



新加坡华乐团呈献

黄河

龙的故乡

SINGAPORE CHINESE ORCHESTRA PRESENTS

THE YELLOW RIVER

HOMELAND OF THE DRAGON

指挥：**胡炳旭**，新加坡华乐团音乐总监

Conductor: **Hu Bing Xu**, Singapore Chinese Orchestra Music Director

日期：一九九七年十月十九日(星期日)

Date: **19 October 1997 (Sunday)**

时间：下午五时正

Time: **5.00pm**

地点：维多利亚音乐厅

Venue: **Victoria Concert Hall**

曲目

合奏
春节序曲 李焕之曲、彭修文编曲

合奏
瑶族舞曲 茅源曲、彭修文编曲

钢琴协奏曲
黄河 中央乐团集体改编创作
刘文金配器

独奏：石叔诚

休息

第三二胡协奏曲
江河水的故事 郑冰曲
独奏：许文静

合奏
龙的传奇 陈能济曲

PROGRAMME

Orchestra
Spring Festival Overture Li Huan Zhi, Arranged by Peng Xiu Wen

Orchestra
Dance of the Yao Tribe Mao Yuan, Arranged by Peng Xiu Wen

Piano Concerto
The Yellow River Rearranged by Central Philharmonic Society
Instrumentation by Liu Wen Jin

Soloist : Shi Shu Cheng

Intermission

Erhu Concerto No. 3
The Story of the River Zheng Bing
Soloist : Xu Wen Jing

Orchestra
The Legend of the Dragon Chen Ning Chi



胡炳旭为中国乐坛杰出指挥家之一，一九五五年考入中央音乐学院少年班，一九五八年升入该院管弦系本科。一九五九年由于成绩优秀，被选入捷克双簧管专家班深造，并于一九六三年以全优的成绩毕业，进入中央乐团交响乐队担任双簧管演奏员。

一九六六年六月二十八日是他一生中难忘的日子，在一个特殊的年代，特殊的情况下，他拿起了指挥棒，从此便开始了他为之奋斗终生的职业——指挥。至今已走过了近三十多年的历程。这三十年来，他经历和接触了指挥专业所涉及的各个艺术门类。是一位比较出色、全面的指挥家。他先后任中央乐团、上海京剧院、北京京剧院、中央歌剧院、东方歌舞团、中央芭蕾舞团、中央民族乐团七个中国国家级团体的常任指挥兼艺术指导。

他曾参加过大型交响音乐《沙家浜》及现代京剧《智取威虎山》、《杜鹃山》的创排工作。从创作到排练及演出，每一个环节都凝聚着他的一部分心血。如何将京剧这个中国古老的艺术形式，用西洋交响乐队来表现，这是一种尝试和探索。特别是将交响乐队与民族器乐和声腔的结合，这是以前从未有过的事情，在中国戏曲艺术史上是一次大的创新与发展，为今后的戏曲艺术发展而提出了一个十分可贵的经验。

在中央歌剧工作期间，他先后指挥过著名歌剧《茶花女》、《卡门》、《货郎与小姐》、《山花烂漫》、《彭德怀坐轿》、《张骞》等一大批剧目。在中央芭蕾舞团指挥演出过芭蕾舞剧《天鹅湖》、《祝福》、《山林》、《兰花花》及《浩浩荡荡一衣带水》等剧目。

由于他指挥艺术的杰出成就，中国文化部曾授予他优秀指挥奖，并多次获任重大艺术演出音乐指挥的殊荣，如第十一届亚运会闭幕

典礼大型文艺晚会《今夜星光灿烂》等。曾于一九九五年荣获中国唱片总公司颁发的金唱片指挥特别奖。中国时报曾评论胡氏为“明星型的指挥……以耀眼的指挥风格活跃于舞台……魅力十足……。”

