

新加坡华乐团

Virtuoso Series I
Pluck

弹指间

名家名曲 | 之弹拨



俞嘉
Yu Jia



瞿建青
Qu Jianqing



黄桂芳
Huang Guifang



特别嘉宾 Special Guest:
马炎庆先生 Mr Baey Yam Keng

交通部高级政务次长
Senior Parliamentary Secretary,
Ministry of Transport

31.7.2021 Sat 8pm

新加坡华乐团音乐厅
SCO CONCERT HALL

线上平台 ONLINE PLATFORM SISTIC LIVE
视频有效期 VIDEO AVAILABILITY
至 TILL 8.8.2021 8PM

我们的展望
出类拔萃，别具一格的新加坡华乐团

我们的使命
优雅华乐，举世共赏

我们的价值观
追求卓越表现
发挥团队精神
不断创新学习

Our Vision
We aspire to be a world renowned Chinese Orchestra with a uniquely Singaporean character

Our Mission
To inspire Singapore and the World with our music

Our Values
Strive for excellence in our performances
Committed to teamwork
Open to innovation and learning

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《弹指间》名家名曲(一)之 弹拨 Virtuoso Series I: Pluck



线上品华乐
Digital Concert

弹词三六 Tanci San Liu

江南民间乐曲、项祖华整理
Jiangnan folk tune, Arranged by Xiang Zuhua

扬琴 Yangqin : 瞿建青 Qu Jianqing

风雨铁马 Eave Bells in the Wind

白凤岩曲、肖剑声整理
Composed by Bai Fengyan, Arranged by Xiao Jiansheng

三弦 Sanxian : 黄桂芳 Huang Guifang

寒鸦戏水 Winter Crows Frolicking in the Water

潮州民间音乐、刘宝珊编订
Teochew folk music, Arranged by Liu Baoshan

琵琶 Pipa : 俞嘉 Yu Jia

将军令 The General's Command

四川扬琴曲牌、项祖华、李小元整理
Sichuan yangqin tune, Arranged by Xiang Zuhua, Li Xiaoyuan

扬琴 Yangqin : 瞿建青 Qu Jianqing

长门怨 Lament at the Changmen Palace

古曲、张念冰改编
Ancient tune, Rearranged by Zhang Nianbing

三弦 Sanxian : 黄桂芳 Huang Guifang

陈隋 Sounds from the Chen and Sui Dynasties

刘德海根据曹安和演奏谱编曲
Arranged by Liu Dehai based on Cao Anhe's performance score

低音琵琶 Diyin Pipa : 俞嘉 Yu Jia

夜深沉 Night Thoughts

京剧曲牌、刘德海编曲
Peking opera tune, Arranged by Liu Dehai

扬琴 Yangqin : 瞿建青 Qu Jianqing
三弦 Sanxian : 黄桂芳 Huang Guifang
琵琶 Pipa : 俞嘉 Yu Jia
古筝 Guzheng : 许徽 Xu Hui
大阮 Daruan : 景颇 Jing Po

灯光设计 Lighting Designer : 陈伟文 Gabriel Chan

副灯光设计 Lighting Associate : 戴子丰 Tai Zi Feng



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音乐会全场约1小时，无中场休息。

Approximate concert duration: 1 hour, no intermission.

音乐会后将进行演后分享会。

There will be a post-concert chat after the concert.



请勿在音乐会中进行录像和闪光摄影。
No videography and flash photography
is permitted in this concert.

