

25, 26 七月 July 2014
星期五, 六
Friday, Saturday
8pm

新加坡华乐团音乐厅
SCO Concert Hall

SCO
新加坡华乐团

胡弓半世情 Gala: A Bowed Affinity



指挥: 刘炬
Conductor: Liu Ju

二胡: 刘光宇
Erhu: Liu Guang Yu

二胡: 赵剑华
Erhu: Zhao Jian Hua

特别鸣谢 Special Thanks

丁翼、黄良喜 (闵惠芬艺术生平简介)
Ding Yi, Wee Lian Hee (Brief biography of Min Hui Fen)

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。
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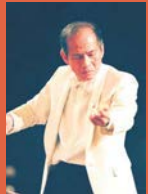
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我们的价值观

追求卓越表现

发挥团队精神

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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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胡弓半世情 Gala: A Bowed Affinity

指挥 Conductor: 刘炬 Liu Ju
二胡 Erhu: 刘光宇 Liu Guang Yu、赵剑华 Zhao Jian Hua

月儿高 11'35"
The Moon High Above
古曲、彭修文编曲
Ancient tune, arranged by Peng Xiu Wen

姐妹岛 14'30"
Sisters' Islands
王辰威
Wang Chen Wei

二泉映月 6'15"
Reflections of the Moon on Erquan
华彦钧作曲、彭修文改编
Composed by Hua Yan Jun,
arranged by Peng Xiu Wen

二胡 Erhu: 刘光宇 Liu Guang Yu

蚂蚁 4'
Ants
刘光宇作曲、王华配器
Composed by Liu Guang Yu,
orchestration by Wang Hua

二胡 Erhu: 刘光宇 Liu Guang Yu

休息 Intermission 15'

悲歌 15'
Song of Sadness
杨立青作曲、沈叶移植
Composed by Yang Li Qing,
adapted by Shen Ye

二胡 Erhu: 赵剑华 Zhao Jian Hua

洪湖主题随想曲 8'
Aspiration of the Honghu People
闵惠芬根据歌剧《洪湖赤卫队》编曲、
瞿春泉配器
Arranged by Min Hui Fen,
based on opera *Honghu's Red Guards*,
orchestration by Qu Chun Quan

二胡 Erhu: 刘光宇 Liu Guang Yu

嘎达梅林 18'30"
Gada Meilin Symphonic Poem
辛沪光作曲、刘文金编曲
Composed by Xin Hu Guang,
arranged by Liu Wen Jin

全场约1小时45分钟。
Approximate concert duration: 1hr 45 mins

新加坡华乐团

Singapore Chinese Orchestra

拥有 82 名音乐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。新加坡华乐团赞助人为李显龙总理。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。新加坡华乐团坐落于新加坡大会堂一座见证新加坡历史的坐标。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献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 2400 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，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。

Inaugurated in 1997, the 82-musician Singapore Chinese Orchestra (SCO) 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 Southeast Asian cultural elements, its home is the Singapore Conference Hall.

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 2,400 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 ground-breaking 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 and the Singapore Season in London and Gateshead. In 2007, SCO performed at the Beijing Music Festival, the Singapore Season in the China Shanghai International Arts Festival, and the Macau

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，也参与澳门国际音乐节以及到苏州欢庆新中苏州工业园区 20 周年。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，为使其其他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。2014 年 6 月 28 日，新加坡华乐团在国家体育场，新加坡体育城缔造了历史性的成就，以 4557 表演者组成的最大型华族鼓乐团及 3558 表演者组成的最大型华乐团，打破两项健力士世界纪录。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。



International Music Festival. In May 2014, SCO was invited to perform at the Shanghai Spring International Music Festival and in Suzhou to celebrate the Singapore-Suzhou Industrial Park's 20th anniversary. 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 Competition 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. On 28 June 2014, SCO created history through the second instalment of *Our People Our Music* by breaking two Guinness World Records with the Largest Chinese Drum Ensemble of 4,557 performers and the Largest Chinese Orchestra of 3,558 performers at the National Stadium, Singapore Sports Hub. It is with this vision that SCO continues to inspire, influence, educate and communicate through its music.

闵惠芬艺术生平简介



领时代强音 创国乐伟绩 艺术千秋垂青史 为大业奋身向人民 尽瘁情怀若谷铸丰碑

2014年5月12日，中国著名民族音乐家、二胡演奏大师闵惠芬，因病医治无效，于上海仁济医院辞世，终年69岁。

今晚这场“胡弓半世情”音乐会，是闵惠芬生前签下的最后一场音乐会的合同。虽然她不能如愿来到现场，但她的人格风骨和艺术魅力，将永远活在乐迷心中。

闵惠芬是中华人民共和国建立后高等音乐院校培养出来的第一代在国内外享有盛名的二胡演奏家，师承陆修棠、王乙教授，年仅17岁，就在“上海之春”首届全国二胡比赛中夺得第一名。半个多世纪以来，闵惠芬演奏、创作、改编、移植了《江河水》、《红旗渠水绕太行》、《阳关三叠》、《逍遥津》、《宝玉哭灵》、《洪湖主题随想曲》、《寒鸦戏水》、《音诗——心曲》、《夜深沉》、《二泉映月》、《病中吟》、《新婚别》...，这些作品都已成为二胡曲库中的经典。尤其是她首演的二胡协奏曲《长城随想》，更是被誉为二胡艺术发展史上的里程碑。

