

4, 5 九月 September 2015
星期五及六
Friday & Saturday
8pm

新加坡华乐团音乐厅
SCO Concert Hall

SCO

新加坡华乐团

International Masters Showcase:
**Strumming
Heartstrings**

国际音乐名家荟萃



指挥 : 葉聰
Conductor : Tsung Yeh
打击乐 : 依芙琳·葛兰妮
Percussion : Evelyn Glennie
二胡 : 于红梅
Erhu : Yu Hong Mei
管子 : 韩雷
Guanzi : Han Lei

Supported by:

CULTURAL
MATCHING
FUND

SCO Celebrates



Singapore International Competition for Chinese Orchestral Composition 2015

新加坡国际华乐作曲大赛 2015

SCO

新加坡华乐团

Award Presentation and Concert 颁奖典礼暨得奖作品音乐会

21 十一月 November 2015, 星期六 Saturday, 7:30pm
新加坡华乐团音乐厅 SCO Concert Hall

Vote for your
favourite in
Audience
Choice Award

Composition Award 创作大奖

梅娘 黄凯然, 中国

Mei Niang Huang Kairan (Jecit Huang), China

木兰盛会 洪铭健, 香港

The Yu Lan Festival Hung Ming Kin Christopher, Hong Kong

狮舞弄清韻 冯迪伦, 香港

Arise, Lion of Glory! Fung Dic-Lun Gordon, Hong Kong

穿越热带雨林 孔志轩, 中国

Across the Rainforests Kong Zhixuan, China

来自远山的呼唤 刘韦志, 台湾

The Calling from the Distant Hills Liu Wei-Chih, Taiwan

经书 王瑞奇, 中国

Hum Hum Svaha Wang Ruiqi, China

Singaporean Composer Award 新加坡作曲家奖

喀拉喀托火山 黄佳俊, 新加坡

Krakatoa Wong Kah Chun, Singapore

梦亭 周俊安, 新加坡

Bale Bengong Chew Jun An, Singapore

Young Singaporean Composer Award 新加坡青年作曲家奖

畅快的日子 林顺强, 新加坡

Leggang Kangkung Lim Soon Keong Joseph, Singapore

交响诗 红头巾 钱栋衡, 新加坡

Symphonic Poem: Samsui Women Qian Dong Heng, Singapore

梦亭 周俊安, 新加坡

Bale Bengong Chew Jun An, Singapore

Symposium 座谈会

22 十一月 November 2015,

星期日 Sunday, 10am - 5.15pm

新加坡华乐团音乐厅 SCO Concert Hall

杨燕迪 上海音乐学院音乐教授

Yang Yandi, Professor of Musicology,
Shanghai Conservatory of Music

南洋音乐- 回顾与展望 Nanyang Music: the Past and Future

余家禾 作曲家

Yii Kah Hoe, Composer

我的南洋心路 My Nanyang Music Journey

Ticket Price: \$5

Available from SISTIC

Nanyang Award 南洋奖

桑果街 杰弗里·劳伦斯·费尔班克斯, 美国

Mulberry Street Jeffrey Lawrence Fairbanks, USA

三字经随想曲 王珏, 中国

Three Character Classic Capriccio Wang Jue, China

觅 马文麒, 香港

Another Way Ma Man Ki, Hong Kong

Ticket Price: \$25, \$15 (exclude SISTIC Fee)

Available from SISTIC



www.siccoc.sg

我们的展望

出类拔萃, 别具一格的新加坡华乐团

我们的使命

优雅华乐, 举世共赏

我们的价值观

追求卓越表现

发挥团队精神

不断创新学习

Our Vision

We aspire to be a world renowned Chinese Orchestra with a uniquely Singaporean character

Our Mission

To inspire Singapore and the World with our music

Our Values

Strive for excellence in our performances

Committed to teamwork

Open to innovation and learning

董事局

Board of Directors

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国际音乐名家荟萃：击动心弦

International Masters Showcase: Strumming Heartstrings

指挥 Conductor: 葉聰 Tsung Yeh

打击乐 Percussion: 依芙琳·葛兰妮 Evelyn Glennie

二胡 Erhu: 于红梅 Yu Hong Mei

管子 Guanzi: 韩雷 Han Lei

狂欢之舞 (新加坡首演) 13'
Carnival Dance (Singapore Premiere)

刘长远
Liu Chang Yuan

二胡协奏曲: 梦释 (新加坡首演) 21'
*Erhu Concerto: Dream Interpretation
(Singapore Premiere)*

刘长远
Liu Chang Yuan

二胡 Erhu: 于红梅 Yu Hong Mei

休息 Intermission 15'

管子协奏曲: 海上明月 (世界首演) 20'
*Guanzi Concerto: Bright Moon over the Ocean
(World Premiere)*

刘长远
Liu Chang Yuan

管子 Guanzi: 韩雷 Han Lei

打击乐协奏曲: 巫师 (新加坡首演) 25'
*Concerto for Percussion and Chinese Orchestra:
The Shaman (Singapore Premiere)*

何启荣作曲、江赐良改编
Composed by Vincent Ho,
re-arranged by Simon Kong Su Leong

第一乐章：《祭祀》 First movement: *Ritual*

第二乐章：《幻想 - 怀旧》 Second movement: *Fantasia - Nostalgia*

间奏曲：《召灵》 Interlude: *Conjuring the Spirits*

第三乐章：《火之舞》 Third movement: *Fire Dance*

打击乐 Percussion: 依芙琳·葛兰妮 Evelyn Glennie

全场约1小时35分钟

Approximate concert duration: 1 hr 35 mins

新加坡华乐团

Singapore Chinese Orchestra

拥有85名音乐家的新加坡华乐团是本地的旗舰艺术团体，更是唯一的专业国家级华乐团。新加坡华乐团赞助人为李显龙总理。自1997年首演以来，在肩负起传统文化的传承之际，也以发展和创新为重任；更通过汲取周边国家独特的南洋文化，发展成具多元文化特色的乐团。新加坡华乐团坐落于新加坡大会堂一座见证新加坡历史的坐标。各种资源和优势相互交融，使新加坡华乐团成长为一支风格独具的优质华乐团。

