

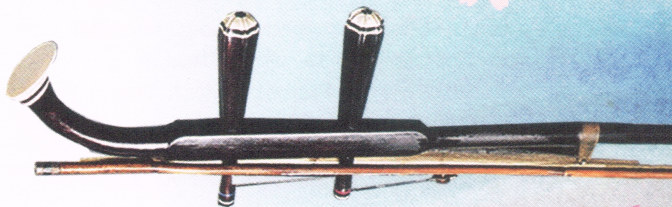


琴话绵绵

二胡与大提琴

STRINGS OF LOVE

ERHU & CELLO



2008年8月7日, 星期四

滨海艺术中心音乐室

7 Aug 08, Thu

Esplanade Recital Studio

In collaboration with
Singapore Chinese Orchestra
滨海艺术中心与新加坡华乐团
联合制作



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曲目 PROGRAMME

独奏：朱霖（二胡），徐忠（大提琴）
Soloists: Zhu Lin (*erhu*), Xu Zhong (*cello*)

《月夜》*Moonlit Night*

独奏 Soloist: 朱霖 Zhu Lin

刘天华
Liu Tian Hua

《牧歌》*Herd Song*

独奏 Soloist: 徐忠 Xu Zhong
钢琴伴奏 Pianist: 黄宁 Huang Ning

沙汉昆
Sha Han Kun

《三门峡畅想曲》*Sanmen Gorge Rhapsody*

独奏 Soloist: 朱霖 Zhu Lin
钢琴伴奏 Pianist: 王怡人 Wang Yi Jen

刘文金
Liu Wen Jin

《西伯莱祷歌》*Kol Nidrei Op.47*

独奏 Soloist: 徐忠 Xu Zhong
钢琴伴奏 Pianist: 黄宁 Huang Ning

布鲁赫
Bruch

《二部创意曲》*Two Part Inventions*

演奏 Performers:
朱霖 Zhu Lin, 徐忠 Xu Zhong

巴赫
Bach

《肖斯塔科维奇d小调奏鸣曲-第一乐章》

Shostakovich Sonata in D Minor Op.40

- 1st Movement

独奏 Soloist: 徐忠 Xu Zhong
钢琴伴奏 Pianist: 黄宁 Huang Ning

肖斯塔科维奇
Dmitri
Dmitrievich
Shostakovich

《第二二胡狂想曲》*Erhu Rhapsody No.2*

独奏 Soloist: 朱霖 Zhu Lin
钢琴伴奏 Pianist: 黄宁 Huang Ning

王建民
Wang Jian Min

(约60分钟，无中场休息 60mins, no intermission)

《月夜》MOONLIT NIGHT

作于1918年，描绘了月白风清的幽美景色，而且着意地刻划了思绪万千，内心充满了矛盾不安的冥思遐想。听此曲时使人感觉自己也在漫步翘首，看星月，多少事，尽在不言中。

Composed in 1918, this piece depicts a starry night lit by a silvery moon and refreshed by a quietly stirring breeze.

《牧歌》HERD SONG

《牧歌》是学生时代的沙汉昆于1953年改编的一首小提琴独奏曲。作品以内蒙古昭乌达盟民歌《牧歌》为基础发展而成。音乐舒展优美，富有浓郁的草原气息，妥帖地体现了南北朝民间歌谣《敕勒歌》中“天苍苍，野茫茫，风吹草低见牛羊”的意境。

A rearrangement of a violin piece by Sha Han Kun in 1953, this popular piece of work was developed based on *Herd Song*, a folk song of the Inner Mongolian *Shao Wu Da Meng* tribe. Infused with the flavour of the prairie, this beautiful work reflects the vastness of the rolling grasslands.