闵惠芬一生致力于表达中国人民的内心情感，引悟中华文化的音乐灵魂。她贴近民间，以博采广集的治学作风，挖地三尺的钻研精神，练就了文武兼备、刚柔并济的演奏手法；以通古达今、中西互动的艺术视野，酝酿并践行了“器乐演奏声腔化”的命题，极大丰富了二胡演奏的表现力，推动了二胡艺术的大发展、大繁荣。

闵惠芬热爱生命，以无比顽强的勇气和毅力，直面人生挑战。三十年前她因患癌症，历经6次手术、15次化疗，即使危在旦夕，她仍然忘我地投入于演出、创作和教学。

闵惠芬学识博雅、志向高洁，留下了直抒胸臆的诗句：“神接天宇之气，蕴含山河之光，情寄万物之灵，乐映千古之源”。她用一生，书写了“技巧与风格的超越，艺术与人格的完美”。*

在此，我们用这场“胡弓半世情”音乐会，敬献给在天堂微笑的闵惠芬大师。

*语出中央音乐学院院长王次昭

Brief Biography of Min Hui Fen

A keynote of strength to spark the glory of Chinese music history

A monument of love till the powers exhausted for her people

The 12th of May 2014 saw the passing of the great Chinese musician and erhu virtuoso Min Hui Fen at the Shanghai Renji Hospital at the age of 69.

“Gala: A Bowed Affinity” was Min’s last concert agreement, and though she is now unable to be physically present, the magnitude of her personality and the inclusivity of her art will continue to flow through the hearts of her many admirers.

Min belonged to the first generation of conservatory-trained Chinese musicians since the founding of the People’s Republic of China, who also attained global fame and recognition. Under the guidance of Professor Lu Xiu Tang and Wang Yi, at the tender age of 17, she bagged the First National Erhu championship at the “Shanghai Spring Festival” competition. Since then, over the last five decades Min’s creativity and musicianship can be found in a long list of erhu works that are now considered timeless classics: *Waters of Rivers*, *The Hongqiqu Streams around the Taihang Mountains*, *Three Refrains on Yangguan*, *Xiaoyao Pier*, *Baoyu Mourns*, *Honghu Theme Capriccio*, *Winter Ducks Frolicking in the Water*, *Tone Poem: Melody from the Heart*, *Erhu Concerto: Night Thoughts*, *Reflections of the Moon on Erquan*, *Moaning in Sickness*, *Parting the Newlyweds*, among numerous others. Deserving special mention is Min’s premiere performance of the *Erhu Concerto: Meditations on the Great Wall* that has since been hailed as a milestone in the history of erhu’s artistic development.

Min dedicated much of her life to find expressions for humanity, burrowing deep into the musical soul of Chinese culture. She aligned herself with what is folk, and is as comprehensive in her scholarship as she was through her explorations. This relentless spirit imbued in her performance a balance of rigor and calm, equilibrium in strength and civility. Embracing tradition with the modern, the east and the west, Min sparked the modern bloom of the Erhu by endowing the instrument with an expressive singing voice unimaginable before.

Min celebrated life. When cancer befell her 30 years ago, she faced it down with incomparable courage and perseverance, underwent six surgeries, fifteen chemotherapy cycles. Even at critical moments, she was relentless in her performances, her art and her devotion to her students.

Min’s erudition and vision were captured in her own words, “the spirit resonates with the vastness of the cosmos, encompassing the light of mountains and rivers; the heart reaches out to the essence of nature, a musical reflection of antiquity.” In her life, Min embodied “the metamorphosis of skill and style, the perfection of art and character”.*

In memoriam, Maestro Min Hui Fen.

*Quote from Wang Cizhao, Central Conservatory of Music, China

刘炬 – 指挥

Liu Ju – Conductor



出生于艺术世家，自幼学习音乐。1991年起在中央音乐学院徐新的指导下开始学习指挥。1992年考入上海音乐学院作曲指挥系，师从著名指挥家、教育家黄晓同和张国勇，同时随马革顺学习合唱指挥。学习期间曾多次与上海音乐学院青年交响乐团及多支国内交响乐团合作音乐会。1997年初，他成功地在北京保利剧院与中央芭蕾舞团合作，指挥上演了中国芭蕾舞剧《红色娘子军》。

1997年7月毕业后即进入中央芭蕾舞团担任交响乐团常任指挥至今，期间指挥上演了《天鹅湖》、《睡美人》、《胡桃夹子》、《吉赛尔》、《罗密欧与朱丽叶》、《大红灯笼高高挂》、《葛培利亚》、《泪泉》、《仙女》、《海盗》、《牡丹亭》、《火鸟》、《奥涅金》、《舞姬》等众多中外芭蕾经典剧目，并出访了英国、法国、美国、新加坡、香港、澳门和台湾等诸多国家与地区。

Liu Ju is a National Class One Conductor in China and currently is the resident conductor of the Central Ballet Troupe of China.

