

樂團介紹

樂韻遊縱成立於2020年，團隊成員皆為香港本地年青和資深的專業音樂家、作曲／編曲家，以及專業藝術行政人員。樂團成員的音樂背景包含中樂、西樂、爵士樂、電子音樂等不同領域，以項目創作和合作為發展基礎。

樂韻遊縱的演出節目主題多樣化，主要以跨越不同音樂種類和風格，以及以其他文化藝術界別介入音樂元素為探索和創作目的。

About the Orchestra

Melody Plus was established in 2020. The team members are local young and senior professional musicians, composers/arrangers, and professional art administrators in Hong Kong. The musical background of the members of the orchestra includes Chinese music, Western music, jazz, electronic music and other fields, and the development is based on project creation and collaboration.

The themes of **Melody Plus'** performances are diverse, mainly with the purpose of exploration and creation through crossing different types and styles of music, as well as to intervene in music with other arts and cultural elements.

演出介紹

融會中西·樂韻遊縱

《樂韻遊縱》音樂演出作品背景包括有嶺南文化、香港非物質文化遺產、傳統文學等。音樂種類包含原創和改編樂曲。音樂演出作品的編曲包括原創風格以及結合中西樂編曲手法，演出團隊亦以結合中樂和西樂的方式演繹作品，體現香港作為中西文化交流，具有包容、融匯創新的社會特色。

About the Performance

A melodious chat to Integrate Chinese and Western Music

The background of the works for this music performance includes Lingnan culture, Hong Kong intangible cultural heritage, traditional literature, etc. The genre of music includes original and arranged compositions. The arrangement of the works includes original styles and arrangements combining Chinese and Western music. The performance team also interprets the works in a way that combines Chinese and Western music, reflecting Hong Kong's social characteristics of inclusiveness, integration and innovation as a cultural exchange between the East and the West.

子揚文化藝術協會
Arts and Culture Association
for Mindful Souls

《樂韻遊縱》音樂演出 A Melodious Chat of Music Concert

演出日期：2022年10月7日（星期五）
演出地點：香港中文大學
逸夫書院大講堂

Date: 7 Oct 2022 (Fri)
Venue: Shaw College Lecture Theatre

演出團隊成員

謝倩雯 Sierra（作曲及編曲）
鄒勵娟 Janet（古箏）
郭承祖 Joey（笙）
梁樂蔚 Cherry（大提琴）
何晉業 Dell（單簧管）
張朗軒 Ronney（打擊樂器）

Team Members

Sierra TSE (Composition and Arranger)
Janet CHOW (Guzheng)
Cho Joey KWOK (Sheng)
Cherry LEUNG (Cello)
Dell HO (Clarinet)
Ronney CHEUNG (Percussion)

1

歡樂茶館（全體合奏）

作曲：謝倩雯（2021）

《歡樂茶館》是作曲者由電影，相片及文獻歷史中顯示的舊式廣東茶樓風貌，受到啟發而創作的小品樂曲。如老一輩去傳統廣東茶樓嘆茶時，還會帶上鳥籠（裡面通常是畫眉），和三五朋友相聚；而歷史紀錄裡，茶樓有時會有樂手來演唱「小曲」，而茶客亦會對樂手另作打賞，這等鮮活的場景，表達出廣式茶樓的特色。

原曲是由曲笛，笙，揚琴，二胡及敲擊演奏，而現在則改編成中西合奏的版本。旋律是由傳統廣東小調音樂啟發，並由兩個調式組成。先由大提琴奏出，再由單簧管與笙繼續。而古箏和敲擊的節奏，表達出茶樓人來人往，忙碌不停的感覺。全曲速度頗快，充滿歡樂熱鬧氣氛。

Happy Teahouse (Ensemble)

Composed by: Sierra Tse (2021)

"Happy Teahouse" is a music piece created by the composer, inspired by the old-style Cantonese teahouses shown in films, photographs and historical documents. For example, when the older generation went to traditional Cantonese teahouses to enjoy tea, they would bring bird cages (usually thrushes inside) to gather with three or five friends; and according to records, there are sometimes musicians in the teahouses singing "small music pieces", while guests would give rewards to them in return. These lively scenes show the characteristics of Cantonese-style teahouses.

The original piece was performed by qudi, sheng, dulcimer, erhu and percussion, but now it has been adapted into an ensemble version mixing Chinese and Western style. The melody is inspired by traditional Cantonese minor music. It consists of two modes. First played by the cello, then continued by the clarinet and sheng. The rhythm of guzheng and percussion presents the crowdedness in the teahouse.

The whole song is fast with a lively and cheerful vibe.

