

2 十月 October 2015
星期五 Friday
8pm

新加坡华乐团音乐厅
SCO Concert Hall

SCO

新加坡华乐团

南洋风·香江情

Essence of Nanyang



指挥：葉聰

Conductor: Tsung Yeh

男高音：莫华伦

Tenor: Warren Mok

女高音：吴碧霞

Soprano: Wu Bi Xia

胡琴：李宝顺

Huqin: Li Bao Shun

合唱团：新加坡青年合唱团

Choir: SYC Ensemble Singers

合唱指导：谭秀英

Chorus Mistress: Jennifer Tham

Supported by:

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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



Composition Award 创作大奖

梅娘 黄凯然, 中国
Mei Niang Huang Kairan (Jecit Huang), China

孟兰盛会 洪铭健, 香港
The Yu Lan Festival Hung Ming Kin Christopher, Hong Kong

狮舞弄清韵 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

愉快的日子 林顺强, 新加坡
Leggang Kangkung Lim Soon Keong Joseph, Singapore

红头巾 (交响诗) 钱栋衡, 新加坡
Samsui Women (Symphonic Poem) Qian Dong Heng, Singapore

梦亭 周俊安, 新加坡
Bale Bengong Chew Jun An, Singapore

Symposium 论坛

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

嘉宾 Guest-of-Honour
刘太格教授 新加坡国家艺术理事会前任主席
Dr Liu Thai Ker
Former Chairman, National Arts Council

主讲者 Keynote Speakers
朱添寿 新加坡华族文化中心总裁
Choo Thiam Siew
CEO, Singapore Chinese Cultural Centre

杨燕迪教授 上海音乐学院副院长
Professor Yang Yandi,
Vice President, 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, 2006 年华乐作曲大赛得奖者
Yii Kah Hoe, Composer, SICCOC 2006 Award Winner
我的南洋心路 My Nanyang Music Journey

票价 Ticket Price: \$5
+65 6348 5555 / www.sistic.com.sg

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

票价 Ticket Prices: \$25, \$15 (exclude SISTIC Fee)
+65 6348 5555 / www.sistic.com.sg

音乐总监 / 评委主席
Music Director / Chairman, Panel of Adjudicators:
葉聰 Tsung Yeh

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



www.siccoc.sg

董事局 Board of Directors

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南洋风·香江情 Essence of Nanyang

指挥 Conductor : 葉聰 Tsung Yeh
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 胡琴 Huqin : 李宝顺 Li Bao Shun
 合唱团 Choir : 新加坡青年合唱团 SYC Ensemble Singers
 合唱指导 Chorus Mistress : 譚秀英 Jennifer Tham

旱天雷 4' 55" Thunder Storm and Drought	广东音乐·赵东升编曲 Cantonese music, arranged by Zhao Dong Sheng
牌友 5' 45" Mahjong Kakis	埃里克·沃森 Eric Watson
火祭 27' 25" Fire Ritual	譚盾 Tan Dun
胡琴 Huqin: 李宝顺 Li Bao Shun	
休息 Intermission 15'	
捕风掠影II—刺的回味: 红毛丹 3' 10" Ispirazione II: Rambutan	江赐良 Simon Kong Su Leong
交响音诗: 马可波罗与卜鲁罕公主 35' Symphonic Poem: Marco Polo & Princess Blue	刘湲作曲·王乙宴作词 Composed by Liu Yuan Lyrics by Wang Yi Yan
第一乐章: 盛朝大典 (选段) First movement: Grand Ceremony (Selection) 第六乐章: 东方伊甸乐园 Sixth movement: Eden in the East 第七乐章: 新加坡啦 (选段) Seventh movement: Singapura (Selection)	
男高音 Tenor : 莫华伦 Warren Mok 女高音 Soprano : 吴碧霞 Wu Bixia 合唱团 Choir : 新加坡青年合唱团 SYC Ensemble Singers 合唱指导 Chorus Mistress: 譚秀英 Jennifer Tham	

全场约1小时30分钟。
Approximate concert duration: 1hr 30 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。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

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 Theatreworks 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 Singapore Festivals.

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 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

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。



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、2万7千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。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

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

的指导，1991年4月，他临时代替抱恙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、黄灼钧、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座教授。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。

and the Exxon/Arts 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.



莫华伦 – 男高音 Warren Mok – Tenor



莫华伦是世界著名香港男高音，毕业于曼哈顿音乐学院的音乐硕士。2008年，莫华伦获意大利政府授予“意大利团结之星骑士勋章”及法国政府授予“法国艺术骑士勋章”，表彰他为中意及中法文化交流所作的推动及突出贡献。2010年，莫华伦荣获世界杰出华人奖，此外于2011年更获香港特区政府颁发荣誉勋章。

自1987年作其在柏林德意志歌剧院的欧洲首演后，这位世界盛名的香港男高音便曾多次于国际顶尖的歌剧院献唱，莫华伦也经常于各类重要的国际艺术节表演。

莫华伦拥有一副优美特殊的戏剧性抒情男高音 Lyrical-spinto Tenor 歌喉，他能唱的歌剧角色超过60位，其中包括《杜兰朵》的卡拉富、《托斯卡》的卡瓦拉多西、《波希米亚生涯》的鲁道夫、《卡门》的唐荷西、《假面舞会》的雷卡多、《阿伊达》的拉达梅斯、《弄臣》的公爵、《茶花女》的阿非度、卡洛王子、浮士德及维特等。

这几年间，莫华伦在亚洲地区极为活跃，除了担任演唱之外，他亦从事歌剧制作。他自2000年担任澳门国际音乐节艺术总监至今，监制多部达国际水平的歌剧，并获得高度赞扬，他也是香港歌剧院的创办人和艺术总监，上海歌剧院、上海交响乐团及中央歌剧院的顾问，曾于上海国际艺术节及北京国际音乐节参与演出及制作。

伦敦报章 The Guardian 对他有以下评述：“他的表演功夫十分结实，除了有极美丽和出色的音色外，在舞台上的专注及热诚表演也令人赞叹”，而歌剧杂志对他的表演也有很高的评价：“他的表演足已证明莫氏有一把响亮、并比较属于男中音的音色，亦是宏伟的...”

2012年，莫华伦与戴玉强、魏松所组成的中国三大男高音一起举行世界巡回演出，积极推动中国文化走向世界，巡回地点包括美国纽约、英国伦敦奥运会、爱丁堡、德国科隆及多个城市、香港、澳门，及在国内多个城市巡演。最近于11月，为庆祝英国皇家综艺节目100周年，中国三大男高为英国女王伊莉萨白二世献艺，并获高度赞扬。

Warren Mok is a distinguished Hong Kong tenor who holds a Master of Music degree from the Manhattan School of Music. He was presented with the Medal of Honour from the Hong Kong Government in 2011 and a World Outstanding Chinese Award in 2010. In 2008, he was also awarded Cavaliere dell'Ordine della Stella della Solidarietà Italiana from the Government of Italy, and a Chevalier dans l'Ordre des Arts et des Lettres (Knight of the Order of Arts and Letters) from France.

Since his European début in 1987 at the Deutsche Oper Berlin, Warren Mok has been making guest appearances throughout the world, and has performed in many international festivals.

His operatic repertoire exceeds 60 roles including Calaf (*Turandot*), Cavaradossi (*Tosca*), Rodolfo (*La Bohème*), Don Jose (*Carmen*), Riccardo (*Masked Ball*), Radames (*Aida*), Duke (*Rigoletto*), Alfredo (*La Traviata*), Don Carlos, Romeo, Faust, Werther.

Warren Mok has been active in Asia, not only as a singer, but also as a producer. He has been the artistic director of the Macau International Music Festival from 2000 and is the founder and artistic director of Opera Hong Kong. He is an advisor to the Shanghai Opera House, Shanghai Symphony, China National Opera House and the Beijing Music Festival. The Guardian observed that Warren Mok's "technique is rock solid, with beautiful even timbre, and an engaging enthusiasm on stage." Opera Magazine hails his singing as possessing "a ringing, rather baritone timbre and pours forth tone generously... a visceral experience..."

