大會堂樂萃
CITY HALL VIRTUOSI

詩魂

黃樂婷二胡演奏會

Erhu Recital by Wong Lok-ting



5.5.2021

星期三 Wed 8pm

香港大會堂劇院

Theatre, Hong Kong City Hall

www.lcsd.gov.hk/cp

康樂及文化事務署
Leisure and Cultural Services Department

黃樂婷 Wong Lok-ting

香港土生土長的青年胡琴演奏家。中學時期於1993及1994年的香港學校音樂節，先後奪得二胡、板胡、高胡深造組及「第一屆雨果中樂獨奏獎」冠軍。2002年在「中國青少年藝術大賽第一屆民族器樂獨奏比賽」獲二胡青年專業組特別獎。

2001年獲香港演藝學院音樂學士學位，隨湯良德主修二胡及副修板胡，另隨梁麗雲副修古琴。曾多次獲獎學金前往內地進修，先後得到陳耀星、閔惠芬、尤繼舜、李恆、沈誠等胡琴名家的指導。2012年獲香港演藝學院音樂碩士學位，隨余其偉主修高胡。2005年與香港演藝學院畢業生組成「大激弓」胡琴組合，推動新創胡琴音樂的發展。

黃氏於 2006 至 2018 年在香港中樂團擔任樂師，曾於 2015 至 2018 年間任胡琴聯合首席兼高胡首席，多年來隨樂團到世界各地演出，經常擔任獨奏、領奏和重奏，實力備受肯定。近年演出包括 2013 年「心潮逐浪高」音樂會上演奏高胡協奏曲《梁祝》；同年在香港管弦樂團「國慶音樂會」上以二胡獨奏《中國長城》。2016 年在「夏飛雲八十大壽誌慶音樂會」中協奏高胡名曲《雙星恨》；2017 年統籌「南音雅趣」廣東音樂專場，由著名攝影師水禾田為音樂會設計視像；2018 年統籌並獨奏全場「流水歡唱—湯良德胡琴作品音樂會」。

黃氏十多年來經常為電影、電視劇配樂作二胡錄音，包括電影《功夫》，電視劇《宮心計》、《巾幗梟雄》、《天命》、《宮心計 2 之心宮計》及《延禧攻略》等。

Born and raised in Hong Kong, Wong Lok-ting is a young *huqin* virtuoso who already garnered many championships at the Hong Kong Schools Music Festival when she was in secondary school, including *erhu*, *banhu*, and *gaohu* (Advanced Class). She was also the champion in the First Hugo Prize for Chinese Instrumental Solo. In 2002, at the first Ethnic Musical Instruments Solo Competition in the Mainland, she won the Special Award in *Erhu* in the Young Professional category.

Wong graduated from The Hong Kong Academy for Performing Arts (HKAPA) with a Bachelor's Degree in Music in 2001, where she majored in *erhu* under Tong Leung-tak, with a double minor in *banhu* (also under Tong) and in *guqin* under Leung Lai-wan. During her studies, she was awarded a number of scholarships to further her training in the Mainland, under *huqin* masters Chen Yaoxing, Min Huifen, You Jishun, Li Heng, Shen Cheng and more. She was awarded a Master's Degree in Music at the HKAPA in 2012, majoring in *gaohu* under the tutelage of Yu Qiwei. In 2005, she formed the *huqin* ensemble, 'Hulala', with other alumni of the HKAPA to promote new compositions in *huqin*.

