

江南雅韻

上海國樂研究會

Melodias de Jiangnan

Sociedade de Música Tradicional
de Xangai

Melodies from Jiangnan

Shanghai Traditional Music Society



18-20/10



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上海國樂研究會



孫文妍，古箏
金仲達，揚琴
楊平生，二胡
范緯山，二胡
喬忠芳，竹笛、簫
唐良鴻，琵琶
陳雙喜，中阮、琵琶
唐維成，笙
胡胤哲，鼓板、揚琴
凌興源，三弦、竹笛
陳逸東，二胡
何小棟，古箏
曹夢冉，演唱、古箏



曲目

18/10

江南絲竹

霓裳曲（合奏）

江南絲竹

歡樂歌（合奏）

唐代大曲

泛龍舟（竹笛、古箏、琵琶、鼓板）

唐代大曲

春鶯囀（古箏獨奏）

江南絲竹

中花六板（合奏）

江南絲竹

凡忘工（古箏、二胡、簫）

崑曲

遊園（演唱）

江南絲竹

行街（合奏）

19/10

江南絲竹

雲慶（合奏）

江南絲竹

三六（合奏）

江南絲竹

月兒高（古箏二重奏）

江南絲竹

漢宮秋月（合奏）

江南絲竹

高山流水（古箏、二胡、簫、揚琴）

江南絲竹

燈月交輝（合奏）

廣東音樂

平湖秋月（合奏）

江南絲竹

南正宮（合奏）

崑曲

朝元歌（演唱）

江南絲竹

懷古（合奏）

20/10

中州古曲

蕉窗夜雨（古箏獨奏）

江南絲竹

四合如意（古箏獨奏）

江南絲竹

薰風曲（二胡、琵琶、揚琴、簫）

江南絲竹

鷓鴣飛（竹笛、笙）

江南絲竹

寒江殘雪（二胡、琵琶、揚琴、簫）

江南絲竹

老六板變奏曲（琵琶、揚琴、簫）

二泉映月（二胡、揚琴）

京歌／楊乃林曲／翁思再詞

梨花頌（演唱）

唐代大曲／周漪泓編配

新編泛龍舟（合奏）

江南絲竹

行街（選段，合奏）

曲目介紹

18/10

霓裳曲

亦名《小霓裳》，由浙派古箏名家王巽之約於1925年引入上海絲竹界，後逐漸成為上海“絲竹文曲”的精品。此曲旋律溫潤典雅、清麗飄逸，展現月亮在夜空中的明媚之色，極具江南音樂的詩性之美。

歡樂歌

原是明代魏良輔所創的崑曲《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曲目。此曲又名《皆大歡喜》，以民間曲牌《老六板》為基礎加花變奏而來。樂曲前段為中速，旋律抒情而富有歌唱性。後段轉為快速，是旋律的原型，曲調情緒熱烈歡快。

泛龍舟

隋煬帝於605年和610年，兩度巡遊江都（今揚州），其間作了《泛龍舟》辭，並命龜茲樂師白明達譜曲，旋律悠揚婉轉。入唐大曲後，改成箏曲、琵琶曲及笛曲。

春鶯囀

唐代舞曲。相傳唐高宗李治晨聽鶯聲，命龜茲樂師白明達依聲作曲，並依曲編舞，配以伴唱。

中花六板

江南絲竹八大曲之一。民間器樂曲牌《老六板》是中國民間流傳廣泛的古曲，《中花六板》是以其為基礎，運用加花變奏手法發展而成。樂曲為一板三眼形式，速度中庸平和，在骨幹音的基礎上加花，曲調婉轉優美、典雅溫潤。

凡忘工

亦名《陽八曲》。此曲是一首巧妙運用速度及板式變化來進行變奏的典型民樂變奏曲，是一首傳統江南絲竹文曲。全曲速度由慢漸快，節拍由散板、慢板、中板、快板到極快板，音符由疏到稠密，似蛇在成長中需要層層蛻皮的過程，將節拍逐漸縮短、將加花擴展出來的旋律音符逐層縮減，至極快板段才出現由骨幹音構成的旋律音調；樂曲情趣由文靜平和逐漸轉為熱烈歡快、接尾聲段復歸還文靜平和。