新加坡华乐团不断策划与制作素质高又多元性的节目，使它在华乐界占有一席之地，而日益扩大的观众群也目睹了华乐团这几年来成长。2002年的滨海艺术中心开幕艺术节上，乐团带给观众一部富于梦幻色彩，又具真实历史事迹的交响幻想史诗《马可波罗与卜鲁罕公主》，为乐团发展史开创新的里程碑。2003年的新加坡艺术节，乐团与本地多元艺术家陈瑞献一同呈献了别开生面的音乐会《千年一瞬》，突破了单一艺术呈献的音乐会形式。2004年新加坡建国39年，乐团召集了2400名表演者，以有史以来最庞大的华乐队演出《全民共乐》，堪称壮举。2005年，为纪念郑和下西洋600周年，乐团集合多方力量，邀请多位国际知名歌唱家同台演出音乐剧史诗《海上第一人——郑和》。2007年，新加坡华乐团与新加坡交响乐团，以及本地其他上百位演奏家组成的联合大乐团，共同参与了新加坡国庆庆典演出，为国庆典礼增添艺术色彩。2008年新加坡艺术节，华乐团与剧艺工作坊合作，突破性地让莎士比亚名著与昆曲经典《牡丹亭》在演出《离梦》中相会。2009年，乐团成为历史上第一支应邀在爱丁堡艺术节开幕星期演出的华乐团，也并于2010年参与新加坡艺术节在法国巴黎的演出。

新加坡华乐团以高演奏水平，曾受邀在多个重要场合中演出，包括2003年的世界经济论坛和国际艺术理事会研讨会，以及2006年的国际货币基金组织会议等。

Inaugurated in 1997, the 85-musician Singapore Chinese Orchestra (SCO) is Singapore's only professional Chinese orchestra as well as a flagship local arts group. Its patron is Prime Minister Lee Hsien Loong. Taking on the twin role of preserving traditional arts and culture and establishing new frontiers through the incorporation of Southeast Asian cultural elements, its home is the Singapore Conference Hall.

Since its inception, SCO has impressed a broadening audience with its blockbuster presentations and is fast establishing itself among its counterparts around the world. In 2002, it staged a symphonic fantasy epic *Marco Polo and Princess Blue* as part of the opening festival of Esplanade – Theatres on the Bay. The following year, SCO produced a musical and visual conversation with Singapore's most eminent multi-disciplinary artist Tan Swie Hian at the Singapore Arts Festival 2003. The orchestra celebrated Singapore's 39th National Day in 2004 with a spectacular concert – *Our People, Our Music* – featuring 2,400 local music enthusiasts at the Singapore Indoor Stadium. In 2005, it produced a mega musical production, *Admiral of the Seven Seas*, as part of the Singapore Arts Festival 2005. In 2007, SCO was part of the 240-strong combined orchestra that performed at the Singapore National Day Parade. In the Singapore Arts Festival 2008, SCO joined hands with Theatretworks to present the ground-breaking production *Awaking*, which brought together Kunqu opera music and Elizabethan music. In 2009, SCO made history by becoming the first Chinese orchestra to perform in the opening week of the Edinburgh Festival, and in 2010, performed in Paris as part of the Singapour Festivarts.

Well-known for its high performance standards and versatility, the SCO has performed at numerous prestigious events such as the World Economic Forum and International Summit of Arts Council in 2003, and the 2006 International Monetary Fund (IMF) Annual Meeting. The orchestra also toured Beijing, Shanghai and Xiamen in 1998 and Taiwan in 2000. In 2005, it performed at the Budapest Spring Festival and the Singapore Season in London and Gateshead. In 2007, SCO performed at the Beijing Music Festival, the Singapore Season in the China Shanghai International Arts Festival, and the Macau

1998年于北京、上海和厦门、2000年于台湾的演出，让亚洲地区开始注视着新加坡华乐团。2005年，新加坡华乐团首次到文化气息浓郁的匈牙利、伦敦和盖茨黑德作欧洲巡回演出，成功获得观众与音乐评论家的一致赞赏。2007年，新加坡华乐团在北京国际音乐节和中国上海国际艺术节的邀请下，配合新加坡节在北京与上海的演出，也参与澳门国际音乐节。2014年，乐团参与上海之春国际音乐节以及到苏州欢庆新中苏州工业园区20周年。这些海外音乐会不仅大大提升了乐团在国际音乐界的名声，也奠定了它在华乐界的领导地位。



新加坡华乐团以“人民乐团”为宗旨，通过社区音乐会、学校艺术教育计划、户外音乐会等活动来推广华乐，为使其他种族的朋友也能欣然地欣赏华乐。乐团也委约作品，于不同音乐会中首演新作品。2006与2011年，新加坡华乐团主办了国际华乐作曲大赛。此大赛注入了“南洋”元素，借此创立本地独有的音乐风格。乐团也于2012年主办了新加坡首次为期23天的全国华乐马拉松；31支本地华乐团体在新加坡各地呈献44场演出，吸引了约两万名观众。2014年6月28日，新加坡华乐团在国家体育场，新加坡体育城缔造了历史性的成就，以4557表演者打破两项健力士世界纪录和三项新加坡大全纪录。新加坡华乐团通过启发、推动、影响和教育的方式来传达它的音乐理念。

International Music Festival. In May 2014, SCO was invited to perform at the Shanghai Spring International Music Festival and in Suzhou to celebrate the Singapore-Suzhou Industrial Park's 20th anniversary. These international platforms provided SCO with the opportunities to showcase its talents, propelling it to the forefront of the international music arena.

