

- 09 黃蔚然鋼琴獨奏會
Wong Wai-yin Piano Recital
- 23 笛韻真音
Chan Chi-chun and
Chan Chi-yuk Dizi Recital

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黃蔚然鋼琴獨奏會

Wong Wai-yin Piano Recital

17.3.2011

香港大會堂劇院
Theatre
Hong Kong City Hall

演出長約1小時40分鐘，包括一節中場休息
Running time: approximately 1 hour and 40
minutes with one interval

- 10 黃蔚然 Wong Wai-yin
- 13 曲目 Programme
- 14 樂曲介紹 Programme Notes

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黃蔚然 Wong Wai-yin

黃蔚然於香港出生，中學就讀於嘉諾撒聖瑪利書院。1998年考入香港演藝學院初級音樂課程，師隨許寧，2003年起師從郭嘉特，現為該學院學士課程學生。2007年，她在第七屆烏克蘭霍洛維茲國際青少年鋼琴大賽（中級組）中奪冠，是該組歷屆最年輕的冠軍得主，並同時獲頒五項特別獎，包括別具性格及創意演奏獎、最佳協奏曲演奏獎及最佳烏克蘭作品演繹獎。

她在香港及海外獲獎無數，囊括香港學校音樂節比賽的主要獎項、英國威爾斯第60屆靈閣嶺國際音樂大賽冠軍、德國第十屆埃特林根國際青少年鋼琴比賽季军、上海第三屆亞洲青少年音樂比賽總決賽少年組冠軍、日本第六屆亞洲蕭邦國際鋼琴比賽冠軍，及巴西里約熱內盧第二屆BNDES國際鋼琴大賽奴韋斯獎。

黃蔚然近年亦於香港及海外作獨奏演出，包括巴黎、開羅、廣州及布里斯班的獨奏演出；以及紐約、華盛頓及芝加哥的隨團巡演，又獲美國紐波特國際音樂節邀請舉行開幕

Wong was born in Hong Kong and studied at St Mary's Canossian College. She started her piano studies at the Junior School of The Hong Kong Academy for Performing Arts in 1998 with Hui Ling and is currently a bachelor degree student studying with Gabriel Kwok since 2003. In 2007, she became the youngest Gold Medal winner ever in the Intermediate Group of the 7th International Competition for Young Pianists in Memory of Vladimir Horowitz held in Ukraine. She was also awarded five other Special Prizes, including Special Character and Creativity in playing, Best Performance with Orchestra and Best Performance of a Work by a Ukraine Composer.

She has won numerous prizes in Hong Kong and overseas including all the major prizes at the Annual Hong Kong School Music Festival; First Prize at the 60th Llangollen International Musical Eisteddfod in Wales; Third Prize at the 10th Ettlingen International Piano Competition in Germany; First Prize at the 3rd Asian Youth Music Competition in Shanghai; Gold Prize at the 6th International Chopin Piano Competition in Japan and the Guiomar Novaes Award at the 2nd BNDES International Piano Competition in Rio de Janeiro, Brazil.

獨奏會。她曾與多個樂團合作，包括烏克蘭國家交響樂團、以色列新海法交響樂團、香港管弦樂團及中國汕頭愛樂交響樂團等，更曾以獨奏身份隨香港兒童交響樂團巡演紐約林肯中心、華盛頓、洛杉磯、三藩市、波特蘭、科瓦利斯、渥太華、多倫多、溫哥華、新加坡和吉隆坡。黃蔚然獲香港政府頒發「傑出服務嘉許獎」，以表揚她對香港文化藝術的積極推廣。

Wong has performed as a soloist in Hong Kong and overseas including Paris, Cairo, Guangzhou, Brisbane with concert tours in New York, Washington DC and Chicago. She has performed an opening solo recital at the Newport International Festival in the US. She has performed as a soloist with many orchestras including the National Symphony Orchestra of Ukraine in the International Festival "Virtuosos of the Planet" in Kiev; the New Haifa Symphony Orchestra in Israel; The Hong Kong Philharmonic Orchestra; the Shantou Symphony Orchestra in China; and several times with the Hong Kong Children's Symphony Orchestra as a featured soloist on concert tours to the Lincoln Centre Hall of New York, Washington DC, Los Angeles, San Francisco, Portland, Corvallis, Ottawa, Toronto, Vancouver, Singapore and Kuala Lumpur. Wong was also awarded a Certificate of Commendation by the Hong Kong Government for her outstanding achievements in the promotion of arts and culture in Hong Kong.