Wong was with the Hong Kong Chinese Orchestra between 2006 and 2018, serving first as *huqin* player and later *Huqin* Co-principal and *Gaohu* Principal. She has gone on many touring performances with the Orchestra, and performed solo and ensemble, and as lead player in many overseas concerts. More notable and recent performances include the famous *gaohu* concerto *The Butterfly Lovers* at the concert, *Surf's Up!* (2013); *The Chinese Wall erhu* solo in the Hong Kong Philharmonic Orchestra *A National Day Celebration Concert* (2013); and the highly popular *gaohu* concerto *Shuang-Sheng-Hen* at the *Xia Feiyun at 80 – A Tribute Concert* (2016). Then in 2017, as concert coordinator, she curated the Cantonese music concert *Quaint Tunes of South China* with a multimedia backdrop by the famous photographer Water Poon. She also curated and performed solo in the *huqin* solo recital, *Happily the Water Flows – A Concert of Tong Leung-tak's Huqin Music* in the following year.

Wong's *erhu* is often heard in soundtrack recordings for films and television drama series of Hong Kong, such as the film *Kung Fu Hustle*, television drama series *Beyond the Realm of Conscience*, *Rosy Business*, *Succession War*, *Deep in the Realm of Conscience* and *The Story of Yanxi Palace*.

表演者個人網頁 Artist's website:
http://erhuting.com

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

節目 Programme

二胡及揚琴 *Erhu* and *Yangqin*	陽關三疊 Three Variations on Yangguan	古曲 閔惠芬編 Ancient Tune Arr. Min Huifen
二胡及揚琴 *Erhu* and *Yangqin*	秋風吟 To the West Wind	莫凡 Mo Fan
二胡及鋼琴 *Erhu* and Piano	別亦難 Hard to Part	何占豪 He Zhanhao
二胡、揚琴及古箏 *Erhu*, *Yangqin* and *Guzheng*	古道西風 Derelict Landscape	陳慶恩 Chan Hing-yan

~ 中場休息 Intermission ~

二胡、鋼琴及古箏 *Erhu*, Piano and *Guzheng*	兵車行（世界首演） Ballad of the Army Carts (World premiere)	陳國樑 Jacky Chan Kwok-leung
二胡及鋼琴 *Erhu* and Piano	第三二胡協奏曲 — 詩魂 Erhu Concerto No. 3 – The Soul of a Poet	關迺忠 Kuan Nai-chung

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.

演出者 Performers

二胡 *Erhu*
黃樂婷 Wong Lok-ting

鋼琴 Piano
鄭慧 Cheng Wai

古箏 *Guzheng*
陳天姿 Chan Tin-chi

揚琴 *Yangqin*
馬詩恩 Yanki Ma



《陽關三疊》

古曲　閔惠芬編

二胡：黃樂婷｜揚琴：馬詩恩

《陽關三疊》是中國唐代為一首著名的「告別詩」譜寫的一首琴歌，當時廣泛流傳。至今，不僅有琴歌，還有各種樂器的獨奏曲。這首「告別詩」—《送元二使安西》是唐代詩人王維為送友人奔赴安西辦公之時而作。原詩是：

「渭城朝雨浥輕塵，客舍青青柳色新；勸君更進一杯酒，西出陽關無故人。」

編成琴歌後，又加進了一些詞句，加重了惜別的情調。全曲分三大段，用一個曲調反覆地疊唱三次，這就是「三疊」。二胡演奏的每疊都富有歌唱性。《陽關三疊》的音調純樸，而飽含激情，尤其是每疊覆段的八度大跳，以及加重惜別等樂句的反覆陳述；沉鬱而深情、激情，表達出作者對遠行友人的誠摯感情。

