樂曲介紹 Programme Notes

畫眉跳架 The Skipping Thrush

嗩吶：方俊榮｜笛子：許振烈｜鼓板：陳彥桐 *Suona*: Fang Junrong | *Dizi*: Xu Zhenlie | *Guban*: Chen Yantong

此曲屬潮州嗩吶小鑼鼓樂曲，由《畫眉跳架》及戲曲的鑼鼓牌子組成。樂曲由始至終呈現出一種歡快喜樂、活潑跳躍的情調。

This piece belongs to the category of *suona* and *xiaoluogu* ensemble music. It is made up of *The Skipping Thrush* and set tunes of the percussion ensemble which accompanies Chinese traditional opera. A consistent uplifting, high-stepping mood runs throughout the piece.

雁南歸 As the Wild Geese Fly South

古箏：林英蘋 *Guzheng*: Lin Yingping

此曲由《雁南歸》和《負米》兩首弦詩樂曲組合而成。作者借北雁南歸之情景，抒發思鄉情懷。樂曲採用潮州音樂特有的活五調演奏，音調淒切，扣人心弦。

The music is made up of two pieces of *xianshi* music, *As the Wild Geese Fly South* and *Fu-Mi*. It uses the return of wild geese from the north to the south to express the composer's nostalgia for home. The use of the live five mode, which is unique to Chaozhou music, has a teary touch that pulls at the listener's heartstrings.

出水蓮 The Lotus Rising from the Water

古箏：王培瑜｜椰胡：方俊榮｜阮咸：謝聲驛 *Guzheng*: Wang Peiyu | *Yehu*: Fang Junrong | *Ruanxian*: Xie Shengyi

潮州細樂硬軟套樂曲，音調古樸淡雅，以一種含蓄的軟線韻味，別具一格的旋律，表現蓮花這種花中君子「出污泥而不染，濯清漣而不妖」的高潔品質。

This is one of the suites in the hard (taut string) and soft (slack string) modes of *xiyue*. The quaint, muted charm of the melody depicts the lotus that rises above water. The subtle tone and characterful melody turns two famous verses into a musical picture which eulogises the lotus as the "symbol of integrity" among flowers: "it rises above the mire but is untainted; it is washed in the rippling water but remains noble".

迎仙客 Ying-Xian-Ke

頭弦：許祥熙 *Touxian*: Xu Xiangxi

潮州外江硬線傳統樂曲，用外江弦演奏。作品是喜慶迎賓的保留曲目，曲調高雅飄逸，欣欣向榮。

This is a piece in the Waijiang (non-local) tradition and played with the Waijiang *xian* (taut-string instrument). The music is elegant and ethereal with an upward turn.

柳青娘（活五調） Liu Qingniang (live five mode)

竹弦：王培瑜｜椰胡：方俊榮｜古箏：林英蘋｜阮咸：謝聲驛｜笛子 / 簫：許振烈
Zhuxian: Wang Peiyu | *Yehu*: Fang Junrong | *Guzheng*: Lin Yingping | *Ruanxian*: Xie Shengyi | *Dizi*/*Xiao*: Xu Zhenlie

《柳青娘》是我國廣泛流傳的戲曲曲牌，在潮州弦詩樂中，被親切地戲稱為「弦詩母」。根據傳統習慣，樂曲可變換多種調式版本。此次採用的是最富特色的活五調，演奏上講究吟按、花指、滑揉等不穩定的顫音潤色，特別是上下遊移的活「五」字，被稱為「流徵」活化石。全曲深沉古樸，音調豐富細膩，略露哀怨之情，後段通過拷拍及三板催奏，在富於戲劇性之處驟然煞住，耐人尋味。

Liu-Qingniang is one of the most popular set tunes coming out of Chinese traditional opera. It is lovingly dubbed "the Mother of *Xianshi*". The performing techniques have a highly flexible variety and can yield different versions through modulation. For this concert, the live five mode is used. Its embellishments like *yinyin* (kneading), *huazhi* (thumb ornamentation), *glissandi* etc. produce *vibratos*. In particular, the shifting live "five" note is said to be a "living fossil" of the ancient tone of "*liuzhi*" (*zhi* is one of the five tones on the pentatonic scale). The music is distinguished by a lasting quaintness, rich and delicate tones and a touch of lament. As it progresses to the *kaoban* and *sanban* fast sections, it comes to a sudden close at the most dramatic point, thus creating an intriguing ending.

