

徐帆的打击乐世界
击鼓扬帆



Xu Fan's
World of Percussion

9 Mar 2016, Wed, 7.30pm
Esplanade Recital Studio

2016年3月9日, 星期三, 晚上7时30分
滨海艺术中心音乐室

Xu Fan 徐帆



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徐帆自幼随父亲(西安音乐学院民族打击乐教师)学习打击乐。在2001年随西安音乐学院打击乐教师李亚娟开始了对西洋打击乐系统的学习。跟着,在2002年随中央音乐学院管弦系打击乐教授刘刚学习西洋打击乐;同时,与中国音乐学院国乐系打击乐教授王以东进行中国民族打击乐的学习。2004年进入中央音乐学院管弦系,作为打击乐独奏家、中央音乐学院客座打击乐教授李彪的学生,继续学习西洋打击乐。

在校期间,他曾担任中国青年交响乐团的打击乐声部演奏家,在国家大剧院、保利剧院等各大音乐厅,以及北大百年讲堂、清华等二十多所北京高等院校成功演出多套曲目,并与北京交响乐团、中央芭蕾舞团、中国歌剧舞剧院等专业团体合作演出。

2005年加入李彪打击乐团,进行排练和演出。曾参与2008北京奥运会闭幕式曲目的录制。此外在国家大剧院、北京保利剧院、北京音乐厅、中山音乐堂、天津、上海等地成功演出。2008年7月毕业于中央音乐学院管弦系,西洋打击乐专业。2009年1月至今于新加坡华乐团担任打击乐演奏家。

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Programme Notes 曲目介绍

Copper Idiophones Over the Drums 《鼓上铜乐》

This work is composed to showcase the soloist’s technique and the sounds that the instruments can make. Its title describes the method of placing the *jingluo* (Peking Opera *gong*) on top of a drum and striking the copper instrument, creating a crisp sound. As the vibration from each strike emanates back to the drum skin, different sound effects are also created. On top of that, the *paigu* solo section within the piece also showcases the techniques and visual appeal of Chinese percussion music.

乐曲《鼓上铜乐》，纯粹以展示个人技巧和音效为主。所谓“鼓上铜乐”是将中国戏曲打击乐的京锣放在鼓上演奏，敲打鼓上的铜器时，音色清脆，而其振动再回到鼓面皮革上再发出不同的音响效果。此外，乐曲中的中国排鼓独奏段落也充分体现了中国鼓乐的技巧性与观赏性。

Fast Drum Section 《快鼓段》

This solo Su’nan percussion work uses double stroke, point stroke and other techniques, varied with the striking of different parts of the drums to produce different sound colours, qualities and dynamics. The fast-paced first segment creates an intricate and intense sound pattern effect, while the “flying butterflies” effect in the work evokes a scene of butterflies in dance and flight amidst the flora.

十番鼓的独奏曲目《快鼓段》是运用双击、点击等技巧，通过敲击板鼓的不同位置和敲击方法的改变，来演绎不同的音色、音质和力度的变化。第一句中的急急大排营造了紧张激烈的音响效果，而曲子中的“双飞蝴蝶”则营造蝴蝶翩翩起舞时的飘逸以及在花丛中时隐时现的场面。

Drama, Trio for Three Pairs of Cymbals & Players’ Voices, Op 23: I & VI 《戏》三重奏，为三对钹与演奏者演唱而作，作品23: I & VI

Commissioned by the Cincinnati Percussion Ensemble in 1995, this chamber work is written for three pairs of cymbals and musicians’ voices. It resulted from the composer’s determination to create many different sound effects using only one (or one type of) instrument, having grown tired of the conventional instrumental configuration that requires a stage full of percussion instruments. Here, he chose three pairs of cymbals of different pitches, and designed 35 different performance techniques to go with six vocal variations. Using the subtle treatment of timbre and rhythm to create contrast and momentum, the work, almost devoid of traditional Western compositional techniques and form, is a percussion piece that is rich with ethnic colours. All movements were written in different tempo: fast – fast – slow – fast – slow – fast.