In 2012, Warren Mok joined the China's Three Tenors on world tour together with Dai Yu Qiang and Wei Song visiting New York, the London Olympics 2012, Edinburgh, Cologne, Hong Kong, Macau and various cities in China, promoting Chinese talent around the world. In November, they performed for Queen Elizabeth II in celebration of the UK Royal Variety Performance's 100th Anniversary.

吴碧霞 – 女高音 Wu Bi Xia – Soprano



吴碧霞是中国音乐学院教授、中国国务院政府特殊津贴专家及中国音乐家协会理事。历任第十二届北京市人大代表，第十一届、第十二届全国人大代表，全国青联委员，第十一届全国妇女代表和中宣部“四个一批人才”。

吴碧霞是中国首位将中国民族和西洋美声集于一身并获得极高国际奖项的歌唱家。在2002年荣获世界上最重大音乐赛事之一的第十二届“柴可夫斯基国际声乐比赛”第二名，也曾在1996年荣获文化部首届“全国声乐比赛”民族唱法一等奖。2000年11月荣获第一届“中国国际声乐比赛”第一名和最佳中国作品演唱奖，同年12月则获得第八届“西班牙毕尔巴鄂国际声乐比赛”第一名，也获2001年第四届“波兰玛纽什科国际声乐比赛”第二名和最佳女高音和最受观众欢迎两项特别奖等。

吴碧霞自2000年起已在世界各地举行了60余场个人独唱音乐会，她也已出版了20张个人演唱专辑。吴碧霞参加世界各地的演出交流活动。2001年在西班牙 Arriaga 歌剧院成功出演了威尔弟的歌剧《弄臣》中的女主角吉尔达，2002年受新加坡华乐团与滨海艺术中心邀请出演大型清唱剧《马可波罗与布鲁汗公主》中的布鲁汗公主。吴碧霞还参与了不少的合唱与歌剧演出如2001年法国首演了作曲家陈其刚作品《蝶恋花》、2003年在北京国际音乐节上出演了作曲家郭文景的歌剧《夜宴》、2004年首演了作曲家瞿小松的歌剧《试妻》中的扇坟女和田氏和2005年首演了《一个法国女人的梦》。

吴碧霞在国际上获得很高的声誉并受到了音乐界和国际社会、国内国际众多媒体的特别关注和极高评价。西班牙报界称她的演唱为“天上传来的声音”，俄罗斯媒体称她为“来自东方的声乐天使”。毕业于中国音乐学院的吴碧霞，先后师从邹文琴、金铁霖和郭淑珍，获硕士学位并留校任教。2006年至2008年作为国家公派的访问学者赴美国茱莉亚音乐学院和马里兰大学音乐学院学习，先后师从 Marlena Kleinman Malas 和 Carmen Balthrop。

Wu Bi Xia is a committee member of Chinese Musicians Associations, currently teaches at the China Conservatory of Music and received special government allowances. She was representative for 12th Beijing Municipal People's Congress, 11th & 12th National People's Congress, 11th China Women's Federation, committee member of All-China Youth Federation and selected talent of Publicity Department of the Communist Party of China.

Coloratura soprano Wu Bi Xia is well-versed in both Chinese and western repertoires. The second prize winner at the XII International Tchaikovsky Competition in Moscow in 2002. Wu Bi Xia was first prize winner of National Folk Songs in first All-China Vocal Competition in 1996. She also took first prize and the best work award for Chinese songs at the first China International Vocal Competition in 2000, first prize at the 8th Bilbao International Vocal Competition in Spain in 2000, and second prize plus most popular for Best Soprano at the 4th Stanislaw Moniuszki International Vocal Competition in 2001.

Since 2000, Wu Bi Xia has performed in 60 solo concerts in various countries and published 20 music CDs and DVDs. In 2001, she successfully played Gilda in Verdi's *Rigoletto* at the Arriaga Opera House of Spain. In 2002, at the invitation of SCO and The Esplanade Theatres in Singapore, she played the Princess Blue in the symphonic fantasy epic, *Marco Polo and Princess Blue*. Wu Bi Xia has taken part in a number of cantatas and contemporary operas such as *When a Butterfly Loves a Flower* (Paris, 2002, published by EMI), *The Night Banquet* (Beijing, 2003), *The Test* (Berlin, Munich, 2004), and *The Dream of A French Woman* (Shanghai, 2005).

Wu Bi Xia has been described by the Spanish press as "a sound from heaven", loved by the Russian media as the "vocal angel from the East", and respected by the US media as "a voice that makes the world sit up and listen". A graduate from the China Conservatory with bachelor and master's degrees in vocal performance, she is currently on faculty in the vocal department of the school. She further expanded her repertoire of the western style in the US as a visiting scholar at Juilliard School and University of Maryland from 2006-2008. Her teachers include Marlena Kleinman Malas, Carmen Balthrop, Zou Wen Qin, Jin Tie Lin, Guo Shu Zhen, and Zhou Xiao Yan.

李宝顺 – 胡琴 Li Bao Shun – Huqin



李宝顺自幼随兄学习小提琴，八岁学习二胡。1978年考入福州军区空军文工团。1983年考入中国音乐学院器乐系本科，师从著名弓弦大师刘明源，在不断的学习过程中，还得到赵砚臣、蒋凤之、蓝玉崧、王国潼、张韶、安如砺、吉桂珍等名家指点。1987年毕业，任职中央民族乐团。1988年担任该团二胡首席。1995年任中央民族乐团代首席。同年，担任由中、日、韩音乐家组成的亚洲乐团首席。

李宝顺年少时便以出众的琴技活跃于舞台，并多次在中国举办的二胡比赛中获奖。他经常参加中国国内的各项重大演出，多次被国家领导人接见。他还受中国文化部及中央民族乐团委派赴亚、欧、美等十几个国家演出。他也曾多次与不同乐团及多位指挥家、作曲家合作演出协奏曲或独奏曲。1997年下旬加入新加坡华乐团并担任乐团首席至今。

Li Bao Shun started learning violin from his brother at the age of seven and erhu since eight years old. In 1983, he gained entry into the China Conservatory of Music and studied under renowned strings master Liu Min Yuan and was trained by Zhao Yan Chen, Jiang Feng Zhi, Lan Yu Song, Wang Guo Tong, Zhang Shao, An Ru Li and Ji Gui Zhen respectively. In 1978, he entered the Fuzhou Military Airbase Cultural Troupe. After his graduation in 1987, he joined the China Central Chinese Orchestra and was its erhu sectional principal in 1988. In 1995, he was the Acting Concertmaster of the China Central Chinese Orchestra. In the same year, he was appointed the Concertmaster of the Asia Orchestra comprising of musicians from China, Japan and Korea.

Li Bao Shun has shown his talent in music since young and has won many prizes in the National Erhu Competition in China. He has also performed in numerous big-scale performances in China. He was a delegate with the China Cultural Department and Central Chinese Orchestra to perform in many countries. He has frequently performed as a soloist with many orchestras, conductors and composers from China and overseas. Li Bao Shun joined SCO in 1997 and is currently the concertmaster.

新加坡青年合唱团 The SYC Ensemble Singers

从一个联校合唱团开始，其后于1964年被命名为新加坡青年合唱团，一如以往地继续改革和再创造。作为新加坡合唱界的开路先锋，合唱团勇于探索音乐的无限可能，以当代曲目跨越国界，横越大洲。

合唱团博取众长，游走于世界的各种音乐，把音乐、经验和记忆之间的尺度成为他们音乐地图的组成部分。从历史性的在1974年灵阁岭国际音乐节中夺魁，到去年12月的Pagdiriwang：一场由客席指挥乔纳森·域拉斯科领导的庆祝音乐会，合唱团一直与本地和国际的作曲家们紧密合作，向青少年推广音乐教育，并在这几十年漫长的旅程中，持续地背负起和谐与社会的责任感。

正如所有的旅程一样，新路径将是一道回家的冒险旅途。音乐对合唱团来说，就有如家一样，就是坚定不移地为它作出奉献，并为音乐家创造未来。



Starting out as a combined school choir and then christened the Singapore Youth Choir in 1964, the choir — in its current incarnation as the SYC Ensemble Singers — is continuously innovating. Helming the vanguard of Singapore's choral scene, they are committed to the exploration of what music can be, taking our bearings from a bravely contemporary repertoire that crosses borders and spans continents.

