



丝竹流韵

*The Charm of
Silk and Bamboo*

16 Sep 2014, Tue, 7.30pm
Esplanade Recital Studio

2014年9月16日, 星期二, 晚上7时30分
滨海艺术中心音乐室



Programme 曲目

Blossoms of the Cotton Tree 《红棉花开》

Lead: Tao Kai Li

Ensemble: Ong Yi Horng, Tan Chye Tiong, Sim Boon Yew, Foong Chui San, Qu Jian Qing, Lee Khiok Hua

领奏：陶凯莉

演奏：王奕鸿、陈财忠、沈文友、冯翠珊、瞿建青、李克华

Composed by Lu Zhong Ren
陆仲任作曲

Song of the Full Moon 《月圆曲》

Lead: Tao Kai Li

Ensemble: Ong Yi Horng, Tan Chye Tiong, Sim Boon Yew, Foong Chui San, Qu Jian Qing, Lee Khiok Hua

领奏：陶凯莉

演奏：王奕鸿、陈财忠、沈文友、冯翠珊、瞿建青、李克华

Cantonese music,
Orchestrated by Li Ji Xi
广东音乐、李季忻配器

Dream of Bali 《梦之巴厘》

Sheng solo: Ong Yi Horng

Ensemble: Tan Chye Tiong, Sim Boon Yew, Tao Kai Li, Foong Chui San, Qu Jian Qing, Lee Khiok Hua

笙独奏：王奕鸿

演奏：陈财忠、沈文友、陶凯莉、冯翠珊、瞿建青、李克华

Composed by Lim Kiong Pin
林向斌作曲

Pulling the Camel 《拉骆驼》

Zhonghu solo: Sim Boon Yew

Ensemble: Ong Yi Horng, Tan Chye Tiong, Foong Chui San, Qu Jian Qing, Lee Khiok Hua

中胡独奏：沈文友

演奏：王奕鸿、陈财忠、冯翠珊、瞿建青、李克华

Mongolian folk song,
Arranged by Sim Boon Yew
蒙古民歌、沈文友改编

The Song of Mulan 《木兰辞》

Duet: Foong Chui San (*ruan*), Lee Khiok Hua (*gehu*)

二重奏：冯翠珊（阮）、李克华（革胡）

Ancient tune,
Arranged by Lee Khiok Hua
古曲、李克华改编

Carriage Runneth Over the Fields 《马车在田野上奔驰》

Banhu solo: Tao Kai Li

Ensemble: Ong Yi Horng, Tan Chye Tiong, Sim Boon Yew, Foong Chui San, Qu Jian Qing, Lee Khiok Hua

板胡：陶凯莉

演奏：王奕鸿、陈财忠、沈文友、冯翠珊、瞿建青、李克华

Composed by Ge Yan
Arranged by Liu Ming Yuan
葛炎作曲、刘明源改编

Let's Talk About the Past 《逗阵来咾古》

Dizi & winds solo: Tan Chye Tiong

Ensemble: Ong Yi Horng, Sim Boon Yew, Tao Kai Li, Foong Chui San, Qu Jian Qing, Lee Khiok Hua

笛子及吹管独奏：陈财忠

演奏：王奕鸿、沈文友、陶凯莉、冯翠珊、瞿建青、李克华

Arranged by
Sim Boon Yew, Tan Chye Tiong
沈文友、陈财忠改编

The Festival of Mountain and Forest 《山林节》

Ensemble: Ong Yi Horng, Tan Chye Tiong, Sim Boon Yew, Tao Kai Li, Foong Chui San, Qu Jian Qing, Lee Khiok Hua

演奏：王奕鸿、陈财忠、沈文友、陶凯莉、冯翠珊、瞿建青、李克华

Composed by Zhou Cheng Long
周成龙作曲

Blossoms of the Cotton Tree 《红棉花开》

This composition is about the city flower of Guangzhou: the cotton tree or “hero tree”, which symbolises youth. As the composer’s notes, “Cotton trees are tall and firm. As they bud, they are static like water lilies; in full bloom, their flowers are red-hot like fire.”

