

esplanade
*Opening
Festival
2002*


13 Oct – 3 Nov

MARCO POLO
— & —
PRINCESS BLUE

马可波罗与卜鲁罕公主

A Symphonic Fantasy Epic

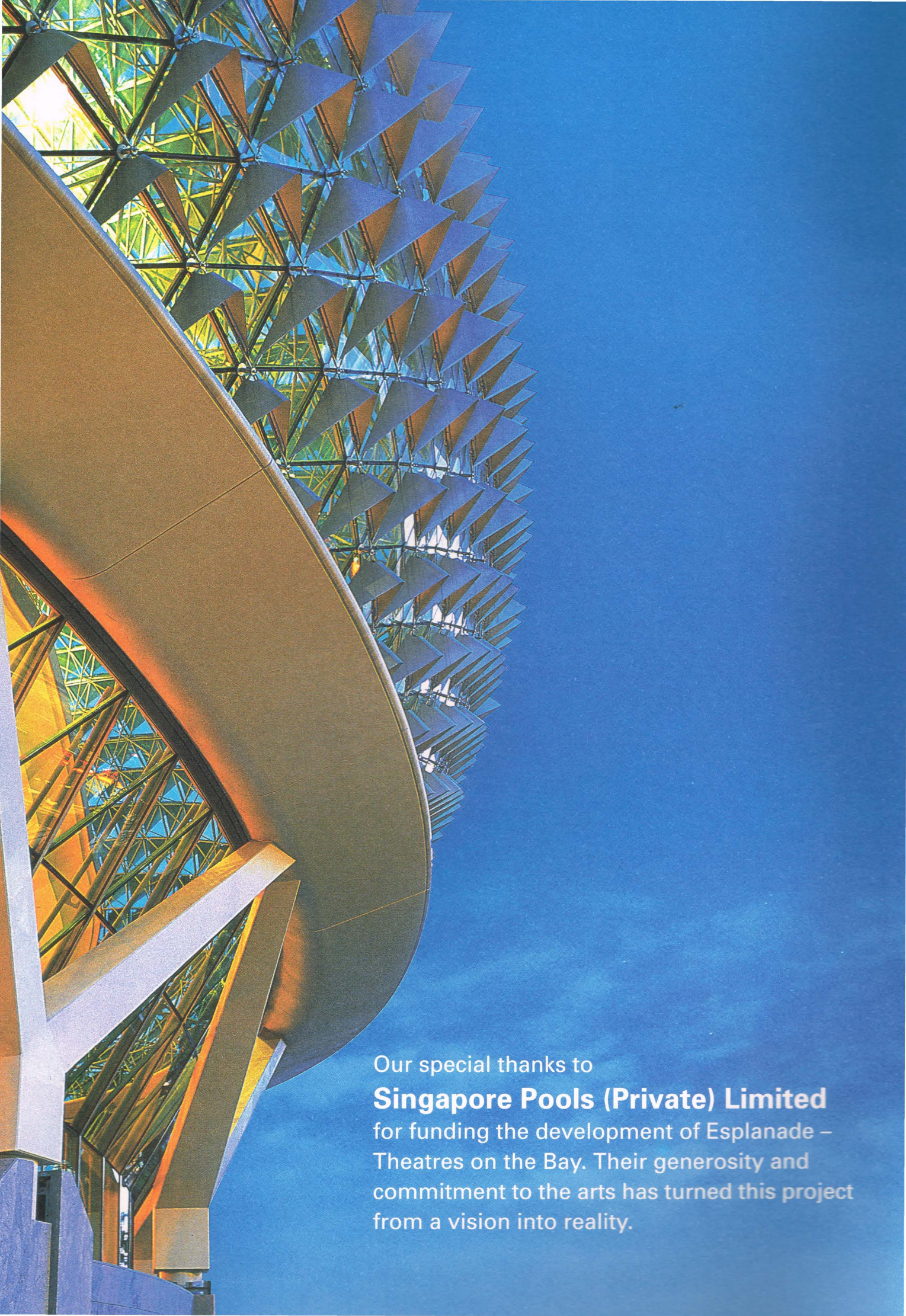
交响幻想史诗



esplanade
theatres on the bay
singapore

Concert Hall, 26 & 27 October 2002

Co-produced by Esplanade and Singapore Chinese Orchestra
for the Opening Festival



Our special thanks to
Singapore Pools (Private) Limited
for funding the development of Esplanade –
Theatres on the Bay. Their generosity and
commitment to the arts has turned this project
from a vision into reality.

MARCO POLO & PRINCESS BLUE

马可波罗与卜鲁罕公主

A Symphonic Fantasy Epic

交响幻想史诗

26 & 27 October 2002 星期六/日

7:30 PM

Concert Hall 滨海艺术中心音乐厅

Singapore Chinese Orchestra

新加坡华乐团

Conductor 指挥	Composer 作曲	Librettist 作词
Tsung Yeh 叶聪	Liu Yuan 刘涓	Wang Yi Yan 王乙宴
Marco Polo 马可波罗		Princess Blue 卜鲁罕公主
Craig Schulman 克雷格·舒尔曼		Wu Bi Xia 吴碧霞

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|----------------------|--|
| 1st Movement
第一乐章 | Grand Reign
盛朝大典 (乐队与合唱) |
| 2nd Movement
第二乐章 | Marco Polo & Princess Blue
马可波罗与卜鲁罕公主 (乐队与男、女独唱) |
| 3rd Movement
第三乐章 | The Scenic Land Journey
陆路风情 (乐队组曲)
三弦: 黄桂芳、唢呐/唢腔: 靳世义、板胡: 黄晨达、
管子: 吴晓钟、巴乌: 陈财忠 |
| 4th Movement
第四乐章 | The Adventurous Sea Route
海路风险 (乐队与合唱) |

Intermission 休息

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|----------------------|--|
| 5th Movement
第五乐章 | The Ethnic Dance Carnival
土著之舞 (乐队组曲) |
| 6th Movement
第六乐章 | Island-An Oriental Eden
东方伊甸乐园 (乐队、二重唱与合唱、儿童合唱) |
| 7th Movement
第七乐章 | Singapura
新加坡啦 (乐队、二重唱与合唱、儿童合唱) |

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|--------|---|
| 合唱团 | Singapore Youth Choir 新加坡青年合唱团
(Conductor 指挥: Jennifer Tham 谭秀英) |
| 特邀男声合唱 | (男高音) 李培智、李继祥、王伟、韩国华
(男中音) 刘春喜、赵勤 (男低音) 戚琮、陈希 |
| 特邀女声合唱 | (女高音) 张晓辉、陈小琴、刘善文、韩英
(女中音) 刘颖、刘涛、高中群、张怡秋 |
| 儿童合唱团 | Singapore Chinese Girls' School (Primary) Choir
新加坡女子小学合唱团
(Conductor 指挥: Lim Ai Hooi 林爱慧) and
Anglo-Chinese School (Primary) Choir 英华小学合唱团
(Conductor 指挥: Kuek Sze Sain, Thomas 郭斯胜) |



Our Vision

Esplanade – Theatres on the Bay is a performing arts centre for everyone.

We will be internationally recognised for our creativity and sense of adventure.
We will set exceptional standards of service that will position us as a world leader.

Our Mission

To entertain, engage, educate and inspire.

Board of Directors

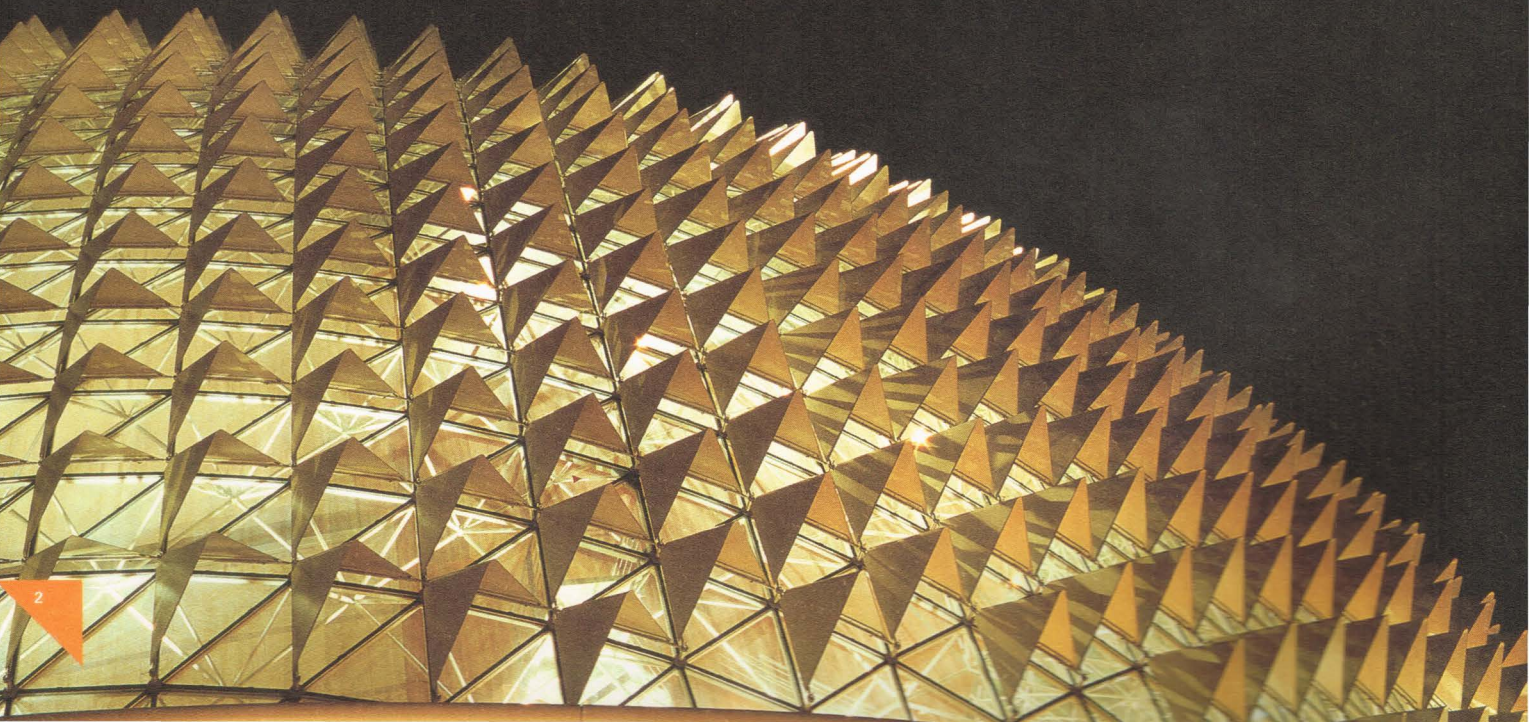
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They say that a journey of a thousand miles begins with one step. And little did I know that when I took that first step to meet Maestro Tsung Yeh earlier this year, that step would bring forth this journey of *Marco Polo and Princess Blue* written by composer Liu Yuan and performed by the Singapore Chinese Orchestra under Maestro Yeh. During that meeting, Maestro had mentioned the idea of staging Marco Polo's historical return journey that passed through present day Southeast Asia. The idea was certainly exciting and apt for an occasion like the Opening Festival of Esplanade – Theatres on the Bay.

I understand that *Marco Polo and Princess Blue* is a very special work, being a symphonic fantasy epic, a musical form that is a first of its kind. *Marco Polo and Princess Blue* is also an occasion for the meeting of cultures and traditions. Tonight, we will hear vocalist Craig Schulman who is equally at home at Broadway and Western opera with Chinese soprano Wu Bi Xia, as well as 16 members from the China National Symphony Orchestra Chorus, the Singapore Youth Choir, Singapore Chinese Girls' School (Primary) Choir and Anglo-Chinese School (Primary) Choir. Tonight, I have been told, we will get to hear exciting sounds one would not normally expect from a traditional Chinese orchestra. Just as the Polos' journey has been one that has captured the imagination of all around the world, I wish you a musical evening that will captivate and stir yours as well.

Enjoy!

今年初，我很荣幸认识了新加坡华乐团的音乐总监叶聪先生。与他畅谈后，知道他被马可波罗自中国回返意大利途经南亚群岛的路程中所发生的故事所深深吸引了。他很想尝试用音乐谱写出一段动人心魄的故事，我意识到这个构思很新颖，而且可塑性强，于是便决定安排这部作品在滨海艺术中心的开幕艺术节上作世界首演。

结合了中西两种音乐传统的全新作品，叶聪称之为“交响幻想史诗”。今晚，我们将有机会欣赏到美国音乐剧名演员克雷格·舒尔曼和中国花腔女高音吴碧霞的精湛演唱。新加坡华乐团将以崭新的音乐表现形式来呈现这部作品，相信必能给观众带来意想不到的惊喜！呈献今晚演出的也包括阵容强大的SYC合唱团与优秀的ACPS与SCGS童声合唱团。马可波罗的探险是充满奇幻色彩的，但愿今晚的演出，也能同样的唤起您的想象力，激动您的心！



BENSON PUAH 潘传顺
Chief Executive Officer 滨海艺术中心总裁
The Esplanade Co Ltd

Multiplicity in One Space: An Inauguration, An Opening, Programming Esplanade – Theatres on the Bay

For our house is our corner of the world

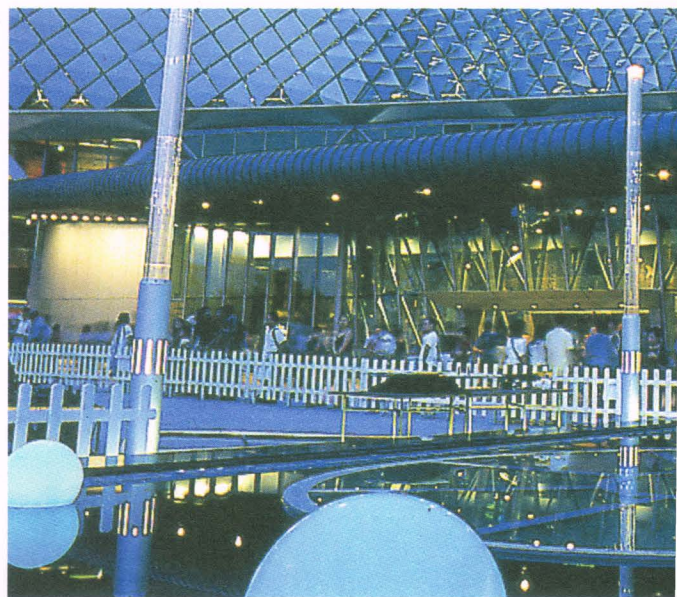
– *The Poetics of Space*, Gaston Bachelard

From the 1970s when the idea first emerged, through 1989 when a recommendation for construction by the Advisory Council on Culture and the Arts chaired by the late Mr Ong Teng Cheong (then Deputy Prime Minister) was made, to the reality of building and development in the 1990s, Esplanade – Theatres on the Bay is a landmark in Singapore history. It is the nation's first performing arts centre comprising the first purpose-built Concert Hall in Singapore, a Theatre equipped with state-of-the-arts facilities and two smaller performance spaces, all equal, if not surpassing, the best in the world to date.