舒曼 (1810-1856)

C大調《阿拉伯風格》，作品18

降B大調《幽默曲》，作品20

—— 中場休息 ——

杜南意 (1877-1960)

圓舞曲，選自德利伯芭蕾舞劇
《夢偶情緣》

拉赫曼尼諾夫 (1873-1943)

格利亞殊諾夫改編

《意大利波爾卡》

李斯特 (1811-1886)

威爾第《弄臣》演奏會模擬曲，
S434

拉特化拿 (1928-)

第二鋼琴奏鳴曲，作品64
《火的講章》

Robert Schumann (1810-1856)

Arabeske in C, Op 18

Humoreske in B flat, Op 20

—— Interval ——

Ernst von Dohnányi (1877-1960)

Waltz from Delibes's Ballet *Coppélia*

Sergei Rachmaninov (1873-1943)

arranged by Vyacheslav Gryaznov

Italian Polka

Franz Liszt (1811-1886)

Verdi's *Rigoletto* Concert Paraphrase
for piano, S434

Einojuhani Rautavaara (1928-)

Piano Sonata No 2, Op 64,
The Fire Sermon

舒曼

C大調《阿拉伯風格》，作品18

C大調《阿拉伯風格》寫成於1839年，正值舒曼情緒低落的時期，他剛從萊比錫移居維也納，與深愛的克拉拉天各一方。克拉拉父親反對他們交往，除了寫信，舒曼只好把情感灌注音樂之中。

他形容這時期的創作「風格輕柔而女性化」，而在《阿拉伯風格》中，重複出現着滿懷依戀的主題，慷慨激昂的「男性化」章節穿插其中，使作品呈現靈動的迴旋曲式。在舒曼熱情洋溢的作品《阿貝格變奏曲》中，我們不難發現他的同輩蕭邦的影子；但《阿拉伯風格》卻讓舒曼確立了自己的曲風。他受一本音樂美學著作所啟發，該書的作者基斯締安·舒伯特提出C大調是最接近赤子之心的調性，所以《阿拉伯風格》與早一年寫成的《兒時情景》這兩首C大調作品皆由此而來。

Robert Schumann

Arabeske in C, Op 18

Written in 1839, the *Arabeske* in C major is a work born out of a time of depression for Schumann. The composer had just recently moved from Leipzig to Vienna, where he was far away from Clara Wieck, to whom he was strongly attached. Clara's father disapproved of their relationship which reduced their methods of communication to letters and Schumann channelled his emotions into his own music. As he put it, in his own words, the music that dated from this period was in a "lighter, more feminine style." The *Arabeske* itself consists of a recurring, wistful theme, interspersed with more declamatory, "masculine" episodes, which makes it a work in a fluid rondo form. Far removed from the composer's exuberant Op 1 *Abegg Variations*, where one can trace the influence of his exact contemporary, Chopin, here we have Schumann coming to terms with his own intimate style — influenced by a book on musical aesthetics by Christian Schubert, who suggested that the key of C major (the key of this work) was one to be related to childlike simplicity, and therefore is a close relation to the *Kinderszenen* (Scenes from Childhood), which was written a year prior to the *Arabeske*.

舒曼

降B大調《幽默曲》，作品20

「這首份量十足的作品20《幽默曲》，最生動地描寫了我怎樣坐在鋼琴前面一整星期，有笑有淚地作曲和寫作。」這首與《阿拉伯風格》同年創作的《幽默曲》，雖有四個樂章，卻實為一首長30分鐘的連續作品。一如較早期的《克萊斯勒偶記》，舒曼表達了他對奏鳴曲等傳統曲式的蔑視，試驗自由度高的有機體。

在寫成《幽默曲》的前一年，舒曼在給朋友的信中寫道：「前陣子我要絞盡腦汁，但現在卻能一揮而就，靈感如泉湧。」可見他不再像早期寫作三首奏鳴曲時，被自己的實驗所羈絆，又在傳統曲式中掙扎，而是終於建立起自我的聲音。

Robert Schumann

Humoreske in B flat, Op 20

“All week I sat at the piano composing, writing, laughing and crying, all at the same time. You will find this beautifully illustrated in my opus 20, the massive *Humoreske*.” A work also written in the same year as the *Arabeske*, the *Humoreske* unfolds into four movements, although it is really one continuous work of 30 minutes. Expressing a disdain for conventional, traditional forms such as the Sonata form, Schumann experimented with freer organisms which grew more organically, such as in the earlier *Kreisleriana*. A year before the *Humoreske* was written, Schuman wrote to a friend that “earlier I used to rack my brains, but now I hardly ever cross out a note. Everything comes spontaneously.” No longer bound by the constraints of his experiments and struggles with traditional form as can be seen in his earlier three sonatas, here we have Schumann coming to terms with his own individual voice.

杜南意

圓舞曲，選自德利伯芭蕾舞劇 《夢偶情緣》

杜南意生於1877年，他在作曲、指揮和鋼琴方面都享負盛名，第一首發表的作品——鋼琴五重奏，就獲得布拉姆斯的嘉許。後來杜南意到柏林跟李斯特的高足達爾伯特繼續進修鋼琴，1897年在該地作首次演出，大獲好評。

這首選自德利伯《夢偶情緣》的《慢圓舞曲》，結合了杜南意從李斯特一脈傳承的多方才藝。舞劇講述一個魔鬼發明家葛蓓留斯博士，製造了與真人無異的舞蹈木偶，年輕人法蘭斯迷戀着木偶，把情人絲蔓妮特冷落了。這個隨意的改編版在1957年發行，但早在1954年，已經由杜南意的學生蓋扎·安達灌錄為大受歡迎的唱片。

Ernst von Dohnányi

Waltz from Delibes's Ballet *Coppélia*

Born in 1877, Ernst von Dohnányi was renowned as a composer, conductor and a pianist — his first published work, the Piano Quintet, received approval from none other than Brahms. He continued his piano studies in Berlin with Eugen d'Albert, who was an important student of Liszt. There he made his debut in 1897 to critical acclaim. Here we have a work which amalgamates Dohnányi's many talents, in the Lisztian tradition. Taken from the *Valse Lente* from *Coppélia* by Delibes, the story tells of a Faustian inventor, Doctor Coppélius, who has created a life-sized dancing doll which captures the heart of a young villager named Franz, who, infatuated by the doll, sets his lover, Swanhilde aside. This insouciant transcription was first published in 1957, though a beloved recording of this work by Géza Anda, one of Dohnányi's pupils, dates from 1954.