他的指挥节拍准确，动作潇洒而大方。在音乐处理上热情奔放而细腻。特别是他善于启发和调动演奏员的情绪，使指挥与演奏员、音乐与听众的交流产生十分默契而热烈浑然一体的效果。正是由于这一才能，诸多著名影视唱片公司如香港雨果、台湾滚石、荷兰飞利浦、中国唱片社等纷纷要他录制大量的唱片和影视音乐。如飞利浦公司首次在中国大陆录制发行的三张唱片其中《京胡交响协奏曲》专辑（京胡与交响队）、《吕思清小提琴独奏》专辑都是由他执棒指挥。影视音乐主要有：《开国大典》、《红楼梦》、《多梦时节》、《红衣少女》、《霸王别姬》、《大红灯笼高高挂》、《秦颂》、《巍巍昆仑》、《毛泽东的故事》、《孔繁森》、《活着》、《风月》、《西游记》、《诸葛亮》和《三国演义》等。

作为一名指挥，他虚心听取别人的意见，这使他的指挥艺术水平日趋完美。他即立足于民间音乐根基，又将西洋的指挥艺术溶汇于其中，更而能达到作品的艺术要求，随着他艺术阅历的丰富和成熟，而形成自己的个人独特风格。

他更善于与表演者配合，尽量将中国民族乐器的表达带到一个新的意境。更将民族乐队训练和合奏艺术提高到一个新的境界，使民乐指挥艺术水平步入到与世界音乐指挥艺术并驾齐驱的行列。这也是他近年来对民乐指挥所作出的一个重大贡献之一，也是他为之而奋斗和追求的一个目标。

胡炳旭于中央民族乐团任职期间，曾先后五次赴台访演，其中两次率民族乐团大型民族乐队及民歌合唱队首次在台湾演出。一九九五年中央民族乐团第一次赴香港演出，由他执棒演出的两场音乐会获各大报刊给予很高的评价。今年年初更率中央民族乐团到美国十八个城市巡回演出，并与世界级大提琴家马友友合作，在卡内基音乐厅演奏了第一部华乐队与大提琴协奏曲《春梦》，获得空前的成功，成为百年来能够进入卡内基音乐厅演奏的第一支华乐队及第一个华乐指挥。

Hu Bing Xu is one of the most outstanding conductor in the China music circle. He was admitted into the junior division of the Central Conservatory of Music to study the oboe in 1955. Three years later, he was promoted to the orchestral department of the Conservatory where he studied under experts from the former Czechoslovakia. In 1963, he graduated with honours from the Conservatory and joined the Central Symphony Orchestra in the same year as an oboe performer.

In June 1966, Hu took up the conductor's baton by chance. From then on, he has been the resident conductor of the Central Symphony Orchestra, the Shanghai Opera Theatre, the Beijing Opera Theatre, the Oriental Song and Dance Troupe, the Central Opera, the Central Ballet and the China Central Chinese Orchestra. His last appointment was with the China Central Chinese Orchestra as its Conductor and Deputy Leader.

He has conducted works such as the symphonic *Shajia Bang*, the Beijing opera *Taking the Tiger Mountain* and *Du Juan Mountain*, operas *La Traviata*, *Carmen* and *Zhang Qian*, ballets such as *Swan Lake* and *Mountain Forest* and films/television series such as the *Dream of the Red Chamber*, *Journey to the West* and *Zhuge Liang*. He has travelled to and conducted in Algeria, Japan, Taiwan and the United States of America, leaving excellent impressions with audiences in these places.

China Times commended him as "a conductor with starlike qualities...who overpowers the stage with glamour, panache...and charisma...". Hu has unique virtuosity and sensitivity in his performance and has a style that combined the best of eastern and western music.

Because of his outstanding accomplishment, the China Ministry of Culture awarded him the "Outstanding Conductor Award". He has also performed at grand significant occasions such as

the Closing Ceremony of the 11th Asian Games. In 1995, the Chinese Record Company awarded him a special Golden Record Conducting Award.

His conducting has become close to perfect over the past years. He is also good at developing musicians. Under his baton, he harmonizes the music, performers and audiences.