In line with its vision to be a world-renowned people's orchestra, SCO widens its outreach by performing regularly at various national parks, communities and schools. SCO also commissions its own compositions and in 2006 and 2011, organised the Singapore International Competition for Chinese Orchestral Composition that incorporates Nanyang musical elements from Southeast Asia. In 2012, SCO organised Singapore's first 23-day National Chinese Orchestra Marathon, a spectacular feat that drew the participation of 31 local Chinese orchestras participated with over 44 performances and an audience of 20,000. On 28 June 2014, SCO created history through the second instalment of *Our People Our Music* by breaking two Guinness World Records and three Singapore Book of Records with 4,557 performers at the National Stadium, Singapore Sports Hub. It is with this vision that SCO continues to inspire, influence, educate and communicate through its music.

葉聰 – 音乐总监

Tsung Yeh – Music Director

葉聰于2002年1月应邀出任新加坡华乐团的音乐总监。在他的领导下，新加坡华乐团迅速拓展其演奏曲目。由他策划的大型音乐会包括交响幻想史诗《马可波罗与卜鲁罕公主》、《千年一瞬—与陈瑞献的音乐对话》、《大唐风华》、《雷雨》及《海上第一人—郑和》等。同时，在《离梦》中把汤显祖及莎士比亚名著融为一炉的初步概念也来自他的构思。这些成功的制作不但广受好评，也把华乐艺术推向了更高的层次。

2007年，葉聰担任新加坡国庆典礼的音乐总监，他为这个举国欢腾的庆典节目作了全新的音乐设计。在国家领袖、2万7000名热情观众和上百万名透过现场直播观礼的国人面前，葉聰成功指挥了一个由新加坡华乐团、新加坡交响乐团、马来和印度乐队、南音小组及合唱团所组成的联合乐团。

这些年来，葉聰在乐团演奏质量上的不断坚持与努力，使乐团在音乐性、技术性，以及总体音响上都达到了一个前所未有的新高度。2005年，他带领乐团远赴伦敦、盖茨黑德，以及布达佩斯春季艺术节，成功指挥了一系列的欧洲巡演。2007年10月，乐团在他的领导下，展开了中国巡演之旅，先后在北京国际音乐节、上海国际艺术节、澳门国际音乐节、广州星海音乐厅、中山市文化艺术中心和深圳音乐厅中成功演出。2009年8月，乐团成为历史上第一支应邀在爱丁堡艺术节开幕周演出的华乐团。葉聰于2013年10月荣获文化界最高荣誉的“新加坡文化奖”。

葉聰同时担任美国南湾交响乐团音乐总监。1995年，他与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。此外，他也曾担任香港小交响乐团的音乐总监。

葉聰曾被挑选参加由芝加哥交响乐团赞助的“指挥家深造计划”，并接受其音乐总监巴伦邦及首席客座指挥布莱兹的指导，1991年4月，他临时代替抱恙

Tsung Yeh joined the Singapore Chinese Orchestra (SCO) as Music Director in January 2002. Under his direction, SCO expanded its repertoire with innovative works such as *Marco Polo and Princess Blue – A Symphonic Epic*, *Instant is a Millennium – A Musical Conversation with Tan Swie Hian*, *The Grandeur of Tang*, *Thunderstorm*, *Admiral of the Seven Seas* and *Awaking*. In *Awaking*, he melded Shakespeare and Tang Xianzu's plays into one, elevating Chinese orchestral music to a higher level.

As Music Director of Singapore's National Day Parade 2007, Tsung Yeh conceptualised a symphonic music structure with supreme, textured virtuosity that incensed the national pride in the air. 240 musicians from the SCO, Singapore Symphony Orchestra (SSO), Singapore Armed Forces (SAF) Central Band, Malay and Indian ensemble, Nanyin ensemble and a chorus performed under his baton before an audience of 27,000 and millions of television viewers.

His perseverance and diligence have brought SCO's performances to new heights, both musically and technically. Between March and April 2005, he led the orchestra on a tour to Europe at Barbican Center in London, The Sage Gateshead and the Budapest Spring Festival. In October 2007, SCO performed at the Beijing Music Festival, China Shanghai International Arts Festival, Macau International Music Festival, as well as at major concert halls in Guangzhou, Zhongshan and Shenzhen. In August 2009, SCO made history by becoming the first Chinese orchestra to perform in the opening week of the Edinburgh Festival. Tsung Yeh was awarded the Cultural Medallion in 2013, the highest award given in the field of the arts in Singapore.

Tsung Yeh is also the Music Director of the South Bend Symphony Orchestra in the United States. In 1995, he was honoured with the ASCAP Award together with the South Bend Symphony Orchestra. In addition, he has served as the Music Director of the Hong Kong Sinfonietta.

