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7 Sep 2011, Wed

7.30pm

Esplanade Recital Studio

2011年9月7日, 星期三

晚上7时30分

滨海艺术中心音乐室



esplanade
theatres on the bay
singapore



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Ancient tune,
Arranged by Liu De Hai
古曲、刘德海改编

Wine Revels
《酒狂》

Zhongruan Soloist: Seetoh Poh Lam
中阮独奏：司徒宝男

Ancient tune,
Arranged by Liu Xing
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Zhang Yin (*Pipa*)
二重奏：司徒宝男(柳琴)、张银(琵琶)

Composed by
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王惠然、王红艺作曲

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《探戈二号组曲》

Duet: Seetoh Poh Lam (*Zhongruan*) &
Zhang Yin (*Pipa*)
二重奏：司徒宝男(中阮)、张银(琵琶)

Composed by Astor Piazzolla
阿斯特皮亚佐拉作曲

Post-performance talk
(in English and Mandarin)
演后交流会 (中英文)

(1hr, no intermission 时长约1小时, 无中场休息)

Lady Zhaojun Crosses the Frontier

《昭君出塞》

When the Huns invaded China in 33 BC and in order to secure a peace settlement, the Emperor married off his palace maiden Lady Zhaojun to the leader of the Huns. Lady Zhaojun accepted this responsibility for the sake of her people and made great contributions to improving diplomatic relations and cultural exchange between the Chinese and the Huns. This piece was adapted from the Guangdong tune, *Grief of Zhaojun*, and depicts her looking ahead to her new life and sorrow for having to leave her country.

公元前33年，汉时匈奴犯境，汉元帝为求平定边疆战乱，将昭君出塞和亲。昭君为了民族大义，毅然承担了这任务，随行带去了大量的文化及生产技术，为民族和睦及文化交流作出了贡献。本曲根据广东音乐《昭君怨》为素材，加工改编，表现了昭君对和亲生活的憧憬及离别家乡的哀愁。

Wine Revels

《酒狂》

This piece was originally an ancient zither tune composed by one of the seven sages of the Bamboo Grove, Ruan Ji, from the Jin Dynasty. In a restrained and profound manner, it expresses the chaotic emotions of the composer who held deep resentment in his heart.

原为古代琴曲，是晋代竹林七贤阮籍所作。乐曲描绘的是浑沌的情态，发泄内心积郁的不平之气，音乐内在含蓄、寓意深刻。

Terracotta Warriors

《秦俑》

Composed in 1985, this piece showcases the skilful playing techniques of the musician in portraying the connotations of the music. The tune is graceful and possesses a fresh and unique style, highlighting the composer's superb composing skills and creativity.

此曲创作于1985年，作曲者注重演奏技巧在乐曲中的运用与创新，贴切地表现出音乐的内涵，使其旋律优美、风格别致新颖，体现了刘德海高超的作曲技法和深厚的创作特点。

Reminiscences of Yunnan

– Movement I: Moderato

《云南回忆》

第一章《中庸的中板》

The composer dedicates this composition to his bosom friend, Chen Wen. Whenever the composer listened to Chen recalling her childhood days in Yunnan, he would be instantly transported to a land of fantasy, relishing in the charming landscapes and rich Yunnan folk music. Although the composer has not been to Yunnan, he hopes that he will visit it one day.

这是作曲者刘星献给他的挚友，陈文的一首作品。每当陈文讲述她童年的情景，都会令作者产生无限的幻想和无尽的思念。云南那迷人的风情，令人超脱的音乐，滋润了作者的灵感而创作了这首乐曲，但令作者感到遗憾的是他从没到过云南，他也希望这不是他终身的遗憾。

One Finger Zen

《一指禅》

The composer attempts to use a restricted performing style to convey a complete musical concept in this piece. Only the forefinger of the right hand is used to pluck the strings throughout the piece and a variety of tunes is produced exquisitely by the musician. The composition technique for this piece is simple – the rhythm varies freely between orderly notes and ends with a calm overtone. This is an experimental piece with a reserved style.

这是一首作曲家企图用局限的演奏形式去表达完整乐思的尝试。全曲右手部分只用食指弹奏，却要求演奏者制造出多变的音色和细致的效果。创作素材的运用极为简单和易于辨认，节奏自由的段落和规整性落相间出现，最后以泛音宁静的结束。整体来说，风格含蓄内敛，是一首富有实验性意味的曲子。

Nocturnal Capriccio

《夜之绮想》

This piece was composed by young composer Liu Zhi Xuan for the Taipei *Liuqin* Ensemble in 2008. It opens with a minimalistic theme and utilises a fourth degree overlaying harmony to create a fantasy space, embarking on a mysterious music journey. The unpredictable tune glides swiftly along the piece, like a monologue under the moonlight.

