitions and flexibility which produce soft, limpid timbres and ethereal moods. Shen and the *dizi* and *xiao* flutist, Song Jinglian, jointly established the '*Jiangnan sizhu* music style' of Zhejiang. He has devoted his life to the transmission and development of this intangible cultural heritage at national level and with all his heart.



沈多米 Shen Duomi

二胡 *Erhu*

國家一級演奏員沈多米為上海市非物質文化遺產「江南絲竹」傳承人、上海民族樂團中胡聲部首席及中國民族管弦樂學會胡琴專業委員會理事。沈氏1972年起隨父親沈鳳泉學習二胡，曾於上海民族樂團江南絲竹小組擔任主奏並榮獲首屆海內外江南絲竹邀請賽第一名。

Shen Duomi is a National Class One Musician and bearer of Shanghai's intangible cultural heritage of 'String and Wind Ensemble Music' (*Jiangnan sizhu*). She is the *zhongbu* principal of the Shanghai Chinese Orchestra, and a director of the *Erhu* Professional Committee of the China Nationalities Orchestra Society. Shen first trained in *erhu* under her father, Shen Fengquan. She was the lead player in the *Jiangnan sizhu* ensemble of the Shanghai Chinese Orchestra and won the first prize in the first International *Jiangnan Sizhu* Invitational Competition.



陳軍 Chen Jun

二胡 *Erhu*

國家一級演員陳軍為著名二胡演奏家及中國音樂家協會二胡學會副會長。陳氏自幼隨父親兼著名二胡演奏家陳耀星學習二胡。他於2000年主演音樂電影《劉天華》，並榮獲第十一屆上海影評人獎最佳男主角。他亦於2008年成為第一位在國家大劇院舉辦個人獨奏音樂會的民族器樂演奏家。

Erhu virtuoso Chen Jun is a National Class One Performer and Vice President of the *Erhu* Society under the Chinese Musicians' Association. He received *erhu* training from his father, an *erhu* artist of renown, Chen Yaoxing, when he was very young. His performance in the film musical, *Liu Tianhua* (2000) won the Best Male Lead Award at the 11th Shanghai Film Critics Association Awards. In 2008, he was the first instrumentalist in Chinese music to give a solo recital at the National Centre for the Performing Arts in Beijing.



趙劍華 Zhao Jianhua

二胡 *Erhu*

趙劍華為新加坡華樂團二胡 I 首席及中國音樂家協會會員。趙氏自幼隨叔父兼著名二胡演奏家及教育家李樑學習二胡。1978年以優異成績考入上海民族樂團學院，師隨著名二胡演奏家閔惠芬，及後在內地及國外多個重要音樂比賽中獲獎無數，包括全國民族器樂觀摩比賽和上海市青年演員匯演比賽的優秀表演獎等。

Zhao Jianhua is the *Erhu* I Principal of the Singapore Chinese Orchestra, and a member of the Chinese Musicians' Association. He learned *erhu* under his uncle, the famous *erhu* virtuoso and teacher Li Liang when he was young. He was admitted to the College of the Shanghai Chinese Orchestra with his distinguished performance in 1978, where he was under the tutelage of the famous *erhu* virtuoso Min Huifen. He has since won many awards at important competitions in the Mainland and other parts of the world, including Outstanding Performance Awards at the National Chinese Instrumental Music Competition and the Shanghai City Young Musicians Showcase.



霍世潔 Hou Shih-chieh

二胡 *Erhu*

二胡演奏家霍世潔曾任香港中樂團首席樂師及任教於香港演藝學院。霍氏現以跨界形式活躍於樂壇，其風格大膽創新。她先後成立香港胡琴藝術團及霍世潔胡琴坊，並於2010年帶領香港胡琴藝術團參加國際胡琴團體邀請賽獲一等獎榮譽。

Erhu virtuoso Hou Shih-chieh, was formerly a principal musician of the Hong Kong Chinese Orchestra and taught at The Hong Kong Academy for Performing Arts. She is an active figure in music, crossing disciplines and genres with an innovative daring and vision. She is the founder of the Hong Kong Art of *Huqin* Organisation and the Hou Shih-chieh *Huqin* Ensemble. She led the Hong Kong Art of *Huqin* Organisation to win the first prize in the International *Huqin* Invitation Tournament organised by the International Chinese Cultural and Arts Exchange Association in 2010.



劉光宇 Liu Guangyu

二胡 *Erhu*

國家一級演奏員劉光宇為著名二胡演奏家、中國音樂家協會理事及其二胡學會副會長、重慶市歌劇院院長及重慶交響樂團團長。劉氏曾獲文化部音樂創作金獎及中國音樂協會金鐘獎第二名等，多次擔任國家頂級賽事的評委，出訪近七十個國家和地區。

Famous *erhu* virtuoso Liu Guangyu is a National Class One Musician, a director of the Chinese Musicians' Association, Vice President of the *Erhu* Society under the Chinese Musicians' Association, and Director of the Chongqing Opera House and Chongqing Symphony Orchestra. Liu was the winner of a Gold Award for Original Music Composition organised by the Ministry of Culture, and the second prize in the Chinese Golden Bell Awards for Music. He was on the adjudicating panel of many state-wide competitions, and has toured close to 70 countries and regions.