遊園

《遊園》是中國明代戲曲家湯顯祖創作的崑曲《牡丹亭》的一段唱腔，表現了杜麗娘和丫環春香到後花園遊春的情景。

行街

江南絲竹八大曲之一，廣受絲竹愛好者喜愛。樂曲通過由慢而快的速度變化，將幾個曲牌有機地聯合成套的結構。此曲因經常用於婚嫁迎娶和節日廟會巡演場合而得名。全曲由慢板開始，通過層層加快，把氣氛逐漸推到高潮。

雲慶

江南絲竹八大曲之一。曲調來自早期在江南民間盛行的《四合羅鼓》。曾名《任輕狂》、《引青江》、《雲慶光》、《景星慶雲》等。常於喜慶節日演奏。

三六

又名《梅花三弄》，樂譜最早見於1895年出版的李芳園《南北十三套大曲琵琶新譜》。《三六》亦名《三落》，指各段旋律均含三個落音。江南絲竹的《三六》旋律舒暢，生動活潑，經常在喜慶節目中演奏。速度上一般是由弱到強、由慢到快，採取漸層發展的方式，使情緒從恬靜逐步趨於熱烈，但此曲在散板後直接進入中速或小快板速度，並以此速度貫串全曲。

月兒高

目前最早的《月兒高》曲譜是收入於1528年的手抄琵琶譜《高和江東》中。是次演奏的版本是根據孫裕德的琵琶傳譜，以兩把古箏演奏，曲調清麗典雅，展現了夜幕降臨時，流動的雲彩與皎潔的月亮相互交織、婀娜多姿的動人場景，樂曲極富東方音樂的神韻和美感。

漢宮秋月

原出自崇明的琵琶譜《瀛洲古調》。絲竹文曲的《漢宮秋月》不僅保持了琵琶曲原有的淒涼委婉，亦深邃細膩地表達了古代宮女的苦悶和哀怨之情。中段運用了絲竹配器之長，使各聲部競相發揮，相得益彰。最後以所有樂器的大段慢板滾奏，表現了一切歸於寂靜的意境。

高山流水

來自浙江桐廬縣的笛曲，後被杭州絲竹樂界改編為絲竹樂曲，1925年後由王巽之傳入上海。此曲旋律淡雅平和，深遠內斂，貼切地襯托了浙江山水的秀美之色。

燈月交輝

來自杭州小曲的一首絲竹樂，1925年後由王巽之引入上海絲竹界，今已成為上海國樂研究會的絲竹文曲保留曲目。樂曲描寫浙江地區於元宵佳節舞龍耍燈、明月與燈彩交相輝映的街景，生動呈現了一幅江南地區的民俗風情畫。

平湖秋月

原是一首粵曲，旋律出自北方小調《閨舞》，後由廣東音樂名家呂文成改編成一首具有廣東地方特色及富有抒情性的民族器樂曲。此曲旋律優美明媚、音調婉轉、格調清新，生動地展現了作曲家在大自然景色中的感受和感動，為音樂界的名曲。