These historical firsts only highlight the care that has to be invested in how meanings will be given and created in this new space. After all, an arts centre can easily become indistinguishable from any other performance space if treated as just another venue. Here, Benson Puah, Chief Executive Officer of Esplanade, who shaped the overall direction of Esplanade in the immediate years leading to its opening and Geoff Street, Director of Programming who oversees the programming team, provide insights on the National Inauguration of the Concert Hall and the significance of the Opening Festival. For in the history of Singapore, Esplanade – Theatres on the Bay has to be and will be more than just another space for the performing arts.

An Opening Festival, together with a National Inauguration of the Concert Hall, is unprecedented for an arts centre in the international arts scene. How did the idea for these events come about and what does it signify?

Benson Puah (BP): My thoughts crystallised sometime in early 1999, not long after I joined. It wasn't really an idea but a need. I felt strongly that there were three statements we needed to make. Firstly, that we must be inclusive, serving the broader community rather than a select few. Secondly, that no one genre defines our spaces. Thirdly, that we dare to dream and take risks. Bearing these in mind, it was clear to me that the usual and certainly risk-free way in which arts centres open, that is with a single concert by an orchestra or dance company, wouldn't work for us. A festival was a natural progression from this need. The other parts just fell into place, *Fiesta!* as part of the opening day activities, the *Harbour Spectacular*, National Inauguration. The aim was simple: I wanted to get all of Singapore involved in celebrating a very special moment in our history.

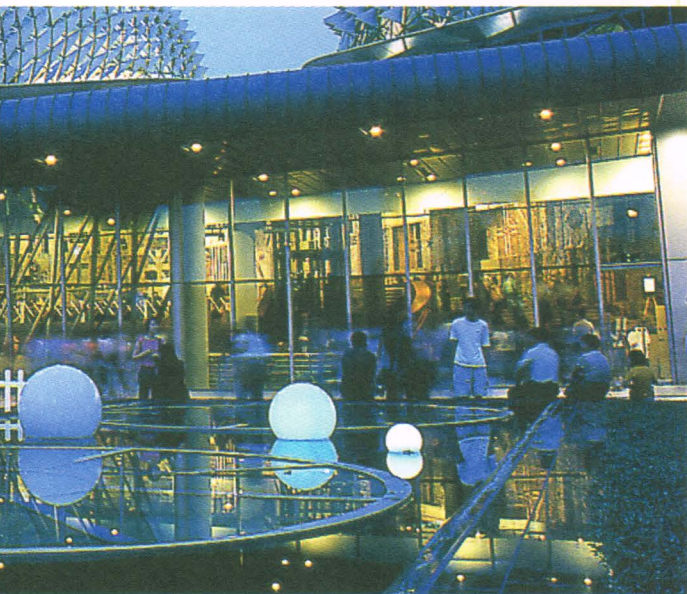


Given these expectations and challenges, what then were the concerns that you faced and how did you address them?

BP: Having decided on a festival, the tricky question was which company should we invite to perform at the actual opening event and in which venue? Although the Concert Hall is Esplanade's jewel, we all felt that the opening event should be in the Theatre. I wanted a form that was visually stunning with something emotive that can enrapture our invited guests, who may not necessarily be art lovers. I also wanted this to be a significant new and contemporary work and yet identifiably Asian and Singaporean. This pointed to dance, which we felt was a universal and accessible form. At that time, there was tremendous pressure for us to present a top international name, perhaps in the style of a West End musical. I felt strongly that that was not the way to go. I was quite determined to work with our best companies and best talents, in collaboration with top international talent.

What about the Concert Hall, which with its design and facilities, holds promises of being among the top concert halls in the world at time of opening?

BP: We created the National Inauguration of the Concert Hall for three reasons. It is such a special hall that I felt it needed pride of place to be inaugurated separately. Also, we wanted to specially thank our two sponsors, Singapore Pools and Singapore Totalisator Board. And, we wanted to provide an opportunity for the Singapore Symphony Orchestra (SSO). We created the platform for the SSO and invited them to do the honours. So, we have a National Inauguration, an official opening and a three-week festival. It is something never done, I think, by an arts centre of this size for its opening.



The three weeks of the Opening Festival comprise a diversity of artists of stature and productions ranging from the experimental to accessible from throughout the world.

Geoff Street (GS): There is such a diversity of audiences in Singapore and we want Esplanade to be a centre for everyone, hence this need for a broad variety of programmes. The Festival has actually turned out to be a taste of what will come. It's a three-week intense snapshot of a year at Esplanade and it includes a range of things, including classes and talks. All of these will be part of Esplanade's programmes in the future.

BP: One important perspective is we did not plan the festival to a formula or quota to be "politically correct". We knew what we wanted to achieve in terms of connecting with our audiences and making an artistic statement.

How is this then reflected in the annual programmes of Esplanade? What can audiences, whether from Singapore or visitors from abroad expect?

GS: We wanted to highlight the difference between the programme a Singapore arts centre does and a programme that's done by hundreds of other arts centres. So we have an arts festival at the time of the three main cultural festivals: an Indian Festival at Deepavali, a Malay Festival during Hari Raya and a Chinese Festival around the Lunar New Year. These are the "backbone" of the programmes. The "ribs" are the main series that come out from the different art forms and these include music, theatre, and other series in the various venues. The existing festivals by other organisations such as the Singapore Arts Festival, the Jazz festivals form the "spine". The rest of the events, coming from the main series such as education programmes, talks and the like are occasions that will make the public more aware of the arts.

BP: If Esplanade was a huge rampaging organisation that wishes to carve territory for itself, then it will only look narrowly and inwardly at what it wants to programme to meet that need. This means more exclusivity, more commercial shows and maybe even less arts events. This would reduce the diversity of our "arts-cape" and opportunities for the arts industry to grow. We must take a larger perspective and programme a depth of events that includes what no one would do commercially. We look at what others do, and try to push and act as a catalyst. We create space and opportunities. As I see it, Esplanade's role lies in how it propels the arts in Singapore to a higher level, how it changes people's disposition and attitude towards the arts and develop a thriving creative industry. It is a whole new experience of the arts and way of life that Esplanade brings. That is what audiences can look forward to.



*If you would listen, hear
Where discords end, new harmonies release,
The storms within us winding down to peace.*

Esplanade Opening Festival

13 Oct to 3 Nov 02

Featuring 1,300 artists from 22 countries in 70 productions and 600 free performances



12 Oct Opening Day

Outdoor and Theatre

Celebrations on this historic day begin in the afternoon with a rousing outdoor carnival **Fiesta!** At 7.30 pm, President S R Nathan officiates the Opening Ceremony at the Forecourt. **Fiesta!** continues in full swing, while Esplanade's opening show, the world premiere of **Reminiscing the Moon** by Indonesian choreographer Boi Sakti performed by the Singapore Dance Theatre, premieres in the Theatre. The grand finale, **Harbour Spectacular**, is a scintillating 30-minute show inspired by the space around Esplanade.

With special thanks to our first founding Esplanade Partner, Volkswagen.

13 Oct Reminiscing the Moon

Theatre

Specially commissioned for Esplanade's opening, this is a stirring and captivating work about the condition of women in Asian society. Created by upcoming Indonesian dance maker Boi Sakti who is known for his distinctive choreographic language that draws from traditional martial arts and contemporary dance movements, this work represents Esplanade as a dynamic meeting place for the confluence of artistic traditions and innovation.

With special thanks to our first founding Esplanade Partner, Volkswagen.

13 Oct – 3 Nov Asian Contemporary Theatre Festival (ACT)

Theatre Studio

Five Asian contemporary theatre companies and artists explore a diversity of issues facing performance practice today. Programmed by leading Singapore theatre practitioners, the late Kuo Pao Kun – founder of Practice Performing Arts School, and co-director T Sasitharan, the event also includes a two-day conference examining the theme "Coping with the Contemporary: Selves, Identities and Communities". Featured are Gekidan Kaitaisha in **Bye Bye: The New Primitive**; Kalakshetra Manipur in **Nupi (Woman)**; Kuo Jing Hong in **Silent Song**; Sardono Dance Theatre in **Nobody's Body**; and Shakespeare's Wild Sisters Group in **Six Memos for the New Millennium**.

15 Oct – 2 Nov AlterZone: A State Of Mind

Recital Studio

All about the unconventional. Artists from all around the world in works where music fuses and collides with a variety of art forms: Yutaka Fukuoka, Jadranka and Tagaki Masakatsu of **Space Lab**; Urna & Ensemble in **Urna – The Voice of the Mongolian Grassland**; Mark Chan in **Beneath the Skin of Things**; Kazue Mizushima & Stringraphy Ensemble in **Stringraphy Tapestry**; Biosphere; and Shane Thio & Suzaki Misumi in **Embryonic Garden**.

14 & 15 Oct London Philharmonic Orchestra with Kurt Masur, conductor

Concert Hall

A world-renowned orchestra and a widely respected conductor in masterpieces of the orchestral repertoire by Prokofiev, Tchaikovsky, Strauss, Beethoven and Bruckner. Acclaimed Korean-American violinist Sarah Chang is guest soloist for the first night.

Exclusively sponsored by Singapore Technologies Engineering.

16 Oct WDR Big Band Cologne with Peter Erskine

Concert Hall

From avant-garde arrangements to jazz standards, there isn't much this acclaimed band doesn't play. Led by music director Bill Dobbins, and featuring legendary American drummer Peter Erskine.

Exclusively sponsored by Goethe Institut Singapore.

17 – 19 Oct Forbidden City: Portrait of an Empress, Singapore Repertory Theatre

Theatre

The life of Empress Dowager Tzu Hsi, one of China's most controversial and misunderstood figures, is explored in this world premiere created by well-known Singapore composer Dick Lee and Olivier award-winning writer Stephen Clark and directed by UK-based Steven Dexter.

18 Oct – 2 Nov Cabaret: A Single Woman

Recital Studio

Seven nights of riotous comedy when Singapore's funniest talents pay irreverent tribute to women – past and present, real and conjured – in **A Single Woman**. All in the fine tradition of cabaret, complete with cheeky satires and witty songs.

Exclusively sponsored by Chevron Oranite.

18 Oct XingPop

Concert Hall

A nostalgic musical journey from the 1980s to the present celebrating Singapore Chinese pop. Featuring more than 20 top artists including Tanya Chua, Li Wei Song, Li Si Song, Liang Wenfu, Eric Moo and Maggie Teng.

19 & 20 Oct Fin and Muckheap, Polyglot Puppet Theatre

Recital Studio

Fun for the entire family. In this double-bill, two delightful stories are told with ingenious props using recycled materials that turn the ordinary into the extraordinary.

19 Oct Cesaria Evora

Concert Hall

Hailed in the tradition of the greatest vocalists in the world, this five-time Grammy award nominee has captivated audiences worldwide with intoxicating and wistful ballads, in the rhythmic song-form of morna of her native Cape Verde.



Photo by Tan Ngiap Heng

20 Oct
Svar Sangam –
A Confluence of Sounds
Concert Hall

Two of India's top classical musicians together for the first time ever: violinist Dr L Subramaniam, known for his superb blending of Carnatic and Western classical music, and one of the world's finest sarod players, Amjad Ali Khan.

21-23 Oct
Cantonese Opera:
Lee Lung & Mui Suet See
Theatre

The famous Fung Wo Ming Opera Troupe, with opera diva Mui Suet See and Lee Lung, in three Cantonese operas by legendary playwright Tang Di Sheng: **The Story of a Purple Hair Pin**, **The Rebirth of a Beauty** and **The Tragedy of Princess Chang Ping**.

22 Oct
Johnny Clegg
Concert Hall

The Afropop legend who defied apartheid South Africa and whose music fused Western and African sounds in concert.

24 Oct
Perahu – Breaking the Waves
Concert Hall

An evening when tradition gets a lift. Inspired by a poem by 17th century Malay poet Hamsah Fanzuri, well-known Singaporean choreographer Osman Abdul Hamid puts together a concert with top talents from the region: Indonesian vocalists Siti Chairani Proehoeman, Ubiet and choreographer Tom Ibnur; musician Omar Taib from Yayasan Warisan Johor and Singapore's well-known Iskandar Ismail.

26 & 27 Oct
Marco Polo and Princess Blue – a symphonic epic fantasy, Singapore Chinese Orchestra
Concert Hall

A world premiere presenting a new musical form by renowned Chinese composer Liu Yuan. The SCO is led by music director Tsung Yeh in this semi-staged production featuring an 80-strong adult choir, a 40-strong children's choir, and Broadway tenor Craig Schulman and Chinese soprano Wu Bi Xia in the title roles.

Anaphaza, Batsheva Dance Company
Theatre

One of the world's most exciting dance companies in an electrifying and hypnotic work by choreographer and Batsheva Dance Company artistic director Ohad Naharin.

28 & 29 Oct
The New York Philharmonic
Concert Hall

The NYPO returns to Singapore with its new music director Lorin Maazel and the phenomenal young Chinese pianist Lang Lang in a programme of all-Russian familiar favourites.

31 Oct
Faust: A Silent Film Concert with Pipe Organ Accompaniment
Concert Hall

Film and organ music – a first in Singapore. American organist Dennis James performs his original score on Esplanade's 61-stop Klais pipe organ to a screening of German director F W Murnau's 1926 masterpiece **Faust**.

31 Oct – 3 Nov
Zhang Yimou's Raise the Red Lantern, National Ballet of China
Theatre

The internationally celebrated film director brings his award-winning film to the stage in this spectacular and visually stunning dance-theatre production.

