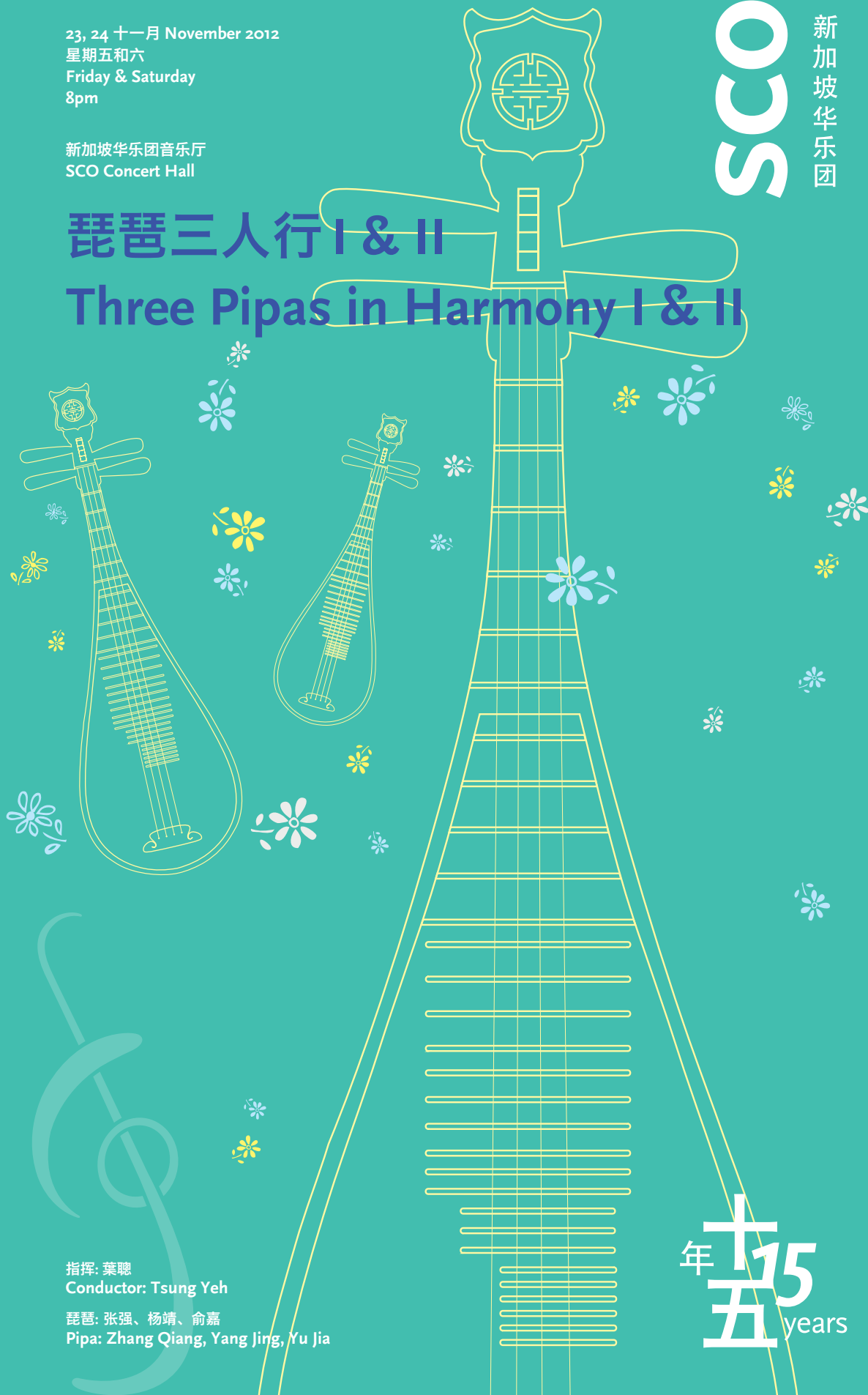


23, 24 十一月 November 2012  
星期五和六  
Friday & Saturday  
8pm

新加坡华乐团音乐厅  
SCO Concert Hall

SCO  
新加坡华乐团

# 琵琶三人行 I & II Three Pipas in Harmony I & II



指挥: 葉聰  
Conductor: Tsung Yeh  
琵琶: 张强、杨靖、俞嘉  
Pipa: Zhang Qiang, Yang Jing, Yu Jia

年十五  
15 years

### 鸣谢 Acknowledgements

我们向所有以各种方式支持与协助新加坡华乐团的机构与热心人士致谢。  
We wish to thank the media and all who have contributed to the Singapore Chinese Orchestra in one way or another.

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\* 除了新加坡华乐团在滨海艺术中心和各项艺术节的演出。 \*\* 除了新加坡华乐团参与各项艺术节的演出。

请上网 <http://www.sco.com.sg/friends-of-sco/> 获知更多详情与下载申请表格。普通乐友只限于在新加坡华乐团音乐会或户外演出时当场申请。

Donations in addition to membership fee are entitled to 2.5 times tax relief.

\*Not applicable to concerts held at Esplanade and SCO concerts in Festivals. \*\* Not applicable to SCO's participation in Festivals.

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# 琵琶三人行 I

## Three Pipas in Harmony I

23 November 2012

指挥: 葉聰 Conductor: Tsung Yeh  
 琵琶: 张强、杨靖、俞嘉 Pipa: Zhang Qiang, Yang Jing, Yu Jia

海青拿天鹅 The Eagle Catching the Swan 11'25"	罗忠镕 Luo Zhong Rong
彝族舞曲 Dance of Yi People 8'45"	王惠然 Wang Hui Ran
琵琶: 张强 Pipa: Zhang Qiang	
草原小姐妹 Little Sisters of the Grassland 19'25" 第一段: 草原放牧 1st Section: Herding at the Grassland 第二段: 与暴风雨搏斗 2nd Section: Fighting the Thunderstorm 第三段: 在寒夜中前进 3rd Section: Advancing through the Freezing Night 第四段: 党的关怀记心间 4th Section: The Party's Care in Our Hearts 第五段: 千万朵红花遍地开 5th Section: Red Blossoms Everywhere	吴祖强、王燕樵、 刘德海作曲、彭修文编配 Composed by Wu Zu Qiang, Wang Yan Qiao, Liu De Hai, arranged by Peng Xiu Wen
琵琶: 俞嘉 Pipa: Yu Jia	
休息 Intermission 15'	
琴瑟破 Qin Se Po 19'	金湘 Jin Xiang
琵琶: 杨靖 Pipa: Yang Jing	
玉堂春 Yu Tang Chun 6'	吴厚元 Wu Hou Yuan
倾杯乐和胡旋舞(世界首演) 15' Joy of a Toast & Whirling Dance (World Premiere)	关迺忠 Kuan Nai-chung
琵琶: 张强、杨靖、俞嘉 Pipa: Zhang Qiang, Yang Jing, Yu Jia	

全场约2小时。

Approximate concert duration: 2hrs

# 琵琶三人行 II

## Three Pipas in Harmony II

24 November 2012

指挥: 葉聰 Conductor: Tsung Yeh  
 琵琶: 张强、杨靖、俞嘉 Pipa: Zhang Qiang, Yang Jing, Yu Jia

玉堂春 Yu Tang Chun 6'	吴厚元 Wu Hou Yuan
塞上曲 Song of the Frontier 9'	古曲、吴梦飞传谱、 高为杰编配 Ancient tune, score from Wu Meng Fei, arranged by Gao Wei Jie
琵琶: 杨靖 Pipa: Yang Jing	
花木兰 Hua Mu Lan 19'25"	顾冠仁 Gu Guan Ren
琵琶: 张强 Pipa: Zhang Qiang	
休息 Intermission 15'	
天鹅 Swans 10'25"	刘德海作曲、瞿春泉改编 Composed by Liu De Hai, arranged by Qu Chun Quan
琵琶: 俞嘉 Pipa: Yu Jia	
海青拿天鹅 The Eagle Catching the Swan 11'25"	罗忠镕 Luo Zhong Rong
倾杯乐和胡旋舞(世界首演) 15' Joy of a Toast & Whirling Dance (World Premiere)	关迺忠 Kuan Nai-chung
琵琶: 张强、杨靖、俞嘉 Pipa: Zhang Qiang, Yang Jing, Yu Jia	

全场约2小时。

Approximate concert duration: 2hrs

# 新加坡华乐团

## Singapore Chinese Orchestra

拥有 78 名演奏家的新加坡华乐团是本地的旗舰艺术团体，更是唯一的专业国家级华乐团。自 1997 年首演以来，在肩负起传统文化的传承之际，也以发展和创新为重任；更通过汲取周边国家独特的南洋文化，发展成具多元文化特色的乐团。新加坡华乐团拥有得天独厚的条件，它坐落于新加坡金融中心，常驻演出场地是修建后的新加坡大会堂——一座见证新加坡历史的坐标；而乐团赞助人是李显龙总理。各种资源和优势相互交融，使新加坡华乐团成长为一支风格独具的优质华乐团。

