



Esplanade
Presents

Chinese
Chamber Music

Soulmates

银弦芝音
A Pipa & Ruan
Recital

by Zhang Yin
& Cheng Tzu-ting
张银与郑芝庭



2 Dec 2015, Wed, 7.30pm, Esplanade Recital Studio

2015年12月2日, 星期三, 晚上7时30分, 滨海艺术中心音乐室

PROGRAMME 曲目

Wild Geese Descending on the Sandbank 《平沙落雁》

Pipa: Zhang Yin

琵琶: 张银

Composed by Yang Dajun
杨大钧作曲

The Spring of Jiangnan 《江南春》

Zhongruan: Cheng Tzu-ting

中阮: 郑芝庭

Composed by Ning Yong
宁勇作曲

Pipa Words 《琵琶辞》

Pipa: Zhang Yin

琵琶: 张银

Composed by Qin Wenchen
秦文琛作曲

Whirling Rains (Singapore Premiere)

《雨之婆娑》(新加坡首演)

Zhongruan: Cheng Tzu-ting

Piano: Huang Ting-yu

中阮: 郑芝庭

钢琴: 黄亨语

Composed by He Zhenzhen
何真真作曲

Yearning for the World 《思凡》

Duet: Zhang Yin (*pipa*), Lin Gao (*erhu*)

演奏: 张银 (琵琶)、林杲 (二胡)

Composed by Yao Chen
姚晨作曲

Air Swimming (Singapore Premiere)

《空中漫游》(新加坡首演)

Ensemble: Cheng Tzu-ting (*zhongruan*), Zhang Yin (*pipa*),

Seetoh Poh Lam (*liuqin*), Kenny Chan (*daruan*)

演奏: 郑芝庭 (中阮)、张银 (琵琶)、司徒宝男 (柳琴)、
曾靖文 (大阮)

Composed by Dion Graham
迪翁·格雷厄姆作曲

1 hr 10 mins, no intermission 时长约1小时10分钟, 无中场休息

Post show talk in English & Mandarin 演后交流会以中英文进行

PROGRAMME NOTES 曲目介绍

Wild Geese Descending on the Sandbank 《平沙落雁》

This piece has melodies and rhythms that contain characteristics of *pipa* Wen Qu ("scholarly song") and Wu Qu ("martial song"). The left-hand techniques are used mainly in the quiet sections, while the combined-hand techniques come to the fore in the livelier sections. The myriad of playing techniques thus creates a lively atmosphere of alternating quiet and liveliness. To perform this piece well, the key is to have the artistic conviction to imitate the "geese". The sounds of honking geese that permeate this melodious piece depict a flock of geese as they soar in the sky, then circling and calling out to one another before they finally descend and land on the sandbank.

《平沙落雁》其旋律节奏兼有文曲与武曲的特征，静时多用左手的打、带、擞音等，动时则多用双手的撮、分、扫、轮与琶音等组合手法，技巧富于变化，形成一动一静相互交替的活泼形象。要演奏好这首乐曲，关键是乐手的立意，要以“雁”拟人，含以清苦坚信，才能得曲意之妙。曲调悠扬流畅，通过时隐时现的雁鸣，描绘雁群翱翔高空而欲降落前在空中盘旋顾盼、鸣叫，终至扑落平沙时的形象。

The Spring of Jiangnan 《江南春》

*A thousand miles of oriole songs and red among the green,
Of wine flags flapping along the shore and in the hills,
Four-hundred-and-eighty temples built by the Southern dynasties,
And how many pagodas in the land of mist and rain?*

The poem *The Spring of Jiangnan* was written by the famous Tang dynasty poet Du Mu. It vividly portrays the broad expanse of the landscape, filled with fresh beauty of spring in Jiangnan. The piece is created with elements of ancient Chang'an music of the same name as well as other Jiangnan style pieces. Cast in a subdued and lyrical adagio and paired with a brilliant allegro section, it aims to depict the beauty of Jiangnan, the bursting of spring and a feeling of relaxing joy.

