

## RESEARCH PROJECTS

### 香港戲曲通訊(第八期至第十期)

Hong Kong Xiqu Newsletter (8<sup>th</sup> to 10<sup>th</sup> Issues)

✉ 陳守仁 CHAN Sau Yan

□ 1 September 2004

❖ Hong Kong Arts Development Council

「戲曲資料中心」自 2000 年 9 月 1 日起已先後出版七期《香港戲曲通訊》，內容著重學術性，並且於每期均有特定主題，深受戲曲研究者及社會人士支持。現時，除本港各大圖書館、戲曲及文化團體和學校等有存取《通訊》外，多間海外院校及團體，如中山大學、汕頭大學、中國藝術研究院音樂研究所及戲曲研究所、新加坡國立大學等已將《通訊》列入館藏之一。

由於「戲曲資料中心」於 2003/04 年所獲的資助不足，故只好額外申請出版經費，以維持出版《香港戲曲通訊》印刷本，讓更多戲曲及文化團體、學校、和各有興趣人士閱讀及保存。

《香港戲曲通訊》第八期至第十期的主題暫定為「二十世紀初粵劇、粵曲文獻(二)」、「任白藏品專輯」及「《帝女花》專輯」，每期約 18,000 字，附加插圖，每期印製 5,000 份，三期合共 15,000 份。

(AL04529)

### 戲曲資料中心 04/05 Chinese Opera Information Centre 04/05

✉ 陳守仁 CHAN Sau Yan

□ 1 September 2004

❖ Hong Kong Arts Development Council

香港中文大學「粵劇研究計畫」申辦「戲曲資料中心」的目的，原在於便利香港及海外人士分享及使

用大學自二十世紀七十年代開始積累的大量戲曲資料。自得香港藝術發展局的資助以來，中心一直不停及有系統地收集戲曲資料，包括文物、場刊、海報、劇本、曲本、曲譜、書籍、錄影帶、錄音帶、相片及文獻等。這些資料經中心職員整理、研究、保存及編目後，即供戲曲界人士、教育工作者、研究人員及大眾查閱及使用。

(AL04702)

### From Freedom of Expression to the Creation of a Hong Kong Style: Tong Dik-seng's Cantonese Opera Works of the 1950s

✉ CHAN Sau Yan • YU Siu Wah

□ 1 September 2004

❖ Research Grants Council (Earmarked Grants)

The 1950s is an important era in the history of Cantonese opera, and Tong Dik-seng 唐滌生 (1917-1959), and eminent playwright of this period whose influence extends through decades to the present date, is regarded as the most productive and influential playwright. Before the 1950s, Cantonese opera in Guangzhou and Hong Kong shared the same repertory and style. Ever since the 1949 revolution, strict censorship has been imposed on the genre in mainland China. Though all Hong Kong playwrights enjoyed tremendous freedom that was unprecedented throughout Chinese history, Tong was among the few who explored and practiced this freedom.

From 1950 to 1959, Tong created over 200 Cantonese operas that were mostly premiered by the leading stars of the era; many of such works are still frequently staged nowadays in Hong Kong and occasionally in mainland China. Tong's plays are marked by their elegant literary style, tuneful musical layout, and variety of subject matter that includes issues prohibited in mainland China.



The Emperor. The music was played by a combination of Chinese & Western musical instruments and synthesizer. The drama was staged from April, 2005 for ten performances in Kwai Tsing Theatre. The drama was to celebrate Zheng He ( a eunuch of the Ming Dynasty and might likely discover America in 1421. )  
(AL04768)

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**Rediscovering Greek Rhythms and Neumes in Messiaen's Birdsongs**

✍ CHEONG Wai Ling

□ 1 May 2005

❖ CUHK Research Committee Funding (Direct Grants)

It is not until volume V of Messiaen's *Traité de rythme, de couleur et d'ornthologie*, in which he refers repeatedly to the component figures of birdsongs as neumes of plainchants, <sup>1</sup> that the importance of these archaic entities become overt. His stylized birdsongs are thus, in this sense, medleys of neumes, and so are plainchants, in which they proceed at a much slower pace. Apart from the high speed, however, the chirping birdsong rhythms are also without their place in the plainchants. Messiaen's birdsongs draw primarily on short notes with longer notes used less frequently to serve as points of repose. Given the high speed of the birdsongs, such rhythmic subtleties as added values and non-retrogradable rhythms become less relevant and it is mainly through the grouping of the long and short durations, the basics of Greek rhythms, that different patterns come into being. <sup>2</sup> If Messiaen's turn to birdsongs in the 1950's has rightly been understood as a quiet retreat from what he then experienced as a creative crisis, it remains little known that birdsong writings also enabled him to

amalgamate the age-old systems of neumes and Greek rhythms, recasting them in a language that stays relentlessly avant-garde in tone.

<sup>1</sup> First discussed by Messiaen in published format in volume four of the same treatise.

<sup>2</sup> Designations of Greek rhythms also characterize Messiaen's analyses of birdsongs.  
(AL04366)

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**Please refer to previous issues of this publication for more details of the following ongoing research at the department:**

<u>Edition</u>	<u>Title/Investigators</u>
2003-04	戲曲表演研討會：回顧、現況與前瞻 Conference on Chinese Opera Performance: The Past, Present and Future Development (AL03711) ✍ 陳守仁 CHAN Sau Yan • 余少華 YU Siu Wah
2003-04	2003/04 戲曲資料中心 2003/04 Chinese Opera Information Centre (AL03643) ✍ 陳守仁 CHAN Sau Yan • 余少華 YU Siu Wah
1995-96	<i>Youth Praises</i> : A New Hymnal with Over 200 Original Reharmonizations (AL94040) ✍ CHAN Wai Kwong Victor
2003-04	Distant Thoughts (For Violin and Violoncello) (AL03562) ✍ CHAN Wai Kwong Victor

- 2003-04 A Night Abroad (For Mixed Chorus and Piano) (AL03355)  
✍ CHAN Wai Kwong Victor
- 2003-04 The Interaction and Evolution of the Music and Treatises of Olivier Messiaen (CU03111)  
✍ CHEONG Wai Ling
- 2002-03 Survey of the Musical Institution at the Real Colegio-Seminario de Corpus Christi, Valencia from 1648-1700 (CU02007)
- ✍ OLSON Greta Jean
- 2003-04 A Study of the Musical Repertory, Style and Tradition of Ritual Music of Popular Belief Systems in China: China South and East (Time Unit II) (CU03112)  
✍ TSAO Poon Yee Benny • QIAO Jianzhong\* • XUE Yibing\* • YANG Minkang