As part of the Conductors' Mentor Programme sponsored by the Chicago Symphony Orchestra, he worked with Music Director Daniel Barenboim and Principal Guest Conductor Pierre Boulez. In April 1991, he replaced the indisposed Barenboim at short notice. He is also the former Music Director of the Northwest Indiana Symphony Orchestra and Hong Kong Sinfonietta, and the Exxon/Arts

的巴伦邦登上指挥台，成功领导芝加哥交响乐团的演出。此外，葉聰曾担任西北印第安那州交响乐团音乐总监、圣路易交响乐团助理指挥、佛罗里达州管弦乐团驻团指挥、纽约奥尔班尼交响乐团的首席客座指挥。他也是北京华夏艺术团的首席指挥、上海新音乐重奏团的发起人之一。

5岁开始学习钢琴的葉聰，于1979年在上海音乐学院攻读指挥，1981年获纽约曼尼斯音乐学院颁发的全额奖学金往该校进修音乐学位课程，毕业时更获学术优异奖。1983年，他赴耶鲁大学攻读硕士课程，成为指挥大师梅勒门生，并先后跟随鲁道夫·史勒坚，以及薛林、韩中杰、黄贻钧、曹鹏等名指挥家学习。

葉聰曾与北美多个乐团合作，计有三藩市、塔克逊、纽黑文交响乐、卡尔加里和罗彻斯特管弦乐团等。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、台北和台中等地的乐团。欧洲方面，他指挥过巴黎2e2m合奏团、法国电台管弦乐团和波兰、俄罗斯及捷克的乐团等。葉聰也曾赴日本，指挥新星交响乐团。2001年5月，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。

葉聰在指挥教育界亦极富盛誉。他现任中国音乐学院与上海音乐学院客席教授。自1992年起，他已是捷克交响乐指挥工作坊的艺术总监，并曾在美国“指挥家联盟”与北美交响乐团联合会举办的工作坊担任讲师，以及时常应邀到瑞士举行的国际现代音乐指挥大师班担任主讲。另外，他曾同雨果、Delos与Naxos等公司合作录制了多张音乐光碟专辑。

Endowment Conductor of the Saint Louis Symphony Orchestra. He served as Resident Conductor of Florida Orchestra and was the Principal Guest Conductor of Albany Symphony Orchestra of New York. He is the Principal Conductor of the Hua Xia Ensemble in Beijing and is one of the founders of the Shanghai New Ensemble.

Tsung Yeh started learning the piano at the age of five. He began his study of conducting at the Shanghai Conservatory of Music in 1979, and two years later won a full scholarship to the Mannes College of Music in New York where he received the Academic Excellence Award upon graduation. In 1983, he began his post-graduate study at Yale University under Otto Werner-Mueller. He also studied conducting with Max Rudolf, Leonard Slatkin, Murry Sidlin, Sidney Harth, Han Zhong Jie, Huang Yi Jun and Cao Peng.

In May 2001, Tsung Yeh conducted the Paris-Shanghai Duplex Concert – a collaboration of the French National Symphony Orchestra and Shanghai Broadcasting Orchestra – that was broadcast via satellite to millions of viewers in Europe and Asia. His previous engagements include San Francisco, Tucson and New Haven Symphonies, Calgary and Rochester Philharmonic, and orchestras from Beijing, Shanghai, Guangzhou, Shenzhen, Hong Kong, Taipei, Taichung, Japan, France, Poland, Russia and Czech Republic.

With his growing reputation as a conducting teacher, Tsung Yeh is currently guest professor in both the China and Shanghai Conservatory of Music. He has been one of the Artistic Directors of the Symphonic Workshop Ltd in the Czech Republic since 1992, and has also taught conducting workshops hosted by the Conductors Guild, The League of American Orchestras and the Musik Hochschule of Zurich. As a recording artist, Tsung Yeh has made various recordings under the HUGO, Delos and Naxos labels.



依芙琳·葛兰妮 – 打击乐

Evelyn Glennie – Percussion



依芙琳·葛兰妮是史上首位以全职敲击乐独奏家身份在乐坛创出骄人成就的音乐家，她在全球与多位最伟大的指挥家、乐团以及艺术家合作无间。她于1992年在伦敦皇家阿尔拔堂演奏英国广播公司逍遥音乐会历史上第一首打击乐协奏曲，引起了世界各大乐团对打击乐协奏曲的关注。在2012年伦敦奥运会开幕式中，依芙琳·葛兰妮获邀担任主奏嘉宾。“在这盛典里演奏，证明了音乐可以影响我们全部人，并把我们连接起来，这是言语所不能做到的。”

依芙琳·葛兰妮录制的独奏专集已超过30张，内容跟她的舞台艺术一样的多元化。《铁阳之影》与《声音之灵》持续成为最畅销的专辑，充份表现了她精湛的即兴技艺。

依芙琳·葛兰妮积极委约创作打击乐新曲，至今总共委约了多位世界知名作曲家，创作了超过170首敲击乐独奏作品。她相信委约创作对她的成功起到了决定性的作用。她一直进行委约创作，并与不同领域的作曲家合作，以让年青具天份的音乐家有机会发挥所长。三度荣获格莱美奖和获英国电影学院奖项提名的依芙琳·葛兰妮也是一位抢手的作曲家，也为电影、电视节目以及音乐图书馆录制高质量的音乐。在电影《触摸声音》以及电视节目《科技娱乐设计思想集》(TED)中，亦可看到她亲述如何创造及了解声音。

依芙琳·葛兰妮至今荣获超过80项国际奖项。她不断启发与激励各行各业的人，她也持续为下一代的年青人举行大师班与提供咨询工作。

时至今日，依芙琳·葛兰妮继续努力实现她的愿景 – 让世界去聆听 – 寻求成立一所中心去体现她的使命：“鼓励每一个人去寻找新的聆听方式，以加强联系与社会凝聚力。我们希望可以启迪、创造、结合并触发更多的可能性。”

Evelyn Glennie is the first person in history to successfully create and sustain a full-time career as a solo percussionist, performing worldwide with the greatest conductors, orchestras, and artists. She played the first percussion concerto in the history of The Proms at the Royal Albert Hall in 1992, which paved the way for orchestras around the world to feature percussion concerti. She had the honour of a leading role in the Opening Ceremony of the London 2012 Olympic Games. “Playing at an event like that was proof that music really affects all of us and that it connects us in ways that the spoken word cannot”.