While in service with the China Central Chinese Orchestra, the Orchestra and Hu performed in Taiwan five times. In 1995, the China Central Chinese Orchestra performed in Hong Kong for the first time. The two concerts conducted by him received high acclaim. He led the China Central Chinese Orchestra in its eighteen-city tour in the United States of America early this year. His first performance with the world renowned cellist Yo Yo Ma on the cello concerto *Spring Dream* was a great success. The China Central Chinese Orchestra and Hu were the first Chinese Orchestra troupe and conductor to perform in Carnegie Hall for the past one hundred years.





石君是中国著名钢琴演奏家和指挥家，为国家一级演奏员。幼年时代曾获“北京市少年音乐汇演”一等奖。一九五八年考入中央音乐学院附中，师从李

昌荪教授，十六岁即举行钢琴独奏会。一九六九年以优异的成绩毕业于中央音乐学院钢琴系，进入中央乐团任独奏演员。

石君曾在美国指挥家戴维·吉尔伯的指导下学习指挥，并于一九八一年开始指挥中央乐团交响乐队的演出。一九八三年他获得联邦德国的DAAD奖学金和弗里德利·瑙曼奖学金，在科隆高等音乐学院随著名指挥家沃尔克·汪恩海姆进修指挥。三年留学期间，曾应邀在德国十几个城市举办音乐会，并多次在广播电视中表演。

石君在中国内外数十个国家和地区的百余个城市举行了数逾千场的音乐会，演奏或指挥了大量不同类型的中外音乐名作，也经常与国际著名独奏家、指挥家、交响乐团合作演出，并为国内外录制了许多录音带、唱片和激光唱片、视盘。石君是钢琴协奏曲《黄河》的作曲者之一。他于一九八九年对此曲进行修订，同时由他担任独奏和指挥此曲的录音，被海外音乐评论家誉为“最杰出和最具有权威的演绎”。

石君的精湛技艺和高水平的演出活动，不仅受到广大的热烈欢迎，也得到专业人士的高度赞赏和报界的好评，称其为“中国乐坛之国宝，是一位中国罕见之钢琴

家”。他曾于一九八一年和九一年两度获得中国文化部的嘉奖，被授予“优秀专家”的称号。美国传记研究和英国剑桥国际传记中心均已将石君编入各自的世界名人录。

今年，石君受美国指挥家协会主席多纳尔德·波特内教授的邀请，再次访问美国并举行音乐会，成功地指挥了USC室内乐团和奥古斯塔交响乐团。

Shi Shu Cheng is a renowned pianist, conductor and First Grade performer in China. As early as Shi's childhood days, he was already awarded the first prize at the Beijing Children's Concert. In 1958, he was admitted into the Central Conservatory of Music Secondary School. There, he studied under the guidance of Professor Li Chang Sun. He gave his debut piano recital at the age of sixteen. In 1969, Shi graduated from the Conservatory with flying colours. Subsequently, he was recruited by the China Central Philharmonic Society.

Shi Shu Cheng studied conducting under the American conductor David Gilbert. He made his conducting debut with the Central Philharmonic Orchestra in 1981. Two years later, he received the DAAD Scholarship of the Federal Republic of Germany and a scholarship from Fridrich-Federal to enroll at the Cologne Higher Conservatory of Music. He studied under the tutelage of the well-known Maestro Conductor Volk Wangenheim. During his three-year stint overseas study, Shi staged performances in more than ten cities and performed in television programmes in the Federal Republic of Germany.

Shi has given more than a thousand concerts in China and overseas. He has performed a wide repertoire of China and foreign works. He has also performed with numerous well-known soloists, conductors and symphony orchestras. He has also recorded numerous recordings and compact discs with various international music recording companies. Shi is also a co-composer of piano concerto *The Yellow River*. In 1989, he further

edited the composition. His solo performance and conducting skills for the Orchestra recording of the concerto was widely acclaimed as the most prominent

and authoritative rendition by both China and overseas musicians and critics alike.

Shi's superb skills and excellent performance standards have both received high appreciation by the critics and also earned him two awards presented by the Chinese Ministry of Culture in 1981 and 1991. He is dubbed the "gem of the Chinese music arena" and "a rare pianist maestro". This year, Shi successfully performed and conducted in the United States of America (USA) at the invitation of the USA Association of Conductors.