Essentially nomadic, the SYC Ensemble Singers globetrot the musical dimensions of the world to map the synapses between music, experience and memory. From the historic win at the Llangollen Eisteddfodd in 1974 to Pagdiriwang: concert-celebration with guest conductor Jonathan Velasco last December, the choral ensemble also serves the local community by collaborating with local composers and promoting music education for the youth.

Yet, as all journeys do, every trapeze down a newly-forged path is an adventure that brings us back home. And home, for the SYC Ensemble Singers, is their unwavering dedication to music in its demanding and rewarding complexities, to give it voice and preserve musical spaces for the musicians of tomorrow.

谭秀英 – 合唱指导 Jennifer Tham – Chorus Mistress



谭秀英自1986年开始指挥新加坡青年合唱团。在她的领导下，合唱团获奖无数，更被誉为作曲家的合唱团，在演绎当代合唱方面有着高度声誉。

她也是青年音乐家协会的艺术总监，协会是2001年亚洲南太平洋合唱论坛以及其分支，合唱与指挥工作坊系列的急救服务和亚洲高大宜音乐教育家研讨会艺术统筹机构。

谭秀英曾于南洋艺术学院担任合唱指挥，也曾在本地、日本与印度尼西亚为指挥家讲授大师班和短期课程。她曾在新加坡、阿根廷、丹麦、爱沙尼亚、瑞典的多个会议与论坛中任主持和发言，更于2008年由拉脱维亚合唱联盟和文化部主办的拉脱维亚夏季指挥学院担任首席讲师。她曾在克罗地亚和美国主讲有关新加坡合唱音乐的讲座，并于2014年在韩国首尔举行之第十届世界合唱大会中指挥亚太青年合唱团演绎一套新加坡当代音乐作品。她是国际合唱联盟亚太工作组的联席统筹，也是世界合唱理事会的新加坡代表。

2012年，谭秀英获新加坡总统授予国家最高的艺术荣誉：新加坡文化奖。

Jennifer Tham has directed the Singapore Youth Choir (now the SYC Ensemble Singers) since 1986. In her hands, the SYC has earned several prizes and awards, as well as a reputation for being the composer's choir, malleable to the demands of contemporary choral music.

She is also artistic director of the Young Musicians' Society, the arts company responsible for the Asia South Pacific Symposium on Choral Music (2001) and its offshoots, the First Aid for Choirs and Conductors Workshop Series, and the Kodaly Seminar Asia for music pedagogues.

Jennifer Tham has taught choral conducting at the Nanyang Academy of Fine Arts, and given workshops and short courses to conductors at home, in Japan and in Indonesia. She has chaired and spoken on panels at conferences and symposia in Singapore, Argentina, Denmark, Estonia and Sweden; and was the principal lecturer at the 2008 Lithuanian Conductors Summer Academy, hosted by the Lithuanian Choral Union and the Ministry of Culture. She has presented lectures and reading sessions on Singapore choral music at symposia in Croatia and USA, and conducted the Asia Pacific Youth Choir in a programme of contemporary music of this region at the 10th World Symposium on Choral Music (Seoul, Korea, 2014). For the International Federation for Choral Music, she co-coordinates the Asia Pacific Working Committee; and also serves on the World Choir Council, representing Singapore.

In 2012, Jennifer Tham was conferred the nation's highest artistic accolade, the Cultural Medallion, by the President, Republic of Singapore.

曲目介绍 Programme Notes (2 October 2015)

旱天雷 Thunder Storm and Drought

广东音乐、赵东升编曲
Cantonese music,
arranged by Zhao Dong Sheng

广东音乐《旱天雷》是严老烈在20年代初根据古调《三汲浪》改编而成。乐曲生动活泼，借喻旱天的雷雨，表达在困境中人们展望美好将来，振奋向上的心志。此版本运用了许多流行因素及西洋乐器如爵士鼓，为曲目加入更多音乐元素，使其更加丰富、精彩。

This lively piece was adapted from an ancient tune *San Ji Lang* by Yan Lao Lie in the early 1920s. It depicts a thunderstorm during a drought serving as an analogy of people toiling in dire times to achieve a better life. This version incorporated pop elements and western instruments such as jazz drum, which enriches the piece with more music elements.

赵东升是作曲家、演奏家。毕业于中国音乐学院。曾在中国中央电视台主办的《奥运圣火传递庆典仪式》、《纪念奥运一周年音乐会》等上百台大型、超大型重要晚会中担任主创人员。代表作品：管弦乐《凌波仙子》、《山水》等。其器乐、声乐作品在电台多次演播。

Zhao Dong Sheng is a composer and musician, he is a graduate of the China Academy of Music. Zhao Dong Sheng has previously held the post of Principal Composer for more than a hundred big scale events organised by the China Central Television, including the *Olympics Games Torch Relay Ceremony* and *Concert in Commemoration of the First Anniversary of the Olympics Games*. His representative works include the philharmonic work *Narcissus* and *The Landscape*.

牌友 Mahjong Kakis

埃里克·沃森
Eric Watson

乐曲以华人社会熟悉的游戏“麻将”为题材，一开始就通过音乐制造出一幅“洗牌”的画面，象征牌局的开始，由此展开乐曲。牌局开始时节奏轻快、顺畅，牌友们也十分专注，但随之便开始聊起以往在麻将桌上的成败。交谈随着游戏的发展升温，并开始带出彼此间的关系，体现了牌友们除麻将以外还有其它许多共同的兴趣。游戏的节奏渐快；牌局随着某牌友的胜利结束，接着的打击独奏象征牌局结束后的一连串嘈杂动作。然而游戏并没有就此结束。牌友们立即展开另一圈的牌局，这次加入了更多对话与自夸。由此可见麻将游戏也可被视为人生的缩影。这是新加坡华乐团委约作品，2007年8月17日于新加坡华乐团音乐厅首演。

The piece utilises mahjong, a genre that the Chinese community is familiar with, as its thematic material. As the piece begins, the composer creates the scene of tiles being shuffled, signifying the start of the mahjong game with the start of the music. The game begins with a swift and smooth tempo, where the mahjong players play with great concentration. However, the players soon begin to talk and reminisce about past triumphs and defeats. As the game develops so does the conversation between the “mahjong players”, where closer relationships are formed between the players and it becomes apparent that they share many other interests in life besides mahjong. The tempo of the game begins to pick up, but the game ends as one of the players successfully wins the game. The percussion solo which follows signifies the flurry of activities as the game comes to an end. Yet, this is not the end of the game, because the players immediately embark on another round, where they converse more, adding in some self-praise as well. In this way, the mahjong game could be seen as an elaborate metaphor for life. This piece was commissioned by SCO and premiered on 17 August 2007 at the SCO Concert Hall.

埃里克·沃森 (生于1946年) 于英国出生，受训于伦敦圣三一音乐学院。埃里克·沃森居住新加坡24多年，是本地活跃的作曲家、指挥家、音乐技师和教育家。他的经验涵盖歌剧，音乐剧，电影和电视。他的创作跨越不同的音乐流派，包括电声音乐、甘美兰和华乐团。2001年，他担任新加坡国庆庆典音乐创作和音乐总监，与新加坡交响乐团录制了一首管弦乐曲。2007年，他再次为国庆庆典作曲和改编；与四组不同的乐团合作——新加坡交响乐团、新加坡华乐团、一印度组合和一马来组合。埃里克·沃森的创作《挂毯：时光飞舞》赢得了2006年新加坡国际华乐作曲比赛首奖。埃里克·沃森在教职工作中，对古典和现代音乐创作与编排，爵士和即兴技巧具特殊的兴趣。

Eric James Watson (b. 1946) was born in the UK and received tertiary musical training at the London Trinity College of Music. Eric Watson has lived in Singapore for the past 24 years, where he is an active composer, conductor, music technologist and pedagogue. His experience embraces opera, musical theatre, film and television and he has written scores in many diverse and different genres including electro-acoustic music, gamelan and Chinese orchestra. Eric Watson was the composer and music director for the Singapore National Day Parade 2001, for which he recorded an orchestral score with the Singapore Symphony Orchestra. In 2007, he wrote and arranged orchestral music for the National Day Parade, this time collaborating with four different orchestras – the Singapore Symphony Orchestra, the Singapore Chinese Orchestra, an Indian ensemble and a Malay ensemble. In 2006, Eric Watson's work *Tapestries I – Time Dances* was awarded first prize at the Singapore Chinese International Competition for Chinese Orchestral Composition. Eric Watson takes a special interest in teaching both classical and contemporary orchestration, composition, jazz and improvisational techniques.