Evelyn Glennie’s solo recordings, which now exceed 30 CDs, are as diverse as her career on-stage. *Shadow Behind the Iron Sun* and *Sound Spirits* continue to be bestselling albums that amply demonstrate her brilliant improvisational skills.

A leading commissioner of new works for solo percussion, Evelyn Glennie has more than 170 pieces to her name from many of the world’s most eminent composers. She believes this has been crucial to her success as a solo percussionist. She will continue to commission and collaborate with a diverse range of composers whilst recognising the young talents coming through. A triple GRAMMY award winner and BAFTA nominee Evelyn Glennie is in demand as a composer in her own right and records high quality music for film, television and music library companies. The film *Touch the Sound* and her enlightening TED speech remain key testimonies to her approach to sound-creation.

With over 80 international awards to date, Evelyn Glennie continues to inspire and motivate people from all walks of life. She regularly provides masterclasses and consultations designed to guide the next generation.

To this day, Evelyn Glennie continues to invest in realising her vision – to Teach the World to Listen – to open a centre that embodies her mission, “to improve communication and social cohesion by encouraging everyone to discover new ways of listening. We want to inspire, to create, to engage and to empower”.

于红梅 – 二胡

Yu Hong Mei – Erhu



于红梅是中国当代杰出的二胡表演艺术家、教育家、中央音乐学院教授及硕士生导师、民乐系主任。亦是中国音乐家协会二胡学会副会长、中国民族管弦乐学会胡琴专业委员会副会长、中央民族乐团客席独奏演员及加拿大卡尔加里大学客座教授。

于红梅毕业于中央音乐学院，获硕士学位。先后师从苏安国、张韶、蓝玉崧、刘长福。作为当代最具实力和影响力的二胡演奏家、教育家之一，曾荣获在美国纽约举行的“乐府国际音乐大奖”。她的专辑《于红梅二胡协奏曲专辑》荣获第四届中国“金唱片”奖，专辑《迷胡》荣获在美国举办的“世界独立唱片大奖”之“最佳世界民族音乐奖”。这是自此世界瞩目的音乐大奖设立30多年来第一位华人音乐家获此殊荣。2002年2月，在世界最著名的美国纽约的卡内基音乐厅成功地举办了个人独奏音乐会，成为第一位在此举办独奏会的华人民族器乐演奏家。2012年、2014年均荣获文化部“文华杯”中国民族器乐比赛“园丁奖”。

她出访了很多国家和地区，并成功举办了逾百场个人独奏音乐会，曾在许多国际著名的音乐厅演出，也参与了多个国际音乐节。她首演了多部具有时代代表性的经典二胡作品如《追梦京华》、《八阙》、《天香》、《西口情韵》、《塞外弦鸣》等。

于红梅的演奏艺术风格真挚淳朴、细腻感人、充满激情，琴人合一，对乐曲内涵有较完美的诠释和独到的艺术见解。纽约音乐会杂志评论“她的精彩演奏震惊四座”，“她是体现中国当代音乐文化精神的杰出的演奏家”。于红梅正在为中国民族音乐在世界范围的传承、创新、弘扬和发展作出突出贡献。

Yu Hong Mei is an outstanding contemporary Chinese erhu artist and pedagogue. She is also professor, mentor for master's student and head of the Chinese Music department at the Central Conservatory of Music, China. She serves as vice-president of the erhu division of the Chinese Musicians Association and vice-president of the professional string-section committee of the China Nationalities Orchestra Society. She is a regular guest soloist with the China National Orchestra and has been a visiting lecturer at the University of Calgary, Canada.

Yu Hong Mei graduated with a master's degree from the Central Conservatory of Music. She has studied successively under Su An Guo, Zhang Shao, Lan Yu Song, and Liu Chang Fu. As one of the most prominent and influential contemporary erhu, masters and educators, she was the recipient of the Pro Musicis International Award in New York. Her album Plum Blossom Erhu Concerto won the fourth China Golden Record Award. Her CD String Glamour won the U.S. Indie Award in the Best Traditional World Music category, garnering the world's attention as the first Chinese musician to win this coveted prize in its 30-year history. In February 2002, she successfully performed a solo recital in New York's world-famous Carnegie Hall, becoming the first Chinese traditional instrumentalist to do so. In both 2012 and 2014, she received the "Yuan Ding Award" in the China National Instrumental Music Competition, part of the Ministry of Culture's annual "Wen Hua Cup."

She has performed in many countries and starred in over a hundred solo concerts, performing in renowned international concert halls and participated in several international arts festivals. In addition, she has premiered a number of classic and representative works for contemporary erhu such as *Nostalgic Dream of Beijing*, *Eight Verses*, *Tiang Xiang*, *Xikou Ballet* and *The Sound of Strings Beyond the Great Wall*.

Yu Hong Mei's interpretation of pieces is perfect and original in artistic insight yet passionate and delicate. New York Music Magazine has hailed her "wonderful performance as astonishing" and "she is the embodiment of the spirit of outstanding performers of contemporary Chinese music culture." Yu Hong Mei continues to make an outstanding global contribution to Chinese music heritage, innovation, promotion and development.