2

拉赫曼尼諾第二協奏曲 - 第三樂章的單簧獨奏

拉赫曼尼諾第二協奏曲於1907年完成，樂曲架構上講究嚴謹，例如核心動機的運用、樂章間的關聯、管弦配器法的效果，皆是此曲不容忽視的精心創作，全曲四個樂章，展現十足的個人色彩，曲式處理頗具獨創性，每個樂章都很有份量，這是拉氏風格最顯著的交響曲，在他的三首交響曲中最受大眾喜愛和演出最頻繁的曲目。

其中第三樂章的單簧獨奏更是非常之有名氣，單簧管的獨奏是悠揚與迴盪，上下距離不大，音符有種衝不破的受困無奈。作曲家充分運用單簧管溫柔、圓滑的音色來表現這段動聽的旋律。

Rachmaninov, Symphony n.2 - Clarinet Solo mov.III

Rachmaninov's Symphony No. 2 was completed in 1907. The composition is rigorous and attentive, such as the use of motives, the connection between movements, and the effect of orchestration, all of which cannot be ignored. The composition is composed of four movements, which shows full of his unique personal style. The musical style is quite original, and each movement is very weighty. This is the most prominent symphony in Rachmaninov style, and among his three symphonies, it is the most popular and most frequently performed.

Among them, the clarinet solo in the third movement is even more famous. The clarinet solo is melodious and reverberating. The composer makes full use of the clarinet's gentle, smooth tone to express this beautiful melody.

#3

戰颱風（古箏獨奏）

作曲：王昌元

王昌元作於1965年，當時她還是上海音樂學院的學生，在上海港碼頭體驗生活時，有感於工人與颱風搏鬥而作的一首箏獨奏曲。

《戰颱風》創作時，王昌元的父親、上海音樂學院古箏專業導師王巽之先生帶領的樂器改革小組已基本完成了新型古箏的改革工作——將古箏弦數增多，從原來的16根增至21根；將琴絃質地改變，將絲絃或鋼弦改為鋼絲、銅絲、尼龍絲相結合。改革之後的樂器，音域拓寬，音量加大，為《戰颱風》在箏上進行極大張力的音樂表現提供了可能，《戰颱風》的成功演出，也有力地證明了新型古箏改革工作的成功。

Fighting Typhoon (Guzheng Solo)

Composed by: Wang Changyuan

Wang Changyuan composed a guzheng solo in 1965, when she was still a student at the Shanghai Conservatory of Music and experiencing life at the Shanghai port. Inspired by workers fighting against the typhoon, she composed the song.

When "Fighting Typhoon" was created, the musical instrument reform team led by Wang Changyuan's father, Mr. Wang Xunzhi, a guzheng professional tutor at the Shanghai Conservatory of Music, had basically completed the reform of the new guzheng -- increasing the number of guzheng strings from the original 16 to 21; changing the texture of the strings, and changing the silk or steel strings to steel wires, copper wires, and nylon wires. After the reform, the musical instruments have widened the range and increased the volume, making it possible for "Battle Typhoon" to perform a great musical performance by guzheng. The successful performance of "Battle Typhoon" also strongly proves the success of the new guzheng reform work.

#4

貝多芬：單簧管和巴松管（大提琴）

三段二重奏 WoO 27

C 大調 I. Allegro Commodo

單簧管和巴松管的三段二重奏，WoO 27 由德國作曲家和鋼琴家路德維希·範·貝多芬創作。這三段二重奏組在 1815 年前在巴黎發佈，它們反映了貝多芬的早期作曲時期，那時他還未移居維也納。樂曲的巴松管部分由大提琴演奏。

*Beethoven: 3 Duets for Clarinet
and Bassoon(Cello) WoO 27
C major I. Allegro Commodo*

Three Duos for Clarinet and Bassoon, WoO 27 was written by German composer and pianist Ludwig van Beethoven. The three duos were published in Paris before 1815 but they reflect the earlier compositional period of Beethoven before his move to Vienna. The bassoon part is played by Cello in this performance.

#5

蓮浦謠（古箏及笙二重奏）

作曲：謝倩雯（2010）

〈蓮浦謠〉唐·溫庭筠

鳴橈輒輒溪溶溶，廢綠平煙吳苑東。
水清蓮媚兩相向，鏡里見愁愁更紅。
白馬金鞭大堤上，西江日夕多風浪。
荷心有露似驪珠，不是真圓亦搖蕩。

此創作是受晚唐詩人溫庭筠同名之詩〈蓮浦謠〉的啟發；溫庭筠一生仕途坎坷，但在文學上，他卻是首位大力作詞的文人，並開創了文人詞創作的新局面，對後世影響甚深。因溫庭筠精通音律，是填詞能手，所以他的詞讀起來聲調和諧，抑揚頓挫。而〈蓮浦謠〉深受民歌影響，以江南採蓮曲為題材，說出採蓮女對愛情自由的大膽追求，及其渴望團圓的忐忑不安情緒。此曲現以古箏和笙合奏，去表現採蓮女之情緒變化，樂曲亦承襲原詩之結構，並用在敦煌發現的唐代調式而寫成。此作品是2010年由蘇鳴樂坊和箏之音樂學會委約所創作，並已在亞洲多個地方演出。