许文静生于天津，自幼酷爱音乐。五岁开始学习二胡，启蒙于李鸣放老师，一九八二年在“中国全国少年儿童器乐比赛”荣获二等奖。一九八三年考入天津音乐学院，随二胡教育家吉桂珍教授学习二胡，

并受教于刘尊海老师。一九八九年考入中央音乐学院，先后师从王国潼、赵寒阳、张韶、田再励老师，也曾向余其伟老师求教琴艺。

文静于一九九二年代表中央音乐学院赴上海参加“江南丝竹”比赛，获第一名。一九九三年毕业于中央音乐学院，同年调入中国广播民族乐团工作。在一九九五年的“中国富利通杯国际二胡大赛”中荣获二等奖。

文静的演奏功底扎实、演奏刚健有力、细腻而深刻、激情而富内涵。毕业后一直钻研琴艺，并从各方面严格要求自己，不断向前辈、演奏家们学习，以形成自己的演奏风格。文静于今年下旬加入新加坡华乐团为一名演奏员。

Wen Jing was born in Tianjin. From young, she had showed keen interest in music. At the age of five, she started learning *erhu* from Mr Li Ming Fang. She went on to win the second prize in the China National Children's Music Competition in 1982. In the following year, she gained entry to the Tianjin Conservatory of Music and studied under Professor Ji Gui Zhen and Liu Zun Hai. In 1989, she entered the Central Conservatory of Music and studied under numerous teachers including Wong Guo Tong, Zhao Han Yang, Zhang Shao and Tian Zai Li. She also learned from the *erhu* master, Yu Qi Wei.

In 1992, Wen Jing represented the Central Conservatory of Music to participate in the Shanghai Woodwind and String Music Competition. She emerged the champion. Upon her graduation in 1993, she joined the China Broadcasting Chinese Orchestra as an *erhu* player. In 1995, she won the second prize in the China International Fu Li Tong Cup *erhu* Competition.

Wen Jing's performance is sturdy, vigorous, intense yet meticulous, impressive and controlled. After her graduation, she has continued to do research on *erhu* performance techniques so as to develop her own performance style.

演奏员

高胡	:	蓝营轩*	柳琴 / 中阮	:	林惠龙
		黄歆峰	中阮	:	杨培贤
		马东岩			冯翠珊
		黄晨达			张蓉晖
		周经豪			黄丽萍+
		李宝顺	中阮 / 三弦	:	黄桂芳
二胡 I	:	赵剑华*	大阮	:	许金花
		章佳红	古筝	:	熊岳
		吴国闻	梆笛	:	林信有*
		洪木进	曲笛	:	彭天祥
		林福祥			尹志扬
		朱霖	新笛	:	陈财忠
二胡 II	:	翁凤梅°			胡润勤
		陈金练	管子	:	吴晓钟
		郑景文	高音笙	:	王奕鸿
		郑重贤			郭长锁
		许文静	中音笙	:	谢家辉
中胡	:	黄文财*	低音笙 / 唢呐	:	林向斌*
		沈文友	低音笙	:	陈家定+
		全运驹	高音唢呐	:	李勋桂*
		刘慈勇+			靳世义
		杨来成+	中音唢呐	:	杨标敬
大提琴	:	曾伟成*	次中音唢呐	:	巫振加
		潘语录	打击乐	:	郭令强*
		李克华			张腾达
		郭素文			伍庆成
		萧俊文+			沈国钦
		李豪君+			程章兴+
低音提琴	:	李翊彰			黄素华+
		瞿峰			
		朱文光+			
		黄唛富+			
扬琴	:	李晓元			
		邱来顺			
琵琶	:	吴友元*			* 声部首席
		陈运珍			° 声部副首席
		侯跃华			+ 客卿演奏员
		余嘉			