南正宮

此曲又名《南進宮》，是潮州弦詩樂的常演曲目。樂曲描寫了皇帝和大臣從正門進入宮殿時愉悅歡暢的氣氛，從平安安適逐漸轉入輕盈愉快。

朝元歌

原出於崑曲《玉簪記》的《琴挑》。它謳歌了陳妙常與潘必正的愛情故事及對自由、幸福的嚮往和追求，常為笛子獨奏所用。是次以“絲竹文曲”形式演繹，更增添幾分韻味。

懷古

《懷古》屬客家音樂中的“硬套”曲目，即表達歡樂、明快音樂情緒的樂曲。此曲音樂情緒平和、直率，至後段隨節拍速度的遞升，音樂氛圍愈來愈歡快、爽朗。

蕉窗夜雨

客家“軟套”箏曲的代表作，羅九香傳譜。“軟套”樂曲的曲調深沉、含蓄，擅長表現哀怨、纏綿的情緒。

四合如意

江南絲竹八大曲之一。這是一部由《四合》、《小拜門》、《玉娥郎》、《頭賣》、《二賣》、《三賣》等曲牌組成的大型套曲。速度採用散 - 慢 - 中 - 快漸層發展的結構佈局。在音樂演奏的時序中，由慢起而漸快產生的向心力，把不同音樂材料邏輯地組合成一個整體，使音樂層次分明，步步趨緊，推向高潮。

薰風曲

又名《中花六板》。是次演奏由江南絲竹樂隊中四個主要樂器來呈現，即二胡、簫、琵琶和揚琴。相比整個樂隊的演奏，這四件樂器的組合配更加嚴謹，旋律更加靈動。

鷓鴣飛

江南笛子主要代表曲目之一。原是湖南民間樂曲，也用於簫獨奏或絲竹樂合奏，後經笛子演奏家陸春齡潤飾，注入了江南絲竹的風格，使樂曲更加清麗動人。樂曲通過對鷓鴣飛翔的形象描繪，表現了人們嚮往自由、追求光明的崇高願望。

寒江殘雪

又名《春思》，是一首短小的民間古曲。旋律古樸悠揚，情趣高遠，超凡脫俗，似有寒江獨釣的遺風。

老六板變奏曲

《老六板》又稱《老八板》。江南絲竹、西安古樂、山西八大套等樂種中也包含此曲。其變體繁多，江南絲竹中存在由《老六板》系列變體組成的曲體“五代同堂”，其系列為：《六板》、《快六板》、《花六板》、《中花六板》、《慢六板》。以《六板》為基礎“放慢加花”，將節拍逐層成倍擴充，速度逐層放慢，逐漸加花形成新的曲調變體。《老六板變奏曲》是《老六板》加花變奏而來。

二泉映月

中國民間音樂家華彥鈞的代表作，是作曲家的生活寫照、情感宣洩的傳世之作。作曲家以其創作天賦，把所見、所聞、所感、所想化作扣人心弦、催人淚下的音符。

梨花頰

新編歷史京劇《大唐貴妃》的主題曲，由楊乃林作曲，翁思再作詞，屬於京歌。內容直接呼應劇中唐明皇和楊貴妃的愛情主題，唱腔設計以京劇二黃調式為主調，加入了梅派唱腔特色，個人主唱與合唱相輔相成，委婉與大氣相結合。

新編泛龍舟

在唐大曲《泛龍舟》旋律的基礎上運用現代作曲技術，在樂器演奏的聲部上進行了一些調整和編配。

行街

江南絲竹八大曲之一，廣受絲竹愛好者喜愛。樂曲通過由慢而快的速度變化，將幾個曲牌有機地聯合成套的結構。此曲因經常用於婚嫁迎娶和節日廟會巡演場合而得名。全曲由慢板開始，通過層層加快，把氣氛逐漸推到高潮。



上海國樂研究會

1941年創建於上海的民間國樂團體。創始人兼首任會長是已故著名國樂大師孫裕德，現任會長為孫裕德之女孫文妍。上海國樂研究會堅持一週一次的絲竹音樂排練，並積極參加各種演出，以傳承上海民間的江南絲竹樂，積極向社會宣傳江南絲竹。上海國樂研究會致力保留江南絲竹的傳統樂曲，將江南絲竹樂秀美、平和、溫婉的音韻和氣質保存下來；多年來在各類江南絲竹樂比賽或交流會中屢獲好評和殊榮。