此曲是一首广东音乐。红棉花是羊城（广州市）的市花，象征了青春，素有“英雄树”之美称。作曲家曾比喻：“红棉花，树高枝挺。含苞未放时，静似睡莲；红花盛开时，热似火焰。”

Song of the Full Moon 《月圆曲》

This piece is an adaptation of a famous 1940s tune, *The Full Moon*. Using a rare three-beat form in Cantonese music, it is composed of six notes in a scale, a free-flowing tune and a constant rhythm. It has a different style from the common joyous and popular Cantonese “glass music” which brings hope.

此曲为李季忻根据40年代的名曲《月圆曲》而改编的民乐合奏曲，采用了广东音乐中极为少见的三拍子形式。全曲运用六声音阶写成，曲调跌宕，节奏平稳，带有热切希望，与广东音乐常见的那种欢快喜庆的“玻璃音乐”风格大有不同。

Dream of Bali 《梦之巴厘》

This piece reflects what the composer thinks of Bali during his visits in 2004 and 2005. He found the island to be a sunny place full of beauty and art. Apart from the coconut trees, rice fields, beaches and various types of art, there are also hubbubs of a modern city. It is a wonderful place where one can experience both the countryside and the city.

Dream of Bali is an elaboration of the Indonesian “nem” scale, one of the scales of Indonesian gamelan music which consists of *do, mi, fa, so* and *ti*. Gamelan music is often played between midnight and three o’clock in the morning while most people are asleep.

作曲家对巴厘岛（位于印度尼西亚的小岛）的印象是个阳光明媚及充满艺术气息的地方。除了椰树、稻田、海边及各种艺术外，也有现代都市的喧哗，是一个乡土与都市兼容的地方。作曲家先后在2004及2005年到巴厘岛旅行，发现那里真的是个美丽的岛屿。

乐曲以帕台特“涅姆”（nem）音阶为骨干音再加以发展。帕台特“涅姆”音阶为do、mi、fa、so、ti，是印度尼西亚金美兰（gamelan）音乐的音阶之一，金美兰音乐多在午夜十二时至凌晨三时，当人们进入梦乡时演奏的。

Pulling the Camel 《拉骆驼》

The original piece was a rearrangement of a Mongolian tune for *erhu* solo, now adapted for *zhonghu* solo with accompaniment. The deep and low pitch of *zhonghu* is a closer representation of the Mongolian *matouqin* (horse-head fiddle). It illustrates the scene where groups of herdsmen travelling with their camels across the vast grasslands and desert.

原本是一首用蒙古曲调改编而来的二胡独奏曲，编者现把它移植给中胡独奏，并配上小乐队伴奏。中胡较低沉的音色使乐曲更接近蒙古马头琴的韵味，描绘了牧民拉着骆驼队，在广阔的草原、沙漠中行进的景象。

The Song of Mulan 《木兰辞》

This piece comprises *adagio*, *allegro* and *presto* segments to highlight the song on Mulan, praising her bravery and status as a heroine.

“唧唧復唧唧，木兰当户织，不闻机杼声，唯闻女叹息”，这首乐曲通过优美的慢板、快板与急板，概括体现了《木兰辞》的内容，歌颂了木兰这位女中豪杰，巾帼英雄的形象。

Carriage Runneth Over the Fields 《马车在田野上奔驰》

This lively tune and melody paints the scene of a horse carriage travelling across vast green fields. It expresses the emotions that are felt after harvest season, and the joy and love one has for his village.