王方亮 Wang Fangliang

二胡 *Erhu*

二胡演奏家王方亮為中國民族管弦樂學會名譽理事、新加坡華樂總會理事及新加坡二胡學會會長。他十七歲考入西安音樂學院民樂系，師從著名二胡演奏家魯日融教授。王氏曾於1982年獲中國民族器樂獨奏觀摩比賽一等獎及於1989年獲中央電視台山城杯民族器樂大賽二胡專業組第二名等獎項。現受聘於新加坡南洋藝術學院音樂系。

Erhu virtuoso Wang Fangliang is the Honorary Director of the China Nationalities Orchestra Society, a director of the Singapore Chinese Music Federation, and President of the Singapore *Erhu* Society. He was admitted to the Xi'an Conservatory of Music when he was seventeen, where he studied under the famous *erhu* virtuoso, Professor Lu Rirong at the Department of Traditional Music. Wang won the Class One Award at the National Instrumental Solo Competition for Chinese Music in 1982, and the second prize in the *Erhu* Section of the 'Shancheng Cup' Chinese Instrumental Music Competition organised by the China's Central Television in 1989. Wang is currently on the faculty of the Department of Music of the Nanyang Academy of Fine Arts.

25.5 絲竹·群英·憶故人 String and Wind Ensemble Concert in Tribute to the Great Master Tong Leung-tak

樂曲介紹 Programme Notes

喜雨 Joyful Rain

湯良德曲 Tong Leung-tak

創作於2002年，樂曲採用江南地區音樂素材創作而成，在演奏上巧妙地運用了江南絲竹特有的技法潤飾，相當具有特色。甜美的旋律像是灑向大地的甘霖，也像是人們對上天的感恩。

Composed in 2002, *Joyful Rain* is inspired by the music of Jiangnan, the scenic region south of the Yangtze River. In performing, some of the unique techniques in the Chinese chamber music genre of *Jiangnan sizhu* are ingeniously introduced. The mellifluous melody is like the much welcomed rain, and an exultation of the blessings of Heaven.

蘇堤漫步 Strolling along the Su Embankment

顧冠仁曲 Gu Guanren

此曲為一首江南絲竹風格的小合奏曲，是作曲家為香港電影《書劍恩仇錄》(1987)創作的一首插曲。樂曲抒情柔美、清婉秀逸，具有濃郁的江南水鄉風味。

This is a piece for small ensemble, and is rich in the character of *Jiangnan sizhu*, the chamber music of the scenic region south of the Yangtze, with its lyricism and refreshing lilt. It was scored for the Hong Kong film, *The Romance of Book and Sword* (1987).

中花六板 Zhonghua Liuban

江南絲竹 湯良德訂譜 *Jiangnan Sizhu* Arr. Tong Leung-tak

本曲訂譜於1962年，是江南絲竹音樂八大名曲之一，屬文曲，古雅而濃郁。由母曲《老六板》放慢加花而成，屬一板三眼，即4/4拍子，所以得名為《中花六板》，亦曾經稱為《薰風曲》，寓意曲調如「惠風和暢，薰人欲醉」。此曲的二胡演奏一般只用第一把，湯良德的訂譜成功將樂曲發展成「三把頭」的獨奏曲，並配以揚琴伴奏。1963年「上海之春」首屆全國二胡比賽中，湯氏便以此曲作為參賽自選曲之一，榮獲二等獎。

Scored in 1962, this work has since been included in the "eight representative works of the silk-and-bamboo (*Jiangnan sizhu*) repertoire". Elegant and intense, it is classified in the "civil category". The music is derived from the Chinese set tune *Lao Liuban* in folk instrumental music by slowing down the tempo and adding embellishments, and is in 4/4 time. There was another title, *Song of the Balmey Breeze*, which suggests that the melodious tune is like the soothing, balmy breeze. While most *erhu* interpretations of this piece would only use one *erhu* in the lead, Tong Leung-tak's score has succeeded in expanding it to a work for three *erhus*, with the *yangqin* as accompaniment. Tong used this to enter the first All China *Erhu* Competition which was part of the Shanghai Spring Music Festival of 1963 and won a Class Two Award.

塞上曲 Song of Frontier

古曲 Ancient Tune

琵琶大師李芳園將五首流傳於世的小曲加以整理改編，並命名為《塞上曲》。樂曲表現王昭君對自己的身世和坎坷生活的回憶，著重描繪秋風蕭瑟、衰草黃沙的塞外風光；刻劃了王昭君對故國山河的懷念。

Song of Frontier is a set of five tunes compiled by the *pipa* maestro, Li Fangyuan. It is based on the life of Lady Zhaojun of Han Dynasty and recollections of her trials and tribulations. The descriptions focus on the forlorn autumn scene on the desert beyond the Great Wall, where the wind is chilly and the vegetation has all wilted – imagery that reflect her sadness as she pines for the home she has left behind.