拉赫曼尼諾夫
格利亞殊諾夫改編
《意大利波爾卡》

《意大利波爾卡》原是拉赫曼尼諾夫創作的鋼琴二重奏，一直以來，多位超技鋼琴家把作品改為獨奏以作表演之用。近年，歸功於俄羅斯鋼琴大師阿卡迪·佛洛多斯的超高難度版本，這首作品在鋼琴界盛極一時，而今天聽到的格利亞殊諾夫版本，編排精采且較忠於原作。俄國鋼琴家格利亞殊諾夫1982年出生，就讀著名的莫斯科音樂學院時成績優異，又在多項國際大賽中獲獎，最近更被委任為莫斯科音樂院斯列薩列夫的副手。他的改編使拉赫曼尼諾夫原作的織體纖毫畢現；開始時，格利亞殊諾夫在主題上的用色，營造出音樂盒的效果，接着音樂步進勇悍的高峰，堪與高道夫斯基超卓的對位匹敵，展現出鍵琴上的魔法。

Sergei Rachmaninov
arranged by Vyacheslav Gryaznov
Italian Polka

A work originally written by Sergei Rachmaninov for piano duet, the *Italian Polka* is a work that has been fashionably subjected to arrangements for piano solo by virtuoso pianists of the past, for their own concert purposes. This work has become well circulated within the pianistic circle in recent times largely through the phenomenally difficult arrangement of Russian virtuoso pianist Arcadi Volodos, though here is a truly masterful and much more faithful adaptation of the Polka by young Russian pianist, Vyacheslav Gryaznov, born in 1982. Gryaznov is himself a successful student at the famous Moscow Conservatory, having been a prize winner at many international competitions. He was recently appointed assistant to Yuri Slesarev at the Moscow Conservatoire. This transcription lays out the textures of Rachmaninov's original transparently, and in the beginning, Gryaznov colours the theme as if it emanated from a simple music box. Working up to a ferocious climax rivalling the contrapuntal obsessions of Leopold Godowsky, this is truly efficient keyboard wizardry.

李斯特

威爾第《弄臣》演奏會模擬曲，S434

《弄臣》演奏會模擬曲塑造的是威爾第歌劇《弄臣》中最戲劇性的一刻，李斯特於1859年寫成此曲，作為柏林演奏會系列之用，負責演奏的是李斯特的愛徒兼女婿畢羅。

李斯特選取的場景是這樣的：出名的好色之徒曼圖亞公爵，正在客店中引誘瑪德蓮娜。公爵身邊的弄臣利哥萊托是個醜陋的駝子，他的女兒正與公爵熱戀，兩人目睹這荒誕的一幕，失望怨憤，利哥萊托於是策劃找刺客謀殺公爵。李斯特借用了劇中的四重唱《美麗的愛神》，此曲出現在家傳戶曉的詠嘆調《女人皆善變》之後，當中公爵訴說女人心的無常。李斯特試圖用這首作品展示鋼琴豐富的音色和表現力，起首的引子借用由瑪德蓮娜首先唱出的主題，在半即興的華彩樂段之後，主題完整地展現，之後進入為精采絕倫的炫技高潮。

Franz Liszt

Verdi's *Rigoletto* Concert Paraphrase for piano, S434

Written for a series of concerts in Berlin in 1859, to be given by one of Liszt's favourite pupils and son-in-law, Hans von Bülow, the *Rigoletto* Paraphrase fashions itself on one of the most dramatic moments in Verdi's opera, *Rigoletto*. Here is the scenario that Liszt draws on — the Duke of Mantua, a notorious womaniser, is seducing Maddalena at a tavern. Rigoletto, who is the Duke of Mantua's court jester, is an unsightly hunchback. Both Rigoletto and his daughter, who is madly in love with the Duke, observe this perverse scene, and are dismayed. Rigoletto plots to hire an assassin to murder the Duke. The music that Liszt utilises here comes from the quartet of this scene, *Bella figlia dell'amore* (sweet daughter of love.) This follows the well known aria, *La donna è mobile*, where the Duke of Mantua describes the fickleness of women. Liszt sought to write a work to exhibit the wide palette of sonorities and expressive range on the piano. The work begins with an introduction which fashions itself on the theme that is first sung by Maddalena. Following a quasi-improvised cadenza, the theme appears in full, and is brought to a characteristically brilliant, virtuosic climax.