自成立以来，新加坡华乐团不断策划与制作素质高又多元性的节目，使它在华乐界占有一席之地，而日益扩大的观众群也目睹了华乐团这几年来来的成长。2002 年的滨海艺术中心开幕艺术节上，乐团带给观众一部富于梦幻色彩，又具真实历史事迹的交响幻想史诗《马可波罗与卜鲁罕公主》，为乐团发展史开创新的里程碑。2003 年的新加坡艺术节，乐团与本地多元艺术家陈瑞猷一同呈献了别开生面的音乐会《千年一瞬》，突破了单一艺术呈献的音乐会形式。2004 年新加坡建国 39 年，乐团召集了 2300 名表演者，以有史以来最庞大的华乐队演出《全民共乐》，堪称壮举。2005 年，为纪念郑和下西洋 600 周年，乐团集合多方力量，邀请多位国际知名歌唱家同台演出音乐剧史诗《海上第一人——郑和》。2007 年，新加坡华乐团与新加坡交响乐团，以及本地其他上百位演奏家组成的联合大乐团，共同参与了新加坡国庆庆典演出，为国庆典礼增添艺术色彩。2008 年新加坡艺术节，华乐团与剧艺工作坊合作，突破性地让莎士比亚名著与昆曲经典《牡丹亭》在演出《离梦》中相会。2009 年，乐团成为历史上第一支应邀在爱丁堡艺术节开幕周演出的华乐团，并于 2010 年参与新加坡艺术节在法国巴黎的演出。

Inaugurated in 1997, the Singapore Chinese Orchestra (SCO), comprising of 78 musicians, is Singapore's only professional Chinese orchestra as well as a flagship local arts group. Its patron is Prime Minister Lee Hsien Loong. Taking on the twin role of preserving traditional arts and culture and establishing new frontiers through the incorporation of exotic Southeast Asian cultural artefacts, its home is the Singapore Conference Hall, a prime performance venue in the financial district.

Since its inception, SCO has impressed a broadening audience with its blockbuster presentations and is fast establishing itself among its counterparts around the world. In 2002, it staged a symphonic fantasy epic *Marco Polo and Princess Blue* as part of the opening festival of Esplanade – Theatres on the Bay. The following year, SCO produced a musical and visual conversation with Singapore's most eminent multi-disciplinary artist Tan Swie Hian at the Singapore Arts Festival 2003. The Orchestra celebrated Singapore's 39th National Day in 2004 with a spectacular concert – *Our People, Our Music* – featuring over 2,300 local music enthusiasts at the Singapore Indoor Stadium. In 2005, it produced a mega musical production, *Admiral of the Seven Seas*, as part of the Singapore Arts Festival 2005. In 2007, SCO was part of the 240-strong combined orchestra that performed at the Singapore National Day Parade. In the Singapore Arts Festival 2008, SCO joined hands with Theatreworks to present the groundbreaking production *Awaking*, which brought together Kunqu opera music and Elizabethan music. In 2009, SCO made history by becoming the first Chinese orchestra to perform in the opening week of the Edinburgh Festival, and in 2010, performed in Paris as part of the Singapore Festivals. Well-known for its high performance standards and versatility, the SCO has performed at numerous prestigious events such as the World Economic Forum and International Summit of Arts Council in 2003, and the 2006 International Monetary Fund (IMF) Annual Meeting. The orchestra also toured Beijing, Shanghai and Xiamen in 1998 and Taiwan in 2000. In 2005, it performed at the Budapest Spring Festival, the Singapore Season in London and Gateshead. In 2007, SCO performed at the Beijing Music Festival, as well as in Shanghai as part of the Singapore Season in the China Shanghai International Arts Festival. SCO was also invited to perform at the Macau International Music Festival, as well as at major

新加坡华乐团以高演奏水平，曾受邀在多个重要场合中演出，包括 2003 年的世界经济论坛和国际艺术理事会研讨会，以及 2006 年的国际货币基金组织会议等。1998 年于北京、上海和厦门、2000 年于台湾的演出，让亚洲地区开始注视着新加坡华乐团。2005 年，新加坡华乐团首次到文化气息浓郁的匈牙利、伦敦和盖茨黑德作欧洲巡回演出，成功获得观众与音乐评论家的一致赞赏。2007 年，新加坡华乐团在北京国际音乐节和中国上海国际艺术节的邀请下，配合新加坡节在北京与上海的演出。此外，乐团也参与了澳门国际音乐节，并在广州星海音乐厅、中山市文化艺术中心及深圳音乐厅中亮相演出。这些海外音乐会不仅大大提升了乐团在国际音乐界的名声，也奠定了它在华乐界的领导地位。

新加坡华乐团以“人民乐团”为宗旨，通过社区音乐会、学校艺术教育计划、户外音乐会等活动来推广华乐，为使其种族的朋友也能欣然地欣赏华乐。乐团也委约作品，于不同音乐会中首演新作品。2006 与 2011 年，新加坡华乐团主办了国际华乐作曲大赛。此大赛注入了“南洋”元素，借此创立本地独有的音乐风格。乐团也于 2012 年主办了新加坡首次为期 23 天的全国华乐马拉松；31 支本地华乐团体在新加坡各地呈献 44 场演出，吸引了约两万名观众。新加坡华乐团通过启发、推动、影响和教育的方式来传达它的音乐理念。



concert halls in Guangzhou, Zhongshan and Shenzhen. These international platforms provided SCO with the opportunities to showcase its talents, propelling it to the forefront of the international music arena.

In line with its vision to be a world-renowned people's orchestra, SCO widens its outreach by performing regularly at various national parks, communities and schools. SCO also commissions its own compositions and in 2006 and 2011, organised the Singapore International Competitions for Chinese Orchestral Composition that incorporates Nanyang musical elements from Southeast Asia. In 2012, SCO organised Singapore's first 23-day National Chinese Orchestra Marathon, a spectacular feat that drew the participation of 31 local Chinese orchestras participated with over 44 performances and an audience of 20,000. It is with this vision that SCO continues to inspire, influence, educate and communicate through its music.

## 葉聰 – 音乐总监

# Tsung Yeh – Music Director

葉聰于2002年1月应邀出任新加坡华乐团的音乐总监。在他的领导下，新加坡华乐团迅速拓展其演奏曲目。由他策划的大型音乐会包括交响幻想史诗《马可波罗与卜鲁罕公主》、《千年一瞬—与陈瑞献的音乐对话》、《大唐风华》、《雷雨》及《海上第一人—郑和》等。同时，在《离梦》中把汤显祖及莎士比亚名著融为一炉的初步概念也来自他的构思。这些成功的制作不但广受好评，也把华乐艺术推向了更高的层次。

2007年，葉聰担任新加坡国庆典礼的音乐总监，他为这个举国欢腾的庆典节目作了全新的音乐设计。在国家领袖、2万7000名热情观众和上百万名透过现场直播观礼的国人面前，葉聰成功指挥了一个由新加坡华乐团、新加坡交响乐团、马来和印度乐队、南音小组及合唱团所组成的联合乐团。

这些年来，葉聰在乐团演奏质量上的不断坚持与努力，使乐团在音乐性、技术性，以及总体音响上都达到了一个前所未有的新高度。2005年，他带领乐团远赴伦敦、盖茨黑德，以及布达佩斯春季艺术节，成功指挥了一系列的欧洲巡演。2007年10月，乐团在他的领导下，展开了中国巡演之旅，先后在北京国际音乐节、上海国际艺术节、澳门国际音乐节、广州星海音乐厅、中山市文化艺术中心和深圳音乐厅中成功演出。2009年8月，乐团成为历史上第一支应邀在爱丁堡艺术节开幕周演出的华乐团。

葉聰同时担任美国南湾交响乐团音乐总监。1995年，他与南湾交响乐团更获颁美国作曲家、作家及出版商协会大奖荣衔。此外，他也曾担任香港小交响乐团的音乐总监。

葉聰曾被挑选参加由芝加哥交响乐团赞助的“指挥家深造计划”，并接受其音乐总监巴伦邦及首席客座指挥布莱兹的指导，1991年4月，他临时代替抱恙的巴伦邦登上指挥台，成功领导芝加哥

Tsung Yeh joined the Singapore Chinese Orchestra (SCO) as Music Director in January 2002. Under his direction, SCO expanded its repertoire with innovative works such as *Marco Polo and Princess Blue – A Symphonic Epic*, *Instant is a Millennium – A Musical Conversation with Tan Swie Hian*, *The Grandeur of Tang*, *Thunderstorm*, *Admiral of the Seven Seas* and *Awaking*. In *Awaking*, he melded Shakespeare and Tang Xianzu's plays into one, elevating Chinese orchestral music to a higher level.

As Music Director of Singapore's National Day Parade 2007, Tsung Yeh conceptualised a symphonic music structure with supreme, textured virtuosity that incensed the national pride in the air. 240 musicians from the SCO, Singapore Symphony Orchestra (SSO), Singapore Armed Forces (SAF) Central Band, Malay and Indian ensemble, Nanyin ensemble and a chorus performed under his baton before an audience of 27,000 and millions of television viewers.