新加坡华乐团

Singapore Chinese Orchestra



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，拥有超过80名音乐家的新加坡华乐团在肩负起传统文化的传承之际，也以发展和创新为重任。新加坡华乐团赞助人为李显龙总理，并坐落于被列为国家古迹的新加坡大会堂。新加坡华乐团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。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。

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的成长。2009年，新加坡华乐团成为历史上第一支应邀在爱丁堡艺术节开幕星期演出的华乐团，也并于2010年参与新加坡艺术节在法国巴黎的演出。

新加坡华乐团以高演奏水平，受邀到全球各地多个重要场合中演出，包括中国北京、上海、南京、苏州、澳门、匈牙利和伦敦。2019年，本团受邀到韩国光州国立亚洲文化殿堂表演，并于同年9月份，赴欧洲完成德国柏林、捷克布拉格、意大利弗利，以及希腊约阿尼纳的巡演。这些海外音乐会不仅大大提升了新加坡华乐团在国际音乐界的名声，也奠定了本团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，为使其他种族的朋友也能欣然地欣赏华乐。本团也委约作品，于不同音乐会中首演新作品。新加坡华乐团通过启发、推动、影响和教育的方式来传达音乐理念，让优雅华乐举世共赏。

Singapore Chinese Orchestra (SCO), inaugurated in 1997, is Singapore's only professional national Chinese orchestra. SCO, made up of more than 80 musicians, occupies the Singapore Conference Hall, which is a national monument. With Prime Minister Lee Hsien Loong as its patron, SCO takes on the twin role of preserving traditional arts and culture and establishing its unique identity through the incorporation of Southeast Asian cultural elements in its music.

SCO has impressed a broadening audience with its blockbuster presentations and is fast establishing itself around the world. 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 Singapour Festivarts.

Well-known for its high performance standards and versatility, SCO has toured various countries and cities including Beijing, Shanghai, Xiamen, Nanjing, Suzhou, Macau, Hungary and England. The year 2019 also saw SCO performing in Asia Culture Centre, Gwangju, South Korea and completing the Europe Concert Tour in Berlin (Germany), Prague (Czech Republic), Forli (Italy) and Ioannina (Greece). These international platforms provided SCO with the opportunities to showcase its talents and music, propelling it to the forefront of the international music arena.

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. It is with this vision that SCO continues to inspire, influence, educate and communicate through its music.

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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》（2002年）、《海上第一人—郑和》（2005年），以及《离梦》（2018年）。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。葉聰于2013年10月，荣获文化界最高荣誉的“新加坡文化奖”。他也是现任新加坡国家青年华乐团顾问。

葉聰靠着不懈努力和深厚的艺术见解，精心打造出属于乐团自己，融汇中西，富有南洋特色，新加坡华乐团的独特声音。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、27,000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，以及合唱团所组成的联合乐团。首届的新加坡国际华乐作曲大赛（SICCOC）由葉聰发起，致力为发扬具有南洋地区音乐与新加坡特色的华乐作品，并提高国际音乐界对此类华乐作品的认识。

葉聰带领新加坡华乐团走出小红点，向世界出发，扬名海外。2005年3月，他首次带领乐团远赴伦敦、盖茨黑德，以及布达佩斯春季艺术节。在他的领导下，乐团完成中国巡演，也将富有南洋特色的音乐带到英国、香港澳门、马来西亚，以及韩国。2019年，新加坡华乐团在欧洲舞台上扬起了新加坡的旗帜，在德国柏林、捷克布拉格、意大利弗利，以及希腊约阿尼纳，赢得全场观众的起立鼓掌，收获当地观众的热情反响。

葉聰在指挥教育界亦极富盛誉。他重返母校，担任上海音乐学院客座教授。他曾在美国“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。他也积极参与在中国、香港、台湾和新加坡举办的大师班。近年来，他受委中国中央民族乐团首席客座指挥、江苏大剧院艺术委员会委员和上海音乐学院贺绿汀中国音乐高等研究院学术委员，以及捷克共和国国际指挥学院教员。2016年，葉聰荣获由中国民族管弦乐学会颁发的“杰出民族管弦乐指挥”称号；以及被委任中国“千人计划”人才之一。

Maestro Tsung Yeh began his tenure at the Singapore Chinese Orchestra (SCO) as Music Director in 2002. Under his leadership, SCO expanded its repertoire with ground-breaking works such as Marco Polo and Princess Blue — A Symphonic Epic (2002), and Admiral of the Seven Seas (2005) and Awakening (2018). In 2013, Tsung Yeh was awarded the Cultural Medallion; the highest accolade in the arts. He is also currently serving as advisor to the Singapore National Youth Chinese Orchestra.