Born in a family of musicians, Liu Ju started learning music since young. He started learning conducting under the tutelage of Xu Xin from the Central Conservatory of Music in 1991 and was enrolled in the Shanghai Conservatory of Music in 1992. He was a student of the famous conductors and music educators, Huang Xiao Tong and Zhang Guo Yong. He also learnt choir conducting under Ma Ge Shun. He had numerous collaborations with the Youth Orchestra of the Shanghai Conservatory of Music and many other orchestras in China even when he was a student in the conservatory. In early 1997, Liu Ju collaborated with the National Ballet of China where he conducted the Chinese ballet, *Red Army Detachment of Woman*, at the Beijing Poly Theatre.

Since his graduation in July 1997, Liu Ju assumed the position of Resident Conductor of the National Ballet of China. The repertoire of classical ballets he has conducted include *Swan Lake*, *Don Quixote*, *Nutcracker*, *Giselle*, *Romeo and Juliet*, *Raise the Red Lanterns*, *Copélia*, *Fountain of Tears*, *Fairies*, *Pirates*, *Peony Pavilion*, *Firebird*, *Onegin*, *La Bayadère* and has travelled to Britain, France, United States of America, Singapore, Hong Kong, Macau and Taiwan with the troupe.

Besides, Liu has collaborated with numerous orchestras in China including Symphony Orchestra of China National Opera House, Chinese Film Orchestra, Shanghai Symphony Orchestra, Shanghai Broadcast Symphony Orchestra, Shanghai Chinese Orchestra, National Taipei Municipal Chinese Orchestra, Taiwan Eva Symphony Orchestra, Hong Kong Sinfonietta and Orchestre National d'Ile-de-France. In July 2000, he was invited to conduct a concert in the Lincoln Center, United States of America. In July 2010, he was invited to conduct the large scale ethnic opera, *Sister Jiang*, in celebration of the 60th anniversary of the establishment of the Air Force Art

此外，他还与中央歌剧院交响乐团、中国电影乐团、中国广播民族乐团、中央民族乐团、上海交响乐团、上海广播交响乐团、上海民族乐团、台北市立国乐团、台湾长荣交响乐团、香港小交响乐团及法国法兰西岛国家交响乐团等众多乐团合作举行音乐会和录制唱片。2000年7月，他还应邀访美，在林肯中心举行了音乐会演出。2010年7月，在空政文工团成立60周年的系列庆典演出中他应邀指挥了大型民族歌剧《江姐》，在国家大剧院演出。2011年和2013年两次获得文化部颁发的“国家艺术院团优秀剧目展演优秀指挥奖”。

刘炬的指挥风格热情、大方、严谨、准确，对不同风格的中外作品都能处理得细腻、得体、有很强的驾驭音乐的能力。

Troupe. Liu Ju was the recipient of the “National Centre for the Performing Arts Outstanding Conductor Award” by China Ministry of Culture for 2011 and 2013.

Liu Ju’s style of conducting is full of passion, elegant, rigorous and precise. He is also able to interpret different styles of works from both China and overseas, and has demonstrated exceptionally strong capabilities in his musical expression.

刘光宇 – 二胡 Liu Guang Yu – Erhu



曾获文化部“蒲公英”音乐创作金奖、中国音乐“金钟奖”第二名、中国曲艺最高奖“牡丹奖”、第十五届民乐作品评比优秀奖、国家舞台艺术精品工程奖、全国“五个一工程”奖等。

Liu Guang Yu is a famous contemporary Chinese erhu musician, National Class One Performer, vice president of Chinese Erhu Musicians Association, committee member of the China Nationalities Orchestra Society and judge for various major erhu competitions in China. Liu Guang Yu is also a visiting professor at universities like Chongqing University and Veronezh National College of Arts in Russia, and a mentor for Masters of Arts students at Southwest University. Liu Guang Yu is also the current head of the Chongqing Opera House and president of the Chongqing Symphony Orchestra.

Liu Guang Yu first received tutelage under Xia Yuan Long and later received systematic and careful guidance from Min Hui Fen. Under the guidance of maestro Min Hui Fen, Liu Guang Yu “learnt her music, and inherited her virtue and benevolence.”

Liu Guang Yu has held more than a hundred music concerts in Chongqing, Beijing, Shanghai, Shenzhen, Dongguan, Huizhou, Changzhou, Hefei, Qingdao, Taizhou, Taiwan, the Philippines, Russia, Italy, Egypt, Cuba and Jamaica.

He has travelled together with the Chinese President and twice travelled with the Chinese Prime Minister to countries like Portugal, Singapore, Cuba, Ghana, America, Nepal and Guyana, performing for political leaders of various countries. He also produced, directed and performed in *City Jungle*, a musical which attracted much attention.

He composed works like *Erhu Concerto No. 1, Movement, Flow*, solo piece *Ants* and *Yellow Poplar Shouldering Pole*, a portion of his works were included into university and primary school syllabi and became national erhu examination materials designated by the Chinese Musicians Association. His solo concert DVD is kept in the collection of the National Museum of Pakistan.

Liu Guang Yu attained many awards, like the Dandelion Music Creation Award, second prize in the China Music Golden Bell Awards, the Peony Award which is the highest award for Chinese Folk Art, Excellence Award for the 15th Folk Music Competition, National Stage Arts Award and National “Best Works Award”.