行街 Festival March

江南絲竹 湯良德、湯良興整理 *Jiangnan Sizhu* Arr. Tong Leung-tak & Tang Liangxing

江南絲竹八大名曲之一，又稱為《行街四合》。「行街」就是在街上行走，是一種邊走邊演奏的形式。因為經常用於婚嫁迎娶和節日廟會巡演而得名，全曲充滿喜氣洋洋的氣氛，快板部分尤為突出。現共有兩個版本並存，近代所奏的大都是《新行街》。《新行街》是由開始的曲牌〈小拜門〉，轉入〈玉娥郎〉，再進入〈老行街〉及〈尾聲〉。

Festival March is the version performed by most of the musicians nowadays, which begins with *Xiao Bai Men*, then turns to *Yu'e Lang* and *Old Festival March* and closes with coda. The tune is often played in festivals and celebrations. The whole piece is brimming with joyful mood, and the *allegro* section is particularly impressive.

花三六 Hua Sanliu

江南絲竹 湯良德、湯良興整理 *Jiangnan Sizhu* Arr. Tong Leung-tak & Tang Liangxing

由老曲《老六板》發展出來的「六板」體系，快速的叫《快花六板》，中速的叫《中花六板》，慢速的叫《慢花六板》。《花三六》是根據慢、中、快板，遂段加快，花天花地的加花，再編了支聲複調的形式演奏，把樂曲推到最高潮。

Hua Sanliu is one of the tunes derived from *Lao-Liu-Ban*, and together they are referred to as the *liu-ban* series. 'Hua', or 'flourish', refers to the ornamentation to the central melody to turn it into a variant. The fast paced one is *Kuai-Hua-Liu-Ban*, the moderately paced *Zhong-Hua-Liu-Ban*, and the slow one, *Man-Hua-Liu-Ban*. This variant picks up the tempo in each of the slow, moderato and fast parts, adds a lot of flourishes along the way, and brings the players together in a heterophony passage before coming to a climactic close.

憶故人 Memories of an Old Friend

古曲 湯良興編 Ancient Tune Arr. Tang Liangxing

琵琶曲《憶故人》改編自同名琴曲。曲譜為清末民初琴家彭祉卿得其父所傳的樂曲，原曲相傳是孔子因想念顏回所作，經後人多次修改轉變成對親友的思念。曲調纏綿悱惻，每當靜中奏之，即觸發對遠方親友的思念之情，而相會無期、催人淚下的淒清孤寂。曲譜載於《今虞琴刊》（1937年），傳自彭慶壽《理琴軒琴譜》。全曲共六段，以泛音開頭，清新飄逸，使人於空山幽谷的寧靜之中，悠然而生思念故人之情。後幾段則以緩慢沉穩的節奏，綿綿不絕的琴音抒發了思念故人的情深意切，感人至深。

This *pipa* version is adapted from a *qin* piece of the same title. The notation came from the family heirloom of Peng Zhiqing, a *qin* artist of the early 20th century. Legend has it that Confucius wrote the original music because he missed his disciple, Yan Hui, who died young. It was revised and adapted so many times over time that it finally took on the musical conceit of yearning for or remembering dear ones. It is also said that when played in quietude, the heartrending, lingering melody would bring tears to one's eyes because of the hopeless yearning for some dear one far away, or deep lamentation of solitude. *Memories of an Old Friend* was printed in Peng Qingshou's *Liqinxuan Qin Scores*, then republished in *Jinyu Qinkan (Jinyu Qin Journal)* in 1937. The music is in six passages. The harmonic opening evokes an ethereal mood, as if one is in a tranquil valley among the hills. A wistful longing for an old friend emerges. The passages that follow maintain a slow, rather staid tempo, while the *pipa* rolls off strings and strings of notes that externalise the feelings in the heart's core with touching effects.

平湖秋月 Autumn Moon Over a Placid Lake

呂文成曲 楊春林編 Lui Man-shing Arr. Yang Chunlin

粵樂名家呂文成的代表作，又名《醉太平》。他曾於金秋時節暢遊杭州，觸景生情，創作此曲。曲中表現了作者對西湖秀麗景色的感受，曲調既採用了浙江的民間音樂，又有廣東音樂的風格。

This is one of the best known pieces by Lui Man-shing, an important figure in Cantonese music, and has an alternative title as *Zui-Tai-Ping*. He was touring Hangzhou in autumn, and the idyllic scene inspired this composition. The music captures the composer's feelings on seeing the beautiful West Lake. There is a nice blending of Zhejiang folk music and Cantonese music.

草原上 On the Grassland

劉明源曲 湯良德編 Liu Mingyuan Arr. Tong Leung-tak

1956年由劉明源編創，並作為參加國際比賽的演奏曲目之一。樂曲的風格具有鮮明的蒙古地方色彩，表現當地人民勤奮，勇敢的性格。面對著富饒美麗而無際的草原所抒發的內心讚歌，是作者體驗草原生活的寫照。樂曲模擬了馬頭琴的演奏特色，把人帶入了「天蒼蒼野茫茫，風吹草低見牛羊」的遼闊草原意境之中。

Liu Mingyuan arranged and composed this piece in 1956, and it was chosen as one of the pieces for participating in an international competition. The music is obviously flavoured with Mongolian musical style, expressing the hard-working and brave character of people there and their heart-felt praise for the beautiful and boundless grassland.