His perseverance and diligence have brought SCO's performances to new heights, both musically and technically. Between March and April 2005, he led the orchestra on a tour to Europe at Barbican Center in London, The Sage Gateshead and the Budapest Spring Festival. In October 2007, SCO performed at the Beijing Music Festival, China Shanghai International Arts Festival, Macau International Music Festival, as well as at major concert halls in Guangzhou, Zhongshan and Shenzhen. In August 2009, SCO made history by becoming the first Chinese orchestra to perform in the opening week of the Edinburgh Festival.

Tsung Yeh is also the Music Director of the South Bend Symphony Orchestra in the United States. In 1995, he was honoured with the ASCAP Award together with the South Bend Symphony Orchestra. In addition, he has served as the Music Director of the Hong Kong Sinfonietta.

As part of the Conductors' Mentor Programme sponsored by the Chicago Symphony Orchestra, he worked with Music Director Daniel Barenboim and Principal Guest Conductor Pierre Boulez. In April 1991, he replaced the indisposed Barenboim at short notice. He is also the former Music Director of the Northwest Indiana Symphony Orchestra and Hong Kong Sinfonietta, and the Exxon/Arts

交响乐团的演出。此外，葉聰曾担任西北印第安那州交响乐团音乐总监、圣路易交响乐团助理指挥、佛罗里达州管弦乐团驻团指挥、纽约奥尔班尼交响乐团的首席客座指挥。他也是北京华夏艺术团的首席指挥、上海新音乐重奏团的发起人之一。

5岁开始学习钢琴的葉聰，于1979年在上海音乐学院攻读指挥，1981年获纽约曼尼斯音乐学院颁发的全额奖学金往该校进修音乐学位课程，毕业时更获学术优异奖。1983年，他赴耶鲁大学攻读硕士课程，成为指挥大师梅勒门生，并先后跟随鲁道夫·史勒坚，以及薛林、韩中杰、黄贻钧、曹鹏等名指挥家学习。

葉聰曾与北美多个乐团合作，计有三藩市、塔克逊、纽黑文交响乐、卡尔加里和罗彻斯特管弦乐团等。他也经常应邀担任亚洲多个乐团的客席指挥，包括北京、上海、广州、深圳，还有香港、台北和台中等地方的乐团。欧洲方面，他指挥过巴黎2e2m合奏团、法国电台管弦乐团和波兰、俄罗斯及捷克的乐团等。葉聰也曾赴日本，指挥新星交响乐团。2001年5月，他应邀指挥了巴黎—上海卫星双向电视传播音乐会，法国国家交响乐团与上海广播交响乐团联合呈献演出，透过卫星电视传播，吸引了欧洲与亚洲上亿观众。

葉聰在指挥教育界亦极富盛誉。他现任中国音乐学院与上海音乐学院客座教授。自1992年起，他已是捷克交响乐指挥工作坊的艺术总监，并曾在美国“指挥家联盟”与北美交响乐团联合会举办的工作坊担任讲师，以及时常应邀到瑞士举行的国际现代音乐指挥大师班担任主讲。另外，他曾同雨果、Delos与Naxos等公司合作录制了多张音乐光碟专辑。

Endowment Conductor of the Saint Louis Symphony Orchestra. He served as Resident Conductor of Florida Orchestra and was the Principal Guest Conductor of Albany Symphony Orchestra of New York. He is the Principal Conductor of the Hua Xia Ensemble in Beijing and is one of the founders of the Shanghai New Ensemble.

Tsung Yeh started learning the piano at the age of five. He began his study of conducting at the Shanghai Conservatory of Music in 1979, and two years later won a full scholarship to the Mannes College of Music in New York where he received the Academic Excellence Award upon graduation. In 1983, he began his post-graduate study at Yale University under Otto Werner-Mueller. He also studied conducting with Max Rudolf, Leonard Slatkin, Murry Sidlin, Sidney Harth, Han Zhong Jie, Huang Yi Jun and Cao Peng.

In May 2001, Tsung Yeh conducted the Paris-Shanghai Duplex Concert – a collaboration of the French National Symphony Orchestra and Shanghai Broadcasting Orchestra – that was broadcast via satellite to millions of viewers in Europe and Asia. His previous engagements include San Francisco, Tucson and New Haven Symphonies, Calgary and Rochester Philharmonic, and orchestras from Beijing, Shanghai, Guangzhou, Shenzhen, Hong Kong, Taipei, Taichung, Japan, France, Poland, Russia and Czech Republic.

With his growing reputation as a conducting teacher, Tsung Yeh is currently guest professor in both the China and Shanghai Conservatory of Music. He has been one of the Artistic Directors of the Symphonic Workshop Ltd in the Czech Republic since 1992, and has also taught conducting workshops hosted by the Conductors Guild, The League of American Orchestras and the Musik Hochschule of Zurich. As a recording artist, Tsung Yeh has made various recordings under the HUGO, Delos and Naxos labels.



## 张强 – 琵琶 Zhang Qiang – Pipa



张强是当代著名琵琶演奏家，中央音乐学院民乐系教授、弹拨教研室主任、硕士生导师以及中国民族管弦学会琵琶专业委员会副会长。

1965年出生于西安，六岁开始学习钢琴，九岁随其父张棣华学习琵琶。1978年考入中央音乐学院附中，先后师从吴俊生、邝宇忠、李光华等先生。1987年毕业于中央音乐学院民乐系，师从陈泽民先生。

曾多次在全国民族器乐演奏比赛中获得奖项：1987年获第一届海内外广东音乐演奏邀请赛集体一等奖；1992年获第二届海内外江南丝竹演奏邀请赛集体第一名；1993年获第一届台北市民族器乐协奏大赛第一名。

张强多次在海内、外举办琵琶音乐会、讲座及师生音乐会，也经常在海内外举办的器乐比赛中担任评委，并录制出版了多张琵琶演奏专辑和数十张琵琶教学光盘。

他的演奏功底深厚，音乐变化丰富，乐曲风格宽泛，以精湛的演奏技艺和对不同音乐特征的准确把握与表现，活跃于海内、外的音乐舞台，受到数十个著名音乐团体、音乐节和艺术节的演出邀请。曾应邀在纽约卡内基音乐厅、柏林爱乐音乐厅、维也纳金色大厅、纽约林肯中心、阿姆斯特丹皇家音乐厅、台北国家音乐厅以及国内许多音乐厅演奏琵琶独奏曲、协奏曲、传统丝弦重奏和现代室内乐作品。与其合作过的音乐团体有俄罗斯圣彼得堡爱乐乐团、纽约奥菲欧室内乐团、纽约布鲁克林爱乐乐团、荷兰新音乐团、中国交响乐团、香港管弦乐团、广州交响乐团、中国广播民族乐团、香港中乐团、台北市立国乐团、上海民族乐团、澳门中乐团、广东民族乐团等。

Zhang Qiang is a contemporary *pipa* master who also holds positions as a professor of music at the Central Conservatory's Chinese Orchestral Department as well as the head of Plucked-strings Learning School and mentor of Masters research students. He is also the vice-president of the Pipa Professional Committee in China Nationalities Orchestra Society.

Born in 1965 in Xi-an, Zhang Qiang began learning the piano at age of six, moving on to the *pipa* at age of nine under the tutelage of his father, Zhang Di Hua. In 1978, he entered the Central Conservatory of Music's Junior Department, studying under the masters Wu Jun Sheng, Kuang Yu Zhong and Li Guang Hua. In 1987, he graduated from the conservatory's Chinese Orchestral Department, studying under Chen Ze Min.

A multiple winner at national music competitions, Zhang Qiang's accolades include winning the first prize at the First International Competition for Guangdong Music in 1987, first prize at the 1992 Second International Competition for Jiangnan Silk and Bamboo Music and first prize at the First Taipei Chinese Orchestral Concerto Competition in 1993.

Zhang Qiang continues to present *pipa* recitals within and beyond China. He also speaks regularly at conferences and masterclasses around the world, and plays adjudicator at national and international instrumental competitions. He has recorded numerous albums on the *pipa*, and produced a huge number of educational *pipa* DVDs.

Zhang Qiang's skills are underpinned by years of experience, and he has come to develop a tone both rich and ever-changing across interpretations of pieces from wide-ranging styles. His superior technique is enhanced by a thorough knowledge of diverse genres and their associated musical characteristics. Zhang Qiang is constantly invited to perform at various arts and music festivals with eminent artists around the world.