作于1995年，由辛辛那提打击乐团委约的作品《戏》，是为三对钹和演奏者的嗓音而作的室内乐。作曲的初衷是因作曲家开始厌倦满台堆满打击乐器的作品，而决心用一件（或一种）乐器做出多种效果。因此，选择了三队不同音高的钹，设计了35种演奏法和6种人声发声法，主要通过音色与节奏上的细微处理获得对比和前进的动力，是一首几乎找不到西方作曲技法和曲式，极富传统色彩的打击乐作品。每个乐章以不同速度编排：快-快-慢-快-慢-快。

The Sun Shines on Tashkurghan 《阳光照耀着塔什库尔干》

Based on the folk music of the ethnic Tajik people, this popular work was composed by Chen Gang originally as a violin solo work. The piece opens with a passionate and freely played melody which evokes the beautiful and rich grasslands of Tashkurghan. The music of the first section is drawn from the folk music of the Tajik people, which is resoundingly bright yet sweet. The second section is an allegro with lively melodies, at times hurried and intense, at times stretched out. Eventually, the flurry of semiquavers leads into a presto that continues to gain pace until it reaches a fiery conclusion.

这首家喻户晓的乐曲原为陈钢于1976年，以塔吉克族民歌为素材编写的小提琴独奏曲。乐曲开始是热情豪放的散板旋律，激情舒展的演奏将人们的思绪带到了美丽富饶的塔什库尔干草原。第一部分的音乐主题取材于塔吉克族民歌，它的旋律高亢而嘹亮，甜美动听。第二部分是快板，旋律轻快，时而急促，时而舒展，时而激烈，急促火热的十六分音符迅速转入急板，旋律逐渐加快，在火热的气氛中结束全曲。

Look Out Little Ruth Tico Tico no Fubá

Look Out Little Ruth is a well-known ragtime music. Ragtime was the first American popular music genre that had a widespread impact throughout the country. It originated as music for the piano and was popular from the 1890s till the end of the World War I, after which its place in American music was overtaken by the rise of jazz. Lively and filled with gaiety, ragtime is frequently used in music for animated films.

Tico Tico no Fubá is a renowned Brazilian choro music piece composed by Zequinha de Abreu in 1917. It has been a perennial favourite with instrumentalists for over 60 years and is probably the most frequently recorded choro of all time.

Look Out Little Ruth 是一首耳熟能详的拉格泰姆（Ragtime）乐曲。拉格泰姆是美国流行音乐中第一次出现真正有全国影响力的音乐形式。它最初是一种钢琴音乐，盛行于19世纪90年代到第一次世界大战结束，因爵士乐的兴起而被替代。它的音乐风格轻快、欢乐，也常常被用在动画片的音乐当中。

Tico Tico no Fubá是巴西作曲家泽昆哈·阿布鲁所作的一首肖罗音乐，作于1917年。在过去，巴西歌舞代表团访问中国各大城市时，这首名曲是经常演奏的保留曲目。

Bull Fighting Tiger 《牛斗虎》

Bull Fighting Tiger originates from a popular folk dance in Yu County, China, that imitates a bull’s fight against a tiger. It is based on a local legend that describes the fighting scene between the animals, vividly depicting the tiger’s ferocity while praising the faithful and brave bull for protecting its young master. The piece is rich with folk characteristics and local flavour, and is one of the most popular pieces performed during the Lantern Festival on the last day of Chinese New Year.

《牛斗虎》是一种模拟动物形体、习惯的民间舞蹈，流传于孟县一带。相传这种民间舞蹈源自当地流传的一则民间传说。《牛斗虎》以牛虎争斗为内容，形象地刻画了老虎的凶猛威武，又颂扬了老牛忠厚倔强，英勇保护小主人的献身精神。音乐具有浓郁的民间特色和乡土气息，成为元宵节之夜最受欢迎的节目。