歡樂歌 Song of Joy

江南絲竹 湯良德編 *Jiangnan Sizhu* Arr. Tong Leung-tak

此曲是民間一首比較古老的器樂曲。據傳說《歡樂歌》原是明代魏良輔所創崑曲《花賦》中的一首笛曲。在二十世紀初，由常州童伯章整理為絲竹樂曲，漸流傳遍及蘇南。曲調優美、明朗、節奏活潑、生動，全曲充滿著飽滿的精神和愉快、歡樂的情緒。因此，這首樂曲深受廣大人民的喜愛，成為江南絲竹中著名的樂曲之一。

Song of Joy is an old instrumental work, attributed to Wei Liangfu of the Ming Dynasty and said to be one of the *dizi* pieces in his *Kunqu* opera, *Flower Poems*. It was rearranged for the string-and-wind genre of *sizhu* in the early 20th century by Tong Bozhang, and soon grew to be so popular that it was heard all over the southern part of Suzhou. The lyrical, high-stepping tune exudes a robustness and a joyful mood, as a result of which it has become one of the most famous and popular pieces in the *Jiangnan sizhu* repertoire.

紫竹調 Tune of Purple Bamboo

滬劇曲牌 湯良洲編 *Tune of Shanghai Opera* Arr. Tang Liangzhou

1958年北京中央新影樂團在電台錄音期間，由於一小時的曲目尚差十分鐘，湯良洲便在錄音室現場，把《紫竹調》的旋律寫在黑板上，標上和聲和節奏，並由湯良德的二胡、湯良洲的琵琶和朱潤福的笛子擔任獨奏，各聲部根據和聲標號各自自由發揮而成。原曲最初是在滬劇「同場戲」《雙脫花》中，為磨豆腐勞動時所演唱的一支曲牌，演唱時雙手握著兩根支撐布兜的斑紋竹竿搖曳，做濾豆漿的動作，而這種斑紋竹竿名為「紫竹」。因此，這首民歌被稱為《紫竹調》。

When the Central News Film Philharmonic of Beijing, which was under the auspices of the Beijing Central News Film Studio, was doing a radio recording in 1958, it was discovered that the music prepared for the hour-long programme was short by ten minutes. So Tang Liangzhou improvised at the studio on the spot. He wrote the melody of *Tune of Purple Bamboo* on the blackboard, marked the harmony and the beat, and the ensemble set to work. He himself played the *pipa*, Tong Leung-tak the *erhu*, and Zhu Runfu the *dizi*. Other musicians would improvise their parts according to the markings, and the recording was done. The original music was a set tune in a Shanghai Opera 'double bill' performance, *Shuang-Tuo-Hua*. It was sung while grinding soy beans to make bean curd. As the actor would use two speckled bamboo poles to hold up the mesh bag to strain the soy milk, and the speckled bamboo poles belong to the 'purple bamboo' genus, the title of the folk song is thus named.

香港中樂協會聯合樂團

Joint Orchestra of the Hong Kong Chinese Instrumental Music Association

(Perform on 25/5 演出)

樂團首席 Concertmaster

古星輝 Koo Sing-fai

(排名按姓氏筆劃序)

二胡 *Erhu*

古星輝 Koo Sing-fai

陳啟謙 Chan Kai-him

張廣陞 Cheung Kwong-sing

董芷菁 Tung Tsz-ching

中胡 *Zhonghu*

楊若齊 Yeung Yeuk-chai

謝劍飛 Tse Kim-fei

大提琴 Cello

廖煒淦 Liu Wai-kam

低音大提琴 Bass

朱紫陽 Chu Tsz-yeung

揚琴 *Yangqin*

馬詩恩 Ma Sze-yan

柳琴 *Liuqin*

卓珍琳 Cheuk Chun-lam

琵琶 *Pipa*

黃翎欣 Wong Ling-yan

曾慶斌 Tsang Hing-bun

中阮 *Zhongruan*

楊家樑 Yeung Ka-leung

大阮 *Daruan*

陳曉峰 Chan Hiu-fung

箏 *Zheng*

劉惠欣 Lau Wai-yan

笛子 *Dizi*

楊偉傑 Yeung Wai-kit

笙 *Sheng*

彭康泰 Pang Hong-tai

敲擊 Percussion

陳律廷 Chan Lut-ting

趙贊夏 Chiu Chan-ha

樂曲介紹 Programme Notes

香港的早晨 Morning in Hong Kong

湯良德曲 譚志斌配器 Tong Leung-tak Orch. by Tam Chi-bun

作者以此曲反映香港——一個現代都市的繁華景象。樂曲開始的主題仿如鐘聲，描寫破曉時寧靜的片刻，緊接是清晨車水馬龍人們匆匆出門開始新的一天繁忙熱鬧之景象。

The composer wrote this as a musical depiction of Hong Kong, a modern city bustling with life. The music opens with a bell-like theme, capturing the city at one of its quiet moments, the break of dawn. But soon the quiet gives way to the sound of morning traffic, as people begin another busy day.