With relentless vigour, Tsung Yeh pioneered and developed SCO's signature Nanyang music style, infusing Southeast Asian elements and heritage into symphonic works. Tsung Yeh put on a grand display of Nanyang music during the National Day Parade 2007, where he conducted an awe-inspiring performance comprised of musicians from SCO, Singapore Symphony Orchestra, Singapore Armed Forces Central Band, Malay, Indian and Nanyin ensembles. The Singapore International Competition for Chinese Orchestral Composition (SICCOC) was initiated by Tsung Yeh, and subsequently supported by Prime Minister Lee Hsien Loong, to act as a platform to educate and establish repertoire of Nanyang and Singapore-inspired music.

Flying the Singapore flag high, Tsung Yeh has led SCO on numerous international concert tours to great acclaim. In March 2005, he led the orchestra on its first tour to Europe at Barbican Centre in London, The Sage Gateshead and the Budapest Spring Festival. History was made when Tsung Yeh led SCO to be the first Chinese orchestra to perform in the Edinburgh Festival. Since then, SCO's international performances have proliferated under Tsung Yeh's guidance, touring China, England, Hong Kong, Macau, Malaysia, and South Korea. In 2019, Tsung Yeh led SCO on a wildly successful concert tour in Europe, showcasing Nanyang music to Berlin, Prague, Forli and Dodoni to standing ovations at every leg of the tour.

Back at his alma mater, Tsung Yeh is a guest professor at the Shanghai Conservatory of Music. He has taught conducting workshops hosted by the Conductors Guild, The League of American Orchestras and the Musik Hochschule of Zurich and is also active in conducting masterclasses in China, Hong Kong, Taiwan and Singapore. In recent years, he was appointed the Principal Guest Conductor of the China Central Chinese Orchestra, Artistic Committee Member of the Jiangsu Centre for the Performing Arts and Senior Researcher of the He Luting Chinese Music Research Institute of the Shanghai Conservatory of Music and a member of the Faculty of the International Conducting Institute (ICI) in Czech Republic. In 2016, he was selected as one of ten outstanding conductors by the China Nationalities Orchestra Society. In the same year, Tsung Yeh was also appointed as the Expert of China Thousand Talents Programme.

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瞿建青 - 扬琴首席

Qu Jianqing – Yangqin Principal



新加坡华乐团扬琴首席，世界扬琴协会理事，中国民族管弦乐学会扬琴专业委员会名誉理事，中国音乐家协会上海分会会员，天津音乐学院客座教授，香港扬琴总会顾问。

出生于中国上海，9岁时在扬琴教育家王友德的启蒙培养下开始学习扬琴，13岁时便以出众的音乐天赋被上海民族乐团破格录取，曾担任该团独奏演员兼扬琴首席。多年来，也进一步师承著名扬琴大师项祖华、著名扬琴演奏家庞波儿、张晓峰等。曾获1980年上海“文艺新秀”称号、1981年上海“新长征突击手”（即优秀青年）称号、1982年中国全国民族器乐观摩演出表演奖、1991年第14届上海之春最高荣誉的优秀表演奖等。1993年举办了《东方乐韵—瞿建青扬琴独奏音乐会》。