1 Nov
Jessye Norman in Recital
Concert Hall

One of the greatest sopranos of our time in a programme of songs by Schubert, Strauss, Poulenc and de Falla.

2 & 3 Nov
Lincoln Center Jazz Orchestra with Wynton Marsalis
Concert Hall

The unmistakable rhythms of the LCJO in two concerts: **The Music of Art Blakey and Wynton Marsalis** and **United in Swing**. Marsalis also hosts an afternoon concert **Jazz for Young People**™ with the orchestra.

In association with Founding Esplanade Partner, Volkswagen.

3 Nov
Day Out at Esplanade
Outdoor

The various venues at Esplanade are open to all for free on this final day of the Opening Festival. The day starts with a parade followed by over 30 performances, giving a taste of the variety offered in Esplanade's annual programme.

With special thanks to our first Founding Esplanade Partner, Volkswagen.

13 Oct – 3 Nov
On the Waterfront
Outdoor

Death-defying acrobats. Colossal structures. Tight-rope artists. Hot-air balloons. Sexy puppets. The list goes on for this event featuring artists from all over the world. Throughout the Opening Festival, a fabulous array of free outdoor activities and performances is for the choosing.

With special thanks to our first Founding Esplanade Partner, Volkswagen.

Oct 02 to mid Jan 03
Visual Arts
Various Spaces

Featuring 47 exhibitions of over 100 works in various media by nearly 60 artists based on the theme "Ritual and Performance". On up till mid January 2003.

Marco Polo and Princess Blue

The Polos left China some time in 1291-92 after spending 17 years in China. They were to escort a Mongol princess, Kokejin (whose name meant "like the sky" hence her being known as Princess Blue) who was to be the wife of the Persian ruler Arghun. They could not travel by land to Persia (now Iran) as fighting had broken out along the land route. So, the Polos travelled by sea up till the Hormuz in Persia, via the area now known as Southeast Asia. If one were to trace their route on a map, they very probably passed by present-day Singapore.

Marco Polo refers at second hand to Chimassie, which according to historian Mary Turnbull in A History of Singapore "could well be Temasek, 'being a very large and noble city' on the island of Malayur 'with a king and language of their own'. " The earliest mention of Temasek is from 1365 in the Javanese Nagarakertagama, referring to a settlement probably on present day Singapore. Among the first important accounts of present day Singapore is by Chinese trader Wang Ta-Yuan in the first half of the 14th century who travelled extensively in the area, called "Nanyang" or Southern seas by the Chinese. Wang mentions Long Ya-Men, believed to be the western entrance to present day Keppel Harbour. Yet, the historical origins of the name "Singapura" remain a mystery. The 17th century Sejarah Melayu (Malay Annals) refers to Singapura as a settlement founded by the Palembang ruler Sang Nila Utama (who took on the title Sri Tri Buana) on the island of Temasek. Chinese and Javanese in the 14th century used the term 'Temasek' but 15th century seamen referred to Singapura. There is no mention that Marco Polo stopped at the place he called Chimassie. It is not known either if a relationship developed between Marco Polo and the Princess Kokejin. But the absence of historical evidence does not preclude the possibility of certain events having taken place.

(The following synopsis of Marco Polo and Princess Blue – A Symphonic Fantasy Epic is a translation of the plot of playwright, poet and librettist Wang Yi Yan's original. As such, it does not capture in entirety the poetry, nuances and many subtleties of Wang's text.)

1st Movement **Grand Reign** **Orchestra and chorus**

An annual celebration during the reign of Kublai Khan commemorating the founding of the Yuan Dynasty by Genghis Khan who had established a gigantic empire which spread throughout Asia up till Europe. The music depicts a thanksgiving ceremony in which the people pray for blessings for their country. The ceremony is also a display of the power of the dynasty.

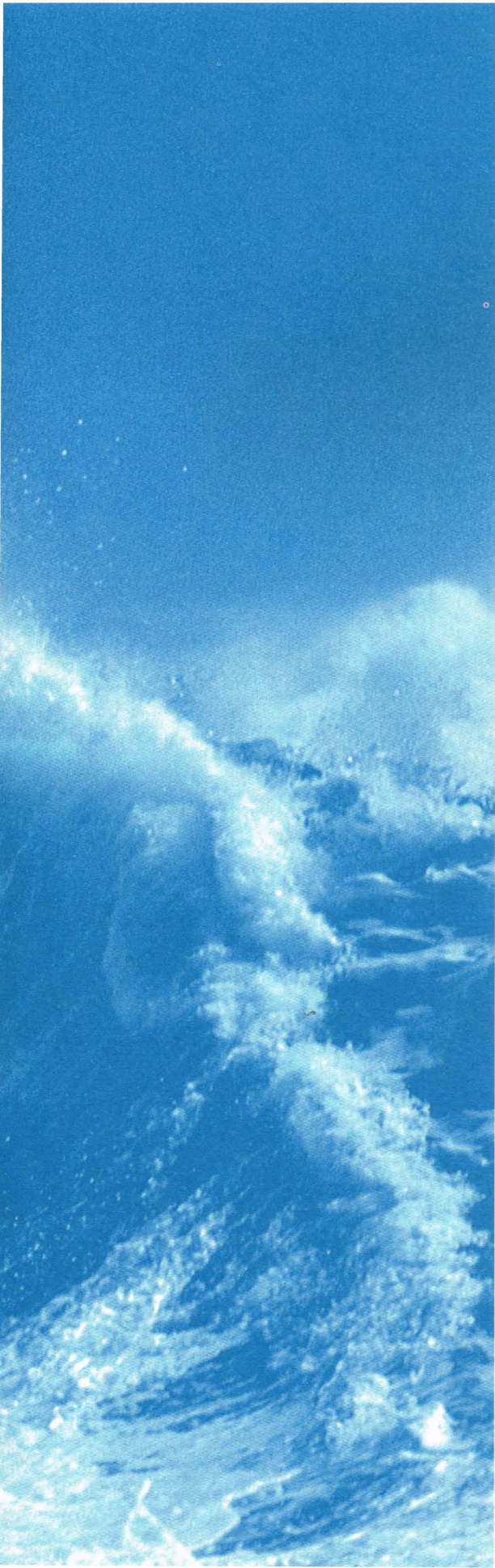
2nd Movement **Marco Polo and Princess Blue** **Orchestra with vocalists**

The 37-year old Marco Polo who has travelled widely is a favourite courtier of Kublai Khan. Marco tells Kublai about the various countries and cultures which he has visited and experienced. However, Marco has been away from his homeland, Italy, for many years and wishes to return. But he knows Kublai would not allow him to leave so easily.

The beautiful and intelligent 17-year old Princess Blue is a daughter of Kublai Khan. Kublai has arranged for her to marry the King of Persia, Arghun, because of dynastic politics. Princess Blue comes up with an idea that enables Marco Polo to return to his homeland: she suggests that Marco escorts her to Persia. Marco Polo is thus able to leave Yuan Daidu (present day Beijing), the capital of Kublai's empire.



A Symphonic Fantasy Epic



3rd Movement **The Scenic Land Journey** Orchestra with soloists

It is Spring when Marco Polo and Princess Blue begin their journey. They travel south where they encounter and are enthralled by the varieties of cultures and tribes within the kingdom. They see men at work in the fields and women tending to household chores such as weaving and cooking. These scenes awaken the desire in both Princess Blue and Marco Polo to be among the common people instead of royalty.

4th Movement **The Adventurous Sea Route** Orchestra and chorus

Marco Polo and Princess Blue leave China at the southern port of Quanzhou. They plan to sail to the Straits of Malacca but enroute they are attacked by pirates. Marco Polo fights bravely to protect Princess Blue. Although they survive this crisis, they cannot escape the force of Nature. There is a storm and all are drowned except for Princess Blue and Marco Polo.

Intermission

5th Movement **The Ethnic Dance Carnival** Orchestra

It is dawn and all is calm at sea. Marco Polo and Princess Blue are clinging on to the wreck of the ship, adrift in the waters. They drift to an island called Singapura and are rescued by its inhabitants. Marco Polo and Princess Blue lie lifeless on the beach but the energy and the lively dances of the inhabitants revive them. The island is like a paradise, a land without strife and struggle and a place where its people are friendly, selfless and uncorrupted by the ways of the world.

6th Movement **Island – An Oriental Eden** Orchestra, vocalists, chorus and children's choir

Princess Blue feels in awe of Marco Polo who is knowledgeable, well-travelled and brave. On the other hand, Marco Polo is enchanted by the kind, beautiful and pure – hearted Princess Blue. For Marco Polo, who has seen and experienced the world, the presence of a human being has suddenly become by far the most fulfilling of all.

So, in the peaceful and serene surroundings of Singapura, amidst the soft sea - breeze that caress, enchanted by the beauty and never ending expanse of the sea, feelings for each other begin to awaken in Marco Polo and Princess Blue.

7th Movement **Singapura** Orchestra, vocalists, chorus and children's choir

However, their destinies do not lie in their own hands. Princess Blue is betrothed to the King of Persia and Marco Polo has a duty to see her safely to her future husband. They have to part some day. Princess Blue comforts a broken-hearted Marco Polo with the following words: "Whenever you see the sunrise, whenever you see the full moon, whenever you see the flowers in full bloom and when you feel the light breeze on your cheeks, all you need to do is, in your heart, just say, 'Singapura', and we will always hear each other even though we are far apart."

Sources: National Geographic, May, June, July 2001; Reader's Digest, July 2002; C M Turnbull A History of Singapore 1819 - 1988; Arthur Lim Joo Hock "Geographical Setting" in Ernest Chew and Edwin Lee (ed) A History of Singapore.

马可波罗与卜鲁罕公主

剧情梗概

据记载，意大利探险家马可波罗曾经在中国生活了十七年；约在1291 - 1292之间，马可波罗受忽必烈委托，专程护送卜鲁罕公主(阔阔真公主)到波斯(今日的伊朗)完婚，马可波罗一行人借此终于得以离开中国；那时，陆路已经燃起了战火，所以去波斯只能取水路而行，这样，他们途经东南亚一带，也曾路过新加坡。

七百多年后的今天，在新加坡滨海艺术中心的舞台上，一段浪漫的爱情将展开在马可波罗与卜鲁罕公主之间。是神秘的历史触发了艺术的想像？还是艺术想像把历史升华到传奇的高度？或者，历史没有记载的并不代表它没有发生过。

第一章 盛朝大典

乐队与合唱

庄严、沉稳、强悍而辉煌的大典场面，是元朝这个由成吉思汗打出的横跨欧亚大陆、而建立在忽必烈大帝手中的强大帝国每年所要举行的祭天大典。这个以战争而建立起来的大帝国用这种方式祭天、祭祖、祈福风调雨顺、疆土永固，并向世界显示国威

第二章 马可波罗与卜鲁罕公主

乐队与男、女独唱

旅行了一辈子、年届三十七岁的马可波罗，此时是忽必烈大帝的宠幸弄臣，陪皇帝说话、介绍各国风土民情是他的工作。然而多年的在外漂泊，使得他思乡难耐，日夜希望回到故国。但是要离开忽必烈却不是一件容易的事，为此，马可波罗常常独自哀叹

美丽的卜鲁罕公主是忽必烈最小的女儿，聪慧而美丽，时年只有17岁。但为政治联姻，已被忽必烈许给波斯王储为后。善解人意的她为马可波罗想出了脱身的办法——一向父皇建议由这个熟悉地理的旅行家马可波罗护送她到波斯完婚，从而使马可波罗得以顺利离开元大都

第三章 陆路风情

乐队组曲

卜鲁罕公主与马可波罗离开京城一路南下，路见五彩缤纷的民间生活。有结婚喜庆，民间庙会 一路的江南春雨，炊烟袅袅，男耕女织，启动了他们的“思凡”之心

第四章 海路风险

乐队与合唱

出泉州湾，扬帆出海，按计划走马六甲海峡，谁知海风大作，狂风暴雨，加之泉州湾海域海盗猖獗，马可波罗率众人拼死搏斗，竭力保护卜鲁罕公主的安全，谁知躲过了人祸，躲不过天灾，巨大的海浪将大船击成碎片，所有的人葬身大海

休息

第五章 土著之舞

乐队组曲

清晨，海面平静，东方露出了晨曦。劫后的船队只剩下了马可波罗与卜鲁罕公主，精疲力竭的两人漂浮在船骸的碎片上，任凭命运的漂浮。

海水把他们漂到了一个叫新加坡啦的小岛海滩上。当地的土著从死神的手里把他们拉上了岸。

这里是一片净土，是一个世外桃源，是一个与你争我夺的强权世界绝然不同的地方。土著们和善而无私，单纯而快乐。他们善于舞蹈，用舞蹈的方式为马可波罗和卜鲁罕公主赶走了死神，让奄奄一息的马可波罗和卜鲁罕公主在这样的氛围中找到了生命的原始力量

第六章 东方伊甸乐园

乐队、二重唱与合唱、儿童合唱

马可波罗和卜鲁罕公主因为劫后余生、因为在这样祥和的世界里，得以近距离的接触。这位旅行世界见多识广、这位大智大勇的外国人形象——浮现于卜鲁罕公主的心中，她对他产生了爱慕之情。而历经沧桑的马可波罗面对着高贵的公主、世界之主宰的忽必烈大帝的女儿，被她的美丽、善良和纯洁深深地打动。身心俱疲的马可波罗生平第一次怀疑了自己一生执着的旅行生涯、第一次感到地理远不如人那么美。

在没有战争的岛屿上、在没有强权的人群中，在新加坡啦——这花园般的世界里，海风微拂、海潮起伏，美丽的南太平洋海岸的风光使得两人心身荡漾，他们找到了真正的伊甸园

他们不顾一切地坠入了爱河

第七章 新加坡啦

乐队、二重唱与合唱、儿童合唱

然而王命不可违，残酷的现实是：卜鲁罕公主必须去波斯完成联姻的使命。爱情在强权面前显得如此地无奈。

公主的未来不属于马可波罗，而马可波罗将只能带着一颗疲倦的心继续他的旅行

在这承载着他们人生短暂的也是唯一快乐时光的岛屿，分别的时刻就要来到，他们将以什么来纪念这段美丽的刻骨铭心的记忆呢？马可波罗异常痛苦，聪明的卜鲁罕公主安慰他：每当太阳升起的时候、月亮圆满的时候，每当鲜花盛开的时候、清风拂面的时候，你只要在心里轻声呼唤——新加坡啦(Singapura)，我们哪怕相隔千里都能听到对方

“新加坡啦，新加坡啦”的合唱声，在大地、在大海、在天空久久回荡

刘 涑

112/149

马可波罗与卜鲁罕公主

(一) 盛朝大典

LIU YUAN

Marco Polo & Princess Blue

二〇〇二年夏

Journeys and Arrivals

Tsung Yeh on the music of *Marco Polo and Princess Blue*

Singapore Chinese Orchestra music director Tsung Yeh first read about Marco Polo's passing through Southeast Asia on his return journey home from China while he was on a flight from Singapore to his home in the USA. Although Yeh had thought the theme a good concept for the SCO's 2004 concert series, a meeting with Benson Puah, Chief Executive Officer of The Esplanade Co in early 2002 lead to the creation of Marco Polo and Princess Blue – A Symphonic Fantasy Epic for Esplanade-Theatres on the Bay's Opening Festival. Here, Yeh talks about the work.