火祭 Fire Ritual

谭盾
Tan Dun

此曲是作曲家根据他自己在1995年为电影《南京1937》的配乐重新编写创作作为民族拉弦器乐协奏曲，再现了中华民族的历史悲歌。《火祭》融合中国传统的祭祀音乐与宫廷音乐，以“乐队剧场”形式，让独奏者分别以中胡、二胡与高胡奏出两个主题曲调，而乐队其他成员则分别坐在舞台上下进行演奏。那种乐队与打击乐器，以及人声相交呼应的效果，宏伟而立体。每件乐器仿佛有了灵魂，朴实地表达了对这场民族悲剧的追思和对战争之灵的祭奠，也体现出乐曲丰富的意涵与表现力，也发出向往和平的有力祷词，令人动容。

The composer rearranged this piece from the original music he composed for the movie *Nanjing 1937* in 1995 into a concerto for the Chinese bowed string instrument. *Fire Ritual* incorporates China's traditional ritual music and palace music, using the concept of “orchestra theatre.” The soloist uses zhonghu, erhu and gaohu to play the melody of the two main themes. The orchestra divides into two sections, one playing on stage and the other among the audience. The ancient traditional ritual music is re-enacted using the orchestra, percussion and human voices echoing each other, creating spectacular antiphonal effect. It is as if every instrument is given a soul. The remembrance of the national tragedy and mourning for those who lost their lives during the war is sincerely expressed. It depicts the rich and meaningful expression of this piece and spreads the desire for world peace, which is visibly moving.

谭盾 (生于1957年) 是著名中国作曲家和指挥家。谭盾的音乐被世界最重要的交响乐团、歌剧院、艺术节、电台和电视台广泛演播，对世界乐坛产生了不可磨灭的影响。他的音乐跨越了古典与现代、东方与西方、多媒体与表演艺术的众多界限。他已赢得多项当今世界最具影响的音乐大奖，其中包括格莱美大奖、奥斯卡最佳原创音乐奖和格文美尔古典作曲大奖、德国巴赫奖和俄罗斯肖斯塔科维奇音乐大奖，并获美国音乐协会授予年度“最佳作曲家”称号，纽约时报评为“国际乐坛最重要的十位音乐家之一”。谭盾还被中国文化部授予“二十世纪经典作曲家”的称号。

Tan Dun (b. 1957) is a renowned Chinese composer and conductor. His works are widely performed by symphony orchestras, opera troupes, art festivals, radio stations and TV all over the world; his influence on the world music scene is undeniable. His music compositions crossed classical and modern, eastern and western, multimedia and performing arts. He has won numerous major international music awards including the Grammy Award, Oscars Best Original Music, Grawemeyer Award for Classical Composition, German Bach Award, Shostakovich Music Award etc. He was given the title of Best Composer by Musical America and was named as One of the Most Important International Composers by the New York Times. Tan Dun was also awarded 20th Century Classical Master Composer by the Ministry of Culture in China.

捕风掠影II—刺的回味: 红毛丹 *Ispirazione II: Rambutan*

江赐良
Simon Kong Su Leong

作曲家尝试以南洋三种带刺的水果作为题材,让观众以听觉来感受作曲家给予水果的个性。此作品于2006年由新加坡华乐团主办的新加坡国际华乐作曲大赛中荣获创作大奖二等奖。今晚的音乐会将演奏第二乐章。

第二乐章: 红毛丹 -- 红为华族的节庆色,特以苏州评弹似的旋律发展,并融汇了南洋音乐语汇,表现华族在南洋的和谐与包容性特点。节奏以RAM-BU-TAN英文字母的数字 (3-2-3) 作为动机。

This composition utilises three tropical fruits as the thematic material for its three movements, allowing the audience to experience the different characteristics ascribed to the different fruits by the composer. This composition won the Composition Award Second Prize at the Singapore International Competition for Chinese Orchestral Composition 2006 organised by SCO. The second movement will be performed in tonight's concert.

Second movement: *Rambutan* -- Red is the festive colour of the Chinese, and this movement builds from a melody similar to that used in Suzhou pingtan, integrating elements of nanyang-styled music to depict the harmonious nature and tolerance of the ethnic Chinese in Nanyang. The rhythm of this movement is in a 3-2-3 style, in accordance to the number of alphabets in RAM-BU-TAN.

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 *Ispirazione 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 *Puppetry: Tugging at the Heartstrings*.

交响音诗: 马可波罗与卜鲁罕公主 *Symphonic Poem: Marco Polo & Princess Blue*

刘湲作曲、王乙宴作词
Composed by Liu Yuan,
lyrics by Wang Yi Yan

据记载,意大利探险家马可波罗曾经在中国生活了17年;约在1291-1292之间,马可波罗受忽必烈委托,专程护送卜鲁罕公主(阔阔真公主)到波斯(今日的伊朗)完婚,马可波罗一行人借此终于得以离开中国;那时,陆路已经燃起了战火,所以去波斯只能取水路而行,这样,途经东南亚一带,曾经路过新加坡。

今晚的音乐会将演奏第一、六和七乐章的选段。

第一乐章:《盛朝大典》(乐队与合唱)庄严、沉稳、骠悍而辉煌的大典场面,是元朝这个由成吉思汗打出的横跨欧亚大陆、而建立在忽必烈大帝手中的强大帝国每年所要举行的祭天大典。这个以战争而建立起来的大帝国用这种方式祭天、祭祖、祈福风调雨顺、疆土永固,并向世界显示国威……

第二乐章:《马可波罗与卜鲁罕公主》(乐队与男、女独唱)旅行了一辈子、年届37岁的马可波罗,此时是忽必烈大帝的宠幸弄臣,陪皇帝说话、介绍各国风土民情是他的工作。然而多年的在外漂泊,使得他思乡难耐,日夜希望回到故国。但是要离开忽必烈却不是一件容易的事,为此,马可波罗常常独自哀叹……美丽的卜鲁罕公主是忽必烈最小的女儿,聪慧而美丽,时年只有17岁。但为政治联姻,已被忽必烈许给波斯王储为后。善解人意的她为马可波罗想出了脱身的办法——向父皇建议由这个熟悉地理的旅行家马可波罗护送她到波斯完婚,从而使马可波罗得以顺利离开元大都……

第三乐章:《陆路风情》(乐队组曲)卜鲁罕公主与马可波罗离开京城一路南下,路见五彩缤纷的民间生活。有结婚喜庆,民间庙会……一路的江南春雨,炊烟袅袅,男耕女织,启动了他们的“思凡”之心……

第四乐章:《海路风险》(乐队与合唱)出泉州湾,扬帆出海,按计划走马六甲海峡,谁知海风大作,狂风暴雨,加之泉州湾海域海盗猖獗,马可波罗率众人拼死搏斗,竭力保护卜鲁罕公主的安全,谁知躲过了人祸,躲不过天灾,巨大的海浪将大船击成碎片,所有的人葬身大海……

第五乐章:《土著之舞》(乐队组曲)清晨,海面平静,东方露出了晨曦。劫后的船队只剩下了马可波罗与卜鲁罕公主,精疲力竭的两人漂浮在船骸的碎片上,任凭命运的漂浮。海水把他们漂到了一个叫新加坡的小岛海滩上。当地的土著从死神的手里把他们拉上了岸。这里是一片净土,是一个世外桃园,是一个与你争我夺的强权世界绝然不同的地方。土著们和善而无私,单纯而快乐。他们善于舞蹈,用舞蹈的方式为马可波罗和卜鲁罕公主赶走了死神,让奄奄一息的马可波罗和卜鲁罕公主在这样的氛围中找到了生命的原始力量……