一辆神采飞扬的马车，从远处飞奔而来，在绿色的田野上奔驰而去。乐曲旋律欢快热情，表现人们丰收后的喜悦心情，对家乡的无限热爱！

Let's Talk About the Past 《逗阵来咾古》

The title in *Minnan* dialect is loosely translated as, “let's talk about the past”. Written for winds instruments and specially for this concert, this recent composition borrows from several Hokkien songs such as *Twelve Lotus*, *Feeling Sad*, *Rainy Night Flower*, *Anping Reminiscence*, *Ti Oh Oh* and *Diu Diu Tong*. The soloist performs on the *dizi*, *xiao*, *bawu*, *gongdi*, *shakuhachi*, *paixiao* and *hulusi*, which is challenging for both arranger and performer due to the difference and variations in style, instrument, tune and rhythm.

“逗阵来咾古”在闽南语的意思是“一起来聊聊过去的事”。这是特别为此次音乐会而创作的一首吹管独奏曲，采用了福建歌谣如《十二莲花》、《心酸酸》、《雨夜花》、《安平追想曲》、《天乌乌》及《丢丢铜》等素材，独奏者以笛、箫、把乌、弓箭、尺八、排箫、葫芦丝等不同的吹管乐器来演奏。把不同风格的乐曲变奏后串联一起，而且用不同的乐器诠释，这对编曲家与演奏家都有一定的难度。

The Festival of Mountain and Forest 《山林节》

This piece was composed for a concert at The Hong Kong Academy for Performing Arts in 1994. It employs elements from a folk dance of the *Yi* tribe in the Shilin region of Yunnan. The music is lively and clear, illustrating the joyous singing and dancing of the *Yi* people in the mountain and forest areas. It also makes use of different tonal colours of instruments to portray the people's tough yet soulful spirit.

作曲家于1994年，为在香港演艺学院开个人作品音乐会而创作。乐曲运用了云南石林地区，彝族的《阿细跳月》为素材发展创作而成。全曲欢快、明亮，描写了彝家在山林欢歌乐舞的场面，并巧妙的运用了乐器的色彩，淋漓尽致地刻画出彝家人粗犷又不失深情的感人画面。



Tan Chye Tiong (*Dizi*)

陈财忠 (笛子)

Tan Chye Tiong received the National Arts Council Scholarship in 1993 and studied in Shanghai for six months. Thereafter, he went to Beijing on an SCO scholarship and graduated with a Bachelor Degree. Tan has held numerous recitals in Singapore and China. His compositions and arrangements include the *dizi* solo, *Lyrical North*, and a piece written for *xun*, *The Shepherd Su Wu*. In addition to the *dizi*, Tan also plays the *xiao* and the Japanese shakuhachi. He is currently a part-time lecturer at the National Institute of Education and LASALLE College of the Arts.

陈财忠在1993年获国家艺术理事会奖学金前往上海进修半年，之后也获新加坡华乐团奖学金前往北京深造，完成学士学位，并获第四届与第十届全国音乐比赛笛子组冠军。除了擅长于笛子演奏，陈财忠也曾师从日本尺八都山流派的上野宏秀山学习尺八，并获得都山流学校颁发“皆段”。他多次于新加坡和中国举行管乐独奏会，也创作与改编华乐作品如：笛子独奏曲《北方抒情》和埙曲《苏武牧羊》等。陈财忠目前担任新加坡教育学院与拉萨尔新航艺术学院的兼职讲师。



Ong Yi Horng (*Sheng*)

王奕鸿 (笙)

Ong Yi Horng started learning the *dizi* and *sheng* from Ng Kok Tsai during his school days in Manjusri Secondary School and has since been actively involved in the Chinese orchestra scene. Under the tutelage of several reputable *sheng* maestros, he had acquired diverse techniques and is able to create his own unique style by blending the essence of the techniques. Ong successfully auditioned for the *sheng* musician position in SCO in 1997 and has been with the Orchestra since. He is currently also a *sheng* and *suona* instructor for Cheng San Community Club Chinese Orchestra, and a woodwind instructor for several schools. Currently, he is a popular guest performer in many public concerts, often assuming the roles of *sheng* soloist and lead player.