她的演奏足迹遍及欧、亚、美，先后出访了美国、法国、波兰、英国、希腊、瑞士、匈牙利、南斯拉夫、白俄罗斯、摩尔多瓦、澳大利亚、新西兰、日本、马来西亚和台湾等国家和地区。她也积极参加于国际扬琴届的盛会，1997年（白俄罗斯）；1999年（摩尔多瓦）；2003年（瑞士）；2005年（中国北京）；2011年（匈牙利）；2019年（中国合肥）六度代表新加坡出席了第四、五、七、八、十一、十五届世界扬琴大会，并呈献了独奏专场音乐会。2006年受邀赴波兰参加了“第十届波兰室内乐艺术节”，呈现了专场独奏音乐会并与弗罗茨瓦夫室内乐团合作，演奏了扬琴与室内乐《凤点头》。国内外报章曾这样评论她的演奏“激荡处如狂涛汹涌，含蓄时似涓涓清泉”、“具有撼人的艺术感染力”。

瞿建青首演了近代多首有影响的扬琴作品，如徐昌俊的《凤点头》、瞿春泉改编的《黄河》以及创作的《韵·趣》、潘耀田的《帝女花狂想曲》、《望江南》、《船歌与联想》、爵士乐作品《土耳其蓝色回旋曲》等。她亦录制了五张个人艺术专辑。

自1994年移居新加坡以来，她也精心致力于教学，目前任教于南洋艺术学院和新加坡国立大学等。她的学生曾多次获得新加坡全国华乐独奏比赛初、中、公开组的冠军。

Qu Jianqing is currently SCO's Yangqin Principal, Committee Member of the Cimbalom (Yangqin) World Association, Honorary Committee Member of the Yangqin Professional Committee of the China Ethnic Music Society, Member of the China Musicians' Association (Shanghai Branch), Visiting Professor of Tianjin Conservatory of Music, on top of being the Advisor for the Hong Kong Yangqin Association. Qu Jianqing was born in Shanghai, China, where she began learning yangqin at the age of 9 under the tutelage of Wang Youde, and was accepted by the Shanghai Chinese Orchestra at the age of 13 based on her extraordinary musical talent. Over the years, Qu Jianqing has also received tutelage under various Yangqin masters like Xiang Zuhua, renowned Yangqin performer Pang Bo-er and Zhang Xiaofeng. She also received many awards, such as, Shanghai City “Literary Arts New Talent” Title in 1980, Shanghai City “Striker of the New Long March” Title (and Outstanding Youth) in 1981, China National Ethnic Music Emulation Performance Prize in 1982, 14th “Spring of Shanghai” Outstanding Performance Prize in 1991.

Qu Jianqing has performed in Europe, Asia and America, and has visited many countries like America, France, England, Greece, Switzerland, Hungary, Yugoslavia, Belarus, Australia, New Zealand, Japan, Malaysia and Taiwan. She is an active participant to many International Yangqin Festivals. In 1997(Belarus), 1999(Moldova), 2003(Switzerland), 2005(Beijing), 2011(Hungary), 2019(Hefei), she represented Singapore to the 4th, 5th, 7th, 8th, 11th and 15th International Yangqin Convention, and presented recital. In 2006, she was invited to Poland in Chamber Music Festival ‘Arsenal Nights’ to present the Yangqin and chamber music *The Phoenix* with distinguished Wroclaw Chamber Orchestra.

Qu Jianqing is also the premier performer of many influential yangqin music, including *The Phoenix* (Xu Chang Jun), *Yellow River* (Arrangement by Qu Chun Quan), *Rhapsody on Dinühua* (Phoon Yew Tien) etc. She has also recorded five personal albums.

She migrated to Singapore in 1994, and has devoted much attention to music education. She currently teaches in the Nanyang Academy of Fine Arts, National University of Singapore and more. Her students have won first prize in the Singapore National Chinese Orchestra Soloist Competition for the Beginner, Intermediate and Advanced levels respectively.