拉特化拿

第二鋼琴奏鳴曲， 作品64，《火的講章》

出生於1928年的拉特化拿，是繼西貝流士之後，芬蘭最著名的作曲家之一。1955年，美國的庫塞維斯基基金會為慶祝西貝流士九十大壽，提供了一個獎學金名額，讓他選擇一位芬蘭年青人到美國留學。拉特化拿獲選，在紐約茱利亞音樂學院讀了兩年，師隨柏斯加替，夏季時又在波士頓鄧肯活音樂中心跟柯普蘭和塞辛斯深造。

拉特化拿糅合音列技巧，在創作上試驗不同的曲式和風格，相比他的同儕如布萊茲，拉特化拿偏向浪漫；他的音樂既傳統又激進，雖經過一段前衛的時期，最終回歸神秘主義，以「超浪漫」的音樂語言表現；他的第二鋼琴奏鳴曲名為《火的講章》，在1970年寫成，其不少作品都選取神秘或宗教題材，例如低音大提琴協奏曲《暮色天使》。

樂曲介紹：王致仁

樂曲介紹中譯：黃家慧

Einojuhani Rautavaara

Piano Sonata No 2, Op 64, *The Fire Sermon*

Born in 1928, Einojuhani Rautavaara is one of the most renowned composers to come out of Finland since Jean Sibelius. In 1955, the Koussevitsky Foundation in America awarded Sibelius a scholarship to grant a young Finn of his choice the opportunity to study in America in honour of his 90th birthday. Rautavaara was chosen to spend two years at the Julliard School in New York to study with Vincent Persichetti — he also studied with Aaron Copland and Roger Sessions at Tanglewood, Boston, in the summer. A composer who experimented with a number of forms and styles, he integrated serial techniques into his composing style, which is generally seen as being more romantic in style than his contemporaries, who, like Pierre Boulez, are more unyielding to late Romanticism. Unlike Boulez, Rautavaara's music reveals connections to tradition as well as the radical, although there was a period in his life when Rautavaara went through an avant-garde phase, and eventually turned towards mysticism, reflected by a “hyper-romantic” musical language. His Piano Sonata No 2, Op 64, known as *The Fire Sermon*, was written in 1970. A large number of Rautavaara's works draw inspiration from mystical, religious subjects — his double bass concerto is called *Angel of Dusk*.

Programme Notes by Chiyan Wong

笛韻真音

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- 24 陳子晉、陳子旭
Chan Chi-chun and Chan Chi-yuk
- 27 樂手 Musicians
- 32 曲目 Programme
- 36 樂曲介紹 Programme Notes



陳子晉 Chan Chi-chun



九歲起於音樂事務處學習笛子，師從林斯昆，亦受戴亞、俞遜發、陳鴻燕、李大同、詹永明等指導。在學期間，曾獲香港校際音樂節笛子深造組冠軍及洞簫初級、高級和深造組比賽冠軍。中學畢業後入讀香港演藝學院，主修笛子及副修洞簫，分別師從孫永志及譚寶碩。在演藝學院期間，曾首演笛子協奏曲《山樂》，由國家一級指揮瞿春泉領導演藝學院中樂團伴奏。於2007年獲頒音樂學士（榮譽）學位。同年修讀香港中文大學研究院音樂學哲學碩士課程，主修民族音樂學。

他曾為香港青年彈撥中樂團吹管聲部部長及香港青年中樂團成員，曾任香港演藝學院短期課程的兼職笛子導師及香港中樂團特約樂師。現為音樂事務處兼職導師。

At the age of nine, Chan Chi-chun began learning *dizi* under the guidance of Lam Si-kwan at the Hong Kong Music Office. His other teachers include Dai Ya, Yu Xunfa, Chan Hung-yin, Li Datong and Zhan Yongming. During his musical training, Chan participated in the Hong Kong School Music Festival and came first in the *Dizi* Advanced Class, *Xiao* Junior Class, *Xiao* Senior Class and *Xiao* Advanced Class. After graduating from secondary school, he entered The Hong Kong Academy for Performing Arts (HKAPA), with a major in *dizi* under Sun Yong-zhi and a minor in *xiao* under Tam Po-shek. During his time at the HKAPA, he premiered the *dizi* concerto *Shan Le* with National Class One Conductor Qu Chunquan and the Academy Chinese Orchestra of the HKAPA. In 2007, Chan was awarded a Bachelor of Music Degree (Honours) by the HKAPA and he is a graduate student at the Chinese University of Hong Kong, writing his thesis in Ethnomusicology.

Chan was the Section Leader (Wind) at the Hong Kong Youth (Plucked-strings) Chinese Orchestra and a member of the Hong Kong Youth Chinese Orchestra. He was a part-time *dizi* instructor at the HKAPA (EXCEL) and freelance musician at the Hong Kong Chinese Orchestra and is currently a part-time instructor at the Hong Kong Music Office.

陳子旭 Chan Chi-yuk

九歲起在香港音樂事務處學習中國笛子，師從林斯昆。在學期間，曾獲香港校際音樂節笛子中級、高級和深造組冠軍；亦曾獲洞簫深造組冠軍及雨果中樂獨奏獎亞軍。1997年，在國家一級指揮瞿春泉指揮下，於香港首演了雙笛協奏曲《黃土情》，亦曾應光華新聞文化中心之邀請與胞兄陳子晉舉辦笛子演奏會。

2000年考入香港演藝學院，師從孫永志主修中國笛子及譚寶碩副修洞簫。期間曾獲匯豐銀行獎學金到北京中央音樂學院隨戴亞學習。此外，亦曾獲俞遜發、詹永明、張維良、杜如松及李大同等指導。畢業後，陳子旭活躍於香港舞台，曾多次首演本地作曲家的作品。他曾任香港青年中樂團笛子首席，現為香港中樂團笛子全職樂師。