《秋風吟》

莫凡

二胡：黃樂婷｜揚琴：馬詩恩

以杜甫詩《茅屋為秋風所破歌》寫意創作而成。樂曲以詩句為題，分為以下幾個段落：

【引子：八月秋高風怒號】
【倚杖自嘆息】
【長夜沾濕何由徹】
【安得廣廈千萬間，大庇天下寒士俱歡顏】
【尾聲：何時眼前突兀見此屋】

《別亦難》

何占豪

二胡：黃樂婷｜鋼琴：鄭慧

唐代詩人李商隱曾寫有愛情詩《無題》多篇，作者選其中一篇中四句譜成歌曲，並取詩中「別亦難」三字為曲名，因其旋律優美，情真意切，故風靡全國各地，原詩是：

「相見時難別亦難，東風無力百花殘，春蠶到死絲方盡，蠟炬成灰淚始乾。」

但由於歌曲體裁所局限，作者自感樂思未盡，為了更充分表達詩的意境，才萌生在歌曲的基礎上，發展成大型的二胡協奏曲。樂曲中由歌曲所衍生出來的各個主題，細緻刻劃了情人離別的種種難以用語言表達的內心感受，整首樂曲充滿離愁別緒、百感交集的深情。

《古道西風》

－為擴音二胡、揚琴及古箏而作 (1999)

陳慶恩

二胡：黃樂婷｜揚琴：馬詩恩｜古箏：陳天姿

「秋思」是中國文學常見的傳統題材，元代文學家馬致遠的小令《天淨沙．秋思》別開生面，不用直接描繪，只把「枯藤」、「老樹」、「古道」、「西風」等帶有秋天特徵，並有內在連繫的景物臚列，不露痕跡的烘托出日

暮秋野之羈旅愁懷，全篇渾然天成，是寫「秋思」的極佳品。

《古道西風》的創作靈感正是源自《天淨沙．秋思》所經營的蕭瑟蒼涼，全曲以二胡粗獷而略帶哀怨的音色為基調，著意追求原小令所兼具的自然通俗與含蓄意境。

《兵車行》（世界首演）

陳國樑

二胡：黃樂婷｜鋼琴：鄭慧｜古箏：陳天姿

唐玄宗天寶年間，朝廷對邊疆用兵，連年征戰，徵召男丁出征，民不聊生，卻損兵折將，大敗而回。杜甫《兵車行》描述徵兵出征苦況。此曲運用上簡約風格結合東方特色，借助鋼琴的多調性特色以增加二胡及古箏的色彩，以描述天寶年間徵兵之苦和人民對戰爭的痛恨。

第三二胡協奏曲－《詩魂》

關迺忠

第一樂章〈詩〉
第二樂章〈女人〉
第三樂章〈酒〉

二胡：黃樂婷｜鋼琴：鄭慧

此曲以李白為背景，三個樂章分別寫了在詩人一生中最重要的三個要素，那就是〈詩〉、〈女人〉、〈酒〉。樂曲吸收了姜夔歌曲、敦煌琵琶曲和一些古琴曲的素材，融入了現代的作曲手法。作者在2006年受邀在德國巴登巴登市布拉姆斯的故居中居住了一個月，並在此時期中寫了這首協奏曲。作者一生中最崇拜的作曲家就是布拉姆斯，最喜愛的詩人就是李白。也許李白的詩和布拉姆斯的音樂的精神都會多少體現在這首協奏曲中。

李白的一生起伏跌宕，在宦途中浮沉，最後在旅途中落水而死。無論李白的一生是幸還是不幸，可這些經歷卻都給了李白無窮的靈感，他已經擁有了傳世的詩，有了女人和酒，應該是有幸的吧？我的這首協奏曲雖然有一個《詩魂》的名字，但是它卻不是一個李白的故事，甚至也許它並不符合李白的真實人生，也許我也把其他詩人的「魂」融匯到了其中。它不應該是一首「標題音樂」，我也不想它可以讓聽眾如《梁祝》協奏曲一樣像聽一首故事一樣的順序聽下去。每一位演奏家和每一位聽者從第一樂章的〈詩〉中聽到了什麼樣的詩，從第二樂章的〈女人〉中看到了什麼樣的女人，從第三樂章的〈酒〉中品出了什麼樣的人生，我相信會是各不相同的。給演奏家和聽眾更多的想像空間吧！這是我所期望的。

— 關迺忠

中文樂曲介紹由表演者提供
英文翻譯由格致語言顧問有限公司提供

Three Variations on *Yangguan*

Ancient Tune Arr. Min Huifen

***Erhu*: Wong Lok-ting | *Yangqin*: Yanki Ma**

Three Variations on Yangguan is a *qin* song set to a very well-known poem on farewell by the Tang poet, Wang Wei, entitled *Seeing Yuan the Second off on a Mission to Anxi*. Having passed down over many generations, the song has evolved into many versions of solo music for various kinds of instruments.