Melodias de Jiangnan

Sociedade de Música Tradicional de Xangai

Sun Wenyan, Guzheng

Jin Zhongda, Yangqin

Yang Pingsheng, Erhu

Fan Weishan, Erhu

Qiao Zhongfang, Zhudi e Xiao

Tang Lianghong, Pipa

Chen Shuangxi, Zhongruan e Pipa

Tang Weicheng, Sheng

Hu Yingzhe, Guban e Yangqin

Ling Xingyuan, Sanxian e Zhudi

Chen Yidong, Erhu

He Xiaodong, Guzheng

Cao Mengran, Cantor e Guzheng





Sociedade de Música Tradicional de Xangai

Fundada em 1941, a Sociedade de Música Tradicional de Xangai é uma agremiação não governamental fundada por Sun Yude, o saudoso mestre de música tradicional chinesa que foi seu presidente. Actualmente presidida pela filha de Sun, Sun Wenyan, a Sociedade mantém ensaios semanais e actua regularmente com o objectivo de divulgar a música *sizhu de Jiangnan* em Xangai, promovendo este género musical junto do público. A sua missão é preservar o repertório tradicional *sizhu de Jiangnan*, retendo as suas melodias elegantes, suaves, gentis e a sua musicalidade. Ao longo dos anos, a Sociedade foi premiada e reconhecida em várias competições e apresentações de música *sizhu de Jiangnan*.



Melodies from Jiangnan

Shanghai Traditional Music Society



Sun Wenyan, Guzheng

Jin Zhongda, Yangqin

Yang Pingsheng, Erhu

Fan Weishan, Erhu

Qiao Zhongfang, Zhudi and Xiao

Tang Lianghong, Pipa

Chen Shuangxi, Zhongruan and Pipa

Tang Weicheng, Sheng

Hu Yingzhe, Guban and Yangqin

Ling Xingyuan, Sanxian and Zhudi

Chen Yidong, Erhu

He Xiaodong, Guzheng

Cao Mengran, Vocal and Guzheng

Programme

18/10

Jiangnan sizhu

Rainbow Raiment Song (Ensemble)

Jiangnan sizhu

Song of Happiness (Ensemble)

Tang dynasty daqu

Sailing on a Dragon Ship (Zhudi, Guzheng, Pipa and Guban)

Tang dynasty daqu

The Singing Spring Warblers (Guzheng solo)

Jiangnan sizhu

Moderately Ornamented Six Beats (Ensemble)

Jiangnan sizhu

Fang Wang Gong (Guzheng, Erhu and Xiao)

Kunqu

Strolling in the Garden (Vocal)

Jiangnan sizhu

Strolling in the Streets (Ensemble)

19/10

Jiangnan sizhu

Cloud Celebration (Ensemble)

Jiangnan sizhu

Three Sections (Ensemble)

Jiangnan sizhu

The Moon Up High (Guzheng duo)

Jiangnan sizhu

Autumn Moon over Han Palace (Ensemble)

Jiangnan sizhu

High Mountain Flowing River (Guzheng, Erhu, Xiao and Yangqin)

Jiangnan sizhu

Brilliance of Lanterns and Moon (Ensemble)

Cantonese music

Autumn Moon over a Placid Lake (Ensemble)

Jiangnan sizhu:

Southern Palace (Ensemble)

Kunqu

Chao Yuan Song (Vocal)

Jiangnan sizhu

Reminiscent of the Past (Ensemble)

20/10

Zhongzhou gudiao

Night Rain Pattering Upon Plantain Leaves (Guzheng solo)

Jiangnan sizhu

Pleasing Quadrangle (Guzheng solo)

Jiangnan sizhu

Song of a Warm Southerly Breeze (Erhu, Pipa, Yangqin and Xiao)

Jiangnan sizhu

Flying Partridges (Zhudi and Sheng)

Jiangnan sizhu

Remnant of Snow on a Freezing River (Erhu, Pipa, Yangqin and Xiao)

Jiangnan sizhu

Variation on Old Six Beats (Pipa, Yangqin and Xiao)