刘光宇是中国当代著名二胡演奏家、国家一级演奏员、中国音协二胡学会副会长、中国民族管弦乐学会常务理事、中国各大二胡赛事评委，亦是重庆大学、俄罗斯沃罗涅日国立艺术学院等客座教授、西南大学艺术硕士生导师。现任重庆市歌剧院院长、重庆交响乐团团长。

启蒙于夏元龙，1984年起得到闵慧芬的系统和精心的指导，“习其曲、得其数、得其志、得其仁”。

在重庆、北京、上海、深圳、东莞、惠州、常州、合肥、青岛、泰州、台湾、菲律宾、俄罗斯、意大利、埃及、古巴、牙买加等地举办逾百场音乐会。随中国国家主席、两度随中国政府总理出访，分别为葡萄牙、新加坡、古巴、加纳、美国、尼泊尔、圭亚那等国家元首和政府首脑举办专场音乐会。刘光宇策划、制作并主演了“二胡戏剧化、戏剧二胡化”的音乐剧《城市丛林》受到瞩目。

刘光宇创作的协奏曲《第一二胡协奏曲》、《迁徙》、《流》，独奏曲《蚂蚁》、《黄杨扁担》等，部分作品被编入高校和小学教材和中国音协指定的全国二胡考级教材。其独奏音乐会 DVD 被巴基斯坦国家博物馆珍藏。

赵剑华 – 二胡 Zhao Jian Hua – Erhu



Zhao Jian Hua is SCO's Erhu I Principal and a member of the Chinese Musicians' Association. Born in Shanghai, he learned erhu performance under his uncle, educator Li Liang, at a young age. Li Liang's rigorous training laid the groundwork for Zhao Jian Hua's musical career. In 1975, Zhao Jian Hua represented Shanghai City Changning District Youth Cultural Centre in the China Youth Cultural Performance (Chinese and Western Instruments) Instrumental Solo Competition and won the highest award. The following year, Zhao Jian Hua performed the erhu solo in the youth category of “Shanghai Spring Festival” and garnered critical acclaim. In 1978, Zhao Jian Hua was selected for the prestigious College of the Shanghai Chinese Orchestra, where he was under the tutelage of renowned *erhu* master Min Hui Fen. Zhao won awards at numerous high-profile competitions such as the National Chinese Instrumental Music Competition in Wuhan, and the Shanghai City Young Musician Association Competition (1985).

Zhao Jian Hua's biography is also recorded in the *Record of Outstanding Chinese Youths* and the *Record of Chinese Musicians*.

二胡演奏家赵剑华是新加坡华乐团二胡I首席，也是中国音乐家协会会员。出生中国上海的他，自幼随叔父，著名二胡演奏家兼教育家李樑学习二胡，在叔父的严格指导下，他奠下良好的音乐演奏基础。1975年，他代表上海市长宁区少年宫，在中国少年文艺汇演（中西乐器）器乐独奏大赛中，赢得最高奖项，隔年在“上海之春”少儿专场中担任二胡独奏，获得很高的评价。1978年，他以优异的成绩考入上海民族乐团学院，并受教于中国著名二胡演奏家闵慧芬。在闵大师的精心培育下，他在诸多的国际和中国国内重要音乐比赛中获颁多项演奏奖，当中包括在武汉举行的全国民族器乐观摩比赛和上海市青年演员汇演比赛中的优秀表演奖（1985），以及“上海之春”演奏奖。

赵剑华的简历也被收录在《中国杰出青年词典》及《中国音乐家大辞典》。

曲目介绍

Programme Notes

月儿高 *The Moon High Above*

古曲、彭修文编曲
Ancient tune, arranged by Peng Xiu Wen

原为琵琶曲的《月儿高》，曲谱初见于清嘉庆年间的《弦索备考》中。后来华秋苹《琵琶谱》中的《月儿高》分四部十二段，并以抒情写景的标题作为每段小标题。而作曲家在1961年改编此曲时略作删减，全曲改为“起承转合”四部九段：“起”部有“海岛冰轮”、“江楼望月”和“海峤踟躇”，音乐婉转动人，极富韵味，就象一幅充满诗意的江楼歌吟，风清月白的画作。

“承”部有“银蟾吐彩”、“风露满天”和“素娥旖旎”三段，优美的主题作了大幅度伸展的自由变奏，音乐的律动更趋自由多彩。

之后“皓魄当空”与“银河横渡”组成“转”部，旋律具有传统歌舞音乐的特点，使人联想起飘飘欲仙的舞姿。

作曲家把原曲中“蟾光炯炯”与“玉兔西沉”两段删除，仅以“玉宇千层”作为“合”的部分，人们形容这样的删除如同中国画所运用的留白手法，更能打开人们的想像空间，苍茫夜空烘云托月，神秘浩渺的月河赋予人们无边无尽的幻想。

全曲飘逸典雅，细腻雄浑兼而有之，恬静淡雅的音调、完整优美的旋律、跌宕起伏的乐思，洋溢中国音乐的古典美。

Originally a solo piece for pipa, this composition was first notated in a Qing dynasty compendium known as the *Xiansuo Beikao* (Collection of Chords and Melodies), and later published in Hua Qiu Ping's *Pipa Anthology*, which comprised of 12 short segments in four main divisions, each with its own sub-title. In the composer's current version written in 1961, the original work has been adapted with some minor truncations to feature a total of nine short segments in four divisions.