He has also been invited to perform at New York's Carnegie Hall, Berliner Concert Hall, Vienna Musikverein, Lincoln Center, Amsterdam's Royal Concertgebouw Theatre and the National Concert Hall of Taipei, playing the *pipa* in solo recitals, concerto appearances, traditional ensembles and contemporary chamber presentations. Music groups with which Zhang Qiang has collaborated include the St. Petersburg Philharmonic, the Orpheus Chamber Orchestra, the Brooklyn Philharmonic, the Nieuw Ensemble in the Netherlands, the China National Symphony Orchestra, the Hong Kong Sinfonietta, the Guangzhou Symphony, the China Broadcast Folk Orchestra, the Hong Kong Chinese Orchestra, the Taipei Municipal Chinese Orchestra, the Shanghai Chinese Orchestra, the Macau Chinese Orchestra and the Guangdong Chinese Orchestra.

## 杨靖 – 琵琶 Yang Jing – Pipa



杨靖是著名琵琶演奏家，中国音乐学院教授、硕士研究生导师，国家职业技能鉴定评审委员、北京市高等院校学科带头人及紫禁城室内乐团团长。

作为琵琶演奏家，杨靖曾多次荣获全国琵琶比赛大奖；应邀出访了三十余个国家和地区，参加了数十个国家及地区的音乐节、艺术节；曾与国际著名的德国柏林新音乐团、约翰内斯堡、俄罗斯等众多交响乐团、中央民族乐团、香港中乐团、新加坡华乐团等知名乐团合作。

杨靖的琵琶演奏追求朴素的自然美、追求精神统一，注重刚柔相济，技术全面、音色丰富，无论诠释传统乐曲或演绎现代作品，她的演奏都具有强烈的艺术生命力和感染力，被誉为“当代最具舞台艺术魅力”琵琶演奏家；录制出版了琵琶专辑《琴瑟破》、《追日》、《霸王卸甲》、《花木兰》、《琵琶名家名曲》、《王昭君》、重奏专辑《文姬归汉》、《孟姜女》、《春愁》等大量合奏、电影、电视音乐作品。

作为琵琶教育家，杨靖不断潜心艺术研究，撰写了《琵琶演奏的理性把握及再创造》、《琵琶声音与技术漫谈》、《刘德海琵琶教学思想刍议》、《中国琵琶教程》等学术论文，编著了《中国琵琶》系列教材，创作改编了多首琵琶独奏曲及练习曲。

2006年创建杨靖琵琶室内乐团，以独奏、重奏和室内乐的多种艺术表现形式，用杨靖参与研制的高音、中音、次中音和低音几种不同音色的琵琶组合音响，以新的理念、多元的创作和风格迥异的作品，表现出了该室内乐团在艺术上的独特追求、全面展示琵琶这件具有悠久历史乐器的文化底蕴和内涵，跨越地域时空的国际性和现代感。2008年和中国一批著名的音乐家组建了紫禁城室内乐团，旨在继承和发展民族音乐，探索中国当代音乐语境与世界对话的范例。

Yang Jing is a renowned *pipa* master who holds positions as a professor at the China Conservatory of Music, mentor of Masters research students, committee member of the National accreditation agency for vocational skills, leader of the Beijing City's Institute for Higher Learning and music director of the Forbidden City Chamber Ensemble.

In the course of her career as a *pipa* artiste, Yang Jing has won multiple awards at national *pipa* competitions, and been invited to perform in more than 30 countries. In addition, she has also performed at international arts festivals around the world, working with the acclaimed Berlin New Music Group as well as symphony and Chinese orchestras in Johannesburg, Russia, China, Hong Kong and Singapore.

Yang Jing's performance style is distinguished by its simple poignancy and marked by an unrelenting quest for a concentration of the mind. It has been described as energetic and flexible, technically perfect as well as rich in tone. Whether in traditional pieces or contemporary experimental works, Yang Jing's artistic vitality is apparent and infectious; for these traits she has been constantly referred to as one of China's most charismatic stage personalities.

Yang Jing has recorded and published the following *pipa* albums: *Qin Se Po*, *Chasing the Sun*, *Resurrection of the Emperor*, *Hua Mu Lan*, *Pipa Classic Collection*, *Concubine Wang Zhao Jun*, *Lady Wenji's Return to China* (ensemble album), *Lady Mengjiang* and *Spring Sadness*. Yang Jing has also recorded works for film and television.

As a respected educator, Yang Jing continues to research and publish on her craft, penning scholarly works such as *The Rational Grasp of Pipa Performance and Creativity*, *A Discussion on Pipa Technique and Tone*, *Liu De Hai's Teachings and Pipa Method* and *The Chinese Pipa Teaching Method*. She has also edited *The Pipa in China series*, and re-adapted many etudes and solo works for the *pipa* repertoire.

In 2006, Yang Jing founded the Yang Jing Pipa Chamber Ensemble, presenting new *pipa* repertory in solo, small-ensemble and other chamber music settings, experimenting with instruments of various high, mid and low registers and sizes. Focusing on new ideas and a diverse range of styles, she has pursued the limits of chamber ensemble music featuring the *pipa*, demonstrating the unique and adaptable qualities of the instrument across geographies, national boundaries, cultures, time, history and context. During 2008, Yang Jing set up Forbidden City Chamber Ensemble with a group of eminent Chinese musicians to preserve and extend the practice of Chinese music in China, exploring the role of Chinese music in context to interaction with contemporary and global scenes.

## 俞嘉 – 琵琶 Yu Jia – Pipa



俞嘉四岁开始随父亲俞松林学习琵琶，九岁考入中央音乐学院附小，师从李光华教授。在校期间成绩优异，代表学校赴新加坡、马来西亚、香港、日本等地演出。俞嘉多次参加国际比赛，屡屡获奖。1997年毕业，获学士学位。同年加入新加坡华乐团，现任琵琶声部首席。

俞嘉在新加坡华乐团的15年间与多位著名指挥家合作，先后演出了琵琶协奏曲《满江红》、《瑟》、《怒》、《天缘》、《古道随想》、《草原小妹妹》、《飞天》、《花木兰》、《春秋》等作品。

受台北实验国乐团的邀请与台湾著名指挥家陈澄雄合作演出《泼墨仙人》，与台湾普音文化有限公司合作先后录制了四张个人琵琶独奏，协奏专辑。近年来，她也多次受邀参加丹麦、墨西哥、香港等地艺术节及新加坡艺术节的演出，并获得好评。

Yu Jia began learning the *pipa* at the age of four from her father Yu Song Lin, and entered the Central Conservatory of Music's Junior Department at age of nine. She has studied under pipa master Li Guang Hua, earning exceptional accolades in school, representing the college in performance expeditions to Singapore, Malaysia, Hong Kong and Japan, among other countries. A frequent entrant at international competitions, Yu Jia has won numerous awards. In 1997, she graduated from the Central Conservatory of Music with a Bachelor of Arts degree. In the same year, she joined SCO, and is currently SCO's Pipa Principal.

In her 15 years with SCO, Yu Jia has performed as a soloist with many well-known conductors in concerti such as *The River Red, Se, Anger, Fate, Capriccio of the Ancient Path, Little Sisters of the Grassland, Sky Flight, Hua Mu Lan* and *Spring & Autumn*, among other works.

Yu Jia was invited by the National Experimental Chinese Orchestra in Taipei and its conductor, Chen Teng-Hsiung, to take part in a collaborative project and performance, the *Ink-splashed Immortal*. Working with Taiwanese label Poem Culture, she has recorded four *pipa* albums dedicated to solo and concerto music. Over the past few years, she has also been invited to participate in arts festivals in Denmark, Mexico, Hong Kong and Singapore, receiving good reviews for her appearances.

## 曲目介绍 Programme Notes

### 海青拿天鹅 *The Eagle Catching the Swan*

罗忠镕  
Luo Zhong Rong

此曲目是根据同名琵琶古曲所编写，反映了古代蒙古人民狩猎生活的乐曲。据现在已经掌握的一些历史材料看，此曲的原始形式可能产生于十三世纪的元代。海青，即海东青，是雕的一种；古代的蒙古人民把它用于打猎。曲目生动地描写了海青与天鹅的追逐和斗争，表现了古代蒙古人民狩猎生活中，胜利的愿望与欢乐情绪。

改编曲保留了原曲所有的音乐材料，仅在结构和调性上做了一些调整，并适当地加了一些对比材料。古曲曲名的解说摘自杨荫浏先生的文章《琵琶名曲：海青拿天鹅》。

This piece is adapted from the ancient *pipa* tune with the same title. It reflects the hunting lives and traditions of ancient Mongolian communities. According to historic records available today, the original form of this music emerged during the 13th century in the Yuan Dynasty. *Haiqing*, which is a type of golden eagles, was employed by ancient Mongolians as hunting tools. This piece vividly illustrates the frantic chase and final fight between the eagle and its prey, while displaying the Mongolian hunter's hopes and joy of victory.

In the rearranged version, all original content in the ancient work has been retained, although some key changes and minor alterations to structure have been effected with appropriate insertions of additional musical passages. Description of the title of the ancient work is derived from an essay by the late celebrated Chinese musicologist, Yang Yin Liu – *Pipa Classic: The Eagle Catching the Swan*.