Reflection of the Moon on the Spring (Erhu and Yangqin)

Peking song / Comp. Yang Nailin / Lyr. Weng Sizai

Ode to Pear Blossom (Vocal)

Tang dynasty daqu / Orch. Zhou Yihong

Adaptation to Sailing on a Dragon Ship (Ensemble)

Jiangnan sizhu

Strolling in the Streets (Excerpts, Ensemble)



Programme Notes

18/10

Rainbow Raiment Song

Also known as *Little Rainbow Raiment*. This piece was introduced to the Shanghai sizhu circle by celebrated Zhejiang school guzheng artist Wang Xunzhi in 1925, and later became a signature work of Shanghai sizhu wenqu (civil piece). This tune features mellifluous, elegant and exquisite melodies, illustrating the bright moon in the night sky, and therefore is an epitome of Jiangnan music with highly poetic beauty.

Song of Happiness

It was originally a flute tune from the Kunqu *Flower*, composed by Wei Liangfu in the Ming dynasty. In the early 20th century, it was arranged by Changzhou's Tong Bozhang into a sizhu piece. Derived from *Old Six Beats* with variations added in, the tune is also known as *Everyone's Happy*. Its beginning part is at a moderate tempo, featuring lyrical melody with rich vocalness. The ending part, which is the prototype of the melody, changes to a fast tempo, creating an enthusiastic and cheerful mood.

Sailing on a Dragon Ship

In 605 and 610 respectively, Emperor Yang of Sui dynasty cruised to Jiangdu (today's Yangzhou). He wrote the poem *Sailing on a Dragon Ship* during his trips, and ordered Bai Mingda, a musician from Kucha, to compose a tune for it. This melodious and sweet tune was later included into the Tang dynasty daqu (a large-scale song and dance music), and adapted to independent tunes for zheng, pipa and flute respectively.

The Singing Spring Warblers

This is a dance music from the Tang Dynasty. It was said that Emperor Gaozong of Tang dynasty heard warblers singing in a morning, and ordered Bai Mingda, a musician from Kucha, to compose a song based on the warblers singing, choreographed accordingly and with voice accompaniment.

Moderately Ornamented Six Beats

This tune, one of The Eight Grand Jiangnan Chinese Classics, is derived from *Old Six Beats*, an ancient folk music passed down in China, with injection of new variations to take on a form of its own. It has a "one ban three yan" (similar to 4/4) time signature and a moderate and peaceful tempo. The variation on top of the backbone melodies makes the tune sound elegant and mild.

Fan Wang Gong

Also known as *Yang Eight Tune*, this tune is a variation on typical folk music by skilfully changing the tempo and beat, making it a traditional Jiangnan sizhu wenqu (civil piece). The tempo of the piece gradually increases, from a piacere to lento, moderato, allegro, and presto; the notes go from loose to tightly clustered; like a growing snake shedding its skin, the metre is shortened more and more, the notes of the ornamental melody are reduced layer by layer, so that only the basic melodic tune remains by the time the piece reaches presto tempo. The piece gradually changes from a gentle, peaceful feeling to a high-spirited delight, until the coda reverts to the former.

Strolling in the Garden

This song comes from *The Peony Pavilion*, a Kunqu by Ming Dynasty dramatist Tang Xianzu. It portrays the scene of Du Liniang and her maid Chunxiang strolling in the garden in spring.

Strolling in the Streets

One of The Eight Grand Jiangnan Chinese Classics, this tune is widely popular among sizhu music lovers. It makes use of changes in tempo – from slow to fast – to organically combine different qupai (melodic models in traditional Chinese music) into a united composition. This tune is named *Strolling in the Streets* because it is often played in parades for weddings and festive temple fairs. It begins in lento and gradually becomes faster and faster as it takes the atmosphere to the climax.



Cloud Celebration

One of The Eight Grand Jiangnan Chinese Classics, this tune comes from *Four Gongs and Drums* prevalent among early Jiangnan (southern China) folk music. It is often played in festive occasions.