第六乐章:《东方伊甸乐园》(乐队、二重唱与合唱、儿童合唱)马可波罗和卜鲁罕公主因为劫后余生、因为在这样祥和的世界里,得以近距离的接触。这位旅行世界见多识广、这位大智大勇的外国人形象一一浮现于卜鲁罕公主的心中,她对他产生了爱慕之情……而历经沧桑的马可波罗面对着高贵的公主、世界之主宰的忽必烈大帝的女儿,被她的美丽、善良和纯洁深深地打动。身心俱疲的马可波罗生平第一次怀疑了自己一生执着的旅行生涯、第一次感到地理远不如人那么美……在没有战争的岛屿上、在没有强权的人群中,在新加坡啦——这花园般的世界里,海风微拂、海潮起伏,美丽的南太平洋海岸的风光使得两人身心荡漾。他们找到了真正的伊甸园……他们不顾一切的坠入了爱河……

第七乐章:《新加坡啦》(乐队、二重唱与合唱、儿童合唱)然而王命不可违,残酷的现实是:卜鲁罕公主必须去波斯完成联婚的使命。爱情在强权面前显得如此的无奈。公主的未来不属于马可波罗,而马可波罗将只能带着一颗疲惫的心继续他的旅行。在这承载着他们人生短暂的也是唯一快乐时光的岛屿,分别的时刻就要来到,他们将以什么来纪念这段美丽的刻骨铭心的记忆呢?马可波罗异常痛苦,聪明的卜鲁罕公主安慰他:每当太阳升起的时候、月亮圆满的时候,每当鲜花盛开的时候、清风拂面的时候,你只要在心里轻声呼唤——新加坡啦,我们哪怕相隔千里都能听到对方。“新加坡啦,新加坡啦”的合唱声,在大地、在大海、在天空久久回荡……

According to records, the Italian explorer Marco Polo lived in China for 17 years. Sometime between 1291 and 1292, and under the commission of Kublai Khan, he came to escort Princess Buluhan (also known as Princess Blue - a member of Kukachin royalty) to Persia (present-day Iran) where an arranged marriage awaited her. This journey was the last undertaking Marco Polo would make on behalf of the Khan before he was finally able to leave China. Because of war - resulting in the torching of land routes between China and Persia - the entourage had to make their way to their final destination by sea. As the sea route passes by Southeast Asia, the entourage stopped by Singapore.

Selections from the first, sixth and seventh movements will be performed in tonight's concert.

The first movement: *Grand Ceremony* (for orchestra and chorus). This movement is solemn, calm and glorious, befitting of a magnificent state occasion. This ritual is held in honour of Genghis Khan's political and war conquests in a sweep of territories across Eurasia during the Yuan Dynasty. It depicts his descendant Kublai Khan's commemoration of his ancestor's establishment of a power empire under the watchful eyes of the gods in heaven. The ritual also seeks beneficence from the gods in the form of good weather, plentiful harvests, ever-expanding territories, continuing prestige and world dominance.

The second movement: *Marco Polo and Princess Blue* (for orchestra and male and female vocalists). The entourage embark on the trip of a lifetime. At age 37, Marco Polo has become the favourite of Kublai Khan, working as his court jester and political adviser. Ventriouquising for the leader, he has accompanied the Khan on numerous journeys, introducing his ethics, aims and modes of governance to people of conquered territories. However, after years of drifting, Marco Polo has become intolerably homesick, and longs everyday to return to his homeland in Italy. Leaving the Khan is of course no easy task, and a question of deep anguish for Marco Polo, who sighs daily with lonesome grief...

Meanwhile, the beautiful, intelligent and youngest daughter of Kublai Khan has come of age at 17. She is promised to the Prince of Persia as part of political alliance. Marco Polo sees this upcoming union as an opportunity: on the basis of his familiarity with the geography of Central Asia and the Middle East, he volunteers himself as an escort to the Princess on her way to her completion of betrothal in Persia, after which he himself will be absolved of all responsibilities and allowed to return to Italy.

The third movement: *Romance of the Journey* (for orchestra). Princess Blue and Marco Polo leave the capital and head south. Here they experience the colourful life of the folk. There are wedding celebrations and regional festivals. Lush rains pour down on the entourage, amidst alternating scenes of curling smoke in temples, and the joyful as well as harsh cries of peasant farmers, men and women. The troupe is heartened along their journey by such confrontations and displays of bold living.

The fourth movement: *Sea Danger* (for orchestra and chorus). The entourage sails around Quanzhou Bay, eventually moving down the Straits of Malacca according to plan. However, sudden changes in the sea winds rouse up a storm. Pirates off Quanzhou Bay look set to attack the ship, and Marco Polo does his best to protect Princess Blue. The storm caused the ship to disintegrate into pieces and killed all on board...

The fifth movement: *Indigenous Dance* (for orchestra). The shipwrecked surviving duo wake up in the morning on the beach, where the sea is calm and the sun slowly rises in the East, exhausted by their journey. They were saved by the villagers on this little island called Singapura. This is a pure land; a fresh and ideal world, where the scrambles of power do not exist. The people are kind and selfless; friendly and happy. They cheer the spirits of Marco Polo and Princess Blue with their dancing and celebration, and restore their believe in life...

The sixth movement: *Eden in the East* (for orchestra, duet, chorus, and children's chorus). Marco Polo and Princess Blue get to know each other through this fate-changing incident. Marco Polo – a clever, quick-witted and experienced traveller – sows the early seeds of love in the Princess' heart. He is impressed by Princess Blue's beauty, goodness, innocence and purity. For the first time, the tired and overworked man starts to question his own destiny and life path of adventure, and begins to dream of a land untouched by war, or the playing of power relations. In the oasis of Singapore – a garden like no other, where sea breeze tickle, where the tide calms the ear and soul, where the beauty of the island scenery and serenity of village life touches them, Marco Polo and Princess Blue have found their Eden and fall in love...

The seventh movement: *Singapura* (for orchestra, duet, chorus, children's chorus). Marco Polo and Princess Blue face the harsh reality when the imperial edict ultimately establishes its hold over the couple. Princess Blue has to fulfil her obligation to marry the Prince of Persia as part of a political marriage and Marco Polo has to ensure that the mission is completed and that the bride is safely delivered. Love, in the face of power politics, is helpless. Marco Polo knows that the Princess' future does not belong to him, and with a tired heart, he resumes on the journey. Their short and blissful stint on the island is a precious mirage only to be savoured as a memory, and the lovers agree to commemorate this beautiful and unforgettable occasion in the future. Marco Polo is in pain, but the Princess comforts him: whenever the sun rises, or the moon appears, or the flowers bloom, or the wind blows, he will whisper in his heart: "A friendship made in Singapore... miles apart, we can still hear each other." As the pair prepare to leave, a chorus in this enchanted island sings "Singapura, Oh Singapura..." echoing the gentle lull and enticements of the sea, the pristine land...

刘媛 (生于 1959 年) 先后担任上海歌舞团及上海歌剧院驻团作曲家, 也是中央音乐学院作曲系教授。主要作品为第一交响乐《交响狂想诗——为阿佤山的记忆》、交响诗篇《土楼回响》、《沙迪尔传奇——为大型民乐队》、《圭一》、《中山号舰——1922年》、《南词》及电影音乐《画魂》等, 这些作品为他赢得了多项荣誉: “第十四届上海之春” 大奖, “金鹰奖” 及首届 “金钟奖” 金奖和银奖。

Liu Yuan (b.1959) was formerly a resident composer at the Shanghai Dance Theatre and subsequently at the Shanghai Opera House. He is also professor of Central Conservatory of Music's composition department. His main works include *Symphony No.1: Symphonic Fantasy -- Memories of the Awa Mountains*, symphonic poem *The Echoes of Earth Houses*, *The Legend of Sha Di'er* for Chinese Orchestra, *Gui Yi*, *Warship Zhongshan – 1922*, *Nan Ci*, and the music soundtrack for the film *Painting Soul*. These works have won several awards including the 14th Shanghai Spring Award, the Golden Eagle Award, and Gold and Silver Awards at the 1st Golden Bell Awards.