粉紅蓮 The Pink Lotus

二弦：王培瑜 *Erxian*: Wang Peiyu

樂曲又名《玉娥郎》，是明清以來在民間廣為流傳的一首俗曲，後逐漸轉化成為器樂曲牌，共108板，板數雖長，但結構並不累贅。是次版本是根據潮州傳統變調習慣整理而成，簡稱「四季蓮」。樂曲開始過後，第一段用二板重六調；第二段為頭板活五調；第三段變中板輕三重六；第四段為反線後的輕六調；最後用重六調催奏結束。樂曲整體風格高雅清麗，柔美細膩，表現了水中紅蓮秀麗多姿的氣質。據錢熙儲《清樂調譜選》記載，這首樂曲的題解是：「蓋以紅蓮出水，喻樂之初奏，象徵其豔嫩也。」

The music is also known as *Yu-E-Lang*, and is a widely known piece of secular music since the Ming and Qing dynasties. Later it became a set tune containing 108 *ban* (measures). Despite the numerous measures, its melodic structure is logically presented, with no sense of convoluted arrangement. The present arrangement follows the modulation practices of Chaozhou musical traditions and is abbreviated as "lotus of the four seasons". The introduction is followed by a passage in *erban* (moderate tempo) and heavy six mode, then a passage in *touban* (slow tempo) and live five mode. It leads to a light three heavy six mode with moderate tempo in the third, and a fourth in light six mode after a *fanxian* section before the music closes with a quick heavy six mode. The dominant style is elegant and lyrical, calling to mind the beauty of the pink lotus in its many forms. In *Qingdiao* - A *Selection of Scores of the Qing Period* by Qian Rechu, it is described thus, "the music is likened to the pink lotus emerging from the water, an analogy of its opening section with its vibrancy and refreshing touch."

寒鴉戲水 Fish Hawks Dabbling in the Water

古箏：林英蘋 *Guzheng*: Lin Yingping

樂曲屬重六調，全曲分成三個樂段，每段按句節劃分出起、承、轉、合四個樂句，並有長短句、對答句的句式，具有古代詩詞歌賦的風格特點。樂曲集中展示寒鴉在水中追逐嬉戲的情景，藉以讚揚敢於笑對寒霜的品格情操和不怕艱苦、奮發向上的樂觀精神，格調清新別緻，由始至終盡顯潮樂的重六色彩和調性變化特點。

This piece is in heavy six mode, delivered in three sections, each of which is dictated by the phrases into the classical rule of "introduction, exposition, development and recapitulation". There are also phrase patterns of long-and-short, dialogue etc. that are reminiscent of Chinese ancient poetry. The musical idea focuses on a delightful scene of fish hawks frolicking in the cold water. There is also a hidden tribute to those with lofty characters who fear no biting cold, and can face challenges head on. The refreshing notes and unique touches of the music can thoroughly display the tone colour of Chaozhou music in heavy six mode and its practice in modulation.

雪雁南飛 The Snow Geese Flying South

阮咸：謝聲驛 *Ruanxian*: Xie Shengyi

樂曲原為潮州外江弦詩，屬68板大曲。全曲前半部分主題幽雅，速度緩慢，常以滑音和顫音潤飾，有一種恬靜、安適之意；後半部分由《梳妝》三板小曲改編而成。速度由慢漸快，力度逐漸加大，將全曲推向高潮，形象地描繪出雁群在浩瀚無邊的天空中展翅翱翔、同飛南方的動人畫面，是借景抒情的典型文人音樂。

Originally in the Waijiang (non-local) *xianshi* category of Chaozhou music. Containing 68 *ban* (measures), it is a large-scale piece. The first half of the music is calm, elegant and slow, often embellished with *glissandi* and *vibrato*. The overall effect is therefore a tranquil, peaceful mood. The second half is an arrangement based on the tune of *At the Toilette* in *sanban* (fast tempo). It begins with a slow passage, then the tempo accelerates; and with added dynamics, it progresses to the climactic close. The construction of the music is therefore a physical representation of how the wild geese take off, take to the sky and soar as they spread their wings to join the flock to fly south. The image of the wild geese in the sky can evoke nostalgia in the viewer, in typical Chinese literati ethos.

月兒高 The Moon Rises High

古箏：王培瑜、林英蘋 *Guzheng*: Wang Peiyu, LinYingping

樂曲最早載於清嘉慶年間榮齋所編的《弦索備忘》，是以古箏、琵琶等樂器演奏的合奏譜。而潮州弦詩《月兒高》與榮齋版本則完全不同，只是標題寓意略同而已。在潮州弦詩樂中，《月兒高》是傳統十大套樂曲。此次採用雙古箏演奏。樂曲由頭板開始，逐漸加快，至尾聲接《北雁思歸》結束，是典型的曲牌連綴結構。樂曲風格淡雅而朦朧，描寫了月亮從海上升起直到西山沉沒這一過程中的種種景色和意蘊。

The Moon Rises High was originally scored for *guzheng* and *pipa* ensembles. The tablature was first recorded in the *Handbook on String Instruments* edited by Rong Zhai in the early 19th century, during the Jiaqing reign of the Qing dynasty. The *xianshi* version is totally different from that, and only the titles refer to the same subject. The Chaozhou *xianshi* version is one of the ten representative sets, and for this concert, the instrumentation is for double *guzheng*. The music opens with a *touban* (slow tempo), then picks up speed until it comes to *The Wild Geese in the North Yearn to Return Home* and ends. Architecturally it is a medley of set tunes. There is a muted charm to it, with a nebulous touch that suggests night time when the moon sails across the sky. The musical sections track it from its rise from the sea to its setting in the west, lyrically capturing the change in mood with each scene.