王奕鸿毕业于文殊中学，在中学时期便开始接触华族乐器，原本学习笛子，后因对笙产生浓厚兴趣而转学习笙从而与笙结下不解之缘。在启蒙老师黄国财及多位国内外老师的教导下，他博采众长，掌握了各特点，在演奏上也形成了自己的独特风格。1997年考入新加坡华乐团成为笙演奏家至今。王奕鸿目前是静山华乐团的笙及唢呐指导，同时也是多间中学及初级学院的管乐指导。



Lee Khiok Hua (Gehu)

李克华 (革胡)

Lee Khiok Hua participated in Chinese orchestra activities in his secondary school days and was under the tutelage of Yong Phew Kheng. He joined the Youth Chinese Orchestra of the Ministry of Education (MOE) in 1969. He was also under the tutelage of Fu Jin Hong and Zhao Zhen Xiao, who was former principal cellist of Singapore Symphony Orchestra. Lee was formerly the cello/bass sectional leader with the PA Chinese Orchestra and the conductor and leader of the PA Youth Chinese Orchestra. He is currently a cellist with SCO. Besides that, he is also involved in the conducting and coaching of Li De Chuan Xin Tang Chinese Orchestra and various school Chinese orchestras.

李克华在中学就参加了学校华乐团，启蒙老师为杨标敬。在1969年加入教育部属下的青年华乐团。曾随傅金洪学习大提琴，后再随前新加坡交响乐团大提琴首席赵震霄学习多年。李克华曾担任人协华乐团低音组组长及青年华乐团指挥兼团长多年，现任新加坡华乐团大提琴演奏员。他也是立德传心堂华乐团及多间中、小学华乐团的指导及指挥。同时他也担任巴罗灵山寺华乐团客席指挥兼艺术顾问，马六甲培风独中华乐团艺术顾问兼客席指挥指导，麻坡中化独中华乐团艺术顾问兼指挥指导和柔甲华乐观摩大会常任指导兼讲师。

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Another *Esplanade Presents* Programme



Sim Boon Yew (Zhonghu)

沈文友 (中胡)

Sim Boon Yew is a well-known Chinese orchestral music practitioner. Presently a *zhonghu* player in SCO, Sim shows his love towards Chinese orchestral music by actively promoting it in the community. In 2001, he was conferred the Public Service Award by the President of Singapore. In 1989, Sim Boon Yew pursued his advanced studies in conducting and orchestral music arranging and composing under the tutelage of Xia Fei Yun and Hu Deng Tiao at the Shanghai Conservatory of Music. He continued his studies under Li Hua De after his return from Shanghai. Sim has been the Conductor of Keat Hong Chinese Orchestra since 1981. He has also arranged more than 150 Chinese orchestral pieces of various forms.

沈文友是新加坡知名华乐工作者。目前为新加坡华乐团中胡演奏家。多年来也积极参与与推广社区文化活动，荣膺2001年新加坡共和国总统颁赐公共服务奖章。1989年，沈文友赴上海音乐学院进修，师承夏飞云与胡登跳学习民乐指挥法与民族管弦乐法。回新后师承李华德指挥学习指挥法。除了演奏与创作外，沈文友也是吉丰华乐团以及数间学府乐团指挥。沈文友编写的各类型华乐作品已超过150首，其中有不少深具本土特色，如《纾礼兰》亦曾作为本团出访中国及台湾的本地代表曲目。



Tao Kai Li (Banhu)

陶凯莉 (板胡)

Tao Kai Li is a *gaohu* and *banhu* musician with SCO. She began to learn *erhu* at the age of five. At the age of eight, she joined the Nanjing Xiao Hong Hua Art Group and was selected to perform in Japan at the age of 12. In 1992, Tao entered the China Conservatory of Music in Beijing where she learned *erhu*, *gaohu* and *banhu* from *huqin* Mastero Liu Ming Yuan. In 1996, she entered Shanghai Chinese Orchestra and learned from *huqin* maestro Min Hui Fen. Tao won the second prize of the 1993 China National *Erhu* Competition Open Category that was held in conjunction with "the 100th birthday of Hua Yan Jun", the famous *erhu* artist.