2008年青年作曲家刘至轩为台北柳琴室内乐团所创作的柳琴独奏曲《夜之绮想》，乐曲中以极限主义作为开端，以四度的叠置和声营造出令人遐想的空间，开始梦幻、朦胧的夜神秘之旅。捉摸不定的游移调性在乐曲中轻步挪动着，如同月光下独自的对白。

Impressions of Songshan (selections)

《嵩山印象》(选段)

This piece was inspired by opera tunes and folksongs from the Henan province, using a refreshing combination of *liuqin* and *pipa* to showcase the techniques of both instruments. It blends a variety of high level techniques such as rapid shifting, octave jumps and complex chords, to portray the scenic beauty of Songshan and the heroic spirit of Shaolin martial arts.

此曲是以河南地区的豫剧、民间曲牌和民歌为素材，创新尝试采用柳琴、琵琶协奏的形式，充分发挥两者各种技巧的新鲜组合。乐曲运用夹扫，码下音，八度大跳，快速换把，复杂的和弦、节奏等高难技巧，不仅描绘出壮美的嵩山风光，还神乎其技地展现了充满英雄气概的少林神功。

Tango Suite No. 2

《探戈二号组曲》

Tango Suite No. 2 was originally composed for two guitars by Astor Piazzolla in 1985. There are three parts to the suite and tonight's performance will feature the second suite *Andante*.

原本为吉他双重奏而作的《探戈二号组曲》由阿斯特皮亚佐拉作曲。全曲共三部分，本场演出将呈现第二部分行板。

Seetoh Poh Lam 司徒宝男



Seetoh Poh Lam started learning *liuqin* and *ruan* at the age of 13 under the tutelage of Mdm Koh Kim Wah, veteran *ruan* musician in the Singapore Chinese Orchestra. To date, he has won the Merit prize in the 1991 National Music Competition, the 3rd Prize in the 1992 National Chinese Instrumental Solo Competition, and many more. In 1994, Seetoh advanced his technique and knowledge of *liuqin* performance under the mentorship of Mdm Wang Hongyi, a renowned *liuqin* performer and lecturer of Tianjin Conservatory of Music in China. In 2000, he joined the Balalaika and Domra Association of America where he learned the Mandolin and the Russian Domra from renowned performer and educator Maestro Alexandra Tsygankov and Maestro Tamara Volskaya. He has performed in China, Hungary, Malaysia, Taiwan, Vietnam, the United Kingdom and the United States and has appeared in recordings and interviews by local media stations and newspapers.

司徒宝男13岁起便跟随新加坡华乐团的资深阮演奏家许金花女士学习柳琴和阮。至今，他已赢得了本地多个奖项，如在1991年的全国音乐比赛中夺得优秀奖等。1994他随后师从中国著名柳琴大师王红艺女士以增进自己的柳琴演奏技巧。2000年他加入美国巴拉莱卡琴与多姆拉琴协会，并在亚历山德拉·齐甘科夫大师和塔玛拉·沃尔斯卡亚的指导下学习曼陀林与俄罗斯多姆拉琴。司徒宝男曾到中国、匈牙利、马来西亚、台湾、越南和美国表演，也参与了许多本地媒体的节目录制与采访。

Zhang Yin 张银



Zhang Yin started learning the *pipa* from Professor Fan Hua Li from a tender age, and won first prize in the Second National Youth Junior Instrumental Competition (Hebei Province). In 2005, she entered the Central Conservatory of Music with excellent results, and participated in various television recordings with CCTV and other programmes. Subsequently, she held a successful personal recital at the People's Republic of China University. In 2008, Zhang Yin was invited by the Central Opera and Dance Theatre Symphony Orchestra to collaborate on the Yellow River Cantata as a *pipa* soloist to good reviews. She was under the guidance of renowned teachers such as Liu Dehai, Li Guanghua, Wu Yuxia, Yang Baoyuan and learnt *guzheng* from Professor Li Xiang Ting. She joined the Singapore Chinese Orchestra as a *pipa* musician in 2010.

张银自幼师从樊华丽教授学习琵琶，1999年获得河北省青少年第二届民族器乐比赛少年组一等奖。2005年以优异成绩考入中央音乐学院师从樊薇副教授，并录制中央电视台风华国乐及其他栏目。2006年12月在中国人民大学成功举办个人独奏音乐会。2008年受邀与中央歌舞剧院交响乐团合作《黄河大合唱》其中担任琵琶独奏，深受好评。在校学习期间得到刘德海、李光华、吴玉霞、杨宝元等名师的悉心指导，并跟随李祥霆教授学习古琴。2010年加入新加坡华乐团。

曹禺经典剧作改编「黄梅戏」

雷雨

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9 Sep 2011 Fri
 8pm, Esplanade Theatre

2011年9月9日 星期五
 晚上8时, 滨海艺术中心剧院

(About 2hrs, no intermission. With English & Chinese surtitles 时长约2小时, 无中场休息。附中文字幕)

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