MUSICIANS

GaoHu	Lum Yan Sing *	Zhongruan	Yeo Puay Hian
	Ng Seng Hong Ma Dong Yan Wong Sun Tat Chew Keng How Li Bao Shun		Foong Chui San Zhang Rong Hui Wong Li Ping †
Erhu I	Zhao Jian Hua *	Zhongruan / Sanxian	Huang Gui Fan
	Zhang Jia Hong Goh Kok Boon Ang Bok Cheng Ling Hock Siang Zhu Lin	Daruan	Koh Kim Wah
		Guzheng	Xiong Yue
Erhu II	Ann Hong Mui °	Bandi	Lim Sin Yeo *
	Tan Kim Lian Chiang Kum Mun Cheng Chung Hsien Xu Wen Jing	Qudi	Phang Thean Siong Yin Zhi Yang
		Xindi	Tan Chye Tiong Wu Yun Kan
Zhonghu	Ng Boon Chai *	Guanzi	Wu Xiao Zhong
	Sim Boon Yew Chuan Joon Hee Low Cher Yong † Yong Lye Seng †	Gaoying Sheng	Ong Yi Horng Guo Chang Suo
		Zhongyin Sheng	Seah Kar Wee
Cello	Chan Wei Shing *	Diyin Sheng / Suona	Lim Kiong Pin
	Poh Yee Luh Lee Khiok Hua Guo Su Wen Seow Choon Woon † Lee Hou Koon †	Diyin Sheng	Chern Jia Ding †
		Gaoyin Suona	Lee Heng Quee * Jin Shi Yi
Double Bass	Lee Khiang Qu Feng Choo Boon Kwang † Ng Khim Poo †	Zhongyin Suona	Yong Phew Kheng
		Cizhongyin Suona	Boo Chin Kiah
Yangqin	Li Xiao Yuan Khoo Lye Soon	Percussion	Quek Ling Kiong * Teo Teng Tat Ngho Kheng Seng Shen Guo Qin Thiam Chong Heng † Ng Sok Wah †
Pipa	Goh Yew Guan * Tan Joon Chin Hou Yue Hua Yu Jia		
Liuqin / Zhongruan	Ling Hwee Loong		

* Sectional Principal
 ° Deputy Sectional Principal
 † Guest Musicians

乐曲简介

春节序曲

春节序曲完成于一九四九年，内容描写春节的情景。乐曲开始时，描写丰收后的农村在春节中欢乐的场面，其中采用了民间秧歌舞的音调和节奏，气氛热闹而明朗。接着是抒情而优美的乐段，富有田园风味。末段是全曲最热闹的部分，表现农民的希望和快乐。作品富于民族色彩。

瑶族舞曲

这原是一首管弦乐曲。一九五四年改编为民乐合奏曲。七十年代为适于现代大型民族乐队演奏，又重新进行了配器；结构上也作了一些调整。乐曲优美抒情，充满欢乐气氛。旋律富于歌唱性，受到听众的喜爱。

钢琴协奏曲—黄河

钢琴协奏曲《黄河》，是根据中国优秀音乐家沈星海的不朽名作《黄河大合唱》创作而成的。一九六九年，中国中央乐团由殷承宗组成一个六人创作组，开始了这部协奏曲的创作，其他的创作者包括储望华、刘庄、盛礼洪、石叔诚和许斐星。中国前总理周恩来在聆听了首演之后，高兴地振臂高呼：“星海复活了！”全曲由四个乐章组成：

一、黄河船夫曲

扑天盖地而来的惊涛骇浪与黄河船夫殊死拼搏的呐喊交织在一起。钢琴以急骤的琶音掀起巨浪，引出了坚定有力的船工号子，一呼百应，不屈不挠。音乐不断发展，高潮的“华采”乐段，描绘黄河激流汹

涌澎湃，船工们冲过了急流险滩。

暂时的风平浪静，出现了一段优美抒情的旋律，有如遥望彼岸，看到了胜利的曙光。

突然，钢琴强烈的刮奏又把音乐引回到紧张的搏斗之中，乐章即在船工与惊涛骇浪决死拼搏的场面中结束。

二、黄河颂

首先由大提琴奏出庄严缓慢的引子，引出了钢琴气息深长的独奏，追溯了中华民族的悠久历史，五千年的古国文化如黄河之水源远流长。钢琴铿锵有力的和弦引吭高歌，歌颂着古老而壮丽的黄河，歌颂着觉醒的中国人民象黄河一样伟大而坚强。