Esplanade (ESP): Perhaps the most striking feature of *Marco Polo and Princess Blue* is the term with which you have described it: "symphonic fantasy epic". Given that it would be a large scale work with orchestra and chorus as well having a programmatic content, it would seem that it has its precedents in the works of Berlioz such as *Symphonie Fantastique* and *Le Nuits d'Ete* or Mahler's orchestral songs. Could you elaborate further on this term? How did you arrive at it?

Tsung Yeh (TY): I wanted to have a storyline with only two characters in it. But, it was not something to be as specific and "realistic" as an opera. I wanted it to be symphonic to show off the Singapore Chinese Orchestra technically and musically. But, I did not want it to be a non-programmatic symphony. I wanted the voice to be an important part of the work. But, I also wanted the orchestra to have a prominent role as mentioned. So, it should not be a cantata either. I wanted it to be beautiful and imaginative. But, it should also be based on historical

facts. With all the above requirements in mind then, I eventually worked out a new term for this composition's form: "symphonic fantasy epic".

ESP: What then is the musical structure/form of *Marco Polo and Princess Blue*? Given its scale, does it follow any of the musical forms such as sonata-form/rondo?

TY: It is a special large-scale suite with seven movements. Two movements will be entirely instrumental. The chorus (adults and children) will be involved in four movements. The two solo singers (for the roles of Marco Polo and Princess Blue) will be featured in three movements. Liu Yuan was inspired by Prokofiev's *Alexander Nevsky*, a work that is in expanded sonata form. However, due to the historical fact that Marco Polo went from Beijing through Southeast Asia and never returned, the ending of our symphonic fantasy epic has to be something different from the usual first movement sonata form which usually has a "recapitulation" section that presents the themes from the beginning (exposition section) of the piece.

ESP: What about the harmonic/melodic and stylistic aspects of the work? Does it follow Western harmonic principles or Chinese or is it a blend of both given the concept of the work?

TY: The harmonic and melodic style in this piece is beautiful and accessible as in a successful musical. However, all the melodies and harmonies are with strong Asian, Chinese



and Mongolian flavour, which is completely different from the Western major/minor harmony dominated Broadway-style musical.

ESP: What language is the work to be performed in? Was this an important consideration in the compositional process? If so, why?

TY: The language is mainly in Chinese. There is some chanting in Mongolian. However, this is not an opera, so there won't be much conversational language, which actually leaves more space for the audiences' imagination!

ESP: You were the person who conceived the idea of the work and then proceeded to source the talents to create and "put it together". Could you elaborate on why you approached the composer Liu Yuan to write the work. How would you describe Liu's music? What can audiences, who may be unfamiliar to his works, expect?

TY: I chose Liu for two reasons. He is one of the very few composers today with an excellent sense of structure of a large-scale work as *Marco Polo and Princess Blue*. He is very keen on melodic and harmonic beauty, and on the other hand, he is also capable of incorporating innovative and new ideas in terms of orchestral sonorities and textures. Audiences can expect a masterpiece that

is beautiful and wonderful to listen to but at the same time they will have the surprise of new elements that you have never heard from a traditional Chinese orchestra.

ESP: What are certain motifs/themes that the audience can look forward to? Could you provide us with one or two examples?

TY: I would not like to "leak" too many secrets because the audience should find out for themselves and then receive a happy surprise! However, a famous tune you will surely hear will be "春江花月夜".

ESP: The work has a specific title, *Marco Polo and Princess Blue*. In your opinion, can the work be enjoyed as "absolute music" ie without knowledge of its programme, just as one perhaps could enjoy a Richard Strauss tone poem or a Berlioz symphonic poem without knowing the programme?

TY: It is obviously a large piece of programmatic music. Please try not to categorise it with any musical form in existence so far!

叶聪畅谈创作过程

马可波罗与卜鲁罕公主

新加坡华乐团音乐总监叶聪在一次长途飞行的时候，偶然在飞机上看到一篇有关马可波罗在1291年离开元朝大都，从泉州取水路回返意大利前，途经马六甲海峡的探险故事。他原想按计划以这个故事背景作为2004年新乐季的主题，然而，在同滨海艺术中心总裁潘传顺的一次交谈后，却促成了作品提前在中心开幕艺术节上作世界首演。下面是本刊同叶聪进行的访谈录。

您为何称《马可波罗与卜鲁罕公主》为交响幻想史诗？请您稍做解释。

叶：在我构思作品的过程中，我有几样要求：首先我不想把作品写成歌剧那样戏剧化，从头到尾叙述故事；其次我想要这部作品具有交响性，而且要能把华乐团那种独特的音色和技巧表现出来，但却不是一部无标题的交响曲；我要求用歌声作为作品的重点，但又不把它写成大合唱，乐团与合唱团必须取得平衡；把上述种种要求加以汇合，“交响幻想史诗”一问油然而生。我希望这部作品将是富于想象力、具有一定梦幻色彩，但同时必须有真实的历史纪实作为基础。

请您说说整个作品的结构与内容。

叶：这部作品共有七个乐章，其中两个乐章是单纯乐团的演奏，另外的五个乐章则把乐团、成人和儿童合唱团给用上了。作品中两位主角有多段的独唱和重唱。刘涓写这作品的灵感取自普罗科菲耶夫的《亚历山大·涅夫斯基》，后者运用了扩大奏鸣曲的结构。但由于马可波罗离开北京从此不返，这部作品的结尾必须同开始的部分有所差别，所以这跟一般的奏鸣曲中的再现部就不一样了。

作品中的旋律是怎么同和声相互协调的？

叶：这部作品的旋律与和声的风格是优美、容易为人接受而且是相互统一的。与百老汇音乐剧相比，它更富有浓厚的东方民族色彩。

作品是以哪种语言来表达的？

叶：以华语为本，间中也用到蒙古语重复地唱诵。我要强调的是，这部作品不是一部歌剧，因此对白不多，观众可以很自由地发挥他们各自的想象力。

这部作品是您亲自构思、策划并指挥的，但为何您挑选了刘涓先生来完成这部大作品？

叶：我选定刘涓是因为他具有驾驭宏大音乐结构的能力，能创作出非常优美的和声，同时又敢于创新。

作品是否采用到一些大家熟悉的调子为素材呢？

叶：观众将可以听到《春江花月夜》的曲调，还有一些新加坡观众熟悉的歌曲……我想现在还是不要多说，就让观众自己到场去发现吧。

观众能否欣赏西方“大标题音乐”那样来理解这个作品吗？

叶：这是一部有标题的音乐作品，不过，可千万别强硬地将它规入现有的任何音乐形式。



Singapore Chinese Orchestra

Dynamic, youthful and visionary, the Singapore Chinese Orchestra (SCO), recently established at the refurbished Singapore Conference Hall (SCH), is Singapore's only national Chinese orchestra. Under the baton of its charismatic, newly appointed music director, Tsung Yeh aspires to introduce Chinese orchestral music to an ever-broadening audience.

The roots of a national Chinese orchestra

The SCO was formerly a performing unit of the People's Association Cultural Troupe. At the recommendation of Prime Minister Goh Chok Tong, the Singapore Chinese Orchestra Company Limited was established in 1996 to transform the SCO into a national orchestra of international standing. Deputy Prime Minister Lee Hsien Loong was named its Patron. In 1998, under the baton of its first music director, Hu Bing Xu, the Orchestra toured China to critical acclaim. To welcome the new millennium, the SCO broke world records by featuring 1,400 musicians in a concert on 1 January 2000! Then, the Taipei Municipal Chinese Classical Orchestra invited it to perform at the Traditional Arts Festival in Taipei. In 2001, the SCO moved into the SCH. To mark this significant milestone, as well as to celebrate its fifth anniversary and the re-opening of the SCH, it staged a Twin-Celebration Concert.

New directions

A major thrust of music director Tsung Yeh's outreach programme is his new concert series. The Orchestra also reaches out through Community Series concerts at Community Clubs, Arts Education Programmes at schools and Outdoor Concerts at National Parks. As a non-profit organisation, it spares no effort in raising funds. The cutting-edge orchestra has also established a web site (www.sco-music.org.sg), a resource centre and a score library with a computerised database.

Looking ahead, the SCO is poised to explore new frontiers as it strengthens its position as one of the leading professional orchestras in the Chinese orchestral world and beyond.

新加坡华乐团

充满青春及理想的新加坡华乐团，迁入新加坡大会堂的新居后，以信心和华乐迈入新世纪。作为新加坡国家华乐团，在保留传统的同时更极力发掘新领域，通过音乐总监叶聪的策划与引导，把华乐介绍给更广大的观众。

国家华乐团的根源

新加坡华乐团的前身是人民协会文工团属下的一个演出单位。1996年，在新加坡总理吴作栋先生的推荐下，新加坡华乐团有限公司宣布成立来管理新加坡华乐团，希望乐团能成为一个具有国际水准的国家乐团。李显龙副总理被委任为新加坡华乐团赞助人。1998年，首任音乐总监胡炳旭带领乐团远赴北京、上海与厦门呈献巡回音乐会，深获好评。迎接千禧年，新加坡华乐团在2000年1月1日与近万名观众包括演奏员在新加坡室内体育馆一起呈献“千禧千人大乐”音乐会。动用千多名演奏员同台奏乐的这一盛事，不但是本地创举，也可说是一项世界记录。同年2月，新加坡华乐团与台北市立国乐团联合组成120人的乐队在台北国家音乐厅为“台北市传统艺术季”掀开序幕。2001年，乐团呈献“双庆音乐会”以欢庆乐团五周岁及欢庆新加坡大会堂重新开幕。

新方向

华乐界首创的音乐会系列：大师系列、流行系列、小合奏系列及听音乐全家乐系列，在音乐总监叶聪的引导下将一一搬上舞台，为华乐爱好者开拓另一种新面貌、新尝试。

除了在音乐厅把华乐经典介绍给广大的艺术爱好者，乐团也在社区、户外公园及学校呈献普及推广性的音乐会，竭尽所能的把华乐推广到组屋区、公园及地铁站去。身为一个非牟利团体，乐团也不遗余力地筹款，增加营运资金；乐团已设有自己的网站(www.sco-music.org.sg)，备有电脑化储存系统的资料中心及乐谱室，充分利用和发挥现代科技的优势。

展望未来，发掘新领域，继续提高新加坡华乐团在音乐界的专业地位，使其成为世界级的乐团。

Tsung Yeh

Singapore Chinese Orchestra Music Director

Maestro Tsung Yeh joined the Singapore Chinese Orchestra (SCO) as Music Director in January 2002. He is also the Music Director of the South Bend Symphony Orchestra in the United States and Conductor Laureate in the Hong Kong Sinfonietta. He is the first conductor in the world to be appointed as the Music Director of both a Chinese orchestra and a Symphony orchestra concurrently. In 1995, he and the South Bend Symphony Orchestra were honoured with the ASCAP award. Yeh is also the Principal Conductor of the Beijing Huaxia Chamber Ensemble. Its America and Europe concert tours under the his baton received high acclaim.

In April 1991, Yeh was one of the three conductors chosen to participate in the Conductors' Mentor Programme, co-sponsored by the American Symphony Orchestra League and the Chicago Symphony Orchestra. He worked closely with the Chicago Symphony and their Music Director, Daniel Barenboim and the Principal Guest Conductor Pierre Boulez. In November 1991, Yeh successfully led the Chicago Symphony, covering the indisposed Daniel Barenboim at short notice in a concert featuring Alfred Brendel as soloist.

Yeh was also the former Music Director of the Northwest Indiana Symphony Orchestra, Exxon/Arts Endowment Conductor of the Saint Louis Symphony Orchestra and the Principal Conductor of the Saint Louis Symphony Youth Orchestra. From 1987 to 1989, he served as Resident Conductor of the Florida Orchestra in Tampa/St Petersburg. He was also the Principal Guest Conductor of the Albany Symphony Orchestra of New York.

Having studied piano at the age of five, Yeh began to study conducting in 1979 at the Shanghai Conservatory of Music and won a full scholarship to the Mannes College of Music in New York in 1981. He earned his Bachelor of Music

degree under Sidney Harth, and upon graduation, received the school's Academic Excellence Award. In 1983, he began to work towards a master's degree at Yale University under Otto Werner-Mueller. He also studied conducting with Max Rudolf, Leonard Slatkin and Murry Sidlin.

Yeh's past engagements in North America included: the Tucson, Calgary, Rochester Philharmonic, the New Haven Symphony, and the Minnesota Orchestra. He conducted the San Francisco Symphony to critical acclaim in June 1989 during the American Symphony Orchestra League Conference. He is also a frequent guest conductor for orchestras in Beijing, Shanghai, Guangzhou, Shenzhen, Hong Kong, Taipei, and Taichung. He regularly conducts orchestras in Poland, Russia, and the Czech Republic. He conducted in France with great success: with Ensemble 2e2m in Paris, with the Orchestre Philharmonique de Radio France in Orléan during 1996, with Ensemble de Orchestre Philharmonique de Radio France as part of the Festival Presence in Paris, and with the Huaxia Ensemble in Lyon in 1997. In August 2000, Yeh made his conducting debut in Japan with the Shinsei Symphony Orchestra as part of the 21st Asian Composers League Conference. Recently, he conducted the Paris – Shanghai Duplex Concert with the French National Symphony Orchestra and Shanghai Broadcasting Orchestra, which was broadcasted through satellite TV with an audience of millions in both Europe and Asia.