The introduction comprises three sections – *Cold Moonlight on an Island*, *Watching the Moon from a River Pavilion* and *Lingering by the Waterfront*. The music is sentimental, touching and subtle, depicting the serenity of a moonlit night gracefully and poetically.

The second division comprises another three sections – *Glittering Silver Toads*, *Autumn Dew Fills the Air* and *Charming Scenery*. The melodies are sinuous and bending, accelerating in free rhythm and changing tempo to create evolving musical landscapes.

The next division presents the sections *Moonlit Sky* and *Crossing the Milky Way*. The music in this division is characterised by traditional dance music that creates an aural depiction of fairies dancing freely and elegantly. In the final division, the composer removed two of the short segments, *Glittering Silver Toads* and *Jade Rabbit Sinking in the West*, while retaining *Jade Tower* as a conclusion. This technique is similar to the practice of leaving empty spaces in Chinese paintings to provide room for the viewer's own interpretation. The sonic effect is of moonlight filtering through the clouds on a misty night. The wisps of music evoke a mystical setting and ignites the audience's imagination, immersing listeners in an evening of magic and fantasy.

This elegant and self-contained piece is striking yet refined, showcasing the beauty of classical Chinese music through graceful tones, beautiful melodies and oscillating musical ideas.

彭修文 (1931 – 1996 年) 是中国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 (1931 – 1996) was one of the outstanding masters of Chinese orchestral music and a founder-inventor of the modern Chinese orchestra. He was also a renowned composer and conductor. He had conducted, re-arranged and composed a collection of popular works including *Rising Steps*, *Rainbows Chasing the Moon*, *Spring Flowers Full Moon*, *Harvest Drums*, *The Moon On High* and *Dance of the Yao People*.

姐妹岛 *Sisters' Islands*

王辰威
Wang Chen Wei

交响华乐曲《姐妹岛》取材于新加坡岸外姐妹岛的民间传说，分为四段。

第一段：《渔岛》-- 低音锣一声鸣响，拉开了乐曲的序幕。在低音笙和曲笛的引子后，中音管和胡琴先后呈现出宽广的“海”主题，同时背景伴奏以波浪式音形烘托出一望无际的大海和蕉风椰雨的渔岛风光，此乐段引用了印尼加美兰音乐的 pelog 五声音阶及装饰音手法。大合奏之后，悠扬的笛子吹出轻盈优美的“姐妹”主题，描述一对年轻马来姐妹相依为命过着淳朴宁静的渔村生活。随后弹拨乐器在马来手鼓的伴奏下进入一段欢快的 zapin 马来舞蹈乐段。

第二段：《抢婚》-- 突然，胡琴响起阴森的颤音，带凶兆的低音唢呐吹出粗犷的“海盗”主题，一群海盗冲进村里要抢走妹妹。音乐从紧张惊惶发展到中胡凄婉的泣诉，悲伤的姐妹苦苦哀求海盗放手。随着激烈的唢呐齐鸣，海盗强行将妹妹拖上船，扬帆远去。

第三段：《怒涛》-- 急促的快板和不稳定的八声音阶调式展现了暴风骤雨的场面。低音乐器奏出“海”主题，吹管和敲击乐器模仿汹涌的波涛声。在一片混乱之中出现“姐妹”主题；姐姐哭喊着扑进海水，奋力追赶海盗船，终于精疲力竭而消失在惊涛骇浪中。船上的妹妹眼见失去亲人，猛力挣脱海盗的魔掌纵身跃入大海。这时愤怒的巨浪吞噬了海盗船，在一阵低音锣鼓的滚奏后，一切恢复平静。

第四段：《海魂》-- 深沉的海螺声缓缓响起，为姐妹的亡灵安魂。接着中音管再现“海”主题，在平静的海浪音形上胡琴奏起悠扬的“姐妹”主题；溶入大海的姐妹化为两座相依而立的小岛。最后，“海”与“姐妹”两个主题以复调手法同时呈现把乐曲推向高潮的尾声。此曲于2006年新加坡国际华乐作曲大赛荣获本地作曲家创作奖。

This four-section symphonic piece for the Chinese orchestra is inspired by a local legend of the Sisters' Islands at the south of Singapore.

1st section: *Fishing Village* -- A strike of the bass gong opens the piece, introducing the peaceful fishing village where two young Malay sisters, Minah and Lina, live. In a setting of wave-like ornamentations in Indonesian gamelan style, the mellow alto guan introduces the deep and broad “sea” theme in 5-tone pelog scale. Next, the lively and graceful theme “The Sisters” flows in with the bright sound of the dizi, before going into a Malay zapin dance, accompanied by kompong drumbeats.

2nd section: *Capture of the Bride* -- One day a throng of pirates raid the village. The bass suona represents the menacing “pirates” theme in hexatonic scale. Their captain, awestruck by Lina's beauty, intends to abduct her as a bride. A weeping zhonghu solo implores the pirates to let go of Lina, but they still take her away and set sail in a march-like section with 7/4 meter.