韩雷 – 管子

Han Lei – Guanzi



韩雷1994年毕业于中央音乐学院民乐系，师从著名管子大师胡志厚，1995年获得中国乐器国际大赛管子组第二名。2000年韩雷作为首批为上海申请世博会的中国艺术家代表团成员，参加了德国汉诺威的世博会演出及德国和欧洲的巡演，受到中外领导人、欧洲权威媒体的高度评价和观众的一致好评。2009年作为唯一受邀的华人器乐演奏家参加中国驻新加坡大使馆庆祝中华人民共和国成立60周年的盛大晚会。同年受邀参加台湾国家乐团风格大师系列的演出担任独奏。

2011年受邀参加广东民族乐团正式揭牌成立音乐会的演出担当独奏，更是受到上海音乐学院的邀请，在学院里举办大师班管子讲座。2012又受邀参加上海的新年音乐会，同年受新加坡国立大学委任，编著了新加坡管子考级的教材。2014年受邀参加青岛交响乐团的欧洲巡演，也在2014和2015年两度参与西安新年音乐会。近年来韩雷先后与葉聰、赵季平、张国勇、阎惠昌、张烈、关迺忠、顾冠仁、夏飞云、王甫建、Brubeck Jeremy Monteiro等海内外著名的音乐大师及中央民族乐团、广州交响乐团、青岛交响乐团、西安交响乐团、台湾国家乐团、广东民族乐团等海内外著名华乐、交响乐团合作，享誉海内外的音乐界。韩雷现为新加坡华乐团管子演奏家。

Han Lei graduated from the Central Conservatory of Music in 1994. He was under the tutelage of reputable guanzi master, Hu Zhi Hou. In 1995, he won the second prize in the International Competition of Chinese Musical Instruments for Guanzi section. He became a representing member of the first of Chinese artist's delegation in bidding the Shanghai World Expo show in the year 2000, he also participated in the World Expo show in Hannover, Germany, and toured German and Europe. His performances were well received by the Chinese and foreign leaders, media authority of the European media and audience. Han Lei was also the only Chinese instrument performer invited to perform in a grand party, organised by the Chinese Embassy in Singapore, to celebrate the 60th anniversary of the founding of the People's Republic of China. The same year, he was invited to participate in Taiwan's National Chinese Orchestra Masters Series as a soloist.

Han Lei was invited to perform as a soloist in the National Orchestra of Guangdong's official inauguration concert in 2011. He was also invited to conduct guanzi masterclass lectures in the Shanghai Conservatory of Music. In 2012, he was invited to perform at Shanghai's New Year concert, and was appointed by National University of Singapore to compile guanzi teaching materials. In 2014, he was invited to perform in Qingdao Symphony Orchestra's concert tour to Europe, and also participated twice in the Xi'an's New Year concert in 2014 and 2015. In recent years, Han Lei has collaborated with Tsung Yeh, Zhao Ji Ping, Zhang Guo Yong, Yan Hui Chang, Zhang Lie, Kuan Nai-chung, Gu Guan Ren, Xia Fei Yun, Wang Fu Jian, Brubeck, Jeremy Monteiro and other well-known music maestros at home and abroad, and also performed with the China Central Chinese Orchestra, Guangzhou Symphony Orchestra, Qingdao Symphony Orchestra, Xi'an Symphony Orchestra, Taiwan Philharmonic, Guangdong National Orchestra and other overseas famous Chinese traditional music and symphony orchestras. Han Lei is currently the guanzi musician with SCO.

曲目介绍

Programme Notes

狂欢之舞 (新加坡首演) *Carnival Dance (Singapore Premiere)*

刘长远
Liu Chang Yuan

此曲创作于2013年，为上海民族乐团委约，并获得第31届上海之春国际音乐节原创优秀奖。音乐表现出人们欢乐狂欢的情景，主部的音乐有大陆西部的音乐风格。中部则是有南美探戈的节奏和音乐风格，表现远离故乡的人们对家乡的思念。

This piece was composed in 2013 and commissioned by the Shanghai Chinese Orchestra. It has won in the 31st Shanghai Spring International Music Festival prize for outstanding original work. The music depicts a happy carnival scene with music mainly from the Western part of mainland China, while the middle section employs a tango rhythm and musical styles from South America. The work expresses the longing felt by people far from their homeland.

刘长远 (生于1960年) 是作曲家及中央音乐学院作曲教授。先后毕业于天津音乐学院、中央音乐学院，获硕士学位。1989年1月于北京音乐厅举行了个人作品音乐会。1992年至1995年入莫斯科柴可夫斯基音乐学院作曲系研究生班，师从杰尼索夫(作曲)、霍洛波娃(20世纪音乐分析)并获艺术大师文凭。主要作品有《第一交响乐》、弦乐交响乐、室内乐等。

Liu Chang Yuan (b.1960) is a music composition professor at the Central Conservatory of Music. He studied at the Tianjin Conservatory of Music and graduated at Central Conservatory of Music with a master's degree. In January 1989, he presented a concert of his compositions at the Beijing Concert Hall; and from 1992 to 1995 was enrolled in the graduate programme of the Music Composition Department of the Moscow "Tchaikovsky" Conservatory, under the tutelage of Denisov (composition) and Horopova (20th century music analysis), and graduated with a master of arts diploma. His representative works include *Symphony No.1*, string symphonies and chamber works.

二胡协奏曲: 梦释 (新加坡首演)
Erhu Concerto: Dream Interpretation
(Singapore Premiere)

刘长远
Liu Chang Yuan

此曲创作于2011年, 为上海民族乐团委约。标题《梦释》有两个含义, 一是要将各种梦境释放出来, 二是要用音乐解释这些梦境。全曲分10个段落, 10段音乐将会连续演奏, 每个段落表现不同的梦境:

- 一、梦思, 梦中的思念
- 二、梦欢, 梦中的欢乐
- 三、梦恋, 梦中对情人的留恋
- 四、惊梦, 梦中的惊恐、惧怕
- 五、梦中挣扎, 试图摆脱强大的束缚, 与命运争斗, 大声地呐喊
- 六、哀怨之梦, 在梦中的哀怨、哭诉与叹息
- 七、梦幻, 在梦中的幻想
- 八、梦中的感叹, 对人生的感叹
- 九、跳跃的梦, 梦中的欢快跳跃
- 十、若梦似醒, 恍惚在梦中, 又好像已经醒来...