平沙落雁 Wild Geese on the Sandbank

竹弦：王培瑜｜古箏：林英蘋｜阮咸：謝聲驛｜笛子：許振烈
Zhuxian: Wang Peiyu | *Guzheng*: LinYingping | *Ruanxian*: Xie Shengyi | *Dizi*: Xu Zhenlie

此曲與古琴曲同名異調。琴曲最早見於1634年的《古音正宗》，現存弦索、琴譜版本多達百種，是我國流傳最廣的古典標題音樂。直到清末民初，《平沙落雁》已列為潮樂十大套名曲。是次演奏為1976年潮樂名師王安明整理並操弦領奏錄音的版本。樂曲結構跌宕起伏，旋律悠揚流暢，是潮州音樂輕六曲調中的佳品。《天聞閣琴譜》中對《平沙落雁》寓意有這樣的描寫：「蓋取其秋高氣爽，風靜沙平，雲程萬里，天際飛鳴。借鴻鵠之遠志。寫逸士之心胸者也。」

This piece of Chaozhou music shares the same title as a *guqin* piece, but the melodies are different. The earliest notation of the *guqin* piece can be found in *Guyin Zhengzong* (*The Orthodox Sounds of Antiquity*) published in 1634. Since then, the published scores for strings and *guqin* number as many as over a hundred, making it the most popularly known classical programme music in the widest geographical spread in China. By the turn of the 20th century, it was designated as one of the ten representative suites in Chaozhou music. The version performed at this concert is after a 1976 recording made by Wang Anming, a famous Chaozhou music player. The undulating line and flowing melody distinguish it as an outstanding work among the light six mode pieces in Chaozhou music. The notes in the *Tianwenge Scores* describe the embedded meaning of the piece thus: "In the crisp autumn air, the wind is still and the sand on the shoals is smooth. Up there among the long stretch of clouds comes the call of the wild geese. These images may represent the lofty aspirations and broadness of mind of a literati living in self-imposed seclusion."

燈樓 Tower of Lights

笛子：許振烈｜琵琶：汪向明｜鼓板：陳彥桐 *Dizi*: Xu Zhenlie | *Pipa*: Wang Xiangming | *Guban*: Chen Yantong

唐人劉禹錫詩云：「舊時王謝堂前燕，飛入尋常百姓家。」人們可曾想到，南宋的宮廷音樂傳到粵東，俗化而成潮陽笛套古樂，從此深深植根於潮汕大地，為潮人所喜聞樂見。《燈樓》原名《醉燈樓》，全套演奏需要一個多小時，這次只是演出選段。宮廷燕樂俗化後，演奏風格不再拘泥於清規戒律，而是呈現出優雅明亮的品格，一派錚錚然、欣欣然。是次演奏的《燈樓》為〈宴燈樓〉與〈醉燈樓〉，樂曲描寫宴會時的愉快情景。

Like the lines in the famous poem by the Tang poet, Liu Yuxi, "The swallows of the lordly residences of yore, have flown into the commoners' home." Who would have thought that the court music of the Southern Song dynasty could have found its way to the eastern part of Guangdong, turned into the *dizi* sets, taken roots in the regions of Chaozhou and Shantou, and become a well-loved musical genre of the common people? *Tower of Lights* was originally known as *Drunk at the Tower of Light*. The whole set takes more than an hour to perform, so only excerpts are selected here. When court music, *yanyue*, found its way to the world of the common folks, the performing style also changed from a more restrictive, stilted one to an elegant, luminous form, showing joy and character. For this concert, two excerpts, *Banquet at the Tower of Light* and *Drunk at the Tower of Light*, will be played to convey the joyful mood of a banquet.

景春蘿 Jing-Chun-Luo

竹弦：王培瑜｜椰胡：方俊榮｜笛子：許振烈｜阮咸：謝聲驛｜古箏：林英蘋｜揚琴：蔡澤妹｜鼓板：陳彥桐
Zhuxian:Wang Peiyu | *Yehu*: Fang Junrong | *Dizi*: Xu Zhenlie | *Ruanxian*: Xie Shengyi | *Guzheng*: Lin Yingping | *Yangqin*: Cai Zemei | *Guban*: Chen Yantong

這是潮州音樂中的一首「下里巴人」樂曲，由於曲調出自民間彈詞，因而幾乎所有潮人都能哼上幾句。合奏之時，情之所至，得靈於心，寓曲於手，即興變奏，一同獲取參與之樂。樂曲由始至終呈現出一種輕鬆活潑、樂觀向上的情調。

This is a piece of Chaozhou music categorised as for "plebeian" taste. The melody originated from the *tanci* narrative singing that is one form of vernacular entertainment, and almost all Chaozhou people can hum a few phrases. As the ensemble plays, the musicians would be immersed in the music, and their fingers deliver what their hearts feel. Improvisation is therefore part of the fun in making up the piece. There is a lighthearted, ebullient mood that runs throughout the piece.

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