河南小曲 A Henan Ditty

劉明源曲 湯良德編 Liu Mingyuan Arr. Tong Leung-tak

樂曲由河南「大調曲子」《剪剪花》及河南墜子的演奏特點創編而成，全曲開朗、豪放、流暢。演奏上運用了甩弓及揉弦滑韻，又展現了墜胡懸空滑揉等手法，更突出了樂曲的風格。樂曲在充滿喜慶氣氛中拉開序幕，滑音及顫音生動地刻劃了河南人民豪爽樸實的性格；隨後的慢板，舒展而優美，與前段形成對比；末段樂曲又回到歡慶喜悅之中。最後在一個有河南墜子特色的拖腔旋律中結束全曲，令人回味無窮。

This is derived from the Major Key Tunes of Henan and the *Zhuizi* music of that province. It is a bright and sunny piece, full of generous sentiments and florid melodies. A variety of bowing and stopping techniques are used in its execution, and the special emphasis on the performance features of the *zhuihu* adds local flavor to the work. The piece begins in great joy and jubilation, and glissandi and thrills underscore the simple and yet generous nature of the people of Henan. The slow movement that follows develops in great beauty and is a good contrast to the opening section. Festivities return in the last section and comes to an end in a typically *Zhuizi* style, with a sudden ritardando that leaves the audience with much to chew on.

騎著馬兒守邊疆 Guarding the Frontier on Horseback

湯良德曲 Tong Leung-tak

湯良德於1964年根據西藏音調創作此曲，調式訂在商調式，奏來有民族韻味。樂曲描繪了駐紮在西藏高原的戰士，英姿颯爽守衛邊疆。

This piece was written by Tong Leung-tak in 1964 based on some Tibetan tunes. Modulated to the *shang* mode, the music has a folk music flavour. It describes soldiers stationed on the Tibetan plateau guarding the frontier, and the heroic image is vividly captured.

慢三六 Man Sanliu

江南絲竹 沈鳳泉編 Jiangnan Sizhu Arr. Shen Fengquan

二胡重奏曲《慢三六》是在江南絲竹《慢三六》的基礎上經「刪繁就簡」和藝術加工後形成的，用兩把不同定弦的二胡來演奏，在音色上有對比，猶如同胞姊妹，又像雙龍搶珠；既繼承了民間支聲的優點，又汲取了西洋的複調手法，使這首淳樸的民間樂曲更加豐姿多彩。演奏上使用了現代二胡運弓技巧中的「跳」、「斷」、「連」、「浪」、「爆」，和左手技巧中的「壓」、「滑」、「（輕、重、慢、快）揉」等，令人聽後耳目一新。

Man Sanliu for *erhu* duet was created by trimming the frivolous ornamentations of the *Jiangnan sizhu* version of the same title, and then adding new elements. It is played by two *erhus* of different tuning, so the timbre has a contrastive effect that is reminiscent of the character of two sisters, or two dragons at play with a pearl. The mixed use of heterophony in Chinese folk music and polyphony in Western music has added rich tonal colours to the piece. In terms of performing techniques, many modern bowing methods and the use of the left hand in playing give the music a refreshing appeal.

病中吟 Meditation during Confinement in Sickness

劉天華曲 彭修文編 Liu Tianhua Arr. Peng Xiuwen

此曲又名《安適》、《胡適》，是劉天華的作品。樂曲採用西洋三段體形式，第一段旋律悠長，低回高轉，表現了「剪不斷，理還亂」的愁緒；第二段旋律緊湊，節奏有力，與第一段形成鮮明的對比，表現了作者想擺脫苦悶的願望；第三段又再現第一段綿長的曲調，表現了作者對現實的無能為力；尾聲中節奏又加快，簡短而有力地將兩個主題概括一句，表達出雖然苦難，仍堅持抗爭的願望。

Meditation During Confinement in Sickness was the work of Liu Tianhua as a composer. It has alternative titles of *An Shi* or *Hu Shi*, which is archaic Chinese meaning "where to go?". The music is in ternary form. The first part has a long, meandering melodic line that traces the dilemma of being unable to sort out the distressed mind. The second is terse and forceful in contrast to the first, a suggestion of the composer's wish to discard his ennui. The first lingering melody of the first part appears again in the third, as if reiterating the composer's helplessness when faced with the harsh reality. The tempo picks up in the coda to bring together the two themes in a terse, strong phrase, asserting the resilience to fight to the end despite all hardships.