3rd section: *Raging Waves* -- The rapid tempo, unstable octatonic scale and percussion effects depict the stormy sea. Bass instruments play a transformed “sea” theme, while woodwind glissandi imitate the waves. A struggling “sisters” theme emerges amidst the chaos as Minah chases after the pirates into the sea, until she is overcome by exhaustion and disappears amidst the raging waves. Lina struggles to break free of her captors and jumps into the sea to join her sister. This tragedy incurs the wrath of the gods; Thunder and lightning strike, and a giant orchestral wave engulfs the pirate ship. After a long percussion roll, calmness is restored.

4th section: *Spirit of the Sea*: The next morning, a pair of islands surrounded by corals appears where the sisters drowned. A conch (seashell) calls out as a symbolism of the sea and a lament for the sisters' deaths. The broad “sea” theme returns, followed by the “sisters” theme, now stately and passionate. At the coda, the “sea” and “sisters” themes are played together in counterpoint, building up to a climatic ending as the sisters have merged with the sea as one, in their eternal transformation into “The Sisters' Islands”. This piece was awarded the Singaporean Composer Award at the Singapore International Competition for Chinese Orchestral Composition in 2006.

王辰威 (生 1988 年) 目前是维也纳音乐大学五年级学生, 也是新加坡词曲版权协会与新加坡作曲家协会的会员。在 2006 年新加坡国际华乐作曲大赛中, 王辰威的作品《姐妹岛》获得“新加坡作曲家奖”。2010 年获颁新加坡爱乐管乐团的西洋管乐创作奖。王辰威也受教育部委约创作了三首乐曲, 包括 2011 年新加坡青年节比赛指定曲《扬帆》。2011 年获颁“新加坡杰出青年奖”。等。

Wang Chen Wei (b. 1988) is a fifth-year student of music composition and audio engineering at the Vienna University for Music and Performing Arts. He is a member of COMPASS and the Association of Composers Singapore. Wang Chen Wei's composition, won the Singaporean Composer Award at the Singapore International Competition for Chinese Orchestral Composition 2006. In 2010, his wind orchestra composition received the Singapore Compose! prize from the Singapore Philharmonic Winds. He was also commissioned by the Ministry of Education to compose 3 pieces, including the set piece for the 2011 Singapore Youth Festival Central Judging of Chinese Orchestras. Wang Chen Wei was conferred the “Young Outstanding Singaporean Award” in 2011.

二泉映月 *Reflections of the Moon on Erquan*

华彦钧作曲、彭修文改编
Composed by Hua Yan Jun,
arranged by Peng Xiu Wen

《二泉映月》是根据著名民间音乐家华彦钧(瞎子阿炳)的二胡曲所改编。二泉位于江苏省无锡市近郊惠山脚下, 是历史悠久的名胜古迹。《二泉映月》旋律优美, 情感深沉苍凉。从音乐中似乎听到了这位盲音乐家的心声: 对映月二泉景色的赞美, 对自己凄苦生活的感叹, 对坎坷命运的不平。在阵阵心潮起伏之后, 音乐趋于静谧, 随着月与云的追逐, 对未来饱含憧憬之情。

This piece is an arrangement based on an erhu masterpiece composed by Hua Yan Jun (the blind “Ah Bing”). Erquan is a famous spring and historical site situated below Hui Mountains, in the outskirts of Wuxi City, Jiangsu Province. This piece carries a beautiful melody, deeply emotional and desolate. Through the music, you can almost hear the heartfelt wishes of this blind musician, eulogising the beautiful moonlit night of Erquan, his exclamations towards his life of misery and his injustice towards his fateful experiences. After illustrating a series of tumultuous emotions, the music quiets and expresses a hopeful vision for the future amidst the beauty of the moon and clouds.

华彦均 (1893 – 1950 年) 是中国民间艺人, 江苏无锡人。在二胡、琵琶的创作、演奏上有相当大的造诣。在中国民间音乐文化的历史积淀上, 以自己不平凡的经历凝聚成获得世界性声誉的传世之作。经录音留下二胡曲三首: 《二泉映月》、《听松》、《寒春风曲》及琵琶曲三首《大浪淘沙》、《昭君出塞》、《龙船》。他是一位在中国音乐史上罕见的、走向世界的民族、民间音乐家。

Hua Yan Jun (1893-1950) was a folk musician from Wuxi, Jiangsu, China, and was proficient in the playing of the erhu and pipa. He infused his extraordinary life experiences into his rich accumulation of folk music culture to compose many internationally renowned works. The only six recorded works from Hua include the three erhu pieces, *Reflection of the moon on Erquan*, *Hearing the Soughs of the Pine and Cold Wind in Early Spring*, and the three pipa pieces include *Waves Washing the Sand*, *Zhaojun Passing the Frontier* and *Dragon Boat*. Hua Yan Jun is indeed an extraordinary folk musician in the history of Chinese music, who brought Chinese music to the world

蚂蚁 *Ants*

刘光宇作曲、王华配器
Composed by Liu Guang Yu,
orchestration by Wang Hua

二胡艺术, 是中国传统艺术的奇葩。这件一千多年历史的弓弦乐器, 通过不断变革、派生, 在当今中国民族乐器中最具影响力。《蚂蚁》的创作者和表演者也是当代二胡乐坛的代表性人物。作品以重庆童谣《黄丝蚂蚱》为素材, 用独特的视角和形象风趣自成一格的音乐语言, 表现了蚂蚁那千姿百态, 团结协作, 奋斗不止的进取精神。

The art of erhu is a wonder in Chinese traditional arts. This string instrument of more than a thousand years has become the most influential Chinese ethnic music instrument as a result of constant modifications and revolutions. The composer and performer of this piece are also representatives of the contemporary erhu music scene. The piece utilises the material of a Chongqing nursery rhyme, *Yellow Silk Ants*, presenting it from a special perspective, giving it a humorous and unique musical language to portray the various images of ants, working together and their spirit of never giving up.