Three Sections

Also known as *Three Variations on Plum Blossom Melody*, this music score was first found in Li Fangyuan's *New Pipa Notation for Thirteen Northern and Southern School Daqu* published in 1895. *Three Sections* is also known as *Three Drops* due to the three drops in the melody. In Jiangnan sizhu, the melody is lively, making it a popular choice for joyous occasions. It mostly adopts a format that gradually develops layer by layer, changing from soft, slow, and tranquil to strong, fast, and animated, both in terms of tempo and mood. This tune, however, after a *piacere*, jumps to *moderato* and *allegretto* for the rest of the piece.

The Moon Up High

The earliest known music score of *The Moon Up High* is included in the handwritten pipa notation *Gaohé Jiangdong* in 1528. The version in this concert follows the pipa notation passed down by Sun Yude, featuring two guzhengs. This tune is crisp and elegant, painting a beautiful scene of the bright white moon interwoven with colourful flowing clouds at dusk. The tune is rich with the romantic charm and beauty of eastern music.

Autumn Moon over Han Palace

This tune comes from the pipa notation of Chongming School, *Ancient Tunes of Yingzhou*. A sizhu wenqu (civil piece), *Autumn Moon over Han Palace* not only maintains the tactful dreary feeling of pipa, but also profoundly, exquisitely expresses the grief of a depressed palace maid in ancient times. The middle part displays the strength of sizhu orchestration, with each section competing with and bringing out the best of each other. The last part uses a long rhythmic vibrato of all instruments to express the return of everything to a quiet artistic mood.

High Mountain Flowing River

Originating from a dizi tune in Zhejiang's Tonglu County, it was later adapted into a sizhu music by the Hangzhou sizhu circle and introduced to Shanghai by Wang Xunzhi after 1925. Its melody is elegantly gentle and profoundly implicit, aptly serving as an embellishment to the beautiful Zhejiang landscapes.

Brilliance of Lantern and Moon

Originating from a sizhu folk music in Hangzhou, it was introduced to the Shanghai sizhu circle by Wang Xunzhi after 1925. The Shanghai Traditional Music Society has made it part of its sizhu repertoire. The tune depicts the street scene during the Lantern Festival in the Zhejiang region, with people performing dragon dance and lantern dance under the bright moon and colourful lanterns, thus presenting to the audience a vivid picture of local Jiangnan customs and lifestyle.

Autumn Moon over a Placid Lake

This tune is originally a Cantonese song and its melody comes from a northern xiaodiao (minor key) *Chamber Dance*. It was later adapted by famous Guangdong musician Lu Wencheng into an instrumental folk song with Guangdong local characteristics and lyrical richness. The graceful and enchanting tune, sweet and suave tone, and crisp and clear style vividly display the composer's feeling for the wondrous natural scenery, and have made this tune become an iconic piece.

Southern Palace

The tune, also called *Entering the Palace from the South*, belongs to the repertoire of Chaozhou string music. It portrays the joyous atmosphere as the emperor enters the palace main gate with his retinue. Starting off in a soothing pace, the tune gradually builds up to more merriment and delight.

Chao Yuan Song

This tune originally comes from *The Alluring Zither* of the Kunqu *The Jade Hairpin*. It extols the love story between Chen Miaochang and Pan Bizheng, as well as the yearning and pursuit of one's freedom and happiness. Often played as a solo on dizi, this tune is performed this time as sizhu wenqu (civil piece), adding more charm to the piece.

Reminiscent of the Past

This is a piece from the "hard suites" of Hakka music, i.e. a tune expressing a happy and lively feeling. It starts off quiet and candid, and as the tempo increases in the finale, it becomes more and more cheerful and bright.

Night Rain Pattering Upon Plantain Leaves

One of the greatest zheng tunes from the “soft suites” of Hakka music, transmitted by famous zheng player Luo Jiuxiang. The tune of “soft suites” is deep and restrained, making it ideal for expressing grief and sentimental feelings.