三、黄水谣

在竹笛奏出一段开阔明亮的引子后，钢琴的主题旋律抒情欢快，富于情趣，描写了黄河两岸的秀丽风光和朴实亲切的乡土人情。

突然闯入的钢琴低音和弦及管乐撕裂的阻塞音，表现出敌寇的铁蹄践踏了祖国的河山，钢琴的轮子演奏如泣如诉，善良的人民受着深重的苦难。

音乐逐渐发展增长，推出一段钢琴激烈的独白，人们面对敌人残酷的暴行怒火中烧，悲愤满腔。

当乐队再现乐章的主题旋律时，钢琴弹出有如波涛翻滚的琶音。黄河愤怒了！

四、保卫黄河

庄严的战斗警号吹响了。全国人民紧

急行动起来，由钢琴主奏的进行曲主题，表现了抗日军民斗志昂扬，奔赴战场。

主题以变奏的手法由弱至强，各种乐器前呼后应，时而如游击健儿灵活机智，时而如战马驰骋硝烟弥漫。音乐不断发展，战火越烧越烈，一直推向全曲的最高潮。这时钢琴与乐队通力振奏，再现了第一乐章中段的主题旋律，它已不是再对美好未来的憧憬，而是纵情高歌，嘹亮辉煌，到达了胜利彼岸。与此同时，管乐器与大提琴奏出“黄河颂”的主题音调，中华民族巨人般地屹立在世界的东方。

尾声急促有力，表达了中国人民势不可当的气概和不断向前的决心。

二胡协奏曲—江河水的故事

(一)慢板

(二)中板

(三)急板

(四)慢板

乐曲以东北民间音乐为基调，采用二胡与华乐团协奏的形式，探索新的音响组合与演奏技巧。作品中叙述了一个古老的民间传说：一个不幸的女子，在兵荒马乱中与丈夫失散。她苦苦地四处寻找，虽然身处忍饥挨冻的悲惨境地，她仍然抱着一线希望。她执意的沿着河道苦苦追寻，但最终只听见江河水在呜咽……。

龙的传奇

龙是一个神秘的庞然大物，在过往数千年岁月中，它在人们的思想世界里飞舞，并成为古老文明的象征，王权的象征；它的

形象、事迹、暗喻，一直都带着传奇色彩。中国也是一个古老的泱泱大国，充满传奇的龙，就象是中华精神的升华。翻开一卷绵延万里的历史，龙的古乡已不知几番被摧残，可是龙所包含的那股在生命力，让每个中国人永远活在希望里！

乐曲的引子，用了相当的篇幅描写巨龙飞前神秘的、云层交叠的景象。一些主题动机旋律的浮现，使乐曲在期待中凝聚着一股压力。龙的主题以高音喷呐吹出中国黄土高原人们十分熟悉的音调，旋律苍劲、高昂，节奏缓慢而有力。随著主题音乐的伸展、变化，呈现出意象化的龙的形象和力量。

中间部分的节奏和速度发生多次的变化。从快速至宁静，画面的转换让人感受到狂野、暴哮的龙变成了矫健的龙。音乐中可以听到民间翻腾的乐舞、戏曲音乐板腔式的呈述。但是这一切都在宁静之后被突然的戏剧性的狂乱音乐打断了。巨龙的主题音乐又再度从底层冒出，随着音乐强烈节奏的推动，配器层次逐渐的展开腾飞狂舞，向着阳光发出强烈光芒的地方飞去！

SYNOPSIS

Spring Festival Overture

Completed in 1949, the music piece describes the scenarios of the spring festival. The music begins with a joyous scene depicting villagers celebrating the bumper harvest. It uses the tone and rhythm of the *Yangko* Dance to create a lively and cheerful atmosphere. This is followed by an emotional and exquisite part enriched with flavours of the fields and countryside. The end is the most energetic part of the music piece, expressing the hopes and happiness of the villagers. The piece is full of ethnic flavours.