長城隨想（第四樂章） The Great Wall Capriccio (4th Movement)

劉文金曲 Liu Wenjin

樂曲為四樂章的套曲結構，旋律壯美、神韻獨特和充滿活力的節奏。是次音樂會演奏的為序奏及第四樂章〈遙望篇〉。徐緩而沈重的序奏，猶如在雲霧繚繞之中，萬里長城若隱若現，接著沉厚的音響漸次強烈，鼓角齊鳴，樂隊全奏，音樂主題氣勢寬廣、雄渾剛健，彷彿雲海散去，萬里長城矗立在群山之巔，表現人們登長城時心潮激盪的感受和對古老長城的讚嘆。第四樂章〈遙望篇〉，以具有推動力的音型累積，使音樂發展變化為「垛板」似的音調，更吸收了阿炳的《聽松》的某些技法，使音樂顯得堅韌不拔、生氣勃勃。

The music is in the form of a song cycle in four movements. It is magnificently grand in melody, unique in spirit and high stepping in rhythm. Only the prelude and the fourth movement, *Looking into the Distance*, are played in this concert. The prelude opens with an expansive, solemn peek of the Great Wall in the distance, half-hidden behind the clouds and mist. It grows in weight steadily until a full fanfare, played by the orchestra tutti, brings in the theme. Magnificent in scale, awe-inspiring in its majesty, the Great Wall emerges, sprawling for miles and miles on the top of the mountain ranges. The music captures the mind-blowing impact of the ancient monument on anyone seeing it for the first time as they climb. In the fourth movement, *Looking into the Distance*, driving figures accumulate the energy to transform the development section into the crisp notes of the *duoban* beat pattern. Some of the performing techniques in *Listening to the Pines* by A Bing, the legendary *erhu* artist, are also applied, to suggest an indomitable spirit.

長安社火 Festival at Chang'an

趙季平、魯日融曲 Zhao Jiping & Lu Rirong

「社火」是一種民間喜慶的歌舞形式，樂曲以陝西秦腔音樂為素材，同時汲取了民間的鑼鼓節奏，描寫了長安人民鑼鼓喧天、載歌載舞的歡樂場面，以及廣大農民對美好生活的歌頌和對未來的嚮往。箏的滑奏似一股清泉，引出了樂曲親切優美的中段，好像少女翩翩起舞。然後，「社火」的情緒越來越高，樂曲在宏偉壯大的高潮中結束。

The Chinese title refers to a song-and-dance celebration during temple fairs in China. The music is inspired by the *Qinqiang* music of Shaanxi, combined with the rhythm of folk percussion music to illustrate the rousing scene of old Xi'an on feast days. It also suggests their eulogy for the good life and yearning for a happy future expressed by the peasant community. The *zheng's* glissandi flow like a limpid brook, and bring in the lyrical middle section. The sweet figures conjure up a picture of young girls dancing. As the festive mood escalates, the music continues in this vein until it comes to a grand, climactic close.

帝女花主題隨曲

古曲 于粦編 湯良德改編

Capriccio on The Theme of Princess Changping

Ancient Tune Arr. Yu Lin Re-arr. Tong Leung-tak

原曲選自琵琶古曲《塞上曲》中的一段《妝台秋思》，表現了王昭君在塞外思漢之情。現編曲運用了這主題，以二胡來表現《帝女花》劇中公主及駙馬的堅貞愛情。

1989年為慶祝香港文化中心開幕，著名樂評家黎鍵應前市政局委託舉辦了一場題為「粵曲六十年」之音樂會，邀請三十年代至八十年代的粵曲名家參與演出。粵曲《帝女花》的選曲者，「粵曲王」王粦生本以二胡演奏著名音樂家于粦重新編曲的《帝女花》，並由中樂大師湯良德指揮宏光國樂團伴奏，可惜演出前一天王粦生因癌症病發入院，未能參與演出，演出當日由湯良德代演二胡，于粦當指揮，演出相當成功，但一代粵樂大師王粦生卻在一週後病逝。湯良德於1992年為紀念王粦生，根據此曲編成《帝女花主題隨想》，在赴加拿大參加香港節中，再次演奏此曲。

The music is based on an excerpt of the traditional *pipa* tune, *Song of Frontier*, entitled *Autumn Thoughts by the Toilette Table*. It describes Lady ZhaoJun's lament as she misses home after being sent to marry a Mongolian prince. The present arrangement adopts the theme melody, then through the *erhu*, tells of the determined love and sacrifice between Princess Changping of the Ming Dynasty and her consort.

In 1989, Lai Kin, a famous music critic in Hong Kong, was commissioned by the then Urban Council to organise a concert under the theme of Sixty Years of Cantonese Sung Music as part of the opening programme of the Hong Kong Cultural Centre. He invited virtuosi in Cantonese music active since the 1930s and up to the 1980s to perform. One of the pieces was *Princess Changping*, chosen by Wong Yuet-sang and given a new arrangement by the composer Yu Lin. Wong, dubbed the "King of Cantonese sung music" at the time, was to play it on the *erhu*, with the Wang Kwong Chinese Orchestra under the baton of Tong Leung-tak. But just the day before the concert, Wong had to go into hospital as he had already been suffering from cancer, so he was unable to perform. On the day of the concert, Tong Leung-tak took his place and played the *erhu*, with Yu Lin conducting. It was a successful concert, but Wong passed away a week later. In 1992, in memory of Wong, Tong gave a new arrangement of the work and renamed it *Capriccio on The Theme of Princess Changping*. It was also performed at the Hong Kong Festival in Canada.