Pleasing Quadrangle

One of The Eight Grand Jiangnan Chinese Classics, this is a large suite composed of various qupai (melodic models in traditional Chinese music). The tempo gradually develops from a piacere to lento, moderato, and allegro. In the time sequence of the performance, a cohering force is produced by the gradual tempo increase, logically organising various musical elements into a whole. This makes the music multi-layered as it intensifies step by step and pushes towards the climax.

Song of a Warm Southerly Breeze

Also called *Moderately Ornamented Six Beats*. In this concert, the tune is presented by the four main instruments of Jiangnan sizhu ensemble, namely erhu, xiao, pipa and yangqin. Compared to the performance by the entire ensemble, the version by these four instruments is more meticulous and precise in the interaction, making the melody more graceful and lively.

Flying Partridges

One of the most representative works of Jiangnan dizi, this tune actually originates from a Hunan folk tune and has also been used in xiao solos or sizhu ensembles. It was later embellished by dizi performer Lu Chunling with an injection of Jiangnan sizhu style, making it more exquisite and stirring. By portraying the image of partridges flying, it expresses people’s lofty aspirations for freedom and brightness.

Remnant of Snow on a Freezing River

Also called *Spring Thoughts*, this short ancient folk tune is unadorned and melodious, with lofty sentiments and an ethereal feel. It gives a feeling of fishing alone on a freezing river.

Variation on Old Six Beats

Old Six Beats (also called *Old Eight Beats*) is a popular folk tune that can be found in various musical genres, including Jiangnan sizhu, Xi’an guyue, and Shanxi’s Eight Great Suites. *Variation on Old Six Beats* is a variation by adding ornaments to *Old Six Beats*.

Reflection of the Moon on the Spring

This is a representative work of Chinese folk musician Hua Yanjun. It is a portrayal of the composer’s life and an enduring masterpiece venting his emotions. Using his creative talent, the composer turned what he saw, heard, felt and thought into gripping music that never fails to touch the listeners.

Ode to Pear Blossom

It is the theme song of the new historical Peking opera *The Great Concubine of Tang*, a Peking song composed by Yang Nailin, with lyrics by Weng Sizai. It directly echoes with the theme of love between Emperor Ming of Tang dynasty and his concubine Yang in the opera. The vocal part is designed mainly based on the erhuang style of Peking opera incorporating Mei School vocal elements. The solo and chorus perfectly complement each other, giving off a mix of gentleness with magnificence.

Adaptation to Sailing on a Dragon Ship

Based on the melody of a Tang dynasty daqu (a large-scale song and dance music) piece, this work is an adaptation using modern compositional techniques, with some adjustments and arrangements made on the instrumental sections.

Strolling in the Streets

One of The Eight Grand Jiangnan Chinese Classics, this tune is widely popular among sizhu music lovers. It makes use of changes in tempo – from slow to fast – to organically combine different qupai (melodic models in traditional Chinese music) into a united composition. This tune is named *Strolling in the Streets* because it is often played in parades for weddings and festive temple fairs. It begins in lento and gradually becomes faster and faster as it takes the atmosphere to the climax.



Biographical Notes



Shanghai Traditional Music Society

Established in 1941, Shanghai Traditional Music Society is a non-governmental Chinese music organisation founded by Sun Yude, the deceased Chinese traditional music master and founding president of the Society. The current president of the Society is Sun's daughter, Sun Wenyan. The Society has been persevering in its weekly rehearsals of sizhu music, and actively participates in various types of performances, with the aim to pass down Jiangnan sizhu folk music in Shanghai and vigorously promoting this music genre to the public. It is committed to preserving Jiangnan sizhu traditional repertoire and retaining its elegant, peaceful and gentle melodies and musical temperament. Over the years, it has won awards and recognitions in various competitions and exchanges on Jiangnan sizhu music.

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