At the age of nine, Chan Chi-yuk began learning *dizi* under the guidance of Lam Si-kwan at the Hong Kong Music Office. During his training, he participated in the Hong Kong School Music Festival and came first in the *Dizi* Intermediate Class, *Dizi* Senior Class, *Dizi* Advanced Class and *Xiao* Advanced Class, and came second in the Hugo Award for Chinese Music Soloist Performance. In 1997, Chan premiered duet *dizi* concerto *Sentiments of the Yellow Land* with National Class One Conductor Qu Chunquan in Hong Kong. He was also invited by the Kwang Hwa Information and Culture Centre to hold a *dizi* concert with his brother Chan Chi-chun.

In 2000, Chan entered the HKAPA with a major in *dizi* under Sun Yong-zhi and a minor in *xiao* under Tam Po-shek. In the meantime, he was awarded an HSBC scholarship to train under Dai Ya at the Beijing General Conservatory of Music and received guidance from numerous teachers including Yu Xunfa, Zhan Yongming, Zhang Weiliang, Du Rusong and Li Datong. Since graduation, Chan has premiered many pieces by local composers. He was the *Dizi* Principal of the Hong Kong Youth Chinese Orchestra and is currently a full-time *dizi* musician at the Hong Kong Chinese Orchestra.

笛子
Dizi

陳子晉、陳子旭
Chan Chi-chun, Chan Chi-yuk

伴奏小組

Ensemble

二胡
Erhu

胡柏端、張偉鋒⁺、趙文嘉[#]
Woo Pak-tuen, Cheung Wai-fung⁺, Chiu Man-ka[#]

揚琴
Yangqin

周振聲
Chow Chung-sing

琵琶
Pipa

張瑩[#]
Zhang Ying[#]

古箏
Guzheng

莫偉樑
Mok Wai-leung

中阮
Zhongruan

黎家棣[^]
Lai Ka-tai[^]

笙
Sheng

黃子修
Wong Tze-sau

大提琴
Cello

陳匯熙
Chan Wui-hei

敲擊
Percussion

陳偉康
Chan Wai-hong

嘉賓樂手

Guest Musicians

竹笛
Bamboo Flute
(香港竹笛學會成員)

朱文昌[#]、劉志恆、陳敬臻⁺
Choo Boon-chong[#], Lau Chi-hang, Chan King-tsun⁺
(Members of Hong Kong Bamboo Flute Society)

[#] 承蒙香港中樂團允許參與是次演出

[#] By kind permission of The Hong Kong Chinese Orchestra

[^] 承蒙上海音樂學院允許參與是次演出

[^] By kind permission of Shanghai Conservatory of Music

⁺ 承蒙香港音樂事務處允許參與是次演出

⁺ By kind permission of Hong Kong Music Office

馮子存

《喜相逢》(北派樂曲)

笛子	陳子晉
笙	黃子修

趙松庭

《三五七》(南派樂曲)

笛子	陳子旭
板鼓	陳偉康

高明

《棗園春色》*(北派樂曲)

笛子	陳子晉
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王鐵錘

《慶豐收》(北派樂曲)

笛子	陳子旭
笙	黃子修

陸春齡

《喜報》(南派樂曲)

笛子	陳子旭
笙	黃子修
蓮花板	陳偉康

劉管樂

《蔭中鳥》*(北派樂曲)

笛子	陳子晉
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趙松庭

《早晨》(南派樂曲)

笛子	陳子旭
揚琴	周振聲

趙松庭

《採茶忙》(南派樂曲)

笛子	陳子晉
笙	黃子修

Feng Zicun

Joyful Reunion (Northern School)

<i>Dizi</i>	Chan Chi-chun
<i>Sheng</i>	Wong Tsz-sau

Zhao Songting

Three-Five-Seven (Southern School)

<i>Dizi</i>	Chan Chi-yuk
<i>Bangu</i>	Chan Wai-hong

Gao Ming

*Spring in the Date Garden** (Northern School)

<i>Dizi</i>	Chan Chi-chun
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Wang Tiechui

Celebrating Harvest (Northern School)

<i>Dizi</i>	Chan Chi-yuk
<i>Sheng</i>	Wong Tsz-sau

Lu Chunling

Good News (Southern School)

<i>Dizi</i>	Chan Chi-yuk
<i>Sheng</i>	Wong Tsz-sau
<i>Lianhuaban</i>	Chan Wai-hong

Liu Guanyue

*Birds in the Shade** (Northern School)

<i>Dizi</i>	Chan Chi-chun
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Zhao Songting

Morning (Southern School)

<i>Dizi</i>	Chan Chi-yuk
<i>Yangqin</i>	Chow Chung-sing

Zhao Songting

Busy Plucking Tea Leaves (Southern School)

<i>Dizi</i>	Chan Chi-chun
<i>Sheng</i>	Wong Tsz-sau

劉管樂

《憶歌》* (北派樂曲)

笛子 陳子旭
笙 黃子修

—— 中場休息 ——

衛庭新

《都市雀鳴》(南派樂曲)

笛子 陳子旭、陳子晉、
朱文昌、劉志恆、
陳敬臻

李 昌

《雁字回時》

(為排笛、簫與中阮而作)