俞嘉 - 琵琶首席

Yu Jia – Pipa Principal



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，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，担任琵琶声部首席至今。2018年进入中国音乐学院修读琵琶硕士，2021年毕业获硕士学位，同年继续修读中阮硕士。

俞嘉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琵琶协奏曲《泼墨仙人》，赴墨西哥与指挥家陈佐湟合作演出琵琶协奏曲《春秋》，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。

俞嘉在新加坡华乐团期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》、《古道随想》、《草原小妹妹》、《花木兰》、《春秋》、《倾杯乐与胡璇歌》等作品。新加坡华乐团还特别邀请著名作曲家刘锡金和关迺忠先后为俞嘉量身创作了琵琶二胡协奏曲《天缘》和琵琶协奏曲《飞天》。于2015年，新加坡华乐团举办新加坡国际华乐作曲大赛，由俞嘉首演的琵琶协奏曲《狮舞弄清韵》获得此次比赛的最高奖项，创作奖第一奖和观众票选第一名双料冠军。

2019年9月，新加坡华乐团出访欧洲四国巡回演出。俞嘉演奏由冯迪伦作曲的琵琶协奏曲《狮舞弄清韵》，作为新加坡华乐团优秀原创作品之一，在柏林和布拉格的演出获得欧洲观众以及新加坡驻德国大使高度赞扬。

Yu Jia began learning 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 participated in several international competitions and won numerous awards. In 1997, she graduated from the Central Conservatory of Music with a Bachelor of Arts degree. Yu Jia joined SCO in that same year, and is currently SCO's Pipa Principal. In 2021, she graduated from China Conservatory of Music with a Master's degree in pipa, and is currently pursuing Masters in zhongruan. 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*. In Mexico, Yu Jia has also shared the stage with conductor, Chen Zuohuang, to perform a pipa concerto, *Spring & Autumn*. Working with the 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.

In SCO, Yu Jia has performed as a soloist with many well-known conductors in concerti such as *The River Red*, *Se, Anger*, *Capriccio of the Ancient Path*, *Hua Mu Lan*, *Spring & Autumn* and *Joy of a Toast & Whirling Dance*. SCO has specially invited well-known composer Liu Xi Jin and Kuan Nai-chung to compose the pipa and erhu concerto, *Tian Yuan* and pipa concerto, *Flying Asparas* respectively. The award-winning piece performed by Yu Jia – pipa concerto *Arise, You Lion of Glory!* – won the Composition Award first prize at the Singapore International Competition for Chinese Orchestral Composition 2015 and also garnered the most votes from the audiences.

In September 2019, SCO embarked on a four-city concert tour to Europe. Yu Jia performed *Arise, You Lion of Glory* by Gordon Fung Dic-Lun, in Berlin and Prague, and her performances had received well acclaims.

黄桂芳 - 三弦副首席

Huang Guifang – Sanxian Associate Principal



黄桂芳出生于上海，13岁考入中央音乐学院附中，开始正式学习三弦专业。两年后转入中国音乐学院附中学习期间，师从著名三弦演奏、教育家及改革家肖剑声，也曾得到谈龙建、张念冰的指教。1986年以优异成绩本科毕业，并留校任教于学院附中，隔年加入该院实践与教学为一体的实验乐团。

黄桂芳是中国音乐家协会会员，1997年末加入新加坡华乐团为三弦及阮演奏家，目前是乐团的三弦副首席。

1982至1996年间，她曾多次代表中国艺术家出访了加拿大、美国、日本、法国、菲律宾、德国等几十个国家，进行文化宣传和交流活动，受到了高度的赞许。

曾为中央电台、电视台、音乐频道录制了大量的三弦独奏、重奏、协奏曲，主要有《胡笳十八拍》、《秋夕》、《梅花调》、《舞幻》、《十八板》、《柳青娘》、《江青月近人》、《瑞鹤仙影》等。多年来成功首演了三弦多部作品，主要有《舞幻》（徐晓琳）、《无题》（张千一）、《苏小小》（杨青）、《胡笳十八拍》（李恒）、《一线天》（崔权）等。