指挥 工作坊

Conducting Workshop 2015



主讲/指导 Speaker/Mentor:

葉聰 Tsung Yeh

日期 Date:

11月30日-12月3日(星期一至星期四)

30 November to 3 December (Monday to Thursday)

地点 Venue:

新加坡大会堂 Singapore Conference Hall

报名截止日期 Registration Closing Date:

9月15日(学员)

10月30日(旁听者)

15 September (For Participants),

30 October (For Observers)

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乐团

Orchestra

音乐总监: 葉聰
Music Director: Tsung Yeh

驻团指挥: 郭勇德
Resident Conductor: Quek Ling Kiong

助理指挥: 倪恩辉
Assistant Conductor: Moses Gay En Hui

驻团作曲家: 潘耀田
Composer-in-Residence: Phoon Yew Tien

驻团合唱指挥: 桂乃舜
Chorus Director-in-Residence: Nelson Kwei

高胡 Gaohu

李宝顺 (乐团首席) Li Bao Shun (Concertmaster)
周若瑜 (高胡副首席)
Zhou Ruo Yu (Gaohu Associate Principal)
李玉龙 Li Yu Long
刘智乐 Liu Zhi Yue
余伶 She Ling
许文静 Xu Wen Jing
袁琦 Yuan Qi
赵莉 Zhao Li

二胡 Erhu

赵剑华 (二胡I首席)
Zhao Jian Hua (Erhu I Principal)
朱霖 (二胡II首席) Zhu Lin (Erhu II Principal)
林傅强 (二胡副首席)
Ling Hock Siang (Erhu Associate Principal)
翁凤梅 Ann Hong Mui
陈淑华 Chen Shu Hua
郑重贤 Cheng Chung Hsien
周经豪 Chew Keng How
谢宜洁 Hsieh I-Chieh
秦子婧 Qin Zi Jing
沈芹 Shen Qin
谭曼曼 Tan Man Man
张彬 Zhang Bin

二胡 / 板胡 Erhu / Banhu

陶凯莉 Tao Kai Li

中胡 Zhonghu

林杲 (首席) Lin Gao (Principal)
吴可菲 (副首席) Wu Ke Fei (Associate Principal)
全运驹 Chuan Joon Hee
吴泽源 Goh Cher Yen
李媛 Li Yuan
梁永顺 Neo Yong Soon Wilson
沈文友 Sim Boon Yew
王怡人 Wang Yi Jen

大提琴 Cello

徐忠 (首席) Xu Zhong (Principal)
汤佳 (副首席) Tang Jia (Associate Principal)
陈盈光 Chen Ying Guang Helen
黄亭语 Huang Ting-Yu
姬辉明 Ji Hui Ming
潘语录 Poh Yee Luh
沈廉傑 Sim Lian Kiat Eddie

低音提琴 Double Bass

张浩 (首席) Zhang Hao (Principal)
李翊彰 Lee Khiang
瞿峰 Qu Feng
王璐瑶 Wang Lu Yao

扬琴 Yangqin

瞿建青 (首席) Qu Jian Qing (Principal)
马欢 Ma Huan

琵琶 Pipa

俞嘉 (首席) Yu Jia (Principal)
吴友元 Goh Yew Guan
陈运珍 Tan Joon Chin
张银 Zhang Yin

柳琴 Liuqin

司徒宝男 Seetoh Poh Lam

柳琴 / 中阮 Liuqin / Zhongruan

张丽 Zhang Li

中阮 Zhongruan

张蓉晖 (首席) Zhang Rong Hui (Principal)
罗彩霞 (副首席) Lo Chai Xia (Associate Principal)
郑芝庭 Cheng Tzu Ting
冯翠珊 Foong Chui San
韩颖 Han Ying
许民慧 Koh Min Hui

三弦 / 中阮 Sanxian / Zhongruan

黄桂芳 Huang Gui Fang*

大阮 Daruan

许金花 Koh Kim Wah

大阮 / 中阮 Daruan / Zhongruan

景颇 Jing Po

竖琴 / 箜篌 / 古筝 Harp / Konghou / Guzheng

马晓蓝 Ma Xiao Lan

古筝 / 打击 Guzheng / Percussion

许徽 Xu Hui

曲笛 Qudi

尹志阳 (笛子首席) Yin Zhi Yang (Dizi Principal)

梆笛 Bangdi

林信有 Lim Sin Yeo

梆笛 / 曲笛 Bangdi / Qudi

曾志 Zeng Zhi

新笛 Xindi

陈财忠 Tan Chye Tiong

新笛 / 曲笛 Xindi / Qudi

彭天祥 Phang Thean Siong

高音笙 Gaoyin Sheng

高音笙 Gaoyin Sheng

郭长锁 (笙首席)
Guo Chang Suo (Sheng Principal)
王奕鸿 Ong Yi Horng

中音笙 Zhongyin Sheng

郑浩筠 Cheng Ho Kwan Kevin
钟之岳 Zhong Zhi Yue

低音笙 Diyin Sheng

林向斌 Lim Kiong Pin

高音唢呐 Gaoyin Suona

靳世义 (唢呐/管首席)
Jin Shi Yi (Suona / Guan Principal)
常乐 (副首席) Chang Le (Associate Principal)

中音唢呐 Zhongyin Suona

李新桂 Lee Heng Quee
孟杰 Meng Jie

次中音唢呐 Cizhongyin Suona

巫振加 Boo Chin Kiah

低音唢呐 Diyin Suona

刘江 Liu Jiang

管 Guan

韩雷 Han Lei

打击乐 Percussion

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Duan Fei (Associate Principal)
陈乐泉 (副首席)
Tan Loke Chuah (Associate Principal)
伍庆成 Ngoh Kheng Seng
沈国钦 Shen Guo Qin
张腾达 Teo Teng Tat
伍向阳 Wu Xiang Yang
徐帆 Xu Fan
卓开祥 Toh Kai Xiang Eugene+

钢琴 Piano (3rd Oct)

李政乐 Clarence Lee Zheng Le+

所有演奏家 (除声部首席与副首席) 名字依英文字母顺序排列。
All musicians' names (except principal & associate principal)
are listed according to alphabetical order.

* 没参与音乐会 Not in concert

+ 客卿演奏家 Guest musician

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6十一月 November 2015
星期五 Friday
10.30am

7十一月 November 2015
星期六 Saturday
2.30pm & 5pm

新加坡华乐团音乐厅
SCO Concert Hall

青少年音乐会:
阿德下南洋3 – 美食天堂
Young People's Concert:
Voyage to Nanyang 3 –
Food Paradise

SCO
新加坡华乐团

狮城街戏音画 冯国峻
Lion City Street Opera Phang Kok Jun

南洋饮食适当年 林亿
Nanyang Cuisine of Yesteryears
Lim Yi Benjamin

餐具碰撞乐 钱兆燕
Tableware Beats Qian Zhao Xi

乐饌 江耀良
Musical Delicacies
Simon Kong Su Leong

雅风摄影II – 刺的回味之红毛丹与榴莲
Ispirazione II – Rambutan and Durian
Simon Kong Su Leong

神秘的香料 刘栢
Mysterious Spices Liu Chang

美食天堂 – 新加坡 埃里克·沃森
Singapore: A Gourmet Paradise Eric Watson



指挥: 郭勇德(阿德)
Conductor:
Quek Ling Kiong
(Ah De)

叙述/演员:
潘丽敏
Narrator / Actor:
Sugie Phua
(Jing Suka)

香味展览会
用纸盒收集不同食物的味道,
与阿德一起探索香料的美妙!
"Sense of Smell" Exhibition
Collect various food scents by using pieces of
paper to discover the smell of spices with Ah De!
7十一月 November 2015
星期六 Saturday
1.30pm & 4pm
新加坡大会堂一楼
Singapore Conference Hall,
Level 1

音乐会将以华语呈现。适合9岁以上的小朋友。
This concert will be presented in Mandarin,
suitable for children 9 years and above

票价 (未加SISTIC收费)
Ticket Price (excludes SISTIC fee)
\$45

10% 折扣 (3张或以上)
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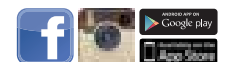
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鸣谢
Acknowledgements