排笛、簫 陳子晉
中阮 黎家棣

周熙杰

《傳統》*

指揮 胡栢端
笛子 陳子旭

李 昌

《對歌》(世界首演)

指揮 胡栢端
曲笛 陳子晉
梆笛 陳子旭

作品由2011年香港藝術節委約，
「CASH音樂基金」支持

盧亮輝

《山鄉情》*

指揮 胡栢端
笛子 陳子晉、陳子旭

演奏曲目及樂手陣容或有更改

The programme and musicians are subject to change

*與伴奏小組演出

*With Ensemble

Liu Guanyue

*The Song of Memory** (Northern School)

Dizi Chan Chi-yuk
Sheng Wong Tsz-sau

—— Interval ——

Timothy Wilson

City Never Sleep (Southern School)

Dizi Chan Chi-yuk, Chan
Chi-chun, Choo Boon-
chong, Lau Chi-hang,
Chan King-tsun

Li Cheong

Letter from the Returning Geese

(written for the *paidi*, *xiao* and the *zhongruan*)

Paidi, Xiao Chan Chi-chun
Zhongruan Lai Ka-tai

Chew Hee-chiat

*Tradition**

Conductor Woo Pak-tuen
Dizi Chan Chi-yuk

Li Cheong

Responses (World premiere)

Conductor Woo Pak-tuen
Quidi Chan Chi-chun
Bangdi Chan Chi-yuk

Work commissioned by the 2011 Hong Kong Arts Festival with
support from the CASH Music Fund

Lu Lianghui

*Mountain Village Nostalgia**

Conductor Woo Pak-tuen
Dizi Chan Chi-chun, Chan Chi-yuk

馮子存 《喜相逢》

《喜相逢》原為內蒙古一帶的器樂曲牌，用於「二人台」、「山西梆子」的過場音樂，後經馮子存改編為笛子獨奏曲。全曲共分為四段，編者用了變奏手法使每段均有不同變化。另外，樂曲運用了大量北方的演奏技法，如吐音、花舌、滑音等。

趙松庭 《三五七》

此曲是浙江婺劇「亂彈」曲牌，由三五七的詞句組合而得名，1957年由趙松庭改編。樂曲以三五七為依據，將導板、平板、游板等組合一起並加以發展，並運用循環換氣技巧模仿戲曲的氣口，全曲粗獷流暢，極富浙江東部的鄉土氣息。

Feng Zicun *Joyful Reunion*

Originally an *intermezzo* for a comedy duo in an Inner Mongolian *Bangzi* opera, the tune was adapted by *dizi* pioneer and maestro Feng Zicun. By using variations of a theme, the music, written in four sections, has acquired its own unique texture. This composition is a good example of the northern *dizi* style, employing techniques such as tonguing, flutter tonguing and slide.

Zhao Songting *Three-Five-Seven*

An adaptation from the *Wuju* arias, so named because of the cadence produced by forming the aria with a structure of three words, followed by five and then seven. In 1957, *dizi* pioneer and virtuoso Zhao Songting adapted this for the instrument. By deploying circular breathing, the *dizi* emulated the spirited and unrestrained vocal style of this operatic tradition, artfully weaving its declarative, narrative and dramatic aria forms. The tonal effect echoes the vibrant pastoral flavour of Eastern Zhejiang where this operatic style originated.

高明 《棗園春色》

「棗園」是毛澤東當年在陝北居住過的地方。樂曲充盈着西北高原的鄉土風韻，抒發了對陝北山鄉和老革命家的深切情意。散板引子猶如色彩絢麗的音畫，明媚如春；活潑的小快板歡快跳蕩，描繪了陝北山鄉春意盎然、生氣勃勃的景象；中段優美親切的旋律，如幽思懷念，似深情讚頌；流暢絢麗的華彩段，清若流水，勢如奔騰，最後更推出了陝北民歌《東方紅》的音調，揭示作品深刻的內涵；熱烈歡快的快板再現了第一段的主題，樂曲在跳躍的氣氛中又增添了滾滾向前的氣勢。

王鐵錘 《慶豐收》

樂曲根據流行於河北等地的民間器樂曲《八仙慶壽》改編，表現農民在獲得豐收後的歡樂、喜悅的心情。

Gao Ming *Spring in the Date Garden*

Red Date Grove was the headquarters and residence of the communist party leadership during the Yan'an period. The music reverberates with the earthy ambience of the Xibei plateau, and expresses the composer's heartfelt reverence for the revolutionary forefathers. The first movement, in free rhythm, paints a tonal picture suggesting colours of a full blossom. The lively *allegretto* that follows recounts how the rolling hills come alive with the coming of spring. The melodic section that follows pays tribute to and recalls fondly the memory of revolutionary heroes. Its cadenza evokes the image of a crystal-clear spring cascading down hills. The last section, an embellishment of a Shanbei folk tune, the prototype of *The East is Red*, underscores the true intent of the composition. The piece ends with a joyous and forward-looking mood, played in *allegretto*, recalling the motif of the first section.

Wang Tiechui *Celebrating Harvest*

Adapted from a Hebei folk tune, the *Eight Immortals' Celebrating the Birthday of the Celestial Dowager*, the piece depicts farmers celebrating a good harvest.