《三门峡畅想曲》

SANMEN GORGE RHAPSODY

此曲作於一九六零年。作者采撷了三门峡水库工程中的几个画面，借鉴外来的回族曲式结构，写出了一个活跃的、舞蹈性的快板段落为主部，在乐曲中多次循环地变化再现，中间插入几个歌唱性的插部，使音乐有对比发展。

引子：当人们登高展望时，整个三门峡水库的壮观引起了无限广阔的、引以自豪的感受，音调激情而高亢。

第一段：富有舞蹈性节奏的主部音调，是建设者们愉快豪爽的形象。

第二段：进一步表现了建设者们崇高的志愿和坚定的信心。

第三段：音调比较轻松、含蓄。

第四段：音调非常柔美、抒情，主要表现对于劳动的赞美和对未来的想象。

第五段：是一幅劳动的画面，音调时而轻松愉快，时而情绪紧张。

第六、七段和尾声：主部和第一插部的最后再现，乐曲更加火热，在十分热烈的气氛中结束。

此曲旋律以陕西及河南民间音乐为素材，在二胡演奏技巧及表现能力方面，作了很多创新和扩充，对二胡技术的发展，起了极重要的推动作用，堪称二胡曲的经典作品。

Written in 1960, this sprightly composition, featuring a quick tempo and recurring dance-like motif interspersed with melodic episodes, portrays three snapshots of the construction of the Sanmen Gorge Reservoir.

Introduction: A bright, passionate melody takes the listener to high ground, suggesting a panoramic view of the reservoir.

The First Section: A dance-like rhythm and main theme express the construction workers' joy and lack of inhibition.

The Second Section: This section further gives a sense of the workers' high aspirations and firm resolution.

The Third Section: Here, the melody takes a relaxed, reserved turn.

The Fourth Section: Soft and lyrical, this section extols the merit of hard work and expresses anticipation of the future.

The Fifth Section: Presenting a scene of manual labour, the music at times joyful and at others, restless.

The Sixth, Seventh Sections and Coda: The melody returns to the main structure and first episode, ending on a passionate tone.

Borrowing elements of Shanxi and Henan folk music, this work is an important one that has contributed to the innovation and development of *erhu* performance techniques, and is regarded as an *erhu* classic.

Adapting its melody from the Shanxi and Henan folk music, this is an important work that has contributed to the innovation and development of the performance techniques of *erhu*, and hence has been regarded as an *erhu* classic.

西伯莱祷告歌 KOL NIDREI OP. 47

此曲由德国作曲家Max Bruch创作，并于1881年发表。乐曲中的西伯莱旋律以慢板为风格。两个犹太主题的一系列变化组成了这首乐曲。与乐曲同名的第一主题源自于赎罪日晚祷的经文。在布鲁赫的旋律设置中，由大提琴模仿犹太颂唱在礼拜时的优美诵经声。乐曲第二部分的主题取自O Weep For Those That Wept On Babel's Stream的中段部分。这首乐曲由Isaac Nathan编曲，Byron写词，收录在《希伯来旋律》中。

Written by German composer Max Bruch and published in 1881, this work, also called *Adagio on Hebrew Melodies*, consists of a series of variations on two main themes of Jewish origin. In the first theme, inspired by the Kol Nidre prayer recited during evening mass on the Jewish holiday, Yom Kippur, the cello imitates the rhapsodical voice of the hazzan who chants the liturgy in the synagogue. The second theme takes its cue from the middle section of Isaac Nathan's arrangement of *O Weep For Those That Wept On Babel's Stream*, a lyric penned by Byron in a collection called *Hebrew Melodies*.

二部创意曲TWO PART INVENTIONS

二部创意曲除了提供演奏家一个绝佳音乐结构，也是训练表达、节奏、用词、指法、修饰及音调发展基础的乐曲。这组简短的经典作品是每一个钢琴家必奏的乐曲。在此，演奏家则以二胡及大提琴来演绎这首经典名曲。

Written by Baroque music composer J.S. Bach for his son, the *Two-Part Inventions* were described by its creator as a method "in which enthusiasts of the keyboard are shown a clear way to play cleanly in two parts". Firmly ensconced in many piano students' classical repertoire as ideal exercises in articulation, these short, expressive masterpieces are here performed in an *erhu* and cello duet.