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We wish to thank the media and all who have contributed
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以及 Bestway Building 停车场。
Singapore Conference Hall's carpark is closed. Alternative parking
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罗坚 – 作曲家 Lincoln Lo – Composer



香港出生的青年作曲家罗坚，幼年开始学习钢琴，先是以8岁之龄考入香港演艺学院，后在11岁时就成功考入法国里昂国立音乐学院；多年来赢得诸多奖项，包括香港杰出少年演奏家奖和在法国学习期间，在阿尔卑斯地区主办的钢琴奏鸣曲大赛中勇夺“演绎特别大奖”。

尽管钢琴演奏技艺卓越，在1994年年方15的他却决定放弃成为古典钢琴家的原先目标，毅然回返香港，投入流行音乐的创作。从一开始得以在著名作曲家和电影音乐人胡伟立门下学习电影配乐、MIDI音乐制作，以及胡伟立最擅长的中国小调旋律和中乐乐器编排，到后来应制片人文隽和导演王晶之邀为电影《百分百感觉》配乐、为电视剧《难兄难弟》担任原声大碟的制作，包办监制、作曲与编曲，再到罗文于1997年“乐坛25年”演唱会“光辉舞台”邀请他创作主题曲和填词，以至从此成为罗文专用的音乐监制与作曲人。

1997年下半年，罗坚创立了传奇音乐制作有限公司，自己担负起创作与音乐总监的职责，亲自率领一支专业有才华的工作团队，致力于不同音乐的创作与制作。1998年《难兄难弟》舞台音乐剧版也邀请他负责作曲编曲和演出；2002年，他应中国中央电视台邀请制作第一部电视音乐剧《水果姑娘》；2008年上海电视频道播出的收视冠军电视剧《云娘》的主题曲与配乐皆出自他手。

2011年，罗坚应中国成都电视台“快乐女声”之邀，成为此选秀节目的首名香港评委。罗坚的音乐创作不断，以他坚实的古典音乐训练基础与执着，以他对音乐无比的热情、独特创意和灵活多变的音乐风格，使他成为香港现今一位优秀而多产的作曲家兼制作人。

Hong Kong-born composer Lincoln Lo is one of Hong Kong's most versatile and innovative music talents. Throughout his career, Lincoln Lo has scored, composed, arranged and produced music for many films and programmes with his unique classical music background and innovative creativity, becoming one of the industry's top producers and composers. At the age of eight, Lincoln Lo began his junior music studies at the Hong Kong Academy for Performing Arts. Majoring in piano, he received many awards including the Hong Kong Junior Exhibitioner Award and the Tom Lee Challenger Award at the 41st Hong Kong Music School Festival. At age 11, he entered the Conservatoire National de Région de Musique de Lyon in France where he studied piano with Professor André Chometon.

In 1994, in spite of his classical music background and accomplishments, Lincoln Lo gave up a prosperous future as a respected classical musician and devoted himself wholeheartedly into pop music. He returned to Hong Kong and started contributing to the music business, and began learning film scoring and MIDI music production, as well as Chinese folk music and Chinese traditional music arrangement with his mentor, the prominent film music composer William Wu.

Lincoln Lo's breakthrough came in 1996 when he scored Manfred Wong and Wong Jing's *Feel 100%*. He then became the music director of one of the most favourite TVB drama series *Old Time Buddy*, receiving the Best Music Arranger Award for the series' theme song at the TVB Music Award Ceremony in 1997. That same year, he established Legend Music Production Ltd. Lincoln Lo also served as the music director, composer, arranger and guest performer for the *Old Time Buddy* Lunar New Year musical production. Lincoln Lo also had the honour of being invited to write pop music tycoon Roman Tam's 25th anniversary theme song *Thousands of Grateful Words*, and he has since worked as Tam's music producer and composer.

In 2002, Lincoln Lo further expanded his music business to China and was invited by China TV Production Centre and China Central Television to serve as music director for China's first musical TV drama series *Shui-Guo-Gu-Niang*. In 2011, Lincoln Lo was invited to judge the renowned singing competition *Super Girl* and represented Hong Kong as a key judge.

罗伟伦 – 作曲家 Law Wai Lun – Composer



罗伟伦出生中国上海，毕业于中央音乐学院。1956年考入中央音乐学院附中，学习钢琴与音乐理论；因着成绩优异，提前在附中的最后一年开始大学作曲系的主修课程，师从苏夏；1962年直升大学作曲系，师从中国著名作曲家杜鸣心。

1980年加入了中国音乐家协会，并于同年入选中国电影音乐青年优秀作曲家。继后他移居香港，加入香港作曲家与作词家协会，并任教于香港演艺学院，就是从那时起，他开始了华乐的创作。主要华乐作品有《龙》、《白蛇传》与《大理情风》等，其中中胡与管弦乐队的《苏武》和柳琴与中乐队的《晋乡秋色》等，均以音乐光碟出版发行。

1995年，罗伟伦移居新加坡，其创作进入到一个更为丰盛多样化的阶段。主要作品包括《天网》、《王子与狮子》、新加坡2007国庆大型歌舞音乐，以及滨海艺术中心华艺节2011的《陈洁仪—我的音乐之旅》、新加坡艺术节的《海上第一人—郑和》等等。此外，他也受邀出任新加坡华乐团咨询团成员、本地华乐比赛和台湾国际作曲大赛的评委。2006年在新加坡华乐团主办的新加坡国际华乐作曲大赛中获荣誉奖；2007年，《彩云追月》获香港作曲家与作词家协会颁发该年度作品最广泛演奏的金帆奖。2012年8月至2014年7月，他曾出任新加坡华乐团驻团作曲家。

Law Wai Lun was born in Shanghai, China, and graduated from the Central Conservatory of Music. In 1956, he was admitted into the Central Conservatory of Music's affiliated high school to study piano and music theory. His outstanding academic results allowed him to enrol in the conservatory's composition department in his final year in high school, and he studied under Su Xia. In 1962, he was admitted directly into the conservatory's composition department in university and studied under Du Ming Xin.

In 1980, he joined the Chinese Musician Association, and was awarded the Outstanding Young Film Musician Award. The same year, he moved to Hong Kong and became a member of the Composers and Authors Society of Hong Kong and took up a teaching position at the Hong Kong Academy of Performing Arts. He also started to compose for the Chinese orchestra. His major works include *The Dragon*, *Madam White Snake* and *Da Li Qing Feng*. His other major works such as *Su Wu* and *Jin Xiang Qiu Se* have also been recorded and published.

He migrated to Singapore in 1995, entering into a more varied and fruitful phase of his creative career. His major works include *The Celestial Web*, *Prince Sang Nila Utama and Singa*, music for the 2007 National Day dance musical, *Kit Chan – My Musical Journey* at Huayi – Chinese Festival of Arts 2011, and *Admiral of the Seven Seas* at the Singapore Arts Festival. Law Wai Lun was a member of SCO's Artistic Resource Panel and also been a judge in the Singapore Chinese Music competition and the Taiwan International Composition Competition. In 2006, he won the Honourable Prize at the Singapore International Competition for Chinese Orchestral Composition organised by the SCO. His work, *Beautiful Clouds Chasing the Moon* was awarded the Golden Sail Award in 2007 by the Composers and Authors Society of Hong Kong for being the composer with the most widely performed compositions. Law Wai Lun was SCO's composer-in-residence from August 2012 to July 2014.