With a growing reputation in the conducting teaching field, he has been one of the Artistic Directors of the Symphony Workshop Ltd in the Czech Republic since 1992, and has also taught the Conductors' Guild Workshop in Chicago.

He has been the master teacher of the International Conductors' Workshop for contemporary music in Zurich, Switzerland since 1997.



叶聪

新加坡华乐团音乐总监

叶聪于二零零二年一月应邀出任为新加坡华乐团的音乐总监，亦同时担任美国南湾交响乐团的音乐总监及香港小交响乐团的桂冠指挥，这使他成为世界上一位同时担任华乐与西乐团音乐总监的指挥。九五年，叶氏和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。在华乐界，叶聪亦是北京华夏艺术团的首席指挥，曾带领该华乐小合奏团数次远征欧洲及美国，广受好评。

一九九一年四月，美国交响乐团联盟及芝加哥交响乐团合办[指挥家深造计划]，叶聪是获选参与的三名指挥之一，与芝加哥交响乐团、该乐团的音乐总监巴伦邦及首席客席指挥布莱兹紧密合作。九一年十一月，叶氏临危受命，代替抱恙的巴伦邦指挥一场音乐会，领导芝加哥交响乐团演出，同场还有布兰度担任钢琴独奏。叶氏曾担任西北印第安那州交响乐团音乐总监、圣路易交响乐团埃克森能源艺术赞助指挥及圣路易青年交响乐团首席指挥，八七至八九年出任以谭帕圣彼得堡为基地的佛罗里达州管弦乐团的驻团指挥，也曾担任纽约奥尔班尼交响乐团的首席客席指挥。

叶氏五岁开始学习钢琴，一九七九年在上海音乐学院攻读指挥，两年后获纽约曼恩斯音乐学院颁赠全期奖学金往该校进修音乐学位课程，师从夏夫，毕业时更获得学术优异奖。八三年，他赴耶鲁大学攻读硕士课程，随梅勒学艺，亦曾跟随鲁道夫、史勒坚及薛林深造指挥。

叶氏活跃于乐坛，曾与北美州多个乐团合作，计有塔克逊管弦乐团、卡尔加里管弦乐团、罗切斯特管弦乐团、新港交响乐团及明尼苏达州交响乐团。

一九八九年六月，他于美国交响乐团联盟的年会中指挥三藩市管弦乐团，大获好评。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。又不时与波兰、俄罗斯及捷克等地的乐团合作。不久前他又在法国献艺，包括在巴黎指挥2e2m合奏团。于九六年在奥尔良指挥法国电台管弦乐团，在巴黎的现代音乐节上指挥法国电台

管弦乐团室内乐团，九七年又在里昂与华夏室内乐团合作演出。二零零零年八月，他首度赴日本，带领新星交响乐团于第二十一届亚洲作曲家联盟会议演出。最近，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。

叶氏在指挥教育界声誉日隆。自一九九二年起，他已是捷克交响乐指挥工作坊的艺术总监，并曾数次在美国[指挥家联盟]工作坊担任讲员，自九七年始他更应邀每年在瑞士举行的国际现代音乐指挥大师班担任主讲。

Liu Yuan Composer

In 1975, Liu Yuan was admitted to the Fu Zhou Song & Dance Troupe of military command as a clarinet player and learnt to compose under Professor Guo Zu Rong. He was accepted by the Department of Composition of the Shanghai Conservatory of Music in 1986 and was under the guidance of Professors Yang Li Qing and Zhao Xiao Sheng. He graduated in 1991 with flying colours and was assigned to the Composing Department of the Shanghai Song & Dance Troupe. He was later promoted to the Head of the Composing Department and was also Resident Composer. In 2000, he studied his doctorate in composition and composition theory under Professor Wu Zu Qiang, an eminent composer, educationist and music theorist in China.

Vitality, profound sentiment, ebullience and smoothness are prevalent features of Liu Yuan's music. His music has immense artistic appeal, particularly in large-scale and lengthy musical scores, which earned him the name of "Da Shou Bi" (grand master). Ever since his first symphony, *Symphonic Rhapsody-Reminiscences of Ava Mountain* won the grand prize in the 14th session of the Spring Of Shanghai in 1991, his reputation in music circles within China and the international scene has grown manifold.

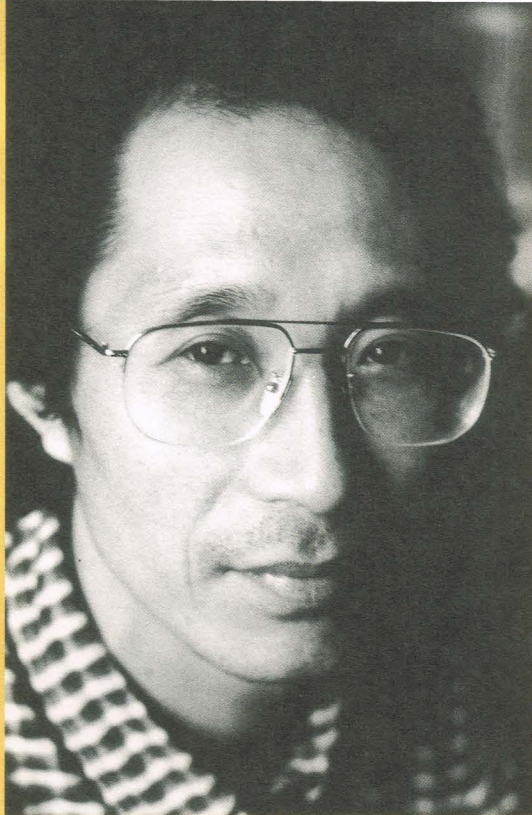
His other works, include symphonic, folk and vocal music such as *Gui Yi*, *Zhong Shan Naval Vessel-1922*, *Southern Verses*, *Outdoor Music* and *Praising The Bamboo* have also won prizes. In the 2000 Golden Bell Award, the first and highest national award for music competitions, his symphonic poem *The Echo of Fujian Fortified Village* and *Legend of Shadi'er* won the gold and silver medals respectively. *His First Shanghai Eastern Asia Sports Meet* received favourable comment.

Depicting the Spirit, a film score, was acclaimed by a French music company as "one of the best film music". The French music company also bought its copyright. The Golden Eagle Award was also given to his film music for the television series *Mother-in-law*, *Daughter-in-law* and *Father's Sister*.

In 2000, Liu Yuan was commissioned by French Music City to compose *Porcelain* which achieved tremendous success in its Paris presentation. Pierre Boulez praised *Porcelain* as "an exquisite and unique piece of work" and that Liu Yuan's timbre arrangement inspired him greatly. In the same year, renowned cellist Yo Yo Ma invited him to compose *Nirvana II* which was warmly received during its first performance in U.S.. In 1989, collaborating with R. Scheckner, the great master of the USA environmental drama, Liu Yuan composed *Out Of The Mountain, Tomorrow*. R. Scheckner later commented to the press: "I was flabbergasted by the music. The impact is enormous. Liu Yuan is the most remarkable contemporary composer I have met." Said music critic Professor Ivo Malec after listening to *Gui Yi* in 1988, "*Gui Yi* is a paragon for modern music. It is splendid both in musical notations and in acoustics".

刘湊

作曲家



刘湊，一九七五年考入福州军区歌舞团，任单簧管演奏员，并跟随著名作曲家郭祖荣教授学习作曲。一九八六年考入上海音乐学院作曲系，师从杨立青、赵晓生诸教授。一九九一年以全异的成绩毕业，分配至上海歌舞团创作室，后调入上海歌剧院创作室任创作室主任及职业驻团作曲。二零零零年考入中央音乐学院，跟随著名作曲家、教育家、音乐理论家吴祖强教授攻读作曲及作曲技术理论博士学位。

刘湊的音乐大气磅礴，流畅洒脱，并有深邃的情感和独到的管弦乐法技巧，音乐极富感染力，尤其擅长大型音乐作品，素有“大手笔”之称。自一九九一年，刘湊的第一交响乐《交响狂想诗 - 为阿佘山的记忆》在“第14届上海之春”夺得大奖轰动后，既蜚声乐坛，受到国内外音乐界的瞩目。他的《圭一》、《中山号舰 - 1922年》、《南词》、《室外乐》、《咏竹》等等交响乐、民乐、声乐作品亦频频获奖。二零零零年，他的交响诗篇《土楼回响》、《沙迪尔传奇 - 为大型民乐队》两部作品，在首届国家最高音乐大奖 - “金钟奖”中，分获唯一的金奖和银奖。他所创作的“首届上海东亚运动会”的音乐广受好评，他的电影音乐《画魂》被法国一家音乐公司誉为“最好的电影音乐之一”从而买断其版权，他为电视剧《婆婆、媳妇、小姑》创作的音乐亦获得“金鹰奖”。

二零零零年，刘湊应法国音乐城之委约写作的《瓷器》，在巴黎演出获得极大成功，Pierre Boulez称《瓷器》为“精美而独特的作品，音色的处理给我很大的启发。”同年，刘湊受马友友之邀，写作《涅槃II》，在美国首演引起强烈反响。一九八九年，刘湊与美国环境戏剧大师 R. Scheckner合作，写作《明日就要出山》戏剧音乐，事后，R.Scheckner 在美国刊物上发表文章：“这个戏剧音乐令我吃惊，它如同生自骨髓般的强大震撼力，... ..这个作曲家是我所见到过活着的作曲家中，最杰出的”。一九八八年，法国著名作曲家、音乐评论家 Ivo.Malec 教授听到刘湊的《圭一》时说：“他的《圭一》是一部现代音乐的典范之作，无论是记谱还是音响都如此的出色”。

Wang Yi Yan

Librettist, poet, playwright

王乙宴

作词

Wang Yi Yan is a graduate of the Shanghai Music Conservatory and also studied at the Shanghai Theatre Academy. Wang has written the lyrics for more than 50 television dramas and films and is a well-known dramaturge and librettist for opera productions in Shanghai. Some of her works include *Vase and Gingko*. In 1999, Wang staged a concert, *China Princess - Wang Yi Yan Poetry and Song Night* in Shanghai to overwhelming response. In May 2002, she composed an experimental Yue opera *Hamlet at the Graveyard*. She also participated in a Hong Kong opera exchange programme *Jie Nien Er Shi Mien Ti*.

王乙宴，诗人，剧作家。毕业于上海音乐学院，上海戏剧学院。现为上海歌剧院编剧。创作歌剧《花瓶》，《银杏》。为五十多部电视剧，电影创作歌词。1999年，在上海举办的《“中国公主”王乙宴诗歌之夜》，引起强烈反响。王乙宴的诗为中国诗歌“新生代”的代表。被评论界誉为“与上海制作城市最相匹配女诗人”，“具有瓦雷里式纯诗的美”。2002年5月创作的先锋实验越剧《哈姆雷特在墓地》，参加在香港举办的“进念二十面体”戏曲实验交流演出。





Wu Bi Xia Princess Blue

吴碧霞 卜鲁罕公主

Born in Hunan Province and a graduate from the China Conservatory, Wu Bi Xia was the First Prize winner for national songs in the 1996 All-China Vocal competition organized by the Ministry of Culture. This was followed by numerous competition awards: First Prize in the selection contest of the International Vocal Competition; Gold Prize in the International Youth Festival; First Prize and Best Singer for Chinese songs in the 1st China International Vocal Competition (2000); First Prize in the 8th Bilbao International Vocal Competition in Spain (2000); Second Prize, Best Soprano and Most Favourable Singer in the 4th Stanislaw Moniuszko International Vocal Competition in Poland (2001); and Second Prize in the 12th International Tchaikovsky Competition in Moscow (2002).

At the invitation of the International Vocal Committee and Spain's ARRIAGA Opera Group, Wu successfully played the leading role of Gilda in Verdi's opera *Rigoletto*. She has performed numerous solo concerts and released several CDs. The China Central Television (CCTV) has produced many special-interest programmes about Wu. She often participates in large-scale performances in China, Hong Kong and Taiwan. She has worked with French, British, Spanish, Polish and Korean symphony orchestras and opera companies, as well as performed around the world, such as in Russia, Singapore, Thailand, Democratic People's Republic of Korea, Germany and Italy.

中国青年抒情花腔女高音吴碧霞，1998年毕业于中国音乐学院声乐歌剧系(民族歌曲演唱)。这位师从邹文琴教授的女高音，毕业同年保送该音乐学院研究生，另师从金铁霖教授，并在2001年毕业。在她当研究生时期，专攻西洋声乐作品演唱，并特别聘请中央音乐学院郭淑珍教授为师亲自指导，通过系统声乐训练，以及大量的经典声乐作品的学习，她得以掌握各时期不同流派作品的风格特点。因着她过人的天赋，加上特别勤奋刻苦，使她获得了极大的成功。

她曾先后赢得多个大奖，包括：“96年全国声乐比赛”民族唱法一等奖、“国际青年艺术节”金奖(1997)、第一届“中国国际声乐比赛”第一名和“最佳中国作品演唱奖”(2000)、“第八届西班牙毕尔巴鄂国际声乐比赛”第一名(2000)、“第四届波兰玛纽什科国际声乐比赛”第二名和“最佳女高音”、“最受观众欢迎”两项特别奖(2001)，以及“第十二届柴可夫斯基国际音乐比赛”声乐比赛第二名(2002)等。

吴碧霞曾受国际声乐组委会和西班牙毕尔巴鄂市的阿力雅加(Arriaga)歌剧院的邀请，成功演出来威尔地《弄臣》中的女主角吉尔达。

她曾在中国与东南亚等国家地区举办个人独唱音乐会，并出版了4张个人演唱专辑；而中国中央电视台也多次为她录制个人专辑。她先后曾同中国国家交响乐团、中国爱乐乐团、法国国家交响乐团、西班牙广播交响乐团、波兰国家交响乐团、韩国国家广播交响乐团，以及俄罗斯国家交响乐团同台演出。



Craig Schulman Marco Polo

克雷格·舒尔曼 马可波罗

Craig Schulman is the only performer in the world to have performed three of the most extraordinary musical theatre characters ever written. He has appeared in the title roles of *Jekyll & Hyde*, Andrew Lloyd Webber's *The Phantom Of The Opera*, and nearly 2,000 performances of Jean Valjean in *Les Misérables*, on Broadway and around the world.