罗忠镕是名作曲家与教授，于1924年出生。1942年进入四川艺术专科学校学小提琴，后转入上海音乐专科学校继续学习。在1951年担任北京中央乐团驻团作曲家及在1985年担任中国音乐学院作曲系教授。主要音乐作品有：《交响曲二部》、《交响序曲部二部》、《弦乐四重奏四部》以及艺术歌曲和钢琴曲等多首。

Born in 1924, **Luo Zhong Rong** is a composer and professor. In 1942, he entered the Sichuan Arts School to study the violin, and continued his musical studies at the Shanghai Conservatory of Music. He was a composer-in-residence with the Beijing Central Philharmonic Orchestra from 1951 and was a Professor of Composition with the China Conservatory of Music from 1985. His main works include *Symphonies 1 & 2, Symphonic Overtures 1 & 2, String Quartets 1 – 4*, in addition to numerous Chinese art songs and piano works.



## 彝族舞曲 *Dance of the Yi People*

王惠然  
Wang Hui Ran

乐曲以彝族民歌“海菜腔”和“烟盒舞”音乐为素材创作而成。它以柔美的旋律，新颖的“四指轮”技法，描绘了彝家山寨朦胧的夜色和彝族青年男女轻歌漫舞、热烈狂欢的场面。该曲荣获了二十世纪华人音乐经典国际大奖。

This piece draws upon the enigmatic folksongs of the Yi People, using the music of *Hai Lai Qiang* and *Yan He Wu* as source material. The music features mellifluous phrases and a special pipa technique known as *si zhi lun* (four fingers tremolo), depicting young men and women of the Yi community dancing around a campfire in the midst of scenic mountains under a bright and clear moon. A well-known tune in the Chinese orchestral world, this composition won the International 20th Century Chinese Music Classic Award.

王惠然是中国国家一级作曲家。集作曲、指挥、演奏、乐改、教学于一身，为海内外颇具影响的著名民族音乐家。他的《彝族舞曲》等作品获全国、国际大奖十余项。曾指挥海内外诸多著名乐团演出作品及各类音乐会，改革柳琴的成果获国家科技进步奖，还被誉为中国柳琴艺术创始人，“柳琴之父”。他的著作、论文和琵琶、柳琴学生遍及海内外。

Wang Hui Ran is a National Class One Composer in China, a conductor, performer, arranger and teacher, active and influential within and beyond China. *Dance of the Yi People* and his many works, have won numerous major national and international awards. Wang Hui Ran has conducted with many well-known orchestras and ensembles in China and overseas. His foray into the mechanical development of the *liuqin* has won a Science and Technology National Award, and he has come to be known as the inventor of the *liuqin* performing art and father of *liuqin*. His academic publications, theses on the *liuqin* and pupils on *liuqin* and *pipa* are found within China and also abroad.

## 草原小妹妹 *Little Sisters of the Grassland*

吴祖强、王燕樵、刘德海作曲、彭修文编配  
Composed by Wu Zu Qiang,  
Wang Yan Qiao and Liu De Hai,  
arranged by Peng Xiu Wen

此琵琶协奏曲结合了民族传统多段体与西洋奏鸣曲式的独特结构。全曲由《草原放牧》、《与暴风雨搏斗》、《在寒夜中前进》、《党的关怀记心间》与《千万朵红花遍地开》五段组成。讲述了蒙古族少女龙梅、玉容小妹妹为保护集体羊群与暴风雨搏斗的事迹。表现了新中国少年儿童热爱集体、不畏风暴的高尚风格和勇敢精神。乐曲充分发挥了琵琶技巧的特长，并创造了很多新的指法，在琵琶与大型乐队相互融合上进行了第一次成功的探索。

This pipa concerto uniquely and structurally combines multi-sectional forms found in Chinese music with the sonata form of Western Music. The piece comprises five sections: *Herding at the Grassland*, *Fighting the Thunderstorm*, *Advancing through the Freezing Night*, *The Party's Care in Our Hearts* and *Red Blossoms Everywhere*. The story tells of two young Mongolian sisters, Longmei and Yurong, who brave a terrible rainstorm to protect the community's sheep. The result is a dramatic musical eulogy of the courageous and noble spirit of Chinese children, working for the greater good. This piece displayed the special possibilities of *pipa* techniques, and created new *pipa* fingerings. It is also the first successful attempt to feature the solo *pipa* with an orchestra of this scale.

彭修文是中国当代杰出的民族音乐大师、中国现代民族管弦乐队创始人之一、成就卓越的指挥家、作曲家。曾指挥、创作和改编了不少深受群众欢迎的作品，如《步步高》、《彩云追月》、《花好月圆》、《丰收锣鼓》、《月儿高》、《瑶族舞曲》等。

Peng Xiu Wen is one of the outstanding masters of Chinese orchestral music and a founder-inventor of the modern Chinese orchestra. He is also a renowned composer and conductor. He has conducted, re-arranged and composed many popular works including *Rising with Each Steps*, *Rousing Clouds*, *Chasing the Moon*, *Perfect Conjugal Bliss*, *Harvest Drums*, *The Moon on High* and *Dance of the Yao Tribe*.

## 琴瑟破 *Qin Se Po*

金湘  
Jin Xiang

《琴瑟破》是一首为中国民族传统乐器琵琶和西洋民族交响乐队而作的大型乐曲。《琴》、《瑟》均为中国古代乐器的名称，作曲家将它抽象为一种特有的音乐表象形态和音乐逻辑思维——中华音乐传统中特有元素的发挥与延伸；《破》则既是中国传统乐曲中对乐曲发展之总称，亦是乐曲发展手法之一和乐曲结构类型之一。

此曲系单一乐章。在结构上共分两大块：—《破》前与《破》后。《破》前段落着力于力量的冲击与动势，《破》后则更偏重于情感的昇华与超脱；《破》前段落织体浓密、力度强烈、调性游移，《破》后段落织体清淡、力度平稳、调性单纯。在两段之间的琵琶独奏华彩乐段，则既是技术上的超常发挥，亦是情感反差上的连接与转换的纽带。

此曲原型为《瑟》，作品52—为琵琶和民族交响乐队（1994），首演于1996年《金湘民族交响乐作品音乐会》（北京/上海）；琵琶独奏由张强、吴玉霞担任；作曲家亲自指挥。

2006年，琵琶与交响乐《琴瑟破》，作品87，第一号完成。它是在琵琶与民族交响乐《瑟》（1994年完成）的基础上改写而成。2007年5月由天津交响乐团首演于北京现代音乐节，杨靖独奏、杨力指挥。2009年由中国交响乐团在《龙声华韵——金湘交响乐作品音乐会》上再次推出，杨靖独奏、邵恩指挥。

2008年，应香港中乐团之约，完成此曲民族交响乐版，作品87，第二号，并于2010年2月由香港中乐团在香港艺术节上推出，杨靖独奏、阎惠昌指挥。今晚演出的既是此版本。

The original large-scale piece merges the sound worlds of the Western symphony orchestra and the Chinese instrument *pipa*. The words 'qin' and 'se' in the Chinese title refer to ancient terms denoting Chinese instruments. The composer has drawn upon the representational power and historical connotations of these instruments, and used them as a springboard to exercise his sonic logic; allowing for the exhibition of his particular conceptualization of a grand Chinese musical tradition. The third word in the title, 'po' refers to new and dramatic exploits in the worlds of Chinese music. This piece can be understood as a vehicle for exploring recent developments in the genre. It is also a type of music form.

The work consists of a single movement. There are two main sections: before the 'po' and after the 'po'. Music before the 'po' is extreme and tumultuous while music after the 'po' emphasizes the sublimation and transcendence of emotions. The music in the first section is with dense textures and full of power, wandering through different tonal centres while the later section calls for thinner textures, calmer sonorities and stable pitch centres. A *cadenza* for the unaccompanied *pipa* connects the two sections, providing a platform for extraordinary technical exhibition, requiring the soloist to draw upon huge emotional contrasts which connected with a transitional linkage.

The piece was originally composed as *Se*, Op. 52 in an earlier 1994 arrangement for *pipa* and Chinese orchestra. It was first performed in 1996 at the *Jin Xiang Chinese Orchestra Concert* in Beijing and Shanghai in which *Pipa* master Zhang Qiang and Wu Yu Xia were the soloists, conducted by the composer himself.

In 2006, a new version of this work, *Qin Se Po* Op. 87 No. 1 was completed, built upon the foundations of the earlier piece, *Se* of 1994. In 2007, this second work was premiered by the Tianjin Symphony Orchestra at the Beijing Contemporary Music Festival, with Yang Jing as soloist and Yang Li as the conductor. In 2009, it was performed again by the China National Symphony Orchestra at a commemorative symphonic concert for the composer Jin Xiang, *Dragon Rhythm and Chinese Melody*. In this performance Yang Jing was on the *pipa* again, with Shao En on the podium.

In 2008, at the behest of the Hong Kong Chinese Orchestra, the composer prepared a version of the same piece for a Chinese orchestral setup, Op. 87 No. 2 which will be performed in tonight's concert. This was premiered in 2010 at the Hong Kong Arts Festival featuring Yang Jing as a soloist under the directorship of Yan Hui Chang.