The original poem goes like this:

Weicheng in the morning drizzle is cloaked in a mist,
The willow growing by the inn is fresh and green.
May I persuade you to drink another cup,
As you leave the Yangguan Pass and go westward,
No more familiar faces can you see.

When the verses were set to music as a *qin* song, lyrics were added to emphasise the sadness of parting. The music is in three main sections, with a tune sung three times, and they are the 'three variations' in the title. The *erhu* playing lends a cantabile touch to each 'variation'. Overall, the simple tune seems to exude a depth of emotions, especially when each variation or section is at an interval of an octave. The repetition of the phrases "Do take care!" and "We bid each other farewell" brings out the poet's heartfelt emotions, from sorrow, deep lament, to passion.

To the West Wind

Mo Fan

***Erhu*: Wong Lok-ting | *Yangqin*: Yanki Ma**

This piece was inspired by an abstract reading of the poem by the Tang poet, Du Fu, titled *A Song on How My Thatched Roof Was Ruined by the Autumn Wind*. There are a number of sections to the work, with each captioned by a line taken from the poem, viz.:

Introduction – It's the eighth month and in high autumn, the wind howls in rage,
Leaning on my cane, I sigh to myself.
This dripping would last the whole night through – when is it going to end?
How can I find millions of spacious mansions / to shelter the destitute scholars in the world so they would smile with happiness again?
Coda: when did this cottage suddenly appear before my very eyes?

Hard to Part

He Zhanhao

***Erhu*: Wong Lok-ting | Piano: Cheng Wai**

Li Shangyin, a poet of the Tang dynasty, wrote many love poems which he name "Untitled". The composer chose four verses in one of the poems, set them to music, and gave the song the present title. The melodic appeal and the heartfelt emotions made it an instant hit in all parts of the Mainland upon its release.

The verses go like this:

It is hard to meet, and as hard to part;
Flowers wither in the listless East wind.
Spring's silkworms spin until they die:
Tears of the candle stop only when its wick turns to ash.

However, as the music was in a song format, the composer found that the span of the work was not enough to express his musical conceit. To allow the poetic ambience to come into full play, he expanded it into an *erhu* concerto for full-size orchestra. The many themes derived from the song show emotions that only parting lovers can feel and are difficult to express in words. The music is therefore an insightful description of parting sorrows and mixed feelings.

Derelict Landscape

for amplified *erhu*, *yangqin* and *guzheng* (1999) — CHAN Hing-yan

***Erhu*: Wong Lok-ting | *Yangqin*: Yanki Ma | *Guzheng*: Chan Tin-chi**

'Autumnal meditation' is a common traditional subject found in Chinese literature. The poem *Tian-jing-sha: Autumnal Meditation* of Ma Zhi-yuan, literary scholar of the Yuan dynasty, is an innovative example of the illustration of autumn. Instead of describing the actual scenery, Ma presents a series of images, namely 'the wilting ivy', 'the old tree', 'the derelict path', 'the westerly wind', etc., which symbolise the season to bring out the melancholic epitome of a lone autumn traveller. As if by magic, the figurative images transport the reader to a bare and gloomy autumnal world.

Derelict Landscape is inspired by the poem's feeling of forlornness. The work is based on the antagonistic use of the robust and woeful tones of the *erhu*. Its characteristic timbre brings out the conspicuous pictures of autumnal nature as well as the hidden images of desolation, which have been so miraculously interwoven in Ma's poem.