This piece was composed in 2011 and commissioned by the Shanghai Chinese Orchestra. The title has two meanings, the first touching on the release of all kinds of dreams, the second on the use of music to explain these dreams. The whole piece is divided into 10 passages which repeated themselves throughout the music, each in sequence showing a different type of dream:

1. Dreams of thoughts
2. Dreams of joy
3. Dreams of longing for loved ones
4. Dreams of horror and fear
5. Dreams of struggle and the attempt to break away from powerful restraints, the fate of war, and of crying aloud
6. Dreams of sorrow, tears and sighing
7. Fantasy dreams
8. Dreams for lamenting of life
9. Dreams of joyful leaps and prancing.
10. Dreams of awakening... and yet perhaps one is just in a confused state, or has already awoken...

管子协奏曲: 海上明月 (世界首演)
Guanzi Concerto: Bright Moon over the Ocean
(World Premiere)

刘长远
Liu Chang Yuan

此曲是应新加坡华乐团委约而创作的管子协奏曲。乐曲的题目是借用唐代诗人张九龄的著名诗句“海上生明月，天涯共此时”。

提起新加坡，常常让人联想起那些下南洋、浪迹天涯的海外游子。他们远离故乡，漂泊他乡，途中所遇到、所听到、所经历到的曾经令他们欣喜、癫狂，也曾经令他们忧伤。抬头望去，看见茫茫海上一轮明月，倍加思念故乡。此曲表现了下南洋的海外华人身在异国他乡的喜怒哀乐，表达他们的开拓进取精神，歌颂他们为人类文明所做出的贡献。

乐曲中含有大量的变化音、复杂的复合拍子、多调式、和异国的音乐风格，这些对于管子和华乐队都将是巨大的挑战。仅以此曲献给古今奔走在“海上丝绸之路”的人们。

This piece is a guanzi concerto commissioned by SCO. The title is inspired from the first line of Tang dynasty poet Zhang Jiu Ling's famous poem "Gazing at the bright moon over the ocean, longing from afar."

The thought of Singapore often reminds one of those wandering overseas travellers who come to Southeast Asia. While roaming far from home, whatever they encounter, hear and experience on their way makes them happy, manic, and also laden with grief. Looking up and perceiving the vast sea moon, the travellers tend to miss their home further. This piece explores the full panoply of emotions of overseas Chinese who travel afar to Southeast Asia. It extols their pioneering spirit and the contribution they have made to human civilization.

The music contains many semitones, complexed multiple metre and multiple modes, all of which representing an exciting challenge for both the guanzi and the Chinese orchestra. The piece is dedicated to the travellers on the "Silk Road of the Sea."

打击乐协奏曲: 巫师 (新加坡首演)

Concerto for Percussion and Chinese Orchestra: The Shaman (Singapore Premiere)

何启荣作曲、江赐良改编
Composed by Vincent Ho,
re-arranged by
Simon Kong Su Leong

这首极具灵气与技术要求极高的打击乐协奏曲，最初是受到了世界著名打击乐演奏家依芙琳·葛兰妮充满魅力的演奏所启发，其后被移植为华乐团协奏版本，让此曲增加了另一重的挑战性。作曲家也运用了在上世纪初风行一时，见于巴托克、史特拉汶斯基、法雅的作品里的“原始主义”元素。这首协奏曲有意探索现代社会里伟大音乐家们的光环以及原始社会里巫师在精神上与超自然活动之间的平行点。

对作曲家而言，依芙琳·葛兰妮就是“现代社会的巫师”，具有“神秘的力量引领观众进入魔幻世界，并带领大家踏上超越物质存在的奇妙旅程。”在演出时，观众也可以看到台上两个具有灵气的巫师，一个是拿着棒子敲击着各种不同的“法器”；另一个则拿着指挥棒挥舞着大乐队，发出各种有灵气的音响。此曲为依芙琳·葛兰妮、国家艺术中心管弦乐队、温尼伯交响乐团及马尼托巴艺术理事会委约而创作。

第一乐章《祭祀》的开场，独奏者像仪式般地进入舞台，并开始如同另一个世界的音乐背景下进行施法，让观众都像入了迷，滋养着他们的精神。音乐继续往第二乐章推进，大家被带到部落的庆祝活动，接着自发的、自由曲式的即兴《幻想曲》奏起，随后则是甜蜜又带有苦涩盼望的《怀旧曲》。接着在间奏曲—《召灵》里，打击乐器富有表现力的可能性完全被挖掘出来，独奏者与乐队共同施展召唤“大地之灵”魔法，直至具爆发性的乐曲尾声。

作曲家与编曲者两人虽然都是华裔，但居住在不同的国度。两人身上都有着不同的文化背景，那种不同文化和音乐的撞击就有如此曲里的中西方打击乐器，产生了一种意想不到的效果，这也是华乐版《巫师》值得注意的地方。相比起西方交响乐团，华乐器尤其是弦乐的张力变化、各种泛音的共鸣，管乐的洪亮度、各种现代演奏法的转化都具有极大挑战性。但是有趣的是，华乐的音响让整个曲子发出各种神秘的音响。尤其是胡琴组弦乐那种具有时而深沉时而透明但却有深度的音响，让原作曲家甚为吃惊。这些有灵气的音响正是东方民族乐器的可探索性与精彩之处。

Originally inspired by the mesmerizing presence of world-renowned percussionist Evelyn Glennie herself in performance, this spiritually moving and technically demanding modern percussion concerto is adapted to Chinese orchestra version, thereby adding another layer of challenge. The composer also draws on the early 20th century fascination with “primitivism” as exemplified in works by Béla Bartok, Igor Stravinsky, and Manuel De Falla. The concerto deliberately explores the parallels between the aura of great musicians in contemporary society and the spiritual and supernatural activities of shamans in indigenous cultures.