金湘是中国著名作曲家、指挥家、音乐理论家、音乐教育家。现任中国音乐学院教授及中国艺术研究院博士生导师。

金湘的作品体裁广泛，风格多样。从大型歌剧、交响乐、协奏曲、大合唱、各种室内乐直至影视音乐。主要代表作有：歌剧《原野》、《楚霸王》、交响大合唱《金陵祭》、交响音画《塔克拉玛干掠影》、音诗《曹雪芹》、琵琶协奏曲《琴、瑟、破》。

Jin Xiang is a distinguished Chinese composer, conductor, musicologist and music educator. He is a professor of the China Conservatory of Music and is currently the mentor for doctorate students of the Chinese Arts Research Institute.

Jin Xiang composes in many genres and written operas, cantatas, symphonies, concerti, chamber pieces, and soundtracks to films and television programmes. Jin Xiang's main works include the operas *The Savage Land*, *The King of Chu*, cantata *Nanjing Lament*, symphonic painting *A Glimpse of Takalamakan*, tone poem *Cao Xueqin* and pipa concerto *Qin Se Po*.

## 玉堂春 *Yu Tang Chun*

吴厚元  
Wu Hou Yuan

此曲目以家喻户晓的传统京剧《玉堂春》为题，运用“引子与二重赋格曲”的艺术形式，力图高度浓缩，概括地提示剧中男女主人公的爱情波折及其结局。同时，也想为扩展民乐习惯上的单一“线性思维”和丰富弹拨乐队的表现力进行一些新的探索。

Taking the widely known traditional Peking Opera *Yu Tang Chun* as its subject, this composition deploys the Western contrapuntal method of an “introduction and double fugue” in terms of formal structure. The intertwining melodies narrate the twists and turns of the love story between male and female leads, bringing the opera’s convoluted drama to a grand finale. At the same time, the piece explores new performing techniques of plucked-strings instruments which are an expansion from single-line developed tunes found in much of Chinese orchestral music.

**吴厚元** (1946 – 1999) 是中国著名作曲家、民族音乐教育家和指挥家。早年从事琵琶演奏，后专攻作曲。1983至1987年他筹建院民乐团并任音乐指导。吴厚元的代表作品有：第一二胡协奏曲《红梅随想曲》、第二二胡协奏曲《竹韵》、京胡独奏曲《京郊行》（荣获“北京市1982年度音乐创作”一等奖）、琵琶协奏曲《诉—读唐诗<琵琶行>有感》等。

**Wu Hou Yuan** (1946 – 1999) was a renowned composer, music educator and conductor. He was a pipa performer in his early years, but eventually chose to specialise in composition. Between 1983 and 1987, he founded a Chinese orchestra and became its music director. His work include First Erhu Concerto *Red Plum Capriccio*, Second Erhu Concerto *Bamboo Charm*, Jinghu solo piece *Beijing Countryside* (won the Beijing City First Prize for Composition in 1982) and Pipa Concerto *Message: Thoughts after reading Tang Poem – The Way of the Pipa*.

## 倾杯乐和胡旋舞 (世界首演) *Joy of a Toast & Whirling Dance* (World Premiere)

关迺忠  
Kuan Nai-chung

曲目是应新加坡华乐团之约，为三位琵琶独奏家和乐队而做的。三个琵琶独奏的声部各具性格，或豪放彪悍、或风流倜傥、或温柔贤淑。

乐曲以引子和回旋曲的曲式写成。引子的旋律基本是取材于《敦煌琵琶曲》中《倾杯乐》，而回旋曲的素材则是由上述的材料衍生而成，间或取自《敦煌琵琶曲》中的其它乐曲。

引子开始是一片盛唐的庄重威严气象，其后进入了交杯畅饮的画面。回旋曲则是欢乐的歌舞场面。

*Joy of a Toast & Whirling Dance* is a commissioned work by SCO for the three pipa soloists and orchestra. This piece reflects the distinctly individual musical personalities of the three performers – whether robust and bold, capricious and spirited or gentle and gracious.

The work is structured with an introduction and rondo. The melody of introduction is largely adapted from the *Joy of a Toast* found in the larger historic anthology, *Dunhuang Pipa Scores*. The rondo section is developed around the opening material, as well as based on tunes from other pieces found in the *Dunhuang Pipa Scores*.

The introduction sets up a lavish and pompous atmosphere of Tang dynasty during its peak before moving on to a sonic image of drinking and toasting. This is followed immediately by the rondo section, which depicts the merry singing and dancing brought on by the drinking.

**关迺忠**曾担任中国东方歌舞团指挥及驻团作曲家、中国艺术团驻团作曲家、香港中乐团音乐总监、高雄市国乐团驻团指挥。主要作品包括：《拉萨行》、《丰年祭》、《云南风情》和《千禧序曲》。

**Kuan Nai-chung** was formerly the Conductor and Composer-in-Residence of the China Oriental Song and Dance Troupe. He has also held down posts including the Composer-in-Residence of the China Arts Troupe, Music Director of Hong Kong Chinese Orchestra and Conductor-in-Residence of Kaohsiung City Chinese Orchestra. His major compositions include *A Trip to Lhasa*, *Harvest Festival*, *Charms of Yunnan* and *Prelude to the Millennium*.

## 塞上曲 *Song of the Frontier*

古曲、吴梦飞传谱、高为杰编配  
Ancient tune, score from Wu Meng Fei,  
arranged by Gao Wei Jie

《塞上曲》是最早见于平湖派《李芳园琵琶谱》的古曲。高为杰编配的此作，曲目分三段：《思春》、《秋思》与《滴泪》。以汉代王昭君出塞和番为主题，着重描写王昭君于出塞前虽被选入宫，却遭画工毛延寿之陷害而备受冷落的怨恨心情。此改编曲系于1998年，高为杰受琵琶演奏家杨靖与中国少年弓弦乐队指挥刘顺之约而作。

Earliest notations of this ancient tune, *Song of the Frontier*, were found in the *Li Fang Yuan Pipa Anthology* of the Pinghu School of pipa playing. In Gao Wei Jie’s adaptation of the old melody, there are three sections, namely – *Thoughts of Spring*, *Autumn Musings* and *Cascading Tears*. Together, it depicts the story of celebrated imperial concubine and historical figure Wang Zhao Jun. The music shows Wang Zhao Jun, a Han dynasty character, as eventually bartered away by the Emperor Yuan as a diplomatic and pacifying gift to the King of Xiongnu people. It also details her earlier life in court, suffering the abandonment and malignant of her master-Emperor after being depicted in an ugly portrait by the devious painter Mao Yan Shou. This piece was re-arranged by the composer in 1998 for the pipa whiz Yang Jing and performed by the China Youth String Orchestra, under the direction of Liu Shun.

**高为杰**是名教授与作曲家。1960年毕业于四川音乐学院，先后受教于邓尔敬、章纯、俞抒、丁善德、邹鲁等教授。现任中国音乐学院教授，博士生导师、上海音乐学院博士生导师、美国辛辛那提大学音乐学院兼职教授、天津音乐学院荣誉教授。

主要作品有：交响叙事曲《草地往事》、民族管弦乐《蜀宫夜宴》、双二胡与管弦乐队《白马印象》、室内乐《读古琴曲<忆故人>》与《远讯》等。

**Gao Wei Jie** is a professor and a composer. He graduated from the Sichuan Conservatory in 1960 and studied under Professor Deng Er Jing, Zhang Chun, Yu Shu, Ding Shan De and Zou Lu. Gao Wei Jie is currently a mentor of the faculty of the China Conservatory and Shanghai Conservatory’s Ph D programs. He also is an adjunct lecturer at the China Conservatory of Music, University of Cincinnati in the USA, and an honorary professor at the Tianjin Conservatory of Music.

His works include Symphonic Poem *Memories of the Grasslands*, *Night Banquet at Shu Palace*, double erhu concerto *Impressions of the White Horse*, chamber music pieces *Studying a Masterpiece of the Guqin: Remembering An Old Friend* and *News from Afar*.

## 花木兰 *Hua Mu Lan*

顾冠仁  
Gu Guan Ren

洋溢浓郁民族风格的琵琶协奏曲《花木兰》，是作曲家根据北朝民歌《木兰辞》的意境创作的。描写的是花木兰女扮男装代父从军，奔赴沙场英勇杀敌，最后凯旋归来的故事。此曲目是奏鸣曲式的单乐章协奏曲，分呈示部、展开部、再现部以及尾声。

呈示部《木兰爱家乡》：以恬静优美，富于民歌性的主题旋律展开，然后持续发展变奏，表现木兰的温柔个性、练武的英姿，以及对家乡的热爱。

展开部《奋勇上战场》：第一段的《入侵》，刻划木兰闻敌入侵决心代父从军的坚强意志；第二段的《出征》，琵琶以“凤点头”展现战马飞奔，由远至近的出征场面；第三段的《拼杀》是全曲的高潮，琵琶此时与乐队快速竞奏，频繁转调，表现了战场上杀敌冲锋陷阵的伟大场面。

再现部《凯旋回家园》：在鼓声号角齐鸣声中，表达了乡亲父老热烈欢迎木兰的凯旋归来；而后，琵琶变奏了前面呈示部的主题，描写木兰卸下戎装回复女儿身的喜悦心情。

尾声中隐隐出现的《出征》旋律，传达了木兰准备随时再上战场的决心。

Based on the folk song, *Mu Lan Verses*, traceable to the Northern Dynasties (AD 386-588), this *pipa* concerto is rich in folk colours and textures. The music depicts the story of Chinese heroine Hua Mu Lan who disguises as a man to take the place of her father in battle, in so doing demolishing enemy armies across the desert and returning home in victory. This work is in a single movement and based on the sonata form, with an exposition, development, recapitulation and coda.