陸春齡

《喜報》

陸春齡1959年在山東、安徽採風時有感而作的。作者對當地的民間音樂有所感受，因此以北方音調為創作素材，開始的八小節是全曲的基礎音調。樂曲較多地使用北方笛曲的瀝音、滑音和頓音，同時以顫音和泛音技巧輔助，以表現樂曲歡欣喜悅的情緒。

劉管樂

《蔭中鳥》

北派笛子的優秀代表劉管樂創作的《蔭中鳥》，以生氣勃勃、富於民間色彩的筆調，描繪茂林成蔭、百鳥啼鳴的生動氣息，寄托了作者對生活的讚美和對未來的熱烈盼望。

趙松庭

《早晨》

此曲創作於1954年，一經問世便蜚聲樂壇，是趙松庭的成名作。樂曲描繪春天早晨的勃勃生機：旭日東升、鮮花盛開、百鳥爭鳴、萬物回春。樂曲於細膩中傳情，於奔放中繪景，以至情景交融。在演奏上，此曲綜合了南派技法「顫、疊、贈、打」和北派技法「滑、踉、吐、花」，還吸收了西洋樂器長笛的演奏技巧，使笛子的表現手法煥然一新。

Lu Chunling

Good News

Inspired by folk tunes of Shandong and Anhui, Lu Chunling, an exponent of the Southern School, composed this during his ethno music expedition to that region in 1959. The tune, largely northern in colour — employing northern *dizi* techniques such as *tremolo*, slide and *staccato*, augmented by *vibrato* and overtone — portrays a joyous mood upon arrival of good news.

Liu Guanyue

Birds in the Shade

Written by maestro Liu Guanyue, this work has become an icon of the northern style of *dizi* playing. It paints a pastoral tonal picture depicting birds in a shady forest, mirroring the composer's love of life and yearning for a brighter future.

Zhao Songting

Morning

This piece received rave reviews upon its debut in 1954 and became the signature title for *dizi* virtuoso Zhao Songting. This music depicts the coming of life with the arrival of dawn. Flowers bloom, birds chirp, awakened by the brightening horizon. Though subtle in mood, the music paints an exuberant scene. The performance demands a mixture of styles incorporating southern *tremolo*, trill, augmentation and tapping with the northern slide, popping, tonguing and fluttering. Further techniques borrowed from the flute are also utilised, creating new possibilities for the *dizi*.

趙松庭 《採茶忙》

樂曲創作於六十年代初，樂曲以浙江建德民歌《順採茶、倒採茶》為素材，在調式上做了很大的豐富和發展，描繪出一群採茶姑娘喜採春茶，激發出人間真善美之情。

劉管樂 《憶歌》

本曲的素材取自河北省絲弦戲的音樂。回憶往事，悲喜交加，同時更充滿了對美好生活的信念。

—— 中場休息 ——

Zhao Songting *Busy Plucking Tea Leaves*

Written in the early sixties, this work juxtaposes two folk song styles from the tea-growing Jiande County, Zhejiang Province. The playful tune portrays a bevy of tea pickers gaily harvesting the first buds of spring.

Liu Guanyue *The Song of Memory*

The work is inspired by the music of *Sixian* opera, a Hebei provincial art form. The song is at times melodic and pleasant, at times somber and forlorn, reminiscing the blessing and cursing in the days of old. Still the overall mood is forward-looking, sanguine about better days to come.

—— Interval ——

衛庭新 《都市雀鳴》

樂曲靈感來自五位於香港演藝學院習中國笛子的學生，展露他們的內心矛盾：覺得掌握了的藝術表現形式，與這現代都市化的環境充滿衝突與不協調。他們被「困」了，「困」在水泥與機器叢中，無法舒展以建立自己的風格。樂曲重新探索真正束縛藝術工作者的「牢籠」所在。

作品分成三部份

第一部份：主旋律將中國笛子模仿雀鳴的特性，糅合在西方爵士樂及樂與怒的曲式內。創作的自由被困在不斷重複的模式中，正如香港隨處可見的籠中鳥一樣。

第二部份：樂曲漸趨寧靜，讓人重新將注意力放在自我心靈的尋索。惟有如此，我們才有機會翱翔在「物」的界限之外。進入後半部份，樂曲的主旋律模式再次出現，不同的是，這次每個演奏者都需要即興創作，用自己的音樂去超越規範。

第三部份：幾個青年演奏家都顯得猶豫不決，他們親身體驗到，必須先要把自己從心靈的「牢籠」解放出來，讓感覺自由飛翔，方能自然演奏出屬於自己的音樂。

Timothy Wilson *City Never Sleep*

The inspiration for *City Never Sleep* comes from the internal struggle of five *dizi* students at the Hong Kong Academy for Performing Arts — tormented by the apparent incongruity between artistic expression and modern urbanity, they struggled with the feeling of being trapped — encaged by the concrete jungle and modern technological machines. The music explores the artists' internal struggles between their urge to create and the cocoon that they consider themselves to be in.

The music is written in three movements.

First Movement: Tonally meshing jazz and rock, the *dizi* plays a melodic *leitmotif* emulating bird calls. Just as caged birds are a common sight in Hong Kong, so too are creative individuals often entrapped in a perpetual cycle of repetition.