王华 (生 1955 年) 是重庆交响乐团、重庆市歌剧院作曲家。作品体裁广泛, 风格多样, 以鲜明的个性和强烈的时代感得到广泛认可。主要作品有管弦乐《山歌》、《深山古刹》、《节日序曲》、交响合唱《太阳之子》、《竹之词》、《昭君》。

Wang Hua (b.1955) is a composer with the Chongqing Symphony Orchestra and Chongqing Opera House. He has composed an array of music genres and has varied styles of composition. His compositions are well received by the audience because of their strong character and sense of modernity. His representative works include *Mountain Tune*, *Mountain Monastery*, *Festive Overture*, *choral symphony Son of Sun*, *Bamboo Tune* and *Wang Zhaojun*.

悲歌 *Song of Sadness*

杨立青作曲、沈叶移植
Composed by Yang Li Qing,
adapted by Shen Ye

《悲歌》完成于 1991 年夏秋之交, 由前首演于同年 9 月 (北京)。乐曲所用素材《江河水》(原名“江儿水”), 系流行于辽南、潮汕等地区的民间乐曲, 旧时多用于“宣卷”等民间佛事中, 音调委婉哀怨, 似表现佛家“有生皆苦”的思想。作曲家借助协奏曲的原则, 将它改编为二胡与交响乐队演奏的版本, 并易名为《悲歌》, 更强调音乐形象的对比、冲突、及贯穿发展的张力, 以体现佛教对人生的悲观感受, 并表现人类超越时空的痛苦。

This piece was completed in the transition of summer and autumn in 1991, and was premiered in Beijing in September in the same year. This piece derived its material from *The Wailing River*, a popular folk song of the Liaonan and Chaoshan areas, where the piece was often used in Buddhist ceremonies in the common household in the past. The plaintive tonality seems to reflect the Buddhist ideology of “living as suffering”. The composer utilised the principle behind a concerto and rearranged it to become a performance piece for the erhu and symphonic orchestra. At the same time, renaming it as *Song of Sadness* gives emphasis to the musical contrast, conflict and the development of tension in the piece, so as to present the perspective of Buddhism about life and the misery of man that transcends time and space.

杨立青 (1942 – 2013) 是中国当代著名音乐教育家、作曲家、音乐理论家、钢琴家, 原上海音乐学院院长。杨立青是中国现代音乐创作的先行者和引路人。主要作品有《唐诗四首》、《乌江恨》、《悲歌》、《荒漠暮色》等。其传略被新版《格罗夫音乐与音乐家辞典》(2002), 剑桥国际传记中心的《世界名人录》、《二十世纪杰出音乐家 2000 人》, 《国际音乐名人录》及美国国际传记中心的《国际杰出学者》等国内外众多辞书收录。其作品入选“二十世纪华人音乐经典”(2004)。

Yang Li Qing (1942-2013) was a famous contemporary Chinese music educator, composer, music theorist, pianist and the former principal of the Shanghai Conservatory of Music. He was a pioneer and pathfinder of Chinese contemporary music whose main works include *Four Tang Poems*, *Suicide by Wu River*, *Song of Sadness* and *Sunset in Desert*. His biography has been recorded in many international dictionaries like the updated version of *Grove Dictionary of Music and Musicians* (2002), *Who's Who in the World*, *2000 Outstanding Musicians of the 20th Century*, *International Music Celebrities* by International Biographical Centre and *International Distinguished Scholar* by the United States International Biographical Centre. His composition works have also been selected as one of the “Twentieth Century Chinese Classical Music” (2004).

沈叶 (生 1977 年) 是音乐创作者、音乐理论研究者、法国蓬皮杜中心 IRCAM 音乐音响研究所驻站作曲家 (2013) 及上海音乐学院作曲系副教授。他曾获得具有国际声望的作曲家荣誉—德国汉堡巴赫奖金 (2011) 及文华音乐创作一等奖 (2007) 等。他毕业于上海音乐学院作曲系、钢琴系, 获文学硕士学位 (作曲)。主要作品有交响诗《纪念》、《交响序曲》、室内乐《戏影II》、《戏影III》、《音诗—黄昏》及《铸剑》等。

Shen Ye (b.1977) is a composer, music theory researcher, resident composer of the IRCAM Music Centre Pompidou of France (2013), assistant professor of the Composition Department of the Shanghai Conservatory of Music. He previously won honorary titles of international prestige like Germany Hamburg Bach Award (2001) and First Grade Award for Wenhua Composition prize. He graduated from the Department of Composition and Piano Performance of the Shanghai Conservatory of Music and attained the Masters of Arts (Composition). His main works include symphonic poem *Commemoration*, *Overture for Symphony*, chamber work *Shadow II*, *Shadow III*, *Tone Poem – Sunset and Swords*.