The exposition presents as *Mu Lan Loving her Homeland*, the music is both serene and lively in parts, rich in connotations of folksong in its thematic material. This section is in turn developed and transformed into aural representations of Mu Lan as a gentle daughter, a budding martial artist and a passionate patriot.

The development presents as *Mu Lan in Courageous Battle*, consists of three sections. The first section – *Invasion*, depicts Mu Lan's resolute determination in taking her father's place in the army upon news of an impending invasion. The second section – *Setting Out*, has the *pipa* conjuring up a scene of galloping warhorses, approaching from afar with the distinctive *fengdiantou* finger technique. The third section – *Attack*, is the climax of the entire piece. The *pipa* races against the orchestra at a heightened tempo with frequent modulations to depict the violence and terror of battle.

The recapitulation presents the *Victorious Parade*, resounding drums and horns paint the enthusiastic reception of Mu Lan's return to her hometown and her father. Variations on the main theme by the *pipa* depict the joy of Mu Lan regaining her female persona.

In the coda, the theme from *Setting Out* reappears to signify Mu Lan's readiness to fight for future battles.

顾冠仁是著名国家一级作曲家。历任上海民族乐团团长、艺术总监，中国民族管弦乐学会副会长、荣誉会长和民族音乐委员会副主任。

主要作品有：琵琶协奏曲《花木兰》、合奏《春天》组曲、《将军令》、《大地回春》、乐队协奏曲《八音和鸣》、曲笛、古筝双协奏曲《牡丹亭》、《驼铃响叮当》、江南丝竹《春晖曲》、《江南风韵》、音乐朗诵《琵琶行》等。

**Gu Guan Ren** is a National Class One Composer in China. He has been leader and artistic director of the Shanghai Chinese Orchestra, vice-president and honorary president of the China Chinese Orchestral Society, deputy director of the Chinese Music Committee.

His major works include *pipa* concerto *Hua Mu Lan*, *Spring Suite* for Orchestra, *The General's Command*, *Return of Spring*, Concerto for Orchestra *Eight Tones in Harmony*, Guzheng and Qudi Concerto *Peony Pavilion*, *Jingling Camel Bells*, *Spring Song* for Silk and Bamboo ensemble, *Joyous Songs* and musical poem *The Way of the Pipa*.

## 天鹅 *Swans*

刘德海作曲、瞿春泉改编  
Composed by Liu De Hai,  
arranged by Qu Chun Quan

此曲目创作于1984年，以伤感、动情、秀美、幽默等情调，喻意作曲家在自己艺术发展道路上坎坷不平的自我写照。意在追求洁身自好的脱俗精神，树立为时代而创作艺术的思想。作曲家在这首曲目中有意识地使用了吉他常用的分解和弦的演奏方法，表示天鹅羽毛的抖动和湖水的涟漪；使用传统手法中常用的手腕和臂摇的指关节摇指法，表现天鹅悠然飞翔的千姿百态；使用了快速撇分法，表示天鹅健壮的扑翅形象。今晚演奏的是琵琶与乐队的版本。

This piece was composed in 1984 and evokes atmospheres of sadness, passion, beauty and humour, in expression of the arduous path of the composer in pursuing art. This piece pursues the transcendental rigour of purity and abstinence, while foregrounding the idea of art as an expression of contemporary times. The composer has consciously utilised arpeggio techniques found in guitar performance to portray the quivering of a swan's feathers and the waves thus roused on a lake's surface. He has also made use of traditional performance techniques involving manipulations of the wrist and arm to vibrate fingers at great speed. These gestures cumulatively illustrate the various beautiful postures of a swan soaring freely in the sky. Another technique best described as an accelerated flick is also employed to paint the musical picture of a magnificent swan spreading its wings in flight. Tonight's performance is the *pipa* and orchestra version.

瞿春泉是著名指挥家与作曲家，也是中国国家一级指挥。出生上海音乐世家，由父亲瞿东森启蒙，师承黄贻钧、黄晓桐。瞿氏音乐风格温煦，严谨自然。经常应邀担任海外各地华乐团指挥。瞿春泉几十年来创作及改编大量的、不计其数的作品，多次获得中国国家文化部、广播电视部及上海市颁发的各种优秀成果奖、优秀表演奖、创作奖。在1993至1998年期间，瞿春泉应聘担任新加坡华乐团指挥及副总监。

**Qu Chun Quan** is a renowned conductor and composer, also a National Class One Conductor in China. He was born into a music family in Shanghai, and was initially coached by his father Qu Dong Sen, and later by Huang Yi Jun and Huang Xiao Tong. His musical style is warm and natural. He is often invited to all over the world as a guest conductor for Chinese orchestra. Qu Chun Quan has composed and adapted works prolifically, and has received numerous awards from the China Cultural Ministry, Shanghai City Government as well as TV and Radio stations. From 1993 to 1998, he was the conductor and deputy music director of the Singapore Chinese Orchestra.

# 演奏家

## Musicians

音乐总监: 葉聰

**Music Director:** Tsung Yeh

副指挥: 郭勇德

**Associate Conductor:** Quek Ling Kiong

常任客席指挥: 顾宝文

**Guest Conductor Chair:** Ku Pao-wen

指挥助理: 倪恩辉、黄佳俊

**Conducting Assistants:** Moses Gay En Hui,  
Wong Kah Chun

驻团作曲家: 罗伟伦

**Composer-in-Residence:** Law Wai Lun

驻团合唱指挥: 桂乃舜

**Chorus Director-in-Residence:** Nelson Kwei

### 高胡 Gaohu

李宝顺 (乐团首席) Li Bao Shun (Concertmaster)

周若瑜 (高胡副首席)

Zhou Ruo Yu (Gaohu Associate Principal)

刘智乐 Liu Zhi Yue

余伶 She Ling

许文静 Xu Wen Jing

张彬 Zhang Bin

赵莉 Zhao Li

### 二胡 Erhu

赵剑华 (二胡I首席)

Zhao Jian Hua (Erhu I Principal)

朱霖 (二胡II首席) Zhu Lin (Erhu II Principal)

林傅强 (二胡副首席)

Ling Hock Siang (Erhu Associate Principal)

翁凤梅 Ann Hong Mui

陈淑华 Chen Shu Hua

郑重贤 Cheng Chung Hsien

周经豪 Chew Keng How

谢宜洁 Hsieh I-Chieh

李玉龙 Li Yu Long

沈芹 Shen Qin

谭曼曼 Tan Man Man

王佳垚 Wang Jia Yao

### 二胡 / 板胡 Erhu / Banhu

陶凯莉 Tao Kai Li

### 中胡 Zhonghu

田笑 (首席) Tian Xiao (Principal)

吴可菲 (副首席) Wu Ke Fei (Associate Principal)

全运驹 Chuan Joon Hee

吴泽源 Goh Cher Yen

梁永顺 Neo Yong Soon Wilson

沈文友 Sim Boon Yew

王怡人 Wang Yi Jen

### 大提琴 Cello

徐忠 (首席) Xu Zhong (Principal)

陈盈光 Chen Ying Guang Helen

姬辉明 Ji Hui Ming

李克华 Lee Khiok Hua

潘语录 Poh Yee Luh

汤佳 Tang Jia

### 低音提琴 Double Bass

张浩 (首席) Zhang Hao (Principal)

李翊彰 Lee Khiang

瞿峰 Qu Feng

王璐瑶 Wang Lu Yao

### 扬琴 Yangqin

瞿建青 Qu Jian Qing (Principal)

马欢 Ma Huan

### 琵琶 Pipa

俞嘉 (首席) Yu Jia (Principal)

吴友元 Goh Yew Guan

侯跃华 Hou Yue Hua

陈运珍 Tan Joon Chin

张银 Zhang Yin

### 柳琴 Liuqin

司徒宝男 Seetoh Poh Lam\*

### 柳琴 / 中阮 Liuqin / Zhongruan

张丽 Zhang Li

### 中阮 Zhongruan

张蓉晖 (首席) Zhang Rong Hui (Principal)