He was chosen to represent the U.S. at the *Les Misérables Tenth Anniversary Concert* at Royal Albert Hall in October, 1995, which can often be seen on the PBS broadcast of the event. He has played Che in *Evita*; Tevye in *Fiddler On The Roof* and Archibald Craven in *The Secret Garden* at N.C.T.

He has sung on *The Rosie O'Donnell Show*, *NBC Weekend Today* and *Guiding Light*, and was heard as the voices of "Placido Domingo" and "Luciano Pavarotti" on MTV's *Claymation Celebrity Death Match*, which aired in June, 1999.

Schulman moves freely between the worlds of Broadway, opera and symphonic pops programs. He has sung Don Jose in *Carmen* at Opera Carolina, Opera Memphis, and in Colorado; debuted as Judge Danforth in *The Crucible* at Tulsa Opera; and sang Eisenstein in Strauss' *Die Fledermaus* with Opera Memphis. He also sang with Sherrill Milnes and Mignon Dunn at Opera Memphis' 40th Anniversary Gala Concert.

Schulman has sung the title role in Honegger's *King David* in New York; was the lead soloist in Beethoven's *Christ On The Mount Of Olives* at Lincoln Center; and appeared with the Cape Cod Symphony in a *Night of Italian Opera*. Schulman starred in the critically acclaimed production of *The Tender Land* at The Long Wharf Theatre; has appeared as Pinkerton in *Madama Butterfly* with the Orlando and Virginia Opera Companies; and sang the title role in *The Tales Of Hoffmann* with the Peoria Civic and Virginia Opera Companies. He debuted as Don Jose in Cincinnati; performed the role of Cavaradossi in Puccini's *Tosca* in Philadelphia and Orlando (w/ Sherrill Milnes).

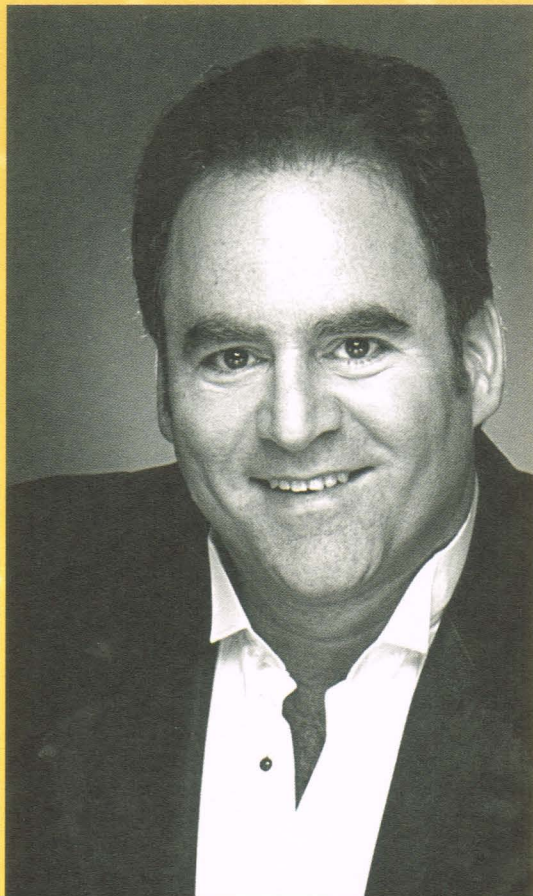
He is the creator and producer of the BROADWAY NIGHTS™ Concert Series, and two solo programs: HEROES, MONSTERS & MADMEN™ and CRAIG SCHULMAN ON BROADWAY™. He is married to prominent New York City voice teacher Monica Robinson, and they are the proud parents of two sons and a daughter. Craig lovingly dedicates his performance to the memory of his daughter Jenna.

美国歌唱家克雷格·舒尔曼(Craig Schulman)原是歌剧演员,后专攻音乐剧,演出深受观众的好评。他是当今得以在三大著名音乐剧中担任要角的唯一演员,此三大音乐剧是《歌剧魅影》、《悲惨世界》和《杰柯尔与海德》(Jekyll and Hyde)。

在《悲惨世界》于英国伦敦举行公演10周年纪念时,舒尔曼代表美国应邀演出主人翁翁·万强(Jean Valjean)——一个他担演了近2000场次的重要角色。另外,他曾参与演出的音乐剧还包括《艾维塔》、《屋顶上的提琴手》以及《秘密花园》等。

除了音乐剧演出,舒尔曼也曾多项电视节目上亮相,包括《罗丝·奥唐奈尔》、全国广播公司的《周末今日》和哥伦比亚公司制作的肥皂剧《导向灯》等。此外,他还在MTV制作的一部泥偶拟人式动画片(Claymation),担任泥偶人物“帕瓦洛蒂”和“多明哥”的配音。

在专攻音乐剧前,舒尔曼先后跟美国多个歌剧团同台演出,剧目有:比才的《卡门》、施特劳斯的《蝙蝠》、普契尼的《托斯卡》、《蝴蝶夫人》、《艺术家的生涯》、威尔地的《茶花女》以及沃内卡的《大卫王》等。



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Xu Wen Jing
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朱 霖•
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二 胡 II
翁凤梅π
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黄文才•
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Qu Jian Qing
Li Xiao Yuan
Khoo Lye Soon

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瞿建青•
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Yu Jia
Tan Joon Chin
Hou Yue Hua

琵 琶

吴友元†
俞 嘉•
陈运珍
侯跃华

Liuqin

Seetoh Poh Lam

柳 琴

司徒宝男

Zhongruan

Yeo Puay Hian
Zhang Rong Hui
Ling Hwee Loong
Foong Chui San

中 阮

杨培贤•
张蓉晖
林惠龙
冯翠珊

Zhongruan / Sanxian

Huang Gui Fang

中 阮 / 三 弦

黄桂芳

Daruan

Koh Kim Wah
Lu Jie

大 阮

许金花
吕 杰≈

Guzheng / Percussion

Xu Hui

古 箏 / 打 击

许 徽

Bangdi

Lim Sin Yeo

梆 笛

林信有∞†•

Bangdi / Qudi

Phang Thean Siong

梆 笛 / 曲 笛

彭天祥

Qudi

Yin Zhi Yang

曲 笛

尹志阳

Xindi

Tan Chye Tiong
See Seow Pang
Goh Chun Chieh

新 笛

陈财忠
徐小鹏
吴俊杰≈

Gaoyin Sheng

Guo Chang Suo
Ong Yi Horng

高 音 笙

郭长锁•
王毅鸿≈

Zhongyin Sheng

Seah Kar Wee
Tan Eng Kiat

中 音 笙

谢稼辉
陈 冀 杰

Diyin Sheng
Lim Kiong Pin

低 音 笙
林向斌

Gaoyin Suona / Guan

Jin Shi Yi
Lee Heng Quee

高 音 唢 呐 / 管
靳世义•
李新桂

Zhongyin Suona / Guan

Yong Phew Kheng
Lee Kern Siang

中 音 唢 呐 / 管
杨标敬
李勤森≈

Cizhongyin Suona / Guan

Boo Chin Kiah

次 中 音 唢 呐 / 管
巫振加

Guan / Gaoyin Sheng

Wu Xiao Zhong

管 / 高 音 笙
吴晓钟

Percussion

Quek Ling Kiong
Teo Teng Tat
Nghoh Kheng Seng
Shen Guo Qin
Wu Xiang Yang
Tan Loke Chuah
Ng Sok Wah
Wee Liang Ping
Bong Fung Nyuk

打 击 乐
郭令强†•
张腾达
伍庆成
沈国欽
伍向阳
陈乐泉
黄素华≈
黄良辛≈
黄红玉≈

Not in Concert

Konghou
Ma Xiao Lan

没有参与演出
箜篌
马晓蓝

* Concert Master
乐团首席

∞ Deputy Concert Master
乐团副首席

† Sectional Leader
声部长

Acting Sectional Leader
代声部长

• Sectional Principal
声部首席

π Deputy Sectional Principal
声部副首席

> Acting Deputy
Sectional Principal
代声部副首席

≈ Guest Musician
客卿演奏员

Tommy Wong Lighting and Set Designer

Founding chairman of the Hong Kong Association of Theatre Technicians & Scenographers, Wong obtained his Master of Fine Arts degree in Lighting Design from Purchase College, State University of New York. He was awarded the British Council Scholarship to study theatre management and design in the UK and an Asian Cultural Council Fellowship to study lighting design at the Yale School of Drama.

Wong recently designed the lighting and set for the People's Association 40th Anniversary Concert, *Harmony in Motion* and *Dadawa@2001* concert in Beijing. Wong was also the production manager and lighting designer of choreographer Boi Sakti's *Reminiscing the Moon*, the opening performance of Esplanade - Theatres on the Bay performed by the Singapore Dance Theatre.

Wong's awards include Best Lighting Design for *Yellow Earth*, *Yellow River* by the Hong Kong Dance Company at the Hong Kong 2001 Dance Award, *The Straits Times' Life! Theatre Awards* for Best Production Design for his lighting for Toy Factory Ensemble's *Toudao* and Best Set Design Award from China's Ministry of Culture of the dance drama *Shenzen Story* by the Shenzen Song & Dance Troupe.

王志强 灯光、舞美设计

王志强是香港舞台技术与设计人员协会创会会长、纽约州立大学 Purchase 学院表演艺术硕士，主修的是灯光设计。他曾获颁英国文化协会奖学金到英国修读剧场行政管理和设计课程，并取得亚洲文化协会奖学金赴美国耶鲁大学进修舞台与灯光设计。

近期的灯光与舞美设计作品包括，新加坡人民协会《40周年大型户外音乐会》、张哲琴《天唱人间》北京音乐会、新加坡舞蹈剧场于滨海艺术中心剧院呈献的《缅怀月亮》。

王志强曾担任香港舞蹈团《黄土黄河》的灯光设计，并因此获颁香港舞蹈联盟的“2001年舞蹈演出最佳灯光奖”，此外，担任深圳歌舞团舞剧《深圳故事》的灯光设计而获颁中国文化部文华奖，以及中国舞美学会所颁发的“2000年最佳舞美设计奖”。

SCO Stage and Technical Team

Technical Manager (Contract)
Yeo Hon Beng

技术经理(合约)
杨宏明

Stage Supervisor/
Orchestra Monitor
Lee Chun Seng

舞台监督/
乐团监督
李俊成

Senior Stage Assistant
Lee Kwang Kiat

高级舞台助理
李光杰

Stage Assistant
Joo Siang Heng
Ng Teng Huat
Lim Yeok Lian

舞台助理
俞祥兴
黄呈发
林玉莲

Technicians
Yeo Han Kiang
Lee Yew Tong
Khiew Chung Wah
Won Sheng Siong

技师
杨汉强
李友忠
丘宗华
温升祥

Singapore Youth Choir

In the 38 years since their birth as a combined schools choir, the Singapore Youth Choir has carved a significant niche for itself in the local music scene through its adventurous and diverse programming. Now an auditioned community ensemble, the Choir's thirst for the new and untried is no doubt a legacy of being the first Singapore choir to venture abroad, to international competitions and festivals where they opened themselves to the vast riches of the choral idiom. They are Singapore's most awarded and well-travelled ensemble, and were presented with the Excellence for Singapore Award 2000, by the Singapore Totalisator Board, for consistent excellence in the field of choral music and honour brought to Singapore by achieving top placings at international festivals.

Awards and accolades notwithstanding, the Choir and its choristers have always believed two things: that an effective voice is not given but earned, and that an effective voice should be used wisely. The former is expressed in the Choir's unswerving pursuit of excellence in their craft. In deference to the latter, the Choir has, from the wealth of its background, chosen to use the uniqueness of its voice to champion the music of its place and time.

While having at one time or another performed a repertoire representing most of the Western idiom of music from Bach to Bernstein, it is to the music of living composers that the Choir increasingly turns its attention and the ears of its audience. With this comes the privilege of giving voice to Singaporean and other Asian composers through

actively commissioning and programming their music. More than 20 new works have been commissioned and premiered by the Choir over the last five years. They have recorded short programmes on Asian choral music for broadcast companies such as the BBC, Bayerischer Rundfunk and Radio Sweden; and have begun a series of recordings of the choral masterpieces of this region. Their first album, *Asian Choral Works I*, was released in June 2000, and they will begin recording their second disc of Asian choral music next year. In 2004, to mark their 40th birthday and celebrate a history of commissioning, the Choir has invited 10 composers to write for them: Hoh Chung Shih, Kelly Tang, Goh Toh Chai and Shui Jiang Tian from Singapore; Ko Matsushita (Japan), Chen Yi (China/USA) and Christopher Borela (Philippines); Eskil Hemberg (Sweden), R Murray Schafer (Canada) and Albert Grau (Venezuela).

The Choir is honoured to be on stage tonight with the Singapore Chinese Orchestra, under maestro Tsung Yeh, in the world premiere of Liu Yuan's *Marco Polo and Princess Blue*. They are joined by singers from the Academy Choir (Nanyang Academy of Fine Arts) and the River Valley Chorale (River Valley High School).

新加坡青年合唱团

当年的新加坡青年合唱团是由学校的合唱队联合组成的。在成立以后的三十八年中它呈献了不少各种各样的节目，而今它在本地的乐坛上占据了一个显著的地位。它是从新加坡到海外去参加国际比赛的第一个合唱团。它领奖颇多旅游广泛，它在合唱乐坛上优秀的表现和国际音乐节上崇高的地位给新加坡带来了不少荣誉，因此它获得“Excellence for Singapore Award 2000 by the Singapore Totalisator Board”的奖赏。

该合唱团常深信的两件事是：（一）有效的嗓音不是天赐而是从段练而得到的，（二）需善用有效的嗓音，所以它善于用它的特殊的嗓音来演唱现代和本区域的作品。

它曾演唱了许多西方的经典歌曲(从Bach到Bernstein)，近年来，它的演绎已转移向活着的作曲家的作品和适应听众们的歌曲，过去的五年里，它首次的呈献了二十多首专为它而作的歌曲，也以亚洲的合唱歌曲为外国广播电台（BBC, Bayerische Rundfunk, Radio Sweden）录音在短的节目里。

今晚，该合唱团很荣幸的能和新加坡华乐队在叶聪的指挥下，首次世界性的公演刘涓的马可波罗与卜鲁罕公主。该合唱团包括南洋艺术学院和立华中学合唱团的成员。

Jennifer Tham

Singapore Youth Choir Music Director / Conductor

Jennifer Tham has led the Singapore Youth Choir since 1986. Together they have gathered local awards and international trophies, as well as a reputation for refreshing, highly artistic work that explores and redefines the choral music idiom. A composer by training, her passion has been to cultivate her ensemble as a vigorous champion of contemporary choral compositions. Tham also directs several school choirs, and the Youth Choir is augmented tonight by singers from two of her school choirs.

