

南洋 音乐 之旅

NANYANG
MUSICAL
VOYAGE

大合奏系列 VIII
Grand Orchestra Series VIII



叶聪
音乐总监
Tsung Yeh
Music Director

日期 Date : 26 & 28/9/2003

时间 Time : 8pm (Friday, 星期五)

5pm (Sunday, 星期日)

地点 Venue : 新加坡华乐团音乐厅 (新加坡大会堂)

SCD Concert Hall (Singapore Conference Hall)



PROGRAMME 节目

指挥 Conductor: 叶聪 Tsung Yeh

交响诗《乌他玛王子与狮子》

Symphony Prince Sang Nila Utama and Singa

罗伟伦曲

Composed by Law Wai Lun

音乐万花筒与印度舞蹈

Music Kaleidoscope and Indian Dance

舞蹈家 Dancer: 尼玛拉·瑟沙帝 Nirmala Seshadri

尼玛拉·瑟沙帝策划与编舞

Concept and Choreography

by Nirmala Seshadri

《Thillana》

《恒河夜歌》

Ganges Nocturne

箫独奏 Xiao Solo: 尹志阳 Yin Zhi Yang

谭宝硕曲、许翔威编曲

Composed by Tan Bao Shuo

Arranged by Xu Xiang Wei

《Alarippu》

《天网》之线、明珠、白光

The Celestial Web –

Thread, Radiant Pearl, White Light

新加坡艺术节2003委约作品 "A Comissioned Work of the Singapore Arts Festival 2003"

罗伟伦曲、陈瑞献诗

Composed by Law Wai Lun

Poem by Tan Swie Hian

休息 Interval

《Kebjar Bali》

独奏 Soloist: 陈乐泉 Tan Loke Chuah

William L.Cahn 曲、沈文友编曲

Composed by William L.Cahn,

Rearranged by Sim Boon Yew

乐队协奏曲《楚狂絮语》

Concerto for an ensemble of Chinese instruments –

A Leo's Discourse

陈庆恩曲

Composed by Dr Chan Hing-yan

I. 狮子吼

Hear How Leo Roars

II. 醉狮戏雷

Drunken Leo's Thunder Play

III. 谜三声

Leo's Three-note Riddle

IV. 楚狮狂歌

The Magic of Leo's Farewell Tune

* Tabla: Nawaz Mirajkar

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SYNOPSIS 乐曲简介

乌他玛王子与狮子

罗伟伦曲

乐曲是根据有关“新加坡拉”的传说，融合了幻想性的音乐色彩与南洋音乐的特色，以叙事及形象化的方式创作而成。

全曲的开始，展示了狮子威严的英姿。过后，管子在弹拨与锡群音乐的簇拥下，犹如一支海上巡游的船队，在乌他玛王子的率领下，浩浩荡荡地前进。随着音乐的展开，海上风暴，田野狩猎，直到信诃补罗王朝的建立，一幕幕变换着的场景，将乐曲推向高潮。

Prince Sang Nila Utama and Singa

Composed by Law Wai Lun

A special commissioned piece by the SCO, it is inspired by the legend on the founding of Singapura by a prince from the Majapahit Empire, Sang Nila Utama. Incorporating the style of fantasia, as well as many Southeast Asian music elements, this music piece narrates the legendary tale of Sang Nila Utama's encounter with a lion ('Singa' in Malay) on the island and the naming of the island as "Singapura" thereafter.

The music opens with a depiction of the charismatic lion by the *bass* section and short phrases from the *suona*. It then progresses with the use of the *guzheng* and plucked-string instruments to portray the advancement of the majestic fleet led by Sang Nila Utama at sea. Images of the fleet's victorious tussle with a storm, the Prince's hunting on the island and the eventual establishment of the "Empire of Singapura" are unfolded as the music develops and climaxes.

音乐万花筒与印度舞蹈

尼玛拉·瑟莎帝策划与编舞

(一) Thillana -- 安逸

Thillana 是传统巴拉塔纳阳（音译）乐曲中的结尾篇，具有复杂的舞蹈步伐及激昂的韵律。

(二) 恒河夜歌 -- 笛子的呼唤

我熟悉笛声；他们熟悉笛声。在我回应时，我们相见了。我一直把笛子的呼唤与永恒爱情之传说联系起来。启程至另一世界时，它安抚着我。传说中的浪漫让我习惯，慢慢地习惯着其他.....