《肖斯塔科维奇d小调奏鸣曲— 第一乐章》

SONATA IN D MINOR OP.40 — 1ST MOVEMENT

D小调奏鸣曲是肖斯塔科维奇创作于1934年的早期作品。随后，他的音乐即遭到苏联政府的批判。这是一首激昂、无奈及灰暗的乐曲，充满了作曲家的反讽味道、复杂的节奏及强烈的情绪。

奏鸣曲形式的第一乐章对比大提琴的第一主题，在钢琴琶音的伴奏下，发展向高潮。当张力减弱，第二主题轻轻进入。不寻常的换音由钢琴带领，而大提琴则模仿。在发展中，节奏尖锐的主题穿透第一主题，更温柔的第二主题则随即再现。一切看似有规律，直到肖斯塔科维奇引入一个戏剧性的转折：缓慢的移动造成了宇宙的混乱，钢琴的断音和弦，大提琴的持续音，太空漫步般走向永恒。

The *Sonata in D minor op.40 for Cello and Piano* was one of Shostakovich's early works, composed in 1934 just prior to his censure by Soviet authorities of his music.

Composed in 1934 by Shostakovich just before he was denounced by Stalin during the latter's regime, the *Sonata in D Minor op.40 for Cello and Piano* is an impassioned, wry, moody work, full of the composer's characteristic sense of irony, grasp of rhythmic complexity, and emotional intensity.

This first movement of the sonata - *allegro non troppo* (literally, "not too brisk") — builds in dramatic impact over two lyrical themes. Its flowing first theme is articulated in cello with piano arpeggios peaking in intense climax. Then, quietening, the work eases into a tender second theme. With unusual tonal shifts announced by the piano and imitated by the cello, this subsequently develops a spiky rhythmic motif juxtaposed with the flowing textures of the first theme, that gives way to a re-emergence of the gentler second theme, and then takes a dramatic turn, slowing to near suspension.

第二二胡狂想曲ERHU RHAPSODY NO.2

王建民创作的《第二二胡狂想曲》是继《第一二胡狂想曲》之后的又一力作，堪称《第一二胡狂想曲》的姐妹篇。乐曲采用湖南民间音乐曲调素材，结合现代作曲手法加以创造性的融合，使作品既有很强的艺术性，又不可少听性。乐曲在一种坚韧不拔，乐观向上的精神中，透露出鲜明的时代气息。

Acclaimed for its exploration of new compositional styles and its widening of the *erhu* repertoire, Wang Jian Min's *Erhu Rhapsody No.2* follows his *Erhu Rhapsody No.1*. Inspired by and based on the folk music of China's Hunan province, this piece blends Hunan folk elements with a modern composing style, articulating the characteristic spirit of optimism and determination of the Hunan people with a modern treatment.

朱霖 ZHU LIN

二胡 *erhu*

朱霖5岁开始学习音乐，师从南京艺术学院徐步高教授。1981年考入北京中国音乐学院附中，师从李大仲、聂靖宇、刘长福等名家。后升入中国音乐学院本科，师从安如砺教授，同时随刘明源教授学习广东音乐。

1990年在北京音乐厅发表个人独奏会，中国中央电视台现场录制节目并播出。1991年考入中国中央民族乐团，曾任乐团副首席。他分别在1993及1995年，获得全国比赛、国际大赛一等奖。1997年加入新加坡华乐团，现任二胡首席之一。

曾出访亚、欧、美等多国表演，并先后发表多张个人独奏激光唱片。他也曾首演了《风之旅》及《西域随想》等多首二胡协奏曲。2006年，他与“印度小提琴之父”L. Subramaniam大师在新加坡首演了《二胡与小提琴双协奏曲》。

Zhu Lin started studying *erhu* at the age of 5 under Professor Xu Bu Gao of the Nanjing School of Performing Arts. In 1981, he gained entry into the affiliated school of Beijing China Conservatory of Music where he studied under renowned musicians like Li Da Zhong, Nie Jing Yu and Liu Zhang Fu. Subsequently, Zhu Lin entered the China Conservatory of Music, furthering his music studies with Professor An Ru Li and simultaneously studying Cantonese music with Professor Liu Ming Yuan.