Second Movement: The serene mood calls attention to introspection through which one can hope to soar beyond the physical realm. Towards the end, the *leitmotif* reappears, but this time with members of the quintet improvising, using music to stretch their possibilities.

Third Movement: Gingerly, the musicians play, testing their boundaries they see themselves encaged in. Finally they realise that only by releasing their inner self can they find their own voice.

李 昌

《雁字回時》

(為排笛、簫與中阮而作)

《雁字回時》這曲名出自宋代李清照的《一剪梅》。每逢秋冬之際，雁子都會聯群結隊排作人字形飛往南方。詩人看到雁群在月下飛過，聯想到雁子會否帶來遠方丈夫的書信，益發思念。這首曲嘗試表達詞中那孤寂與思念之情。

這首曲乃為排笛、簫和中阮而創作的。排笛由C調、F調、小C調的三支笛子組合而成，令吹奏的音域和音色變化可以更廣闊。

《一剪梅》

李清照

紅藕香殘玉簟秋。
輕解羅裳，
獨上蘭舟。
雲中誰寄錦書來，
雁字回時，
月滿西樓。
花自飄零水自流。
一種相思，
兩處閒愁。
此情無計可消除，
纔下眉頭，
卻上心頭。

Li Cheong

Letter from the Returning Geese(written for the *paidi*, *xiao* and the *zhongruan*)

The title of this piece *Yan Zi Hui Shi* comes from the poem *A Twig of Plum Blossoms* by the female poet Li Qingzhao (1084-c1151) written during the Sung Dynasty. Wild geese migrate to the south in late autumn every year. When they fly in flocks, they often form a pattern that is similar to the Chinese word for "human" (人) that kept Li wondering if the birds had brought her any message from her husband who lived far away. Loneliness swept over her in the crisp autumn air.

This piece is written for the *paidi*, *xiao* and the *zhongruan*. The *paidi* is a composite instrument made up of three *dizi* adhered together, each tuned to C, F and C (one octave higher than the other C). The design of the instrument allows for a wider range and variations in tone color.

A Twig of Plum Blossoms

Li Qingzhao

Fragrant pink lotus fade; autumn chills mat of jade.
My silk robe doffed, I float
Alone in orchid boat,
Who in the clouds would bring me letters in brocade?
When the geese return in flight,
My bower's steeped in moonlight.
Withering flowers flow with the water,
Two hearts separated
long for each other,
Where else can fond thoughts be bestowed?
Just escaping from the brows,
They find their way into the heart.

周熙杰 《傳統》

傳統抑非傳統耶？此曲在原來中國傳統形式和形象上穿插現代音樂、結合爵士及馬來民族音樂印象而作，配器和節奏別具一格，令人以不同角度看待傳統。

李昌 《對歌》

中國民間素有對唱山歌的習俗，鄉村裏的人以唱山歌傳達訊息，既可抒發情懷，亦可鬥氣鬥智。這首曲以兩支不同調的笛子作二重奏，時而一唱一和，時而針鋒相對。

作曲家簡歷

李昌畢業於香港中文大學音樂系，隨陳偉光教授學習作曲，並於2004年獲得音樂碩士學位。現於英國約克大學繼續進修。作品曾被香港管弦樂團、英皇口琴五重奏及竹韻小集等演出。最近的作品有由為笛子和弦樂四重奏而作的《打鼓嶺》(2010)及由英華女校學生演出的音樂劇《愛麗斯》(2010)。

Chew Hee-chiat *Tradition*

The composer throws a question at what is meant by “tradition”. A new tradition may be established when an existing Chinese traditional style is fused with contemporary music, jazz or Malay impressions. The orchestration and rhythm in *Tradition* is uniquely different from a conventional *dizi* piece, in order to suggest a different perspective for one to view the concept of “tradition”.

Li Cheong *Responses*

Singing in a call-and-response style is common in Chinese folk songs. People in villages gather and sing together, as a way to request love or to compete in a battle of wits. In this piece, two *dizi* in different keys play together.

Composer's Biography

Li Cheong graduated from the Music Department of the Chinese University of Hong Kong, and later completed a Master of Music in 2004 under Prof Victor Chan. He is currently studying composition at the University of York, UK. His compositions and arrangements have been performed by the Hong Kong Philharmonic Orchestra, the King's Harmonica Quintet and the Windpipe Chinese Ensemble. His recent compositions included *Drumming Ridge* for *dizi* and string quartet and a musical theatre *Alice* for Ying Wah Girls' School, both in 2010.

盧亮輝

《山鄉情》

笛子二重奏與樂團協奏的作品，表現山村人們開朗、豪邁的性格和歡樂歌舞的情景，並抒發對山村鄉野景色的讚美。本曲以三部份組成：

第一部分的 快板 以迴旋曲形式出現；第二部分的 慢板 以二部曲式展演；第三部分將把主題再現。

樂曲介紹由演出者提供

Programme notes provided by artists

Translated by Ed Wong

Lu Lianghui

Mountain Village Nostalgia

A concerto for two *dizi*'s in three movements, this composition depicts the buoyant spirit of village people and the composer's longing for the charm of the pastoral mountain side.

The first part of this piece is *rondo* in *allegro* form; the second part is *adagio* in binary form; and the third part is the recapitulation of the theme.