黄桂芳于1982年第一届全国民族器乐观摩比赛中获得一等奖、1995年中国国际民族器乐大赛获三弦组第一名。她的演奏热情大方、技巧娴熟、深邃细腻、朴实严谨，是当今难得的三弦演奏家。

Born in Shanghai, Huang Guifang entered the affiliated high school of the Central Conservatory of Music at the age of 13, where she began her full-time professional learning of the sanxian. Two years later, she transferred to the affiliated high school of the China Conservatory of Music, receiving tutelage from renowned sanxian musician, educator and reformist, Xiao Jiansheng. She also received directions from Tan Longjian and Zhang Nianbing during her days as a student. In 1986, Huang Guifang graduated from the conservatory with outstanding results, and stayed in the affiliated high school to teach. She joined the experimental orchestra of the conservatory which combined experimentation and practical a year later. Huang Guifang was a member of the Musicians' Association of China, and joined SCO as a sanxian and ruan musician in 1997. She is currently SCO's Sanxian Associate Principal.

Between 1982 and 1996, Huang Guifang had represented Chinese artists in her visits to more than ten countries, including Canada, United States of America, Japan, France, the Philippines and Germany, where she participated in cultural exchange and publicity activities and received high acclaims.

Huang Guifang has dubbed a large quantity of sanxian solo, ensemble and concerto music for the China Central Broadcasting Station, China Central Television and Music Channel. These include *Eighteen Stanzas on the Barbarian Reed Pipe*, *Autumn Night*, *Tune of the Plum*, *Fantasy of the Dance*, *Eighteen Stanzas*, *Lady Liuqing*, *Low Moon by the Green River Bank*, *Shadows of the Propitious Crane* etc. Huang Guifang has successfully launched debut performances of many works for the sanxian, including *Fantasy of the Dance* (Xu Xiaolin), *Untitled* (Zhang Qian Yi), *Su Xiao Xiao* (Yang Qing), *Eighteen Stanzas on the Barbarian Reed Pipe* (Li Heng) and *the King of Single Stroke* (Cui Quan).

Huang Guifang has won the First Grade Prize in the First National Ethnic Music Performing Competition in 1982, and First Prize in the China International Ethnic Music Grand Competition in 1995. With her passion, skills, exquisiteness and precision in performing, Huang Guifang is definitely a musician who is hard to come by.

曲目介绍

Programme Synopsis

弹词三六
Tanci San Liu

江南民间乐曲、项祖华整理
Jiangnan folk tune, Arranged by Xiang Zuhua

《弹词三六》改编自江南丝竹名曲，原名《三六》。今晚演出的版本由项祖华改编，颇有“嘈嘈切切错杂弹，大珠小珠落玉盘”的情致。乐曲从“换头”的插入部分开始，和“合头”的主体部分交替反复出现。其结构为循环曲式，使乐曲在变化中取得统一，统一中求得变化，充分发挥江南丝竹扬琴擅长装饰性、华彩性与即兴性润饰加花的竹法特点。

Tanci San Liu is a widely-known piece scored for Jiangnan Sizhu (literally *silk and bamboo*, referring to stringed and wind instruments). The version performed tonight has been re-arranged for yangqin by Xiang Zuhua, which showcases the “jeu perle” characteristics of plucking instruments. Structurally, the piece alternates between new material and thematic material, thus variation and unity are deftly combined in this compact piece. This piece adopts performing techniques of the Jiangnan Sizhu yangqin, which aces at ornamentation, improvisation and embellishment.