In 1990, Zhu Lin held his debut solo performance at the Beijing Concert Hall. The performance was recorded and broadcasted over the China Central Television network. In 1991, he joined the China Central Chinese Orchestra and served as the orchestra's Deputy Concert Master. Zhu Lin went on to receive top honours at the National Competition and International Competition in 1993 and 1995 respectively. In 1997, Zhu Lin joined the Singapore Chinese Orchestra and currently serves as an *Erhu* Sectional Principal.

He has performed extensively throughout Asia, Europe and America, and has released many solo recordings. He has also given premiere performances of many *erhu* pieces such as *Journey of the Wind* and *Fantasia of the Western Regions*. Most recently in 2006, Zhu Lin premiered L. Subramaniam's *Double Concerto for Erhu and Violin* alongside the India's renowned "Father of Violin" L. Subramaniam himself.

徐忠 XU ZHONG

大提琴 *cello*

出生于江苏省南京市的一个音乐家庭。四岁开始随父亲学习小提琴。九岁考入南京艺术小学及“南京小红艺术团”，同时改为学习大提琴专业。小学毕业后顺利考入北京中央音乐学院附中，曾随中国少年交响乐团多次出访演出。中学毕业后升入中央音乐学院学习，跟随中国著名大提琴教育家宗柏教授，主修大提琴专业。2000年赴德国Mainz音乐学院留学，攻读大提琴演奏及室内乐研究生学位。2004年成功举办个人毕业音乐会，并且以优异的成绩毕业。同年加入新加坡华乐团，现任新加坡华乐团大提琴首席。

Born to a family of musicians in Nanjing, capital of Jiangsu Province, Xu Zhong started learning the violin from his father at a tender age of 4. At the age of 9, he was admitted into the Nanjing Little Red Flower Art Troupe, practicing the Cello. Upon graduation, he was successfully enrolled into the Affiliated Middle School of Beijing Conservatory of Music. Xu was also given the opportunity to perform in concerts overseas as part of the China Youth Symphony Orchestra. He was subsequently admitted into Beijing Conservatory of Music, majoring in Cello under the tutelage of China's renowned Cello educator Prof Zong Bo. In 2000, Xu entered the School of Music at Johannes Gutenberg University Mainz, Germany, as a post-graduate student in Cello performance and Chamber music. In 2004, he successfully held his solo graduation concert and graduated from the Conservatory with distinguishing results. The same year saw Xu joining the Singapore Chinese Orchestra. Xu is currently the orchestra's Cello Principal.



【COMING NEXT 預告】

清澄世界

Moment of Tranquility

尺八、似默默无语地凝视，似思绪万千的冥想；箏篔，柔美清澈，令人悠然神往；扬琴，圆润纯净、表现力强。由华乐团三位演奏家陈财忠、马晓蓝和瞿建清主奏，充分表现出尺八、箏篔，扬琴这三种传统民族乐器的空灵和飘逸。（约60分钟，无中场休息）

Join SCO Musicians Tan Chye Tiong, Ma Xiao Lan and Qu Jian Qing as they bring you the sounds of three unique instruments – traditional Japanese bamboo flute Shakuhachi, Chinese harp Kong Hou, and Chinese plucked-string instrument Yangqin – through lyrical works including *Tear of Flowers*, and an ancient tune *Hu Jia*. (60 mins. no intermission)

10月30日 星期四
7时30分，滨海艺术中心音乐室
30 Oct 08, Thu
7.30pm, Esplanade Recital Studio
Tickets on sale 4 Sep 08

\$28
(籍学生及乐龄人士优惠: \$20)
(Concessions for students, NSF and senior citizens: \$20)

预早购特惠至10月2日: \$24
在籍学生及年龄人士优惠: \$16
Early-Bird Price till 2 Oct 08: \$24
Concessions for students, NSF and senior citizens: \$16

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