(三) Alarippu -- 节奏

节奏 -- 我们是否正在找寻一丝的联系？这儿有竞争，有合作；有紧张，有刺激。

(四) 天网

在寻找完美和谐的过程中，我们几乎求助于外来的力量扩大关系。诗、画。我们不一定以完美和谐的方式结束，但试问：‘我们能吗？’不过，回归自然是和谐的开端。各种想法、色彩开始涌入，使节奏及乐章有饱满之感。相互的联系；世界性的爱；一道永恒的光。

Music Kaleidoscope and Indian Dance Concept and Choreography by Nirmala Seshadri

First Movement: Thillana (Comfort)

Thillana is the concluding piece in the traditional Bharatanatyam repertoire, which involves intricate footwork and exciting rhythmic patterns.

Second Movement: Ganges Nocturne (Call of the flute)

The sound of the flute. I am familiar with this. They are familiar with it. I can respond. We are beginning to meet. For me, the call of the flute has always been connected with an eternal myth of love. It soothes me, as I now move into another world. The romance of the myth allows me to do what I am comfortable with, with another.

Third Movement: Alarippu (Rhythm)

Rhythm- are we discovering another link? In this, there is competition and combination. Tension, excitement.

Fourth Movement: The Celestial Web

In our search for that great harmony, we almost invoke an external force to make those wider connections. Poetry. Painting. We may not end in complete harmony. Can we ever find a complete harmony? But then, it is the beginning of a harmony, as we go back to our roots- the human mother, the earth mother. Ideas and colours enter, to give a fullness to rhythm and movement. The interconnections. The universality of love. The one eternal white light.

Kebjar-Bali

William L.Cahn 曲、沈文友 编曲

Kebjar-Bali 源自于Gamelan演奏的传统峇厘岛音乐。作曲家运用了东南亚各地区铎铃，配合西方键盘打击乐器及两套低音钟琴创作出此乐曲。“Kebjar”一字比喻了20世纪峇厘岛的音乐形式，单从字面上看，它亦有“炽热燃烧”之意。作曲家通过了高超的演奏技巧及节奏的变化，来带出乐曲的主题。

Composed by William L.Cahn, Rearranged by Sim Boon Yew

Kebjar-Bali is based on the traditional music of Bali, which is normally performed by a Gamelan Orchestra. In this piece, the composer utilizes a number of tuned gongs from Southeast Asia and standard western mallet-percussion instruments -- marimbas, vibraphone and 2 sets of songbells (alto glockenspiels). The term "Kebjar" refers to a 20th century Balinese musical style. The word literally means "burst into flame", and this is represented in the music by highly technical and rhythmically intricate passages which are interspersed with sections in a more stately style.

乐队协奏曲——楚狂絮语

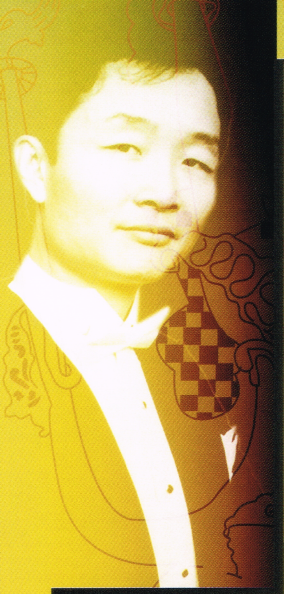
陈庆恩 曲

首乐章的“狮子吼”是指粗犷的唢呐华彩乐段，背景为循环不息的弦乐和弦。幽默诙谐的《醉狮戏雪》以另类古琴曲《酒狂》为蓝本，是一首为弹拨乐及拉弦乐而写的炫技曲。由笛子领奏的《谜三声》是一段带原始气息的间奏。《楚狂狂歌》与首乐章的唢呐素材做一连串的对比，其中穿插了京剧《霸王姬》的京胡无穷动段落。

Concerto For An Ensemble Of Chinese Instruments - A Leo's Discourse

Composed by Dr Chan Hing-yan

A continuum of string chords forms the background throughout *Hear How Leo Roars* which an exotic cadenza for three suonas is enacted. The playful *Drunken Leo's Thunder Play* uses Liguormanina, a famous atypical piece of the qin repertoire, as a blueprint. A dream-like *Leo's Three-note Riddle* functions as an intermezzo within the overall sequence of movements. *The Magic of Leo's Farewell Tune* has jinghu passages which are mostly extracts from the renowned opera *Farewell My Concubine*.