风雨铁马
Eave Bells in the Wind

白凤岩曲、肖剑声整理
Composed by Bai Fengyan, Arranged by Xiao Jiansheng

此曲是白凤岩先生二十世纪中叶创作的三弦独奏曲。乐曲以三弦特有的音色和技法描写了清末民初古都北京城的宏伟壮观，也抒发了对北京古都的浓厚情感。“风雨”寓意北京的历史沧桑，而“铁马”是中国古建筑屋檐下悬挂的铃铛，在风雨中碰撞所发出的声响。乐曲表现富有生气的景象，并抒发了作曲家对生活的热爱以及对未来的美好憧憬。

This piece was composed by famed sanxian exponent Bai Fengyan in 1950s. *Eave Bells in the Wind*, which uses the unique timbre and techniques of sanxian, to depict the magnificence of ancient Beijing and also to express deep emotions. “Feng Yu” (literally “Wind and Rain”) refers to the vicissitudes of the ancient city whereas “Tie Ma” (literally “Iron Horse” or eave bells) is the Peking dialect name for ornaments, which look similar to wind chimes that suspends from the eaves of traditional Chinese buildings. The piece paints a picture of vitality and brilliance while expressing the composer’s joie de vivre and optimism for a better future.

寒鸦戏水
Winter Crows Frolicking in the Water

潮州民间音乐、刘宝珊编订
Teochew folk music, Arranged by Liu Baoshan

《寒鸦戏水》源于一首潮州筝曲，除了具有乌鸦冬日里在水中嬉戏之意，浦东派琵琶另有一种曲意：其中“寒”指孤单、“鸦”意自卑、“戏水”是自娱自乐之意。明末清初时，明朝旧臣虽然仍在位，但受到清政府的镇压，自感孤独卑微，只有回家方可闭门自乐。全曲以优美的旋律、清新的风格和别致的韵味，表达了一种悠然自在的生活情趣。

Winter Crows Frolicking in the Water originated from a well-known guzheng piece from the Chaozhou (Teochew) region, which depicts crows frolicking leisurely in the water during winter. Another interpretation by the school of Pudong pipa suggests that “Han” (literally “cold”) refers to loneliness, “Ya” (literally “crow”) refers to self-abasement while “Xi Shui” (frolicking in water) refers to entertaining oneself. In early Qing, Ming officials despite still being in power, were suppressed by the Qing government. Feeling belittled and lonely, they resorted to self-entertainment at home. Pleasantly melodious, delightful in style and uniquely exquisite, the piece reflects a laid-back attitude to life.

将军令
The General’s Command

四川扬琴曲牌、项祖华、李小元整理
Sichuan yangqin tune, Arranged by Xiang Zuhua, Li Xiaoyuan

《将军令》取材于四川琴书曲牌，常用作“开场音乐”，表现千军万马驰骋战场的威武雄壮气概。现流传的版本是根据李德才的演奏谱整理成扬琴独奏曲。

此曲以简洁的音符和变奏手法，表现出一首具有戏剧性、标意性的变奏体“武套”大曲。全曲分四段：

(一) 散板：引子以擂鼓道锣、吹打齐鸣的恢宏声势开序。

(二) 慢板：呈示羽调式的主体乐段，庄严稳重，表现将领升帐列队的场景。

(三) 快板：主题乐段加快变奏，表现将士排练演练时的情景。

(四) 急版：通过节奏压缩，旋律精简的变奏，以速度与力度的层层递增，将乐曲推向急剧、强烈的高潮，最后突然刹慢在徵调式的大调调性变化上结束。

This piece draws material from tunes in Sichuan Qinshu, often used as preludes to establish the atmosphere in war scenes of operas and staged productions. Arranged from Li Decai’s performance score, the version circulated today is crafted for yangqin’s solo performance.