Tham is Artistic Director of the Young Musicians' Society, a musical arts company and choral consultancy which launched their *First Aid for Choirs* workshop series this year. She has produced and hosted a 10-part series on choral music for Passion 99.5FM, Singapore's arts radio station and sits on various advisory panels and working committees for the National Arts Council and Ministry of Education. Tham was Artistic Director of the Asia South Pacific Symposium on Choral Music, a co-presentation of the International Federation for Choral Music and the National Arts Council. She is a member of the Artistic Committee for the 7th World Symposium on Choral Music (Kyoto, 2005), and on the jury for the 2003 International Chamber Choir Competition Marktoberdorf (Germany).

Jennifer Tham is an inaugural recipient of the National Arts Council's Young Artist Award.

谭秀英

指挥

谭秀英在1986年开始领导新加坡青年合唱团。他们共同获得许多本地与国际奖品和一项声誉 -- 那就是他们的清新和高超的艺术演绎探索和重申合唱音乐的风格。本身是一位作曲家，她的热烈拥护者，培养成为一个现代合唱作品的热烈拥护者。

她是青年音乐家学会的艺术导演，她为Passion 99.5FM制造与主持一部共有十个段落的合唱歌曲的系列。她是国家艺术理事会与教育部的顾问之一。她也是 Asia South Pacific Symposium on Choral Music 的艺术导演，7th World Symposium on Choral Music 的艺术委员会与 2003 International Chamber Choir Competition Marktoberdorf（德国）的评审员。

谭秀英是国家艺术理事会的Young Artist (Music) Award的第一位获奖者。

Singapore Youth Choir

Music Director

Tham Sow Ying, Jennifer

Choir members

Ang Ching Ling, Adeline	Lum Aiyi, Dawn
Cai Qiaofang	Lum Chee Hoo
Cen Haishan, Doris	Lye Yumei, Pearlyne
Chan Khar Liang	Neo Ming Wei
Chan Kwai Heen	Ng Swee Yong
Chan Zhuomin	Ng Tian Hui
Chang Chin Hoon	Ng Wei Li, Fiona
Cheong Shen-Li, Emil	Ng Weiyi
Cheong Mun Yee, Karen	Ong Kok Leong
Chia Qi Long, Andy	Othman, Zarina
Chang Hui Cheng	Pang Wen Mei, Ivonne
Choy Siew Woon	Seng Huiling
Fu Mei Wen, Gloriana	Seow Su Ling, Denise
Gan Hsien Wei, Lionel	Tan Khai Ling
Gan Li Chuen, Deborah	Tan Lee Ping, Linda
Goh Lee Peng	Tan Pei Ling
Goh Mei Yi	Tan Shen-Wei, Hansel
Goh Ting Wei, Americ	Tan Si Da
Goh Toh Chai	Tan Song Ern
Goh Wilson	Tan Tai Chang
Hoe Gim Yau	Tay Hwee Liang
Jenny	Tay Weicheng, Albert
Kang Jia Min, Cheryl	Ten Kok Siong, Terry
Khong Wai Mie	The, Ancila Andriana
Koh Tzer Wei, Daniel	Thia Yew Jia, Jerry
Kusumaningrum, Kurnia	Tjangnaka, Alvina Martio
Laurus, Yohanna	Toh Liu Jin
Lee Chin Tuan, Travis	Tong Teck Guan
Lee Shu Hsing, Hillary	Verani, Nikke
Lee Sze Ling, Angela	Wang Xiao
Lee Zhi Yuan, Jerison	Wee Boon Ooi
Liew Shen Een	Wei Da
Lim Mun Loong, Jeremy	Wong Guo Nie, Karen
Lim Qing Mei, Lynette	Wong Mei Ping, Pearlyn
Liu Yuanyin	Yang Kam Yen, Leonard
Low Fenny	Yeo Su Jin, Albert
Look Ru Shin	Zhao Na
Lu Shengli, Mark	

Anglo Chinese Primary School Choir

The ACPS Choir comprises members between seven and twelve year-olds and has been actively participating in events at the national level since 2000. The choir first achieved a 'Level One' grade (equivalent to 80% and above) in the Primary Section at the Singapore Youth Festival Choral Assessment. Another milestone was achieved in April 2002 when the choir attained the gold standard. Apart from this, the choir was also awarded a B-grade by the Associated Board Royal School of Music during the Choral Assessment in September 2002.

In August 2002, the choir was also privileged to have participated in the 'Children of the World in Harmony' Choral Festival held in Bangkok. The conference was organized by the International Society For Children's Choral And Performing Arts (ISCCPA). Besides presenting public performances at both St. Louis Hospital Auditorium and the Wattana Wittaya Academy at this international festival, the choir also visited the King's Palace, local schools, and other places of interest. It was indeed an eye-opening and enriching experience as the choir not only learnt about Thai culture, but also mingled with many other cultures – Russian, Chinese, Taiwanese and others – represented at the festival.

英华小学合唱团

英华小学合唱团成立于1995年，团员一共45人，年龄介于6岁至11岁。合唱团在今年新加坡青年节音乐评审（合唱组）获得金牌奖。

Thomas Kuek Sze Sain

Choral Director

Thomas Kuek received his music education in London between 1974 and 1981. He obtained his ARCM, LLCM, FLCM in singing between 1976 and 1977. He graduated from the London College of Music with a degree in History of Music and made his debut at the Purcell Room, London in 1979. He also won the LCM Council Prize within the same year. In 1980, Thomas was awarded the prestigious Alice Vera Smith Prize for Outstanding Performance at the London College. During his seven years in London, Thomas sang for the Handei Opera Company and the London Bach Society. He was a soloist in many oratorios.

In Singapore, Thomas worked in the Education System between 1984 and 1989. He was one of the first officers in the Choral Project team to launch the Choral Excellence Programme in Singapore schools. He was in the CCAC for six years. In October 1991, he was awarded a grant by the Ministry of Education, Singapore, to study conducting and voice at the Indiana University. He presently freelances as a choral director, especially helping neighbourhood schools achieve greater heights in choral singing.

郭斯胜

指挥

郭斯胜出生于古晋。他于1974年至1981年，在伦敦进修音乐。在这期间，他取得优秀的的成绩，获得多个奖项，包括伦敦音乐学院Alice Vera Smith Prize。

在1979年，他在伦敦Purcell Room首开音乐会。在1991年，郭君获得新加坡助学金，赴美国Indiana University学习指挥及声乐。

郭君曾于1984至1989年在新加坡教育部任职，负责推动校内歌咏活动，对提高咏队水准方面，目前热衷于歌咏队指挥工作。

Singapore Chinese Girls' Primary School Choir

Formed in 1995, the Singapore Chinese Girls' Primary School Choir is one of the top schools involved in the Choral Excellence Programme. The choir has consistently done well over the years, having attained the Gold award for three consecutive years at the Singapore Youth Festival Central Judging. It comprises students from between the ages of nine to 12. The choir attributes its high standard of performance to the support from the parents and school as well as the commitment of the members and teachers-in-charge.

新加坡女子小学合唱团

新加坡女子小学合唱团成立于1995年，团员年龄介于9岁至12岁。合唱团近年表现取得傲人的成绩，在新加坡青年节音乐评审（合唱组），连续三年获得金牌奖。

Lim Ai Hooi Choral Instructor

Lim Ai Hooi was born in Penang, Malaysia. Very early in her performing career, she was invited to become the accompanist of the Penang Philharmonic Choir that has performed widely throughout Malaysia.

In 1985, Lim entered the Royal College of Music in London, majoring in piano and voice. Completing her four-year Performers Course, she obtained a Diploma Royal College of Music for Teachers and Performer. Lim began her teaching career in 1991, as a music lecturer at La Salle SIA College of the Arts in Singapore.

At present, Lim is a free-lance piano teacher and choral instructor. Her interest in choirs extends beyond achieving good results in local competitions. She has brought many of her choirs for overseas concert tours to give them more exposure as well as to let them gain invaluable experience through these performances.

林爱慧 指挥

林爱慧出生于槟城。她毕业于伦敦皇家音乐学院，主修声乐及钢琴演奏。爱慧目前热衷于音乐教育工作，除了教授琴艺，她也时常带领不同合唱团出国巡回演出。

China National Symphony Orchestra Chorus Members 中国国家交响乐团合唱团成员

男高音

Han Guohua	韩 国 华
Li Peizhi	李 培 智
Li Jixiang	李 继 祥
Wang Wei	王 伟

男中音

Liu Chunxi	刘 春 喜
Zhao Qin	赵 勤

男低音

Chen Xi	陈 希
Qi Cong	戚 琮

女高音

Chen Xiaoqun	陈 小 琴
Han Ying	韩 英
Liu Shanwen	刘 善 文
Zhang Xiaohui	张 晓 辉

女中音

Gao Zhongqun	高 中 群
Liu Tao	刘 涛
Liu Ying	刘 颖
Zhang Yiqiu	张 怡 秋

The Singapore Chinese Orchestra wishes to thank the following schools and organisations who have contributed to this concert in one way or another:

Bedok South Secondary School Chinese Orchestra
Chinese High School Chinese Orchestra
Chua Chu Kang Secondary School Chinese Orchestra
Chung Cheng High (Main) School Chinese Orchestra
Dunman High School Chinese Orchestra
Fuhua Secondary School Chinese Orchestra
Nanyang Girls' High School Chinese Orchestra
North View Secondary School Chinese Orchestra
River Valley High School Chinese Orchestra
St Anthony's Canossian Secondary School Chinese Orchestra
Swiss Cottage Secondary School Chinese Orchestra
Woodgrove Secondary School Chinese Orchestra
ITE East (Bishan)

Para-Di (S) Pte. Ltd.

Tsung Yeh's costume designed by Deledict Dall Chia

Marco Polo & Princess Blue's costumes designed by Theatre De La Mode

马可波罗与卜鲁罕公主

第一章 盛朝大典

(合唱)

啊彦珠亥!
啊彦那外哪!

第二章 马可波罗波罗与卜鲁罕公主

(马可波罗独唱 - 宫中的歌唱)

一个沉寂的世界
岁月流逝

我这异乡人的步履
沉重而迟缓

缥缈的管弦
寒冷的兵器
红墙上映着我孤独的身影

我曾穿越的海
海妖和夜雨呼啸不已

我曾渡过的沙洲
沙石和篝火轻舞飞扬

我和风暴高高跃起
我们抗衡彼此的力量

我曾驰骋的风
浩瀚的夜空无边无垠

我曾留连的村落
麦田和米饭温香四溢

我和云雀自由飞翔
我们仰望彼此的天空

无边无岸的自由

算命者的预言
难道我将久居在这东方之地

我必须低声一点
再低声一点

覆草的莽原
处处有了春的暖意
候鸟任天空的细雨
把它的羽翼打湿

我听见孩子在哭
葡萄酒和茴香的色泽
如鲜血在激活着我
我的帆必将向前昂扬

在黄昏之前
我的身体在颤栗
跳出天堂或者地狱
自由才是岸

(卜鲁罕公主独唱 - 中国公主)

万物
还在曙色的笼罩中安睡
我凝望湖水般的天空
清澈万里

我心里有潺潺的流水
它经过田野和山川
流向未来的梦土

我留恋有光泽的春天
这是我在父王身边
最后的一个春天

寂寞的红墙悠悠的绿草
振翅的飞鸟
我认识你们
就用我们熟悉的礼仪
道一声珍重
我要上路

天光云影
一岁一枯荣
春暖花开
天地伦常

春天
最初的清泉
最初的芬芳
我祈祷
广袤的天地赐我初恋

第六章 星岛 - 东方伊甸园

(马可波罗与卜鲁罕公主
二重唱、男声合唱、
童声合唱 - 当爱情来临)

(童声)

Singapura

(马可波罗)

一片和谐的景色
在岛上
在东方
在人间
在宇宙

世上所有的花都开了
这是新生

风吹来一缕缕
草茎多么纤弱
点点露水轻轻滴落

(卜鲁罕公主)

海平线静谧不语;
人间吗
软湿的绿
拍碎了水
恍然间
一双眼睛

我羞涩地抬头
一看
已在你的舟

(童声)

Singapura

(马可波罗)

她在我眼前升起
带着清新的芬芳
一阵颤栗
穿入我生命的骨髓

(卜鲁罕公主)

你迎上来
我们相见
泪眼中
今生今世注定的缘

(马可波罗)

我一个即将老去的游子
我曾经经历的海和城邦
我曾经经历的灯塔和船只
仿佛只是记忆的回声

(卜鲁罕公主)

雨中的烟雾低飞
我温暖
我寒冷
我细柔的发丝摩擦着脸颊

(马可波罗)

她骄傲的中国公主
流光一般地照耀我
我毕生追求的地理之美
也黯然失色

(卜鲁罕公主)

你呛人的烟草味撞击着我
你按住我微微颤抖的手指
扶我坐在碧水间
赏看一路的平仄

(马可波罗)

柔柔的时光里
让我陪着你
看这一生的日出和日落
我的恋人

(卜鲁罕公主)

天快要亮了
你是我的父
我的兄
我三世的恋人

(童声)

Singapura



第七章 新加坡啦
(Singapura) - 终曲

(马可波罗、卜鲁罕公主)

当我们还在一起
春天却要过去
当我们站在离别面前
爱情遗世独立

海水拂岸的声音
你我的影子
在风里

我凝望你

一辈子过去了

(童声)

Singapura

(童声)

Singapura

(马可波罗、合唱)

月色朦胧
海风呜咽
棕榈树频频摩擦
轻轻诉说

天快要亮了

(马可波罗)

在我的怀里静静地睡吧
我亲爱的孩子

(卜鲁罕公主、合唱)

星月淡去
曙光映在海面上
没有过去未来
现在即是永远

(卜鲁罕公主)

让我再给你唱支歌
透过眼泪
迎着一览无遗的海

(马可波罗)

象黑色的船驶进黑色的海
我听见惊慌的哭泣
我看不见领航的光亮
独自一人环顾四周的孤独

(卜鲁罕公主)

我看见你的背影
我却独自站立着
即使黑夜我也能梦见你光亮的轮廓

(合唱)

水天相连
地久天长
在这个祥和的地方

水天相连
地久天长
在这个美丽的阳光岛

(卜鲁罕公主)

当我想你的时候
我会轻轻呼唤
Sin-ga-pu-ra

(马可波罗)

当我想你的时候
我会看到太阳从Sin-ga-pu-ra升起

(合唱)

Singapura !
Singapura !