Ballad of the Army Carts (World premiere)

Jacky Chan Kwok-leung

***Erhu*: Wong Lok-ting | Piano: Cheng Wai | *Guzheng*: Chan Tin-chi**

During the reign of Emperor Xuanzong of the Tang dynasty, there was continuous warfare at the border. The common folks suffered because as the country was always losing the battles, the imperial court kept on enforcing conscription. The poet, Du Fu, described the devastation of the conscripted men and their families in the long poem, *Ballad of the Army Carts*. This piece of music combines the Eastern style with minimalism, and through the polytonality of the piano, augments the timbres of the *erhu* and the *guzheng* in its description of the sufferings of the conscripts and the common folks' strong antiwar sentiments.

Erhu Concerto No. 3 – The Soul of a Poet

Kuan Nai-chung

1st Movement : Poetry
2nd Movement : Women
3rd Movement : Wine

***Erhu*: Wong Lok-ting | Piano: Cheng Wai**

This concerto is inspired by the great Tang dynasty poet, Li Bai, with three movements depicting the three significant features in his life – Poetry, Women and Wine. The music incorporates elements that can be found in Jiang Baishi's Songs, The *Pipa* Music of Dunhuang and some *guqin* pieces while blending in modern composition techniques. I wrote this *erhu* concerto in 2006 at the former residence of the great German composer, Johannes Brahms, in Baden-Baden, where I was invited to stay for a month. Brahms is a composer I have looked up to all my life, while my favourite poet is Li Bai. That perhaps explains why the spirit of Li Bai's poetry and Brahms's music is reflected in this concerto.

Li Bai's life was fraught with ups and downs, especially in his career in officialdom – it ended when he fell into the water and got drowned during one of his travels. But be it good times or bad, Li derived infinite inspiration from his experiences. With wine, women and most of all, poems that go down in history, he should count himself blessed, perhaps? Although I have given the concerto the title *The Soul of a Poet*, it is not a story about the poet Li Bai per se. It may not even represent his life as he had actually lived. Rather, it may have included the spirit or soul of other poets. This concerto should not be taken as a piece of programme music, and I do not want the audience to listen and look for a sequence or story, as they would with *The Butterfly Lovers Concerto*. As for what kind of poetry each performer and listener hear in Poetry, what type of women they see in Women, and what life experiences they savour in Wine, they can be all different, and I invite you all, performers and audience alike, to give free rein to your imagination!

- Kuan Nai-chung

Chinese programme notes provided by the artist
English Translation provided by KCL Language Consultancy Ltd.



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 artists 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.

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- 在音樂會開始前，請確認已關掉鬧錶及手提電話等響鬧裝置。
- 音樂會進行期間，請勿使用可發光的裝置，因屏幕發出的光會影響附近的觀眾無法專心欣賞演出。
- 為尊重表演者及場內觀眾，音樂會進行期間，請保持安靜，避免交談或發出非必要的聲響（如撕開糖紙、打開膠袋等）。
- 音樂會進行期間，請勿中途進場或離場。如要中途離場，請待整首樂曲完結，返回劇院時亦請按照場地工作人員指示。
- 如樂曲有多個樂章，請於樂曲終結後才鼓掌。若不熟悉樂曲，可待表演者的手已完全放下、面向觀眾，表示樂曲已完結才鼓掌。

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- Please do not use any light-emitting devices during the concert, as the light would distract others from enjoying the performance.
- In consideration of the artist(s) 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 artist(s), 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 artist(s) has put his/her arms down and turned around to face the audience.

謝謝蒞臨欣賞「大會堂樂萃系列：『詩魂』— 黃樂婷二胡演奏會」。若你對這場演出或康樂及文化事務署的文化節目有任何意見，請填寫電子表格 *https://bit.ly/3xGQXsT*。你亦可將意見電郵至 cp2@lcsd.gov.hk，或傳真至 2721 2019。

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