Tsung Yeh

叶聪

叶聪于2002年1月应邀出任新加坡华乐团的音乐总监，亦同时担任美国南湾交响乐团音乐总监及香港小交响乐团的桂冠指挥。1995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。

自1984年，叶氏先后任职指挥圣路易、佛罗里达、奥伯尼和西北印第安纳等北美交响乐团。他曾客席指挥过许多欧美一流乐团，其中包括芝加哥、旧金山、明尼苏达及法国电台管弦乐团。他亦活跃于亚洲各地，指挥北京、上海、广州、台北、台中、横滨、香港及新加坡的交响乐团。

叶氏在指挥教育界声誉日隆。自1992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1997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。

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 the Conductor Laureate in the Hong Kong Sinfonietta. In 1995, he and the South Bend Symphony Orchestra were honoured with the ASCAP award. Tsung Yeh is also the Principal conductor of the Beijing Huaxia Chamber Ensemble.

Since 1984, Tsung Yeh has held conducting positions with St. Louis, Albany, Northwest Indiana Symphony and Florida Orchestra respectively. He has guest conducted some of the most prominent orchestra in the USA and Europe including Chicago, San Francisco, Minnesota and Radio France. He is a frequent guest conductor in Asia with orchestras at Beijing, Shanghai, Taipei, Taichung, Yokohama, Hong Kong and Singapore.

With 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.



Tan Loke Chuah
陈乐泉

陈乐泉毕业于加拿大多伦多大学。曾参与本地多个团体的演出，在加拿大与美国时曾参与多个团体。他也参与多伦多常在近代音乐作品节。他曾向Nexus的组员，如Russell Hartenberger和Robin Engelman, Beverly Johnston(独奏家), John Rudolf(多伦多交响乐打击乐首席), John Brownell(北约克交响乐打击乐首席)及Gregorz Markewicz(新加坡交响乐团定音鼓手)等前辈大师学习。1999年考取音乐教育荣誉学士学位之后，2000年1月加入新加坡华乐团成为全职专业打击乐演奏家。

A graduate from the University of Toronto, Tan Loke Chuah has performed with numerous local and overseas orchestras. His teachers include members of Nexus such as Russell Hartenberger and Robin Engelman, Beverly Johnston (solo artiste), John Rudolf (Toronto Symphony's principal percussionist), John Brownell (North York Symphony's timpanist) and Gregorz Markewicz (Singapore Symphony's timpanist). Armed with a Degree in Bachelor of Music Education (Honors), he joined Singapore Chinese Orchestra as a full time professional percussionist in January 2000.

尼玛拉 瑟莎帝

Nirmala Seshadri

尼玛拉·瑟莎帝是本地优秀的舞蹈家。她在新加坡接受传统舞蹈训练，随之便到印度继续深造。目前，她师从名家帕玛布珊卡拉尼迪纳拉雅南(音译)。

尼玛拉通过不同的表现方式，全心全意发展艺术事业。她亦是表演者，又是编舞家；亦是教育家，又是研究者；亦是记者，又是艺术评论家。多重的身份，让她更投入其中。她的演出备受瞩目，并曾在国内外获颁不少奖项，其中就包括了由新加坡艺术理事会所颁发的青年艺术奖。

Born in Singapore, Nirmala Seshadri trained in the classical Indian dance form, Bharatanatyam, in Singapore under Santha Bhaskar and then went on to train under teachers in India. She currently receives training in abhinaya (the expressive aspect) from the renowned exponent Padma Bhushan Kalandhi Narayanan.

A recipient of the Singapore National Arts Council's Young Artist Award, Nirmala has demonstrated her dedication to the art form through her multi-dimensional role as performer, choreographer, arts educator, researcher, teacher and freelance journalist. She has also received numerous awards overseas. Recently, Nirmala was honoured for her outstanding service in the field of arts by the Bahai Spiritual Assembly of Chennai.