The A to Z on the Adventures

Acre The first stop after departing Venice in 1271, where the Polos attempted to fulfill Kublai Khan's requests for wise men to spread Christianity to his people and holy oil from the lamp at Jesus' sepulchre in Jerusalem.

Balkh Passing into what is now Afghanistan from Iran in about 1273, Marco came upon the rubble of Balkh, which had once been numbered among the world's greatest cities until Genghis Khan slaughtered the inhabitants during his Central Asian rampage in the 1220s.

Blue Princess Blue or Kokejin, a Mongol princess who was sent to Persia to marry Kublai's great-nephew Arghun. Although reluctant for the Polos to return to Venice, Kublai acceded to their request to escort the princess to Persia and set them off on their perilous journey home.

Constantinople Some scholars argue that Marco faked his account and that he ventured no farther than Constantinople and cribbed tales from more venturesome Arabs and Persians.

Description of the World The book recording Marco's 24-year odyssey across Asia, which surfaced in Italy after he was freed from prison in 1299.

Eighteen The number of people who survived the Polos' return sea voyage from China to Persia. The rest of the 600 crew and passengers perished, probably due to an epidemic.

Francesco Pipino A Dominican friar who recorded that he obtained a version of the book written in *lingua lombarda*, Marco's Venetian tongue, perhaps proving the authenticity of his adventures.

Genoa Caught up in the sea war between Venice and archrival Genoa, Marco became a prisoner in Genoa shortly upon his return from his travels. He is believed to have started writing his manuscript then.

Hormuz Marco wrote of being enveloped in darkness by windstorms that shifted banks of sand, where roads disappeared for days, on the way to Hormuz, across the Dasht-e Lut, the Desert of Emptiness in Iran.

Iran In the northwestern corner of Iran was Tabriz, well-known to merchants, who coveted the "goods that come there from strange lands," including "precious stones...found there in great abundance".

Java "According to what the good sailors say," Marco reported that there was a great spice-producing island to the south of Java called Java. When European mapmakers began to adopt Marco's reports, Java and the other islands were among the first entries.

Kublai Khan The famous Mongol emperor whom the Polos met. The Yuan Dynasty reached its height under the rule of Kublai (1215 – 1294). He rebuilt the Grand Canal, public granaries, extended highways and fostered Chinese scholarship and arts. His name is also spelt variously as Khubilai, Kubilai, Koublai, and Kubla.

Lapis lazuli As traders of jewels and precious stones, the Polos passed many hours in the Province of Badakhshan's bazaars (near the city of Taloqa in Afghanistan) for here were lapis lazuli, "the finest azure... in the world," Marco wrote, and ruby-like spinels "of great value." These had been mined for centuries and were highly prized.

Magi Marco wrote that three Magi, the wisemen, Balthazar, Gaspar and Melchior, who went to Bethlehem to worship the infant Jesus, were mummified and buried in Saveh, a small city in Persia (now Iran). But historians in Saveh have never found their bodies.

Niccolo Marco's father, together with his uncle Maffeo were merchants from Venice who had already dared travel deep into the Mongol Empire in 1260, before taking another trip with Marco 11 years later.

Opulent capital of the Song Dynasty Hangzhou, captured by Kublai's army in 1276, was Marco's favourite city. In his writings, Marco proclaimed Hangzhou's wealth and pleasures, where there was a "great quantity of rich palaces," and described the fine baths as a place where "a hundred men or a hundred woman can well bathe."

Pamirs, The Marco recorded that they spent 12 days crossing a plateau called "Pamier"; today known as "the roof of the world," in their journey from Afghanistan into China. Their trail topped 15,000 feet.

Qaleh The Polos would have lodged at this Christian quarter in Tabriz, Iran, which was separated from the Muslim community by a wall. There is a legend that Marco Polo worshipped at the local Armenian Church of St Mary.

Rustichello An author of tales about chivalrous knights, he helped Marco set down his story. The distortion of Marco's accounts, have been attributed to him and monks and scribes who copied and translated it in the 14th century.

of Marco Polo

Singapura The island where the Polos passed by on their return journey and the scene of part of action of the Singapore Chinese Orchestra's performance of Liu Yuan's Marco Polo and Princess Blue.

Trebizond On their journey home to Venice, the Polos entered the small kingdom of Trebizond on the Black Sea where they were robbed of their wealth – goods worth about 4,000 Byzantine hyperpyra, which would have bought about a thousand pounds of raw silk.

Uludai One of Arghun's three emissaries mentioned in a Chinese document from 1290 pertaining to rations for persons going on a voyage with the three. Uludai is mentioned in Marco's account. While the document from 1290 does not mention the Polos, some scholars accept it as proof of Marco's presence in China.

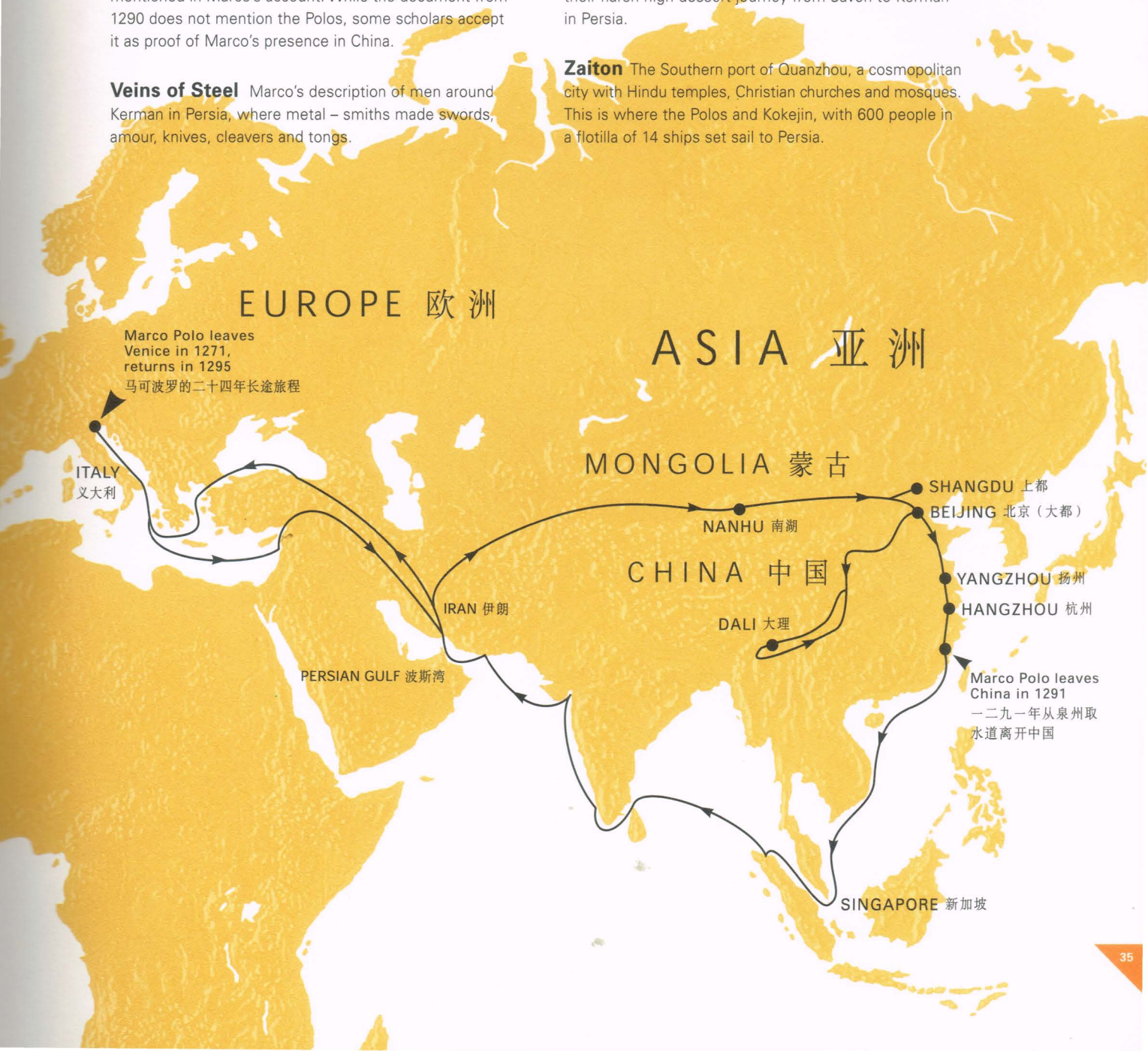
Veins of Steel Marco's description of men around Kerman in Persia, where metal – smiths made swords, armour, knives, cleavers and tongs.

Wakhan The long finger of Afghanistan that reaches across China, a highway of trade and cultural exchange, facilitating the spread of Buddhism, Islam and perhaps Christianity.

Xanadu (Shangdu) The summer capital that Kublai Khan decreed in the grassland of Inner Mongolia, 200 miles northwest of Beijing where Marco probably first genuflected before the Mongol emperor. The Chinese speak of Kublai's "crystal" palace, meaning that it shone brightly.

Yazd An oasis town with tunnels that brought water from mountains miles away. Here the Polos transited in their harsh high dessert journey from Saveh to Kerman in Persia.

Zaiton The Southern port of Quanzhou, a cosmopolitan city with Hindu temples, Christian churches and mosques. This is where the Polos and Kokejin, with 600 people in a flotilla of 14 ships set sail to Persia.



EUROPE 欧洲

ASIA 亚洲

Marco Polo leaves Venice in 1271, returns in 1295
马可波罗的二十四年长途旅程

ITALY 义大利

MONGOLIA 蒙古

NANHU 南湖

CHINA 中国

DALI 大理

IRAN 伊朗

PERSIAN GULF 波斯湾

SHANGDU 上都

BEIJING 北京 (大都)

YANGZHOU 扬州

HANGZHOU 杭州

Marco Polo leaves China in 1291
一二九一年从泉州取水道离开中国

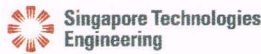
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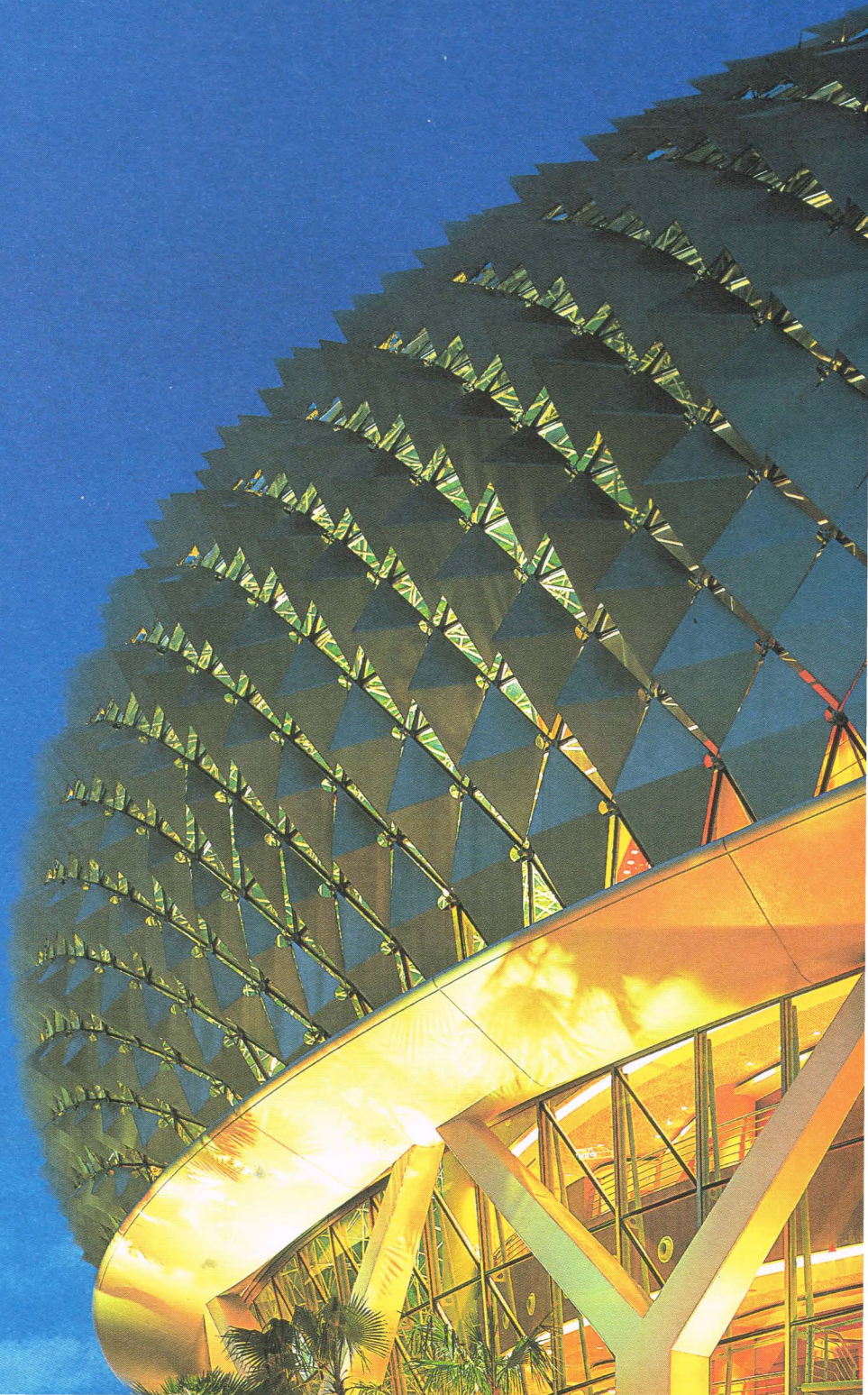
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