The Ballad of Lianpu (Duos for Guzheng and Sheng)

Composed by: Sierra Tse (2010)

This song was inspired by the poem of the same name, written by late Tang poet Wen Tingyun, "The Ballad of Lianpu" which means "ballad of lotus riverside"; Wen Tingyun had a rough career, but in literature, he was the first literati to write lyrics vigorously, and created a new situation in the creation of literati poetry, which have profound impacts to future generations. Because Wen Tingjun is proficient in rhythm and is an expert at filling in words, his words are read in a harmonious tone and cadence. And "the Ballad of Lianpu" is deeply influenced by folk songs, with the theme of collecting lotus in Jiangnan, expressing the bold pursuit of freedom of love and the uneasy feeling of longing for reunion. This piece is now played with a guzheng and sheng ensemble to express the emotional changes of the lotus-picking girl. The music also inherits the structure of the original poem and is written in the Tang Dynasty mode found in Dunhuang. This work was commissioned by Heming Music Square and Hezheng Music Society in 2010, and has been performed in many places in Asia.

#6

飄色記憶 (全體合奏)

作曲：謝倩雯 (2021)

飄色是香港長洲太平清醮的特色之一；由兩位幼童，一位坐在高處鐵架上，另一位在下面，扮演從古到今，東西方著名的不同角色。作者記得小時候首次參觀整個巡遊，對色彩繽紛的飄色印象十分深刻，有些人物角色，甚至因著與時事有關，還引來大眾喝采。

此作品亦由這些童年記憶而來，樂曲由中西樂器之混合配搭，反映出香港為中西文化之交匯並存，模仿飄色在眼前巡遊的影象。作者使用真實飄色巡遊，抬出天后娘娘出巡時的鼓樂節奏作開始，表達出「神明開路」的氣氛；並借用了香港漁民，亦是蛋家/水上人特有的嘆歌旋律為主題，後並混入爵士藍調節奏風格，使用現代作曲手法描述香港飄色的特色。作品從民間信仰音樂和嘆歌開始，描述出古典人物，西方牛仔，及欽差出巡等影像，從嚴肅至輕快，到最後以熱鬧氣氛結束。

The Floating Colours Parade (Ensemble)

Composed by: Sierra Tse (2021)

The 'Floating Colours Parade' is one of the characteristics of the Cheung Chau Bun Festival in Hong Kong; two young kids play different famous roles at all times and in all places, while one sitting on the metal stand high above the ground and the other one sitting below. The composer was impressed by the colourful Floating Colours Parade when she visited the parade for the first time when she was a child. Some characters even drew applause from the public for their relevance to current events.

The piece is inspired by these childhood memories. The cooperation and coexistence of both Chinese and Western cultures in Hong Kong are reflected by the mixture of Chinese and Western musical instruments in the musical composition, also the imitation of the image of Floating Colours Parade in front of us. The composer uses the drumming rhythm, the music played when the Mazu Goddess appears in the real parade to start the piece, expressing the atmosphere of 'the gods opening the way'. She also borrows the fisherfolk ballads, the unique melody of Hong Kong fisherman (as known as Tanka people) as the theme and mixes the rhythm and jazz blues, in order to describe the characteristics by modern composing technique. The piece starts with folk religious music and fisherfolk ballads, describing the images of classical characters, Western cowboys and imperial envoys on parade. From serious to brisk, and finally ends with a lively atmosphere.

#7

Beyond Suite (全體合奏)

編曲：謝倩雯 (2022)

Beyond是最能代表香港樂隊之一，這首組曲包含十一首不同風格，不同時期的樂曲；編曲者將不同旋律混合一起，做成類似對位形式，或重新組合，將旋律切碎再拼合，希望能帶給觀眾回憶同時，也能對Beyond的作品產生新的感受。

Beyond Suite (Ensemble)

Composed by: Sierra Tse (2022)

Beyond is one of the most representative bands of Hong Kong. This suite contains eleven songs of different styles and periods. The composer mixes the melodies together in a format like counterpoint or by recombination. Chopping apart the melodies and putting them back together again. Hoping to bring back memories and create new feelings for Beyond's music for the audience.