千里鹰啼绿映红，
水村山郭酒旗风，
南朝四百八十寺，
多少楼台烟雨中？

这是唐代诗人杜牧著名诗作《江南春》，全诗写景有声有色，宛然绘出一幅地域广阔，清新秀丽，春意盎然，气象万千的江南春图景。这首阮曲采自长安古乐《江南春》等江南风格的乐曲为素材创作而成。全曲以甜美、委婉的抒情慢板，富有华彩的热情小快板，著意表现江南秀美，繁盛的春景和轻松欢悦的心情。

Pipa Words 《琵琶辞》

This is a *pipa* solo piece composed by Professor Qin Wen Chen from the Central Conservatory of Music. The harmonics that open the piece are like the sparkles of crystal clear dew droplets under the rays of the sun, before the droplets gradually

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Yearning for the World 《思凡》

This piece was written for *erhu* and *pipa*; and takes its inspiration from the Kunqu *Yearning for the World – The Two Who Came Down the Mountain*, which itself is part of the anonymously written *Niehai Chronicles*, a work dating to the Ming dynasty. A young nun who has spent many lonely years isolated in a Buddhist convent atop a mountain finally decides to give in to her yearning to see the world and leave. On her way down, she chances upon a young monk who has left his monastery in similar circumstances. A wave of youthful passion rises up in her heart, causing her to leave behind her inhibitions and give way to her fantasies. The composer's intent is not to tell a story through the piece, but to portray with exquisite brushstrokes of pure sounds the beauty of love which causes people's heart to flutter and hope.

《思凡》为二胡和琵琶而作，灵感源自昆曲《思凡·双下山》，原剧系明朝无名氏作《孽海记》中的两折。小尼姑色空在仙桃庵内度日如年不忍寂寞，思恋凡间生活逃下山去，路遇也从碧桃寺出逃的小和尚本无，内心顿生青春的萌动与朦胧的情愫，最终寄于含蓄与幻想。作曲家无意用音乐讲故事，细腻的笔触与纯净的音色传达的是美好的爱情带给人心的颤动和希冀。

Air Swimming 《空中漫游》

Music experienced temporarily is change. When a bird learns to fly, it is no longer just a land mammal, it is a new being with many more possibilities for experience. This process of learning to fly is something intrinsic, but far from easy, graceful or safe. In this piece, there are fragments (melodic and rhythmic) that are not brought together fully until about a minute in. When the main melody and accompaniment is finally completely stated, we have our "first flight". Later attempts prove more and more adventurous, and some mastery over basic air techniques leads to higher aerial manoeuvres. This is mirrored harmonically and rhythmically as the quartet heads to a climax in which its fundamental identity changes.

Air Swimming is a demanding piece that pushes the performer to learn many more ways to produce sound from their instruments. At one point, the group is entirely a percussion ensemble, and at another point a rich harmonic palette conjuring colours and textures yet unheard.

音乐的暂时经历就是变化。当鸟儿学习飞翔，它已不再是一个地上的哺乳类动物。这是一种在经历上带有更多可能性的新生。学飞的过程是固有的，但与容易、优雅或安全相距甚远。在这首乐曲中，有些片段（旋律和节奏）是未有完全汇聚在一起，直到大约一分钟的时候，当主旋律和伴奏最后被完全阐述，我们有了“首飞”。其后的尝试也越来越冒险，而掌握基本飞行技术后又能引发更高难度的空中飞行技巧。这些都反映在乐曲中，当四重奏将乐曲带向高潮时，和声与节奏的基本特性也有所改变。

《空中漫游》是一首让演奏家学习如何以更多不同的方法使乐器发出声音。有时，这是一个打击乐团，而另一会儿，它又是一个丰富的和声调色板，调制出前所未闻的颜色和体质。

MUSICIANS 演奏家

Zhang Yin 张银

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

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

Cheng Tzu-ting 郑芝庭

A *zhongruan* performer who joined the SCO in August 2008, Cheng Tzu-ting is a graduate of the College of Music, Tainan National University of the Arts. A student of Chen Yiqian, Cheng graduated with a major in *ruan xian*—a series of instruments that form the tenor segment of the plucked strings section that includes *gaoyin ruan*, *xiaoruan*, *zhongruan*, *daruan* and *dijin ruan*. Before moving to Singapore, she held concerts at the Kaohsiung Music Center and Kaohsiung Jiangong Church, collaborating with Liu Xinlin and Bing Xiaojie respectively.

2008年加入新加坡华乐团担任中阮演奏家，郑芝庭毕业自台湾台南艺术大学中国音乐学系，主修阮咸，师从陈怡蓓。阮咸即包括高音阮、小阮、中阮、大阮和低音阮，是弹拨乐器中的中音声部。到职新加坡之前，她曾先后在高雄市音乐馆和高雄市建教会举行音乐会，其中一场同刘心琳联合呈献，另一场则同兵筱洁合作。



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

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新加坡华乐团