默片与阮玲玉 *Silent Films and Ruan Lingyu*

没有对白、音乐、音效的无声电影就称默片，是对有声电影发明之前所有电影的统称。为了解决电影诞生后声音技术的局限，无声电影多采用单画面的字幕来表现重要对白和音效；有些院线在电影放映时，会在现场由音乐家根据剧情的发展进行即兴伴奏。

因为无声无语，默片演员就得透过身体动作和面部表情表达情感、述说故事，让观众能够了解角色的内心思想、看懂片子；而有些导演还会借助字幕来提升影片的整体效果。

早期的字幕（当时称作“间幕”），用作与观众的一种对话，它可以是剧情的说明或叙述或是对后来剧情发展的暗示，甚至还可以是对影片内容的评价；所以，负责字幕的写手就成了默片时代电影界里非常重要的一种专业。

至于默片的现场音乐伴奏，则是在1895年12月卢米埃尔的电影在巴黎首映时开始的。当时影片放映现场，由一位钢琴师随剧情的发展即兴伴奏，大大提高了人们欣赏影片的趣味；随后，大家习惯了有音乐配合的观戏体验，认为音乐有助于戏剧氛围的营造，为了创造不同的听音乐感受，于是相应地也有了管乐师，甚至连管弦乐团也纷纷组成。

然而，各类的发明发展接踵而至，无声电影注定要被淘汰，并且很快地被有声电影所取代。由于有了默片现场即兴配乐的尝试，后来的电影音乐人更因有较宽裕的时间琢磨下笔，往往所配的音乐能为影片增值。原创电影音乐遂成为电影配乐的主流。

话说本片主角阮玲玉（1910-1935），她是中国默片时代第一位引起社会广泛赞誉的女演员。在她短暂的一生中，共演出29部电影，扮演了多类不同的妇女，从风尘女子到小家碧玉、年轻姑娘到老太婆，还有工人、学生、作家、卖花女、交际花等。

阮玲玉在表演艺术上，形成了自己真挚朴实，自然清新的风格，她的感情总是那么的饱满，在诠释任何一个角色时，她总是全情全心的投入，经过个别导演的再引导，就自然而然地散发出一种独有的艺术光彩。

在被影评人推举为最优秀的默片电影《神女》里演出女主角的她，创造了一个在恶运中挣扎求存的妓女形象，把一个爱子心切单亲妈妈的无助演绎得出神入化，尤其是在年幼儿子面前的那种沉重复杂的心境神态，她更有淋漓尽致的演出。本片导演吴永刚指她的演技让人过目不忘，并以她是“感光最快的底片”来比喻其无瑕可击的表演；香港知名专栏作家陶杰则说“她一个简单的眼神就足以令人感动，在她柔弱的身躯里，隐藏着火一般的刚烈与坚贞”；中国著名导演郑君里更是对她推崇备至，认为“阮玲玉在影片中所创造的人物大都有高度的真实性和说服力。每个人物都逼真现实中的真人。……她的技术熟练、朴素而自然，丝毫没有雕凿的痕迹。”

可惜的是，不幸的婚姻生活，在她的那个年代里，舆论频繁，造谣中伤，使她心力交瘁，只能留下“人言可畏”四字遗言，服药自尽，终年25岁。

In general, movies with no synchronised dialogue, music nor sound effects are called silent films, and the term is usually used to refer to all movies filmed before the invention of sound film. To address the limitations of sound technology in the early days of motion pictures, silent films usually employed title cards that narrated important dialogue and sound effects. Some movie theatres would engage musicians to provide live, improvised musical accompaniment as the film played.

Without the ability to be heard, silent film actors had to convey emotions and move the plot along with their physical actions and facial expressions, so the audience could understand the character's inner thoughts and the story. Some directors would enhance the overall effect of the film with the help of on-screen cues. On-screen prompts (then called “intertitles” or title cards) were used as a kind of dialogue with the audience. They served to narrate the story, provide elaboration, hint at later developments in the plot, or even comment on the subject matter of the film.

The birth of live musical accompaniment in silent films can be traced back to December 1895, when Lumiere brothers debuted their cinematograph film projector in Paris. From then, a pianist would provide improvised musical accompaniment inside the same theatre in which the film was screened. By accentuating and exaggerating what was on screen with musical motifs, the audience's viewing pleasure was greatly enhanced.

Eventually, it came to be normal to have live musical accompaniment in the theatre. To create different listening experiences, wind ensembles, and even film orchestras, were formed.

As filmmaking technology developed with increasing innovation, it was inevitable that silent films would one day be replaced by sound films. With the advancement in sound recording technology and the experience gained from improvising musical accompaniment for silent films, as well as more time for the film scorers to craft their music, more value were added to the films they were writing for. Composed film scores became essential in movie soundtracks.

The protagonist of this evening's feature film, Ruan Lingyu (1910 –1935), was the first female film actor during the Chinese silent film era to receive wide acclaim. In her short life, she starred in 29 films and played many different types of female roles – from prostitute to girl-next-door; from young girl to old woman; from worker to student; and many others.

Ruan had her own style that filled the screen, a style that was sincere, simple, natural, and refreshing. She was always full of emotions, and threw herself whole-heartedly into the portrayal of every role she portrayed. Under the guidance of her directors, she exuded a natural artistic brilliance that was uniquely hers.

The Goddess, starring Ruan as an ill-fated prostitute struggling to survive, is taken to be the best Chinese silent film. Ruan's superb portrayal of a helpless single mother who doted on her son is especially poignant whenever she shares the screen with her son. Film director Wu Yonggang commented that her acting was so impressive and memorable that he likened her to “the most photosensitive film negative”, able to convey the the most subtle emotions. Renowned Hong Kong columnist Chip Tsao was also full of praise, One simple look from her was enough to touch your heart; in that frail body of hers was hidden a burning spirit of determination and strength”. Well-known Chinese director Zheng Junli had similarly high regard of her, “The characters portrayed by Ruan were highly authentic and convincing. Each character bores a close resemblance to the person in real life. Her polished acting skills were simple and natural, with no traces of being manufactured.”

Unfortunately, the tragedy of Ruan's characters was mirrored in her personal life. She suffered an unhappy marriage, and the strain of the public scandal and gossip that followed her drained her both mentally and physically. The young starlet took her own life by overdosing on drugs at the age of 25, leaving behind a celebrated silent film legacy.

曲目介绍

Programme Notes (3 October 2015)

阮玲玉《神女》默片音乐会

Ruan Lingyu's "The Goddess" – A Silent Film Concert

1930年的上海，年轻单亲妈妈为了生计也为了抚养儿子成人，不惜沦为暗娼；在一次被警察追捕时误闯入一流氓家中，从此命运就为这嗜赌如命的流氓所掌控。为了不让儿子失去受教育的机会，她偷偷地把一些钱藏在墙脚……不料其身份被儿子同学的家长发现，于是向校方施压，非要校长把孩子赶出校园。在随后的家访中，校长理解并体恤这年轻妈妈的辛苦与难处，决定保护孩子，让他继续升学。然而，毕竟好人就校长一个，势单力薄，斗不过学校董事会的强权。妈妈为了让孩子继续求学，她准备把藏起来的一点点钱取出，然后带儿子逃到别处，无奈，她竟然发现辛苦赚来的钱已被流氓偷走……

A self-sacrificing mother sells herself to care for her infant son and ends up working under a gangster, who forces her back on the streets when she attempts to flee and make an honest living. As her son starts going to school, she begins hiding money away for his school fees. Soon, the parents of the other school children discover her profession, and the resulting controversy gets her son expelled. The mother decides to seek a new life with her son but her hidden money is stolen by the gangster. At her wit's end, she is forced to take drastic action.

此节目介绍由滨海艺术中心提供。

The set of programme notes is re-produced with courtesy of Esplanade – Theatres on the Bay.

阮玲玉《神女》

默片音乐会

Ruan Lingyu's "The Goddess" :

– A Silent Film Concert

指挥/创意策划 Conductor/Creative Producer: 葉聰 Tsung Yeh

作曲家 Composers: 罗伟伦 Law Wai Lun、罗坚 Lincoln Lo

影片剪辑 Film Editor: 卞会宾 Bian Huibin

资料编辑及撰稿 Resource Editor: 苏章恺 Su Zhangkai

《神女》电影 Film: The Goddess

导演 / 编剧 Director / Writer: 吴永刚 Wu Yonggang

摄影 Cinematography: 洪伟烈 Hong Weilie

主演 Cast: 阮玲玉、章志直、黎铿 Ruan Lingyu, Zhang Zhizhi, Li Keng

电影配乐 Film Music

序曲 8' Overture

罗伟伦
Law Wai Lun

神女 75' The Goddess

罗伟伦、罗坚
Law Wai Lun, Lincoln Lo

3 十月 October 2015
星期六 Saturday
8pm

新加坡华乐团音乐厅
SCO Concert Hall

SCO
新加坡华乐团

阮玲玉 《神女》

默片音乐会

Ruan Lingyu's "The Goddess"

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