In the words of the composer, Evelyn Glennie as a “modern day shaman” has the “uncanny ability to draw the audience into a magical world and take us on wondrous journeys that are beyond material existence.” During the performance, the audience could see the two mesmerizing shamans on stage, with one holding the mallets to play on a variety of “magical instruments”, while the other holding the baton to direct the whole orchestra in creating various enchanted sounds. This piece was commissioned by Evelyn Glennie, the National Arts Centre Orchestra (Canada), the Winnipeg Symphony Orchestra and the Manitoba Arts Council.

From the opening movement *Ritual*, when the soloist makes a ceremonial entrance and begins to cast a spell against a background of otherworldly orchestral sounds, the audience is left both spellbound and spiritually nourished. As the piece progresses from the second movement, the audience is taken on a journey of tribal celebration, then spontaneous free-form musical improvisation in *Fantasia*, followed by the bitter-sweet longing of *Nostalgia*. The expressive possibilities of the instruments are fully explored in the interlude – *Conjuring the Spirits*, and the soloist and orchestra together conjure up the “spirits of the earth” as they move towards the explosive finale.

Both composer and arranger are ethnically Chinese, but come from different cultural backgrounds and live in different countries. The further mix of Western and Eastern percussion influences results in a particularly noteworthy arrangement of *The Shaman*. Compared to a

Western symphony orchestra, the Chinese instruments bring differences in string tension, novel varieties of harmonic resonance, and a brightness to wind timbres. The wonderful range of deep yet clear tones achieved by the Chinese string section has proved a particular and pleasing surprise for the original composer. These elements only add to the mysterious sound qualities explored in the piece.

Acknowledgements: *The music of Vincent Ho is published exclusively by Promethean Editions Limited.*

何启荣 (生于1975年) 被广泛认为是在同辈作曲家中最令人感到振奋的一位。他的作品被誉为具有深刻的表现力和织体美, 并得到观众热烈的回响。何启荣获奖无数, 包括哈佛大学弗洛姆音乐委约、加拿大艺术委员会“罗伯特·弗莱明奖”、美国作曲家、作家和发行商协会的“莫顿·古尔德青年作曲家奖”、四项加拿大作曲家、作家和音乐出版商协会青年作曲家奖, 加拿大广播公司广播电台的观众之选奖 (2009年青年作曲家比赛)。

出生于安大略省渥太华的何启荣, 于1993年获多伦多皇家音乐学院颁授钢琴演奏大专文凭, 1998年获卡尔加里大学音乐学士学位, 2000年获多伦多大学音乐硕士, 其后于2005年在南加州大学取得音乐艺术博士学位。他的导师包括艾伦·贝尔、戴维·艾高、克里斯托·赫实斯, 沃尔特·布从斯基以及史蒂芬·赫克。

Vincent Ho (b.1975) is widely recognized as one of the most exciting composers of his generation. His works have been hailed for their profound expressivity and textural beauty that has audiences talking about with great enthusiasm. His many awards have included Harvard University's Fromm music commission, The Canada Council for the Arts' "Robert Fleming Prize," ASCAP's "Morton Gould Young Composer Award," four SOCAN Young Composers awards, and CBC Radio's Audience Choice Award (2009 Young Composers' Competition).

Born in Ottawa, Ontario, Vincent Ho received associate diploma in piano performance from the Royal Conservatory of Music (Toronto) in 1993, bachelor of music from the University of Calgary in 1998, master of music degree from the University of Toronto in 2000, and his doctor of musical arts degree from the University of Southern California (2005). His mentors have included Allan Bell, David Eagle, Christos Hatzis, Walter Buczynski, and Stephen Hartke.

江赐良 (生于1976年) 生于南洋风下之乡的沙巴。毕业于上海音乐学院民乐作曲专业, 师从朱晓谷。主要作品包括荣获2005年台湾民族音乐创作比赛合奏组第二名的《阿Q随想曲》、由宋飞首演的《清明上河图》(中乐版) 与2006年分别荣获新加坡国际华乐作曲大赛荣誉奖项及创作大奖二等奖的《捕风掠影I》及《捕风掠影II》。他的作品《反线木偶之戏假琴真》也入围2011年新加坡国际华乐作曲大赛。

Simon Kong Su Leong (b.1976) was born in Sabah. He graduated from the Shanghai Conservatory of Music majoring in Chinese classical music composition under the tutelage of Zhu Xiao Gu. His representative works include *Ah Q Capriccio* which won the second prize at the Taiwan National Music Ensemble Competition, *River of Wisdom* (Chinese orchestra version) world premiered by Song Fei and *Izpirazione I and II* which won the Honorary Award and Second Prize respectively at the Singapore International Competition for Chinese Orchestral Composition (SICCOC) 2006. He was also a finalist at the SICCOC 2011 with his entry Pupperty: *Tugging at the Heartstrings*.

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鸣谢
Acknowledgements

我们向所有以各种方式支持与协助新加坡华乐团的机构与热心人士致谢。
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