Dance of the Yao Tribe

This is a popular Chinese tune, first rearranged for a Chinese orchestral ensemble in 1954. In the 1970s, instrumentation of the music piece was redone to allow modern large scale orchestra to perform. The music piece is graceful, sentimental and joyous. It has a song-like melody which is popular with the audience.

Piano Concerto - The Yellow River

The piano concerto is based on the famous *Yellow River* cantata (1939) by Shen Xing Hai. In 1969, the Central Philharmonic Society started work to compose the concerto. The team was led by Yin Cheng Zong. The other five composers were Chu Wang Hua, Liu Zhuang, Sheng Li Hong, Shi Shu Cheng and Xu Fei Xing. After listening to the first performance, Premier Zhou En Lai was elated and hailed the piece as the source of new life for Xing Hai.

There are four movements namely *The Song of the Yellow River Boatmen*, *Ode to The Yellow River*, *Yellow River Ballad* and *Defending the Yellow River*.

The Song of the Yellow River Boatmen

The horrific storm is interwoven with the boatmen's cry as they battle the raging storm and currents. The arpeggio of the piano stirs up the river currents, highlighting the strong and determined bellows of the boatmen in unison. The climatic cadenza which follows, further depicts the raging River and the boatmen's attempts to conquer the River. As the storm temporarily subsides, a sentimental and tranquil melody commences to suggest a glimmer of hope. Suddenly, the vigorous glissando on the piano brings back the intense struggle. The movement ends with the boatmen bracing themselves for another battle in its crusade against the River.

Ode to the Yellow River

It starts with a slow and solemn introduction played by the cellos leading the piano in its profound solo. It traces the history of the Chinese civilization. The never ending flow of The Yellow River symbolises the five-thousand years of ancient Chinese culture. The piano's sonorous and powerful chords pay tribute to the great Yellow River and the spirit of the Chinese.

The Yellow River Ballad

After an explicit and capacious introduction played by the traditional *dizi*, the piano revolves around themes of sentimental and light-heartedness. It portrayed the beautiful scenery by the river bank and the simple country sensibilities. Suddenly, the piano's low chords and the muted woodwind instruments intrude to illustrate the catastrophe caused by invading enemies on the homeland. Using the rolling technique, the piano sings a moving lament for the suffering people.

As the movement develops, an arduous solo of the piano evokes the anger and bitterness of the Chinese people against the atrocities of the enemy. As the theme recurs in the orchestra, the piano plays a series of stormy arpeggios. The Yellow River is raging with fury.

Defending The Yellow River

The siren for battle is sounded. The nation gets ready to fight. The piano leads a march-like theme, portraying the high spirits of the soldiers and the people, as they march to the battlefield. The theme is presented in variations, from weak to strong. Occasionally it is likened to be a combat's wit or the dust stirred up by racing horses. The music continues its climb to a climax as the war continues to rage. At this point, the piano and the orchestra amalgamates in unison to present the theme of the first movement again. It is no longer a vision of hope but the sweetness of victory. At the same time, woodwind instruments and cellos play the theme of the second movement, Ode to the Yellow River as the Chinese stands tall in the East. The fast coda is forceful, expressing the determination and quest of the Chinese.

Erhu Concerto No. 3 - Story of the River

1. Adagio
2. Moderato
3. Presto
4. Adagio

A concerto based on the folk music of north-eastern China, the composer explores a new acoustic arrangement and *erhu* performing techniques. It is an ancient folk legend of an ill-fated woman separated from her husband during

the turmoil and chaos of war. The woman searched everywhere hopefully for her husband despite being plagued by hunger and chill. Full of anticipation, she combed along the river bank with determination but alas, she heard only the sobs of the flowing river.