郑芝庭 Cheng Tzu Ting

冯翠珊 Foong Chui San

韩颖 Han Ying

许民慧 Koh Min Hui

### 三弦 / 中阮 Sanxian / Zhongruan

黄桂芳 Huang Gui Fang

### 大阮 Daruan

许金花 Koh Kim Wah

### 大阮 / 中阮 Daruan / Zhongruan

景颇 Jing Po

### 竖琴 / 箜篌 / 古筝 Harp / Konghou / Guzheng

马晓蓝 Ma Xiao Lan

### 古筝 / 打击 Guzheng / Percussion

许徽 Xu Hui

### 曲笛 Qudi

尹志阳 (笛子首席) Yin Zhi Yang (Dizi Principal)

洪鼎量 Ang Ting Leong, Tony\*\*

### 梆笛 Bangdi

林信有 Lim Sin Yeo

### 梆笛 / 曲笛 Bangdi / Qudi

彭天祥 Phang Thean Siong

### 新笛 Xindi

陈财忠 Tan Chye Tiong

### 新笛 / 曲笛 Xindi / Qudi

曾志 Zeng Zhi

### 高音笙 Gaoyin Sheng

郭长锁 (笙首席)

Guo Chang Suo (Sheng Principal)

王奕鸿 Ong Yi Horng

### 中音笙 Zhongyin Sheng

谢家辉 Seah Kar Wee

钟之岳 Zhong Zhi Yue

### 低音笙 Diyin Sheng

林向斌 Lim Kiong Pin

### 高音唢呐 Gaoyin Suona

靳世义 (唢呐兼管首席)

Jin Shi Yi (Suona / Guan Principal)

李新桂 Lee Heng Quee

### 中音 / 低音唢呐 Zhongyin / Diyin Suona

刘江 Liu Jiang

孟杰 Meng Jie\*

马川盛 Bennett Bay Chuan Sheng\*\*

### 次中音唢呐 Cizhongyin Suona

巫振加 Boo Chin Kiah

### 管 Guan

韩雷 Han Lei

### 打击乐 Percussion

王建华 (名誉首席)\*

Wang Jian Hua (Honorary Principal)\*

段斐 (副首席)

Duan Fei (Associate Principal)

陈乐泉 (副首席)

Tan Loke Chuah (Associate Principal)

伍庆成 Ngoh Kheng Seng

沈国钦 Shen Guo Qin

张腾达 Teo Teng Tat

伍向阳 Wu Xiang Yang

徐帆 Xu Fan

谢金山 Seah Kim San Marvin\*\*

杨自在 Yong Zizai Bernard\*\*

所有演奏家 (除声部首席与副首席) 名字依英文字母顺序排列。

All musicians' names (except principal & associate principal) are listed according to alphabetical order.

\* 没参与演出 Not in concert

\*\* 客卿演奏家 Guest musician

## 2012 年乐捐名单 Donors List 2012

(As at 15 November 2012)

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### **S\$5000 and above**

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Mr Tan Bock Huat

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Rendezvous Grand Hotel

Resorts World At Sentosa Pte Ltd

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TPP Pte Ltd

## 艺术咨询团 Artistic Resource Panel

August 2012 > July 2014

本地成员	Local Members
栗杏苑	Florence Chek
吴奕明	Goh Ek Meng
林丽音	Mona Lim
王丽凤	Ong Lay Hong
黄伟彬	Tan Wie Pin
	Eric James Watson
胡文雁	Woo Mun Ngan
余登凤	Mimi Yee
杨秀伟	Yeo Siew Wee
张念冰	Zhang Nian Bing
海外成员	Overseas Members
费明仪	Barbara Fei
松下功	Matsushita Isao
	Jonathon Mills
朱宗庆	Ju Tzong-Ching
李西安	Li Xi An
潘皇龙	Pan Hwang-Long
朴东生	Piao Dong Sheng
乔建中	Qiao Jian Zhong
王次炤	Wang Ci Zhao
许舒亚	Xu Shu Ya
杨伟杰	Ricky Yeung Wai Kit
易柯	Yi Ke
赵季平	Zhao Ji Ping
赵塔里木	Zhao Talimu

# 行政部

## Management Team

总经理 何偉山	<b>General Manager</b> Terence Ho
高级经理 张美兰	<b>Senior Manager</b> Teo Bee Lan
代高级经理 戴国光	<b>Acting Senior Manager</b> Tai Kwok Kong, Dominic
经理 (财务与会计) 谢慧儿	<b>Manager (Finance &amp; Accounts Management)</b> Chay Wai Ee, Jacelyn
代经理 罗美云	<b>Acting Manager</b> Loh Mee Joon
助理经理 (行销传播) 許美玲	<b>Assistant Manager (Marketing Communications)</b> Koh Mui Leng
舞台监督 李雋城	<b>Stage Manager</b> Lee Chun Seng
音响工程师 戴瑶综	<b>Sound Engineer</b> Jackie Tay
高级执行员 (财务与会计) 黄秀玲	<b>Senior Executive (Finance &amp; Accounts Management)</b> Wong Siew Ling
执行员 (会场行销) 蔡思嫻	<b>Executive (Venue Marketing)</b> Cai Simin
执行员 (财务与会计) 趙士豪	<b>Executive (Finance &amp; Accounts Management)</b> Chow Shi Hao, Desmond
执行员 (教育与拓展) 林思敏	<b>Executive (Education &amp; Outreach)</b> Lim Simin, Joanna
执行员 (业务拓展) 罗雪予	<b>Executive (Business Development)</b> Loh Seet Ee, Miranda
执行员 (教育与拓展) 林敏仪	<b>Executive (Education &amp; Outreach)</b> Lum Mun Ee
执行员 (人力资源) 彭勤炜	<b>Executive (Human Resource)</b> Pang Qin Wei
执行员 (行销传播) 彭芝璇	<b>Executive (Marketing Communications)</b> Pang Ze Shuen
执行员 (资料业务) 施天婵	<b>Executive (Resource Services)</b> Shi Tian Chan
执行员 (行政) 陈琍敏	<b>Executive (Administration)</b> Tan Li Min, Michelle
执行员 (产业管理) 張傑凱	<b>Executive (Venue Management)</b> Teo Jie Kai, Gerald
执行员 (音乐事务) 张淑蓉	<b>Executive (Artistic Affairs)</b> Teo Shu Rong
执行员 (行销传播) 蔡涼馨	<b>Executive (Marketing Communications)</b> Toi Liang Shing
助理舞台监督 李光杰	<b>Assistant Stage Manager</b> Lee Kwang Kiat
乐谱管理 許荔方	<b>Librarian (Music Score)</b> Koh Li Hwang

11, 12 一月 January 2013  
星期五和六  
Friday & Saturday  
8pm

新加坡华乐团音乐厅  
SCO Concert Hall

SCO  
新加坡华乐团

In collaboration with  
UFM  
100.3



## 春花齐放 Rhapsodies of Spring 2013

指挥: 葉聰 Conductor: Tsung Yeh  
演唱: 伍家輝 Vocalist: Wu Jia Hui  
表演/主持: UFM 100.3 电台 DJ  
Performers/Hosts: DJs of UFM 100.3  
唢呐: 新世纪义、刘江 Suona: Jin Shi Yi, Liu Jiang

票价 (未加 SISTIC 收费)  
Ticket Prices (exclude SISTIC fee)  
\$95, \$75, \$55, \$35/\$19\*, \$25/\$14\*

门票在 SISTIC 发售  
Tickets from SISTIC  
Tel: +65 6348 5555  
www.sistic.com.sg

\*优惠价 (全职学生、全职国民服役人员、55岁及以上乐龄人士)  
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# 2012 National Chinese Music Competition

27 November – 9 December 2012

Co-organised by



SCO  
新加坡华乐团



# 全国华乐比赛

### PRIZE WINNERS' CONCERT & PRIZE PRESENTATION CEREMONY

DATE: Sunday, 9 December 2012  
TIME: 8pm  
VENUE: Singapore Conference Hall  
(SCO Concert Hall)  
PRICE: \$10

### 获奖者音乐会与颁奖典礼

日期: 12月9日 (星期日)  
时间: 傍晚8时  
地点: 新加坡大会堂  
(新加坡华乐团音乐厅)  
票价: 10元

### MASTERCLASSES

DATE: Saturday, 8 December 2012  
VENUE: Singapore Conference Hall  
(Exhibition Hall)  
PRICE: \$5 per Masterclass

### 大师班

日期: 12月8日 (星期六)  
地点: 新加坡大会堂 (展览厅)  
票价: 每场5元

### TICKETING INFORMATION

Tickets available from 9 November  
SISTIC Website | www.sistic.com.sg  
SISTIC Hotline | (65) 6348 5555  
SISTIC Authorised Agents islandwide  
All ticket prices exclude SISTIC handling fee.

### 购票详情

从11月9日起, 获奖者音乐会与大师班的门票可从SISTIC网站 www.sistic.com.sg、SISTIC 热线 (65) 6348 5555 与各 SISTIC 售票处订购。  
门票不包括SISTIC手续费。

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