陶凯莉现为新加坡华乐团高胡及板胡演奏家。5岁开始学习二胡，8岁参加南京小红花艺术团，12岁出访日本演出。1992年考入北京中国音乐学院，师从胡琴大师刘明源先生学习板胡、二胡和高胡。1996年考入上海民族乐团，师从著名胡琴大师闵惠芬。在演艺生涯曾得到朱昌耀、沈诚、安如励、曹德维、徐步高、余其伟等指教。陶凯莉先后赴韩国、奥地利、德国、法国等国家演出。她也曾获1993年中国“纪念华彦钧诞辰一百周年”全国二胡比赛专业组二等奖。



Foong Chui San (*Ruan*)

冯翠珊 (阮)

Foong Chui San started learning *ruan* and *liuqin* at a very young age. She joined the People's Association Youth Chinese Orchestra (PAYCO) in 1985 and was the leader of its plucked string section, its *zhongruan* principal player and its committee chairperson. In 1991, she won third prize in the 8th National Music Competition *Zhongruan* Open Section and the National Chinese Instrumental Solo Performance Open Competition the following year. She joined SCO as a *ruan* musician in 1997. In 1998, Foong received the SCO scholarship and went to Shanghai Conservatory of Music to study *ruan* under the renowned *liuqin* and *zhongruan* performer, Wu Qiang. Foong is currently an instructor for numerous school Chinese orchestras.

冯翠珊在启蒙老师许金花的指导下，中阮及柳琴的演奏技术下奠定了良好的基础。1985年加入人民协会青年乐团，曾担任该团弹拨乐声部长及乐团首席，多次在该团的常年音乐会《青年乐篇》上担任独奏，深受好评。1991年参加第8届全国华乐比赛，荣获公开组（综合组）的三等奖。1992年参加首届全国华族器乐比赛，荣获公开组三等奖。她于1997年加入新加坡华乐团为阮演奏家，一年之后获新加坡华乐团奖学金前往上海音乐学院深造两年，以优越的成绩考入民乐系本科，主修中阮专业，师从吴强。冯翠珊目前是多间学校的华乐指导老师。



Qu Jian Qing (*Yangqin*)

瞿建青 (扬琴)

Qu Jian Qing is currently SCO principal *yangqin* musician, Committee Member of the Singapore Chinese Instrumental Music Association, Committee Member of the Cimbalom (*Yangqin*) World Association, Honorary Committee Member of the *Yangqin* Professional Committee of the China Ethnic Music Society, on top of being the member of the China Musicians' Association (Shanghai Branch). Born in Shanghai, Qu began learning *yangqin* at the age of nine under the tutelage of Wang You De, and by the age of 13, was accepted by the Shanghai Chinese Orchestra due to her extraordinary talent. Over the years, she has also received tutelage under various *yangqin* masters like Xiang Zu Hua, Pang Bo-er and Zhang Xiao Feng. She currently teaches at the National University of Singapore and National Institute of Education. Her students have won awards at various competitions.

瞿建青目前是新加坡华乐团扬琴首席，新加坡华乐协会理事，世界扬琴协会理事，中国民族管弦乐学会扬琴专业委员会名誉理事，中国音乐家协会上海分会会员。出生于中国上海，9岁时在扬琴教育家王友德先生的启蒙培养下开始学习扬琴，13岁时便以出众的音乐天赋被上海民族乐团破格录取，曾担任该团独奏演员兼首席扬琴。多年来，也进一步师承著名扬琴大师项祖华教授，著名扬琴演奏家庞波儿、张晓峰等。自1994年移居新加坡以来，她也精心致力于教学，目前任教于新加坡国立大学、国立教育学院等。她的学生曾多次获得新加坡全国华乐独奏比赛初、中、公开组冠军。