The Legend of the Dragon

The Dragon is a mysterious creature. Over the past thousands of years, it exists in the minds of the people as a symbol of ancient civilisation and royalty. Its image, tales and analogies are always full of myth. China is also a great ancient country. Dragons feature in abundance in its myths and legends. It is always used to depict the spirit of the Chinese. As one turns the pages of history, one will note that the homeland of the Dragon was destroyed many times. But not what the Dragon entails : vitality and hope.

In the introduction of this composition, a lengthy description of the mysterious Dragon in the clouds serves as a preface. As thematic motives emerge, it becomes a force in anticipation. Finally the Dragon materialises as the *gaoyin suona* plays a tune, well-known to the people of the China highlands. The melody is energetic, slow but forceful. It then extends, shifts and develops into a conceptual image of a Dragon and its strength.

音乐会预告 UPCOMING EVENTS



亘古通今

二胡协奏曲《望月》

独奏：翁凤梅

首演 琵琶协奏曲《王昭君》

独奏：侯跃华

首演 《荆楚雄风》

《月儿高》

《将军令》

日期：一九九七年十月卅一日(星期五)

时间：傍晚八时正

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上海民族乐团艺术总监

Guest Conductor: GU GUAN REN
renowned composer and conductor,
Shanghai National Music Orchestra
Art Director

节目由新加坡华乐团
副音乐总监瞿春泉策划
Orchestrated by QU CHUN QUAN
Singapore Chinese Orchestra
Deputy Music Director

特邀中国一级演奏员、
著名古琴家龚一
演奏《潇湘水云》(首演)

Special guest: GONG YI
China first class performer and
Guqin soloist

Premiere performance:
Water and Clouds over River Xiao
and Xiang

PASSAGE OF TIME

Erhu concerto - Moon

Soloist: Ann Hong Mui

Premiere Pipa concerto - Lady Zhao Jun

Soloist: Hou Yue Hua

Premiere The Heroic Air of Chu

The High Moon

General's Command

Date : 31 October 1997 (Friday)

Time : 8.00pm

Venue : World Trade Centre Auditorium

Tickets : \$20, \$16, \$12, \$8

Students and senior citizens aged 60 and above are entitled to a 25% discount.

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鸣谢 ACKNOWLEDGMENTS

公司向所有直接或间接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.

D O N O R S

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新加坡华乐团

SINGAPORE CHINESE ORCHESTRA

新加坡华乐团成立于一九六八年，原称人民协会华乐团，为人民协会文工团属下的一个演出单位。乐团在一九九二年易名为新加坡华乐团，以肯定它在新加坡华乐界的主导地位。

一九九六年，在新加坡总理吴作栋先生的指示下，新加坡华乐团有限公司宣布成立。公司的目标是要把新加坡华乐团扩展及提升成为一支具有国际水平的国家级华乐团。在今年四月二十日，公司主办了其首演，获得空前的成功，赢得佳评。

乐团由总监胡炳旭先生和副总监瞿春泉先生领导，并拥有五十九位才华横溢的乐员。乐团除了在本地和海外举行演奏会外，多数成员还在中小学、初级学院、宗乡社团、民众联络所或俱乐部的华乐团中担任指挥或指导。

The Singapore Chinese Orchestra (SCO) was formed in 1968 as a performing unit of the People's Association (PA) Cultural Troupe. It was then known as the PA Chinese Orchestra. Its primary role was to perform at community functions. In 1992, the Orchestra was renamed the Singapore Chinese Orchestra to reflect its leading status in Singapore.

The SCO is now managed by the SCO Company Limited, a company limited by guarantee, set up under the initiative of the Prime Minister, Mr Goh Chok Tong in May 1996. The Company's goal is to qualitatively develop the SCO into an orchestra of international standing. On 20 April 1997, the Company successfully held its Inaugural Concert to a full house winning positive reviews.

The SCO is led by its Music Director, Mr Hu Bing Xu. He is assisted by Deputy Music Director, Mr Qu Chun Quan. The Orchestra has 59 talented musicians. They perform regularly as soloists at both local and overseas concerts. Many of the musicians play a vital role in developing amateur Chinese orchestras in schools, clan associations and community centres or clubs by serving as their conductors or instructors.



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