洪湖主题随想曲 *Aspiration of the Honghu People*

闵惠芬根据歌剧《洪湖赤卫队》编曲、
瞿春泉配器
Arranged by Min Hui Fen,
based on opera *Honghu's Red Guards*,
orchestration by Qu Chun Quan

乐曲集抒情与叙事、阴柔与阳刚为一体。它是根据唱词内容及情绪转换而发展乐思的。表现了洪湖人民在抗日战争中的英雄气概和大义凛然的精神气质。

This piece merges lyricism and narration, enmeshing feminine and masculine style. The melody is developed based on the meaning of the lyrics and changes in emotions. It portrays the heroism and moral ethos of the Honghu people in their fight against the Japanese.

瞿春泉 (生 1941 年) 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。瞿春泉几十年来创作及改编大量的、无计其数的作品, 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, 瞿春泉担任新加坡华乐团指挥及副总监。

Qu Chun Quan (b.1941) is a renowned conductor, composer and 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. 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 SCO.

嘎达梅林 *Gada Meilin Symphonic Poem*

辛沪光作曲、刘文金编曲
Composed by Xin Hu Guang,
arranged by Liu Wen Jin

作品描述了 20 世纪初, 中国北方蒙族人民斗争史上的一个真实故事。嘎达梅林是一位民族英雄, 在封建王爷和军阀统治的年代, 他为了土地和自由, 领导人民起义, 展开了轰轰烈烈的斗争, 持续了五年之久。起义失败, 嘎达壮烈牺牲。这个动人的事迹传遍了蒙古草原。作曲家用著名的蒙古族民歌《嘎达梅林》为重要的主题, 以奏鸣曲结构展开, 表达了人民对这位民族英雄歌颂、怀念与崇敬的感情。原作为管弦乐作品; 改编为民族乐队后, 更增加了其民族色彩。

The music piece was written based on the true story of a battle amongst the Mongolians in the northern part of China in early 20th century. Gada Meilin was a national hero. In pursuit of freedom and sovereignty, he led his people in a revolt against the cruel oppression of the feudal warlords, where the revolt lasted five years. His mission failed and he died a heroic death. The Mongolians were deeply touched by his heroism. The composer adopted the theme of the Mongolian folk song *Gada Meilin*, using sonata format to express the praise, yearning and respect towards Gada Meilin. Originally a symphonic composition, the piece displays more nationalistic flavour after being rearranged into a Chinese orchestra composition.

辛沪光 (1933 – 2011 年) 是新中国培养出来的第一批有成就的女作曲家, 是享有国际声誉的作曲家之一。1956 年以创作交响诗《嘎达梅林》而一举成名, 几十年来长演不衰。作品有管弦乐《草原组曲》、马头琴协奏曲《草原音诗》、弦乐四重奏《草原小牧民》、《剪羊毛》、单簧管独奏《蒙古情歌》、《欢乐的那达慕》等。

Xin Hu Guang (1933-2011) was one of China's internationally renowned composers, and was one of the earliest Chinese female composers groomed after the founding of New China. She won instant fame after the composition of *Gada Meilin*, and the composition has been popular with orchestras for the past decades. Her works include philharmonic work *Grassland Suites*, matouqin concerto *Tone Poem of the Grassland*, strings quartet *Little Nomad of the Grassland*, *Shearing Wool*, clarinet solo *Mongolian Love Song* and *Joyful Nadamu*.

刘文金 (1937 – 2013 年) 是著名作曲家、指挥家, 1961 年毕业于中央音乐学院。历任中央民族乐团团长、艺术总监、中国歌剧舞剧院院长、中国歌剧舞剧院艺术指导、中国音乐家协会创作委员会副主任、中国民族管弦乐学会艺术委员会副主任、亚洲乐团艺术总监和常任指挥。代表作品: 《长城随想》、《鹰之恋》、《难忘的泼水节》、《茉莉花》、《十面埋伏》。

Liu Wen Jin (1937 – 2013) was a renowned composer and conductor who was a former chairperson and artistic director of the China National Orchestra, president of the China Opera and Dance Theatre, artistic director of the China Opera and Dance Theatre, deputy director of Chinese Musicians Association's Composing Committee and China Nationalities Orchestra Society's Artistic Committee, and artistic director and conductor of Asia Orchestra. His representative works include the *Great Wall Capriccio*, *Love of an Eagle*, *Unforgettable Water-splashing Festival*, *Jasmine* and *Ambush from All Sides*.

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驻团青年助理指挥: 倪恩辉

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Composer-in-Residence: Law Wai Lun

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许文静 Xu Wen Jing

赵莉 Zhao Li

袁琦 Yuan Qi

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Duan Fei (Associate Principal)

陈乐泉 (副首席)

Tan Loke Chuah (Associate Principal)

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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。
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⁺ 客卿演奏家 Guest musician

^{*} 没参与音乐会 Not in concert

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