江河水

River of Sorrow

東北民間樂曲 黃海懷移植 李家華編

Northeast Folk Music Arr. Huang Haihui and Lee Ka-wa

《江河水》原是一首具有濃郁東北地方特色的雙管獨奏曲，由王石路、朱廣慶、朱長慶和谷新善等根據「遼南鼓樂」同名笙管曲牌整理改編而成。樂曲通過一個家破人亡、走投無路的婦女，面對滔滔江水的哭訴，表現了百姓們對昔日封建社會的血淚控訴、滿腔悲憤和自發反抗心聲。

六十年代初，黃海懷將雙管曲《江河水》成功移植為二胡獨奏曲，表現出另一種淒愴哀怨的情緒，在1963年「上海之春」首屆全國二胡比賽中演奏獲得好評，並廣為流傳。

This piece originated as a set tune in the traditional drums-and-winds music of southern Liaoning with the same title. It was later arranged by Wang Shilu, Zhu Guangqing, Zhu Changqing and Gu Xinshan for double *guan* solo, with a strong ethnic colour reminiscent of northeastern China. It is a heartrending outpouring of a woman who has lost her husband through forced labour, and with nowhere to turn to, she comes to the river bank and cries her heart out. There is an overtone of social commentary, as the common folks suffered on all kinds of injustices in the feudal world of the old days.

In the early 1960s, Huang Haihui gave the double *guan* piece a new arrangement for the *erhu*, and the mood became tearful, mournful and tinted with anger. It was critically acclaimed in the first All China *Erhu* Competition of the Shanghai Spring Music Festival of 1963; its popularity grew quickly and was played in many parts of China.

洪湖主題隨想曲

Honghu Themes Capriccio

張敬安、歐陽謙叔曲 閔惠芬編 瞿春泉配器

Zhang Jingan, Ouyang Qianshu Arr. Min Huifen Orch. Qu Chunquan

樂曲根據中國著名歌劇《洪湖赤衛隊》的音樂主題和中心唱段結構改編而成，表現洪湖赤衛隊的女英雄對故鄉和親人的無限深情，並展現洪湖蘇區如火如荼的大好形勢。最後表現女英雄大義凜然，誓願為人民的解放事業貢獻一切的精神境界。

This is an adaptation of the theme and a core sung passage of the modern Chinese opera, *The Red Guards of Hong Lake*. The music gives a dramatic portrayal of the heroine, a leader of the Red Guards of Hong Lake, who has a deep attachment and concern for her homeland and family living there. It also paints a positive picture of the area around the lake with its burgeoning drive to win the battle. It ends with a patriotic avowal of the heroine to strive for the liberation of the people, even if it means personal sacrifice.

秦腔主題隨想曲 Qinqiang Themes Capriccio

趙震霄、魯日融曲 Zhao Zhenxiao & Lu Rirong

此曲以秦腔曲牌為素材創作，具有濃郁的戲曲風味，生動地表現了西北人民勤勞質樸和豪爽的性格。此作品於1963年「上海之春」首屆全國二胡比賽中首演並獲得巨大成功，被譽為「秦派音樂」的代表作品。樂曲為循環體曲式，由引子、五個樂段和尾聲組成。引子選自秦腔音樂的「滾白」（苦音），情緒激昂、熱情。隨後進入中速稍慢、富有表情、如歌的樂段，曲調源於《殺妲姬》，蘊含秦腔苦音唱腔的特徵音「Fa」和「降Si」，顯得悲涼哀怨、如泣如訴。第二段熱情、開朗，節奏緊湊，給人以豁然開朗的感覺。第三段愉快、活躍，取材於《入洞房》曲牌，表現了西北人民的樂觀主義精神和詼諧的喜慶場面。第四段華彩節奏自由、跌宕生姿。第五段完整地再現了第三段的旋律。尾聲取材於《扭門栓》，旋律雄壯，最後以俏皮、藏尾的大滑音結束全曲。

As the title suggests, this work draws inspiration from a set tune in *Qinqiang*, a genre in Chinese traditional theatre. The music is a wonderful reflection of the forthright, open-hearted character of the hardworking folks in the northwest. Premiere in the first All China *Erhu* Competition of the Shanghai Spring Music Festival of 1963, it received a resounding success and commended as a representative piece in 'music of the Qin School' ('Qin' is the area around Shaanxi and Gansu). It is in cyclic form, made up of an introduction, five sections and a coda. Passionate and high-flung, the introduction adopts the *gumbai*, or 'bitter tones', from a set tune, *Sha-Da-Ji*, in *Qinqiang* music. The mood becomes sorrowful and tearful as it slows down to *moderato*, in an expressive, cantabile passage. The second section is a complete contrast, with its warm, open-hearted and upbeat mood. It is followed by a joyful, dynamic third section, with inspiration drawn from the set tune *Ru-Dong-Fang*. The optimism and witty character of the people in northwestern China are well portrayed in a festive scene. The fourth is a *cadenza* with free tempo, and the swinging rhythm is charming. The fifth is a repeat of the melody of the third section. The grandeur is followed by a witty glissando close.

戰馬奔騰 The Galloping Battle Horses

陳耀星曲 湯良德配器 Chen Yaoping Orch. Tong Leung-tak

樂曲描寫了守衛祖國邊疆的騎兵戰士苦練殺敵本領的情景，表現了他們英勇頑強，勇往直前的戰鬥精神。作者立意清新，富有獨創，繪形傳神地刻畫了戰馬奔騰的形象。

The music describes scenes of the cavalry soldiers at the frontier as they train their fighting skills to prepare for combat on the battlefield. Their courageous, indomitable spirit is also depicted through the musical narrative. The composer shows a refreshing musical idea through the vivid representation of the battle horses charging.