With variations on succinct themes, it is a dramatic war piece true to its title. The piece consists of four distinct sections:

1. Senza Misura: A prelude that expresses the grandeur of drums and gongs.

2. Andante: With a solemn and steady music theme, the general assembles his men in the tent and issues commands.

3. Allegro: As the variations speed up, the army sets off for expedition.

4. Presto: The music intensifies into a dramatic climax, and ends off with a sudden drop.

长门怨
Lament at the Changmen Palace

古曲、张念冰改编
Ancient tune, Rearranged by Zhang Nianbing

1980年，张念冰根据同名古琴曲改编成三弦独奏曲《长门怨》。原曲抒发陈皇后失宠后被谪长门宫时的愁闷悲思，无奈只能仰望天空，对星星月亮诉怨之境。

起首以“索铃”环佩玎珰之声缓步而出。第二段且行且诉，多表现女子步行之声。第三段低徊曲诉，有不得申诉之苦。第四段转入商声长号，极尽悲哀之能事。第五段有顿足长叹之声。第六段有万不得已时，无可奈何聊作宽慰之状而告终结。

Originally an ancient guqin piece and later re-arranged for sanxian by Zhang Nianbing in 1980, this piece expresses the desolation of Empress Chen, deposed by Emperor Wu of Han dynasty, and banished to the Changmen Palace after falling out of favour. In her loneliness, she could only gaze up at the sky and spill her innermost thoughts to the stars and moon.

Lament at the Changmen Palace begins with the mimicking of the sound of jade accessories clinking against each other. The second part depicts the sound of a woman walking, and the piece moves on to the third part which expresses her helpless hovers and murmurs. The fourth part illustrates the grief-stricken woman, whereas the fifth reveals her foot stomping sounds and deep sighs. The last part portrays the woman’s last resort of find comfort in herself.

陈隋
Sounds from the Chen and Sui Dynasties

刘德海根据曹安和演奏谱编曲
Arranged by Liu Dehai based on Cao Anhe’s performance score

《陈隋》又名《汉宫秋月》，是一首著名的琵琶文曲，表达了古代宫廷女子虽然锦衣玉食，内心却是哀怨悲愁，生命无奈、寂寥。乐曲里借由琵琶模仿木鱼的声音，从而展现宫廷女子将诵经视作一种精神寄托。此曲还保留了琵琶最古老的“下出轮”的演奏技法。俞嘉将用低音琵琶演绎这首经典曲目，低音琵琶调音较普通琵琶低四度，音色更加低沉浑厚。

Sounds from Chen and Sui Dynasties, also known as *The Autumn Moon in the Han Palace*, is a famous pipa piece that expresses the desolation and sadness of women in the imperial palace. Through mimicking of the sounds of muyu (literally “wooden fish”, used by monks during rituals), it expresses women in the imperial palace chanting sutra as a form of spiritual sustenance. This piece also uses one of the most ancient pipa techniques “Xiachulun”, which starts the “lunzhi” from the little finger. Yu Jia performs *Sounds from Chen and Sui Dynasties* specially on the diyin pipa, which is tuned fourth below the usual pipa pitch, and has a deeper and thicker timber.

夜深沉
Night Thoughts

京剧曲牌、刘德海编曲
Peking opera tune, Arranged by Liu Dehai

“夜深沉，独自卧，起来时，独自坐。有谁人孤凄似我，似这等削发缘何？”《夜深沉》以昆曲《思凡》中《风吹荷叶煞》曲牌为基础，经过京剧琴师的加工改编而成，并取唱词首句“夜深沉”三字命名。曲调结构严谨，节奏坚定有力，经常在京剧《击鼓骂曹》及《霸王别姬》中，利用配合祢衡击鼓和虞姬舞剑等场面。

This piece draws material from Kunqu opera “Si Fan”, where a young nun dreams of returning to a secular life. Musicians of Peking opera adapted the tune, and titled the piece using the first 3 characters of the libretto. The terse structure and decisive rhythms of *Night Thoughts* lead to its common use of accompanying famous climatic, action-packed scenes in Peking opera like “The Beratement of Cao Cao” and “Xiang Yu Bids Farewell to his Concubine”.

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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.

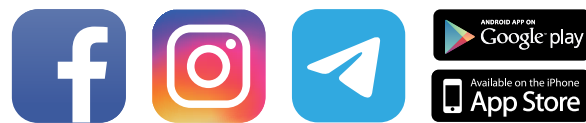
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