

樂有所思

二號錄音室音樂沙龍

Chamber Resonance
Studio 2 Music Salon



Loo Sze-wang
盧思泓
© Sky Lip

Loo Sze-wang 盧思泓

3 • 8 • 2024
SAT | 8PM
RTHK Studio 2

All tickets have been distributed. Thanks for your support.

The recital will be broadcast live on 3 August at 8pm.



▶ PROGRAMME INFO & ARCHIVE

Web archive is available for 1 year

Following pipa virtuoso Zhang Ying, another distinguished Chinese instrument performer is featured as the next artist in 'Chamber Resonance'. Renowned for his innovative work with the sheng, a free reed wind instrument with a long history, Loo Sze-wang is a former Artist Associate of the Hong Kong Sinfonietta (2012-2013).

Contrary to what one might expect, the sheng has a limited solo repertoire, as it was historically used in ensemble performance. The first solo piece written in score only appeared in the mid-20th century. Recognizing this, Loo has dedicated himself to finding new works and arrangements for the sheng, and even composes his own pieces. In the upcoming music salon, he will perform his solo work *Edge*, written for the 2016 'Hong Fu Bei' International Art Festival – Chinese Sheng, reflecting the journey of sheng players refining their craft.

Loo is also interested in blending the sheng with other instruments. He finds the combination of sheng and harp particularly harmonious. In this recital, he will perform with harpist Judy Ho on the popular pieces *Dusk by the Fishing Boat* and *Daybreak on a Snowy Mountain in Spring*, and Zhou Chenglong's *Voices of Yi* in Loo's own arrangement. Loo will also team up with violinist Amelia Chan to perform Chan Hing-yan's *Autumn Comes*, inspired by the poem with the same title by Li He. Chan drew upon four distinct images from the poem to shape the four movements. In the last movement 'Autumn at a Haunted Graveyard', the iconic *Dies irae* was woven into a tapestry of ghostly gestures to encapsulate the haunting images that permeate Li's poem. The recital will conclude with Loo on the keyed sheng, accompanied by pianist Shelley Ng, playing Taiwanese pieces *Form and Emptiness* by Li Li-Chin and *Passionless Valley* by Lai Chiao-Shan.

This program, which spans Chinese and Western music, traditional and modern styles, and various instrumental combinations, showcases the sheng's flexibility and wide range of expression. Join us at RTHK Studio 2 to explore the enchanting sound of the sheng in Loo Sze-wang's charismatic performance.

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3・8・2024
星期六 | 8 PM
香港電台二號錄音室

門票已經派發完畢，
多謝支持。

音樂會將於
8月3日（星期六）
晚上8時現場直播。



▶ 節目資料及重溫

本節目將提供一年網上重溫

繼琵琶演奏家張瑩之後，「樂有所思」下一位主角同樣是中樂界的高手。不過這位演奏名家遊走於中、西樂的舞台，曾擔任香港小交響樂團駐團藝術家。這位風格獨特、勇於突破的音樂人，是笙演奏家盧思泓。

盧思泓一直努力開拓笙的演奏曲目。笙這件樂器不是歷史極久，在春秋戰國時期已非常流行嗎？應該一如琵琶，有豐富的傳統曲目吧？盧思泓解釋，笙在歷史上一般以合奏的一員出現，20世紀中才有第一首有記譜的獨奏曲，自此笙才成為獨奏樂器。所以笙的演奏曲目不多，盧思泓亦時有創作。今次「樂有所思」的曲目，就有他的獨奏作品《刃》。此曲是為2016年「宏福杯」中國笙文化國際藝術節閉幕音樂會而作，當時有過百位笙好手出席，高手如雲。盧思泓有感各位笙好手就像一把把利刃——歷經苦楚，終由原材打造成鋒刃，所以樂曲以一音為依據，喻意成為鋒刃為單一目標的堅持。樂曲發展有悲有喜，有起有跌。

笙是簧片樂器，聲音一聽可辨。這樣特別的音色，能跟其他樂器融合嗎？這是近年盧思泓探索的方向。他發現笙與豎琴其實很合襯，在這次音樂沙龍中，兩首風格傳統的樂曲《漁舟唱晚》和《雪山春曉》，還有周成龍以彝族音樂為素材寫成的《彝音》，都由盧思泓親自改編，與豎琴演奏家何靜文合作演出。另一個更罕見的配搭是笙與小提琴。小提琴家嚴天成向作曲家陳慶恩委約時，陳慶恩都認為這是個不尋常的組合，隨即聯想到「詩鬼」李賀，並以他的七言古詩《秋來》為靈感，借用詩中四個意象，寫出〈桐風〉、〈衰燈〉、〈雨冷〉、〈秋墳鬼〉四個樂章。各段用到不同的作曲手法，例如最後一段將中世紀的《末日經》滲到音樂裡，呈現李賀詩中縈繞不去的幽冷。這首詭秘的《秋來》將由盧思泓與小提琴家陳詩韻合奏。

這次演出最後，盧思泓會放下傳統笙，換上鍵笙，與鋼琴家吳宇晴演奏兩首台灣作品。李俐錦創作的《色空》很有電影感，而賴巧嫻的《情谷》則描寫金庸小說裡的愛恨情仇。在今次演出中，笙不單止跨越中、西樂，跨越傳統與現代曲目，更會藉與不同樂器的合作激出色彩各異的火花，由此展現笙的潛力。誠邀你來到二號錄音室，見證盧思泓以音樂實現他的所思所想。

PROGRAMME 曲目

LOO Sze-wang <i>Edge</i>	盧思泓 《刃》
Phil YOUNG (LOO Sze-wang trans.) <i>Dusk by the Fishing Boat</i>	楊智華 (盧思泓移植) 《漁舟唱晚》
FAN Shang-e / GESANG DAJI (LOO Sze-wang arr.) <i>Daybreak on a Snowy Mountain in Spring</i>	范上娥、格桑達吉 (盧思泓編) 《雪山春曉》
ZHOU Chenglong (LOO Sze-wang arr.) <i>Voices of Yi</i>	周成龍 (盧思泓編) 《彝音》
CHAN Hing-yan <i>Autumn Comes</i>	陳慶恩 《秋來》
LI Li-Chin <i>Form and Emptiness</i>	李俐錦 《色空》
LAI Chiao-Shan <i>Passionless Valley</i>	賴巧嫻 《情谷》