香港中樂協會聯合樂團

Joint Orchestra of the Hong Kong Chinese Instrumental Music Association

(Perform on 27/5 演出)

樂團首席 Concertmaster

黃樂婷 Wong Lok-ting

(排名按姓氏筆劃序)

高胡 *Gaohu*

古星輝 Koo Sing-fai*
陳啟謙 Chan Kai-him*
麥嘉然 Mak Ka-yin
黃樂婷 Wong Lok-ting
熊思敏 Hung Sze-man
潘志明 Poon Chi-ming*

二胡 *Erhu*

江偉基 Kong Wai-kei
何淑嫻 Ho Suk-han
吳佩和 Ng Piu-woo
李石平 Li Shek-ping
李浩然 Li Ho-yin
林思嫻 Minu Sarah*
林棣謀 Lam Tai-mau*
翁燕玉 Yung Yin-yuk
袁智豪 Yuen Chi-ho
陳嘉雯 Chan Ka-man*
陳曉萼 Chan Hiu-ngok
張廣陞 Cheung Kwong-sing*
梁天尺 Leung Tin-chik
梁德榮 Leung Tak-wing
連穎妍 Lin Wing-yin
傅迎珠 Poh Ying-chu
曾秋堅 Zeng Qiujian
楊若齊 Yeung Yeuk-chai*
董飛 Tung Fei
雷奕寧 Lui Yick-ling
趙偉全 Chiu Wai-chuen
劉志成 Lau Chi-shing
鄭佩珊 Cheng Pui-shan
謝明敏 Xie Ming-min

中胡 *Zhonghu*

白得雲 Pak Tak-wan
吳永錦 Ng Wing-kam
吳兆斌 Ng Siu-pan
汪讓德 Wong Yeung-tak
陳志輝 Chan Chi-fai
張均謙 Cheung Kwan-him
楊振國 Yeung Chun-kwok

大提琴 Cello

施秉鈞 Shi Bing-kwan
梁家詠 Leung Ka-wing
廖煒淦 Liu Wai-kam
鄧志輝 Tang Chi-fai
黎志滿 Lai Chi-mun

低音大提琴 Bass

何文康 Ho Man-hong
孫瑞強 Suen Sui-keung
梁若思 Leung York-sze

揚琴 *Yangqin*

林安安 Lam On-on
邵梓煒 Shiu Tsz-wai

柳琴 *Liuqin*

趙婉婷 Chiu Yuen-ting
蕭嘉莉 Siu Ka-lee

琵琶 *Pipa*

岑煥然 Shum Wun-yin
林楚文 Lam Chor-man
容曉婷 Yung Hiu-ting
梁家洛 Leung Ka-lok
關麗儀 Kwan Lai-yeec

中阮 *Zhongruan*

余秀芝 Yu Sau-chi
李明真 Li Ming-chun
楊家樑 Yeung Ka-leung
鄭楓 Cheng Fung
羅澤霖 Lo Chak-lam

大阮 *Daruan*

文皓言 Mun Ho-yin
朱鳳儀 Chu Fung-yeec

三弦 *Sanxian*

林澤延 Lam Chak-yin

箏 *Zheng*

鄔立珊 Wu Lap-shan
謝珊珊 Tse Shan-shan

笛子 *Dizi*

余祖安 Yu Cho-on
邱君琳 Yau Kwan-lam
馬芷悠 Ma Tsz-yau
張國忠 Cheung Kwok-chung
郭栢曦 Kwok Chun-hei
陸浚祺 Luk Tsun-ki
鄭毓盛 Cheng Yuk-shing

笙 *Sheng*

朱家瑋 Chu Ka-wai
李蔓霞 Lee Man-ha
張貴良 Cheung Kwai-leung
郭承祖 Kwok Shing-cho
黃成海 Wong Shing-hoi
蘇紹勳 So Siu-fun

嗩吶 *Suona*

胡晉僖 Wu Chun-hei
袁譽珈 Yuen Yu-ka
馬瑋謙 Ma Wai-him
陳冠全 Chen Koon-chuen
譚樂松 Tam Lok-chung
關樂天 Kwan Lok-tin

敲擊 *Percussion*

呂天佑 Lui Tin-yau
梁正傑 Leung Ching-kit
翟悅敏 Chak Yuet-man
趙贊夏 Chiu Chan-ha
龍樂欣 Lung Lok-yun
譚詩蔚 Tam Sylvia

* 二胡齊奏成員

Erhu Ensemble Performers

歌聲永不落—紀念一代宗師湯良德誕辰八十周年音樂會
節目統籌：香港中樂協會

Music for Life - The Legend of the Great Master Tong Leung-tak Concert
Programme co-ordination: Hong Kong Chinese Instrumental Music Association

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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。



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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/音樂廳時亦請按照場地工作人員指示。

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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 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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English translation provided by KCL Language Consultancy Ltd.