

新加坡华乐团呈献
Singapore Chinese Orchestra presents

Ensemble Series III 小合奏系列三

新加坡
华乐团
Singapore
Chinese
Orchestra

李民雄之

吹

打
乐世界

Li Min Xiong's Wind & Percussion World

2002年10月11-12日(星期五及六), 晚上8时正
新加坡华乐团音乐厅(新加坡大会堂)

11-12 October 2002 (Friday & Saturday), 8.00pm
Singapore Chinese Orchestra Concert Hall,
Singapore Conference Hall

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- 丝竹与法器 《晨钟暮鼓》 李民雄
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- 鼓乐 《龙腾虎跃》 李民雄
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Concert Programme

Artistic Advisor: **Li Min Xiong**

Percussion Ensemble **The Sporting Golden Lion** Li Min Xiong
Lead Performer: Quek Ling Kiong

Ceremonial Instrumental Music **Morning Bells and Evening Drums** Li Min Xiong
Lead Performer: Shen Guo Qin

Jinbei Wind & Percussion Music **Triumph** Shanxi Folk Music
Lead Performer: Teo Teng Tat Percussion Instrumentation by Li Min Xiong

South-east Wind & Percussion Music **Shi Ba Liu Si Er** Jiangsu Folk Music, Score by Zhu Qin Fu
Lead Performer: Quek Ling Kiong Arranged by Li Min Xiong

Percussion Ensemble **Voices of the Tides** Li Min Xiong
Lead Performer: Quek Ling Kiong, *Suona*: Lim Kiong Pin,
Dizi: Tan Chye Tiong

Wind & Percussion Music **Excitement in the Village** Li Min Xiong
Lead Performer: Wu Xiang Yang

~~~~ Interval ~~~~

Drum Music **Spirit of the Drums** Li Min Xiong  
Lead Performer: Quek Ling Kiong

Zhejiang Wind & Percussion Music **Celebrating the Lantern Festival** Zhejiang Folk Music  
Lead Performer: Wu Xiang Yang Rearranged by Li Min Xiong

Sunan Wind & Percussion Music **A Fragrant Courtyard** Traditional Music  
Soloist: Quek Ling Kiong, *Dizi*: Yin Zhi Yang Arranged by Li Min Xiong

Hunan Percussion Music **Arrival of the First Train** Tujia Tribe Folk Music  
Drum: Quek Ling Kiong, Rearranged by Li Min Xiong  
*Toubo*: Teo Teng Tat, *Erbo*: Ngoh Kheng Seng

Wind & Percussion Music **Incessant Stream of Horses and Carriages** Li Min Xiong  
Lead Performer: Shen Guo Qin, *Dizi*: Phang Thean Siong, Yin Zhi Yang,  
*Suona*: Jin Shi Yi

Drum Music **A Well-matched Fight** Li Min Xiong  
Lead Performer: Quek Ling Kiong

叶聪于二零零二年一月应邀出任新加坡华乐团的音乐总监，亦同时担任美国南湾交响乐团的音乐总监及香港小交响乐团的桂冠指挥，这使他成为世界上第一位同时担任华乐与西乐团音乐总监的指挥。一九九五年，叶氏和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。在华乐界，叶聪亦是北京华夏艺术团的首席指挥，曾带领该华乐小合奏团数次远征欧洲及美国，广受好评。

一九九一年四月，美国交响乐团联盟及芝加哥交响乐团合办“指挥家深造计划”，叶聪是获选参与的三名指挥之一，与芝加哥交响乐团、该乐团的音乐总监巴伦邦及首席客席指挥布莱兹紧密合作。九一年十一月，叶氏临危受命，代替抱恙的巴伦邦指挥一场音乐会，领导芝加哥交响乐团演出，同场还有布兰度担任钢琴独奏。叶氏曾担任西北印第安那州交响乐团音乐总监、圣路易交响乐团埃克森能源艺术赞助指挥及圣路易青年交响乐团首席指挥，八七至八九年出任以谭帕圣彼得堡为基地的佛罗里达州管弦乐团的驻团指挥，也曾担任纽约奥尔班尼交响乐团的首席客席指挥。

叶氏五岁开始学习钢琴，一九七九年上海音乐学院攻读指挥，两年后获纽约曼恩斯音乐学院颁赠全期奖学金往该校进修音乐学位课程，师从夏夫，毕业时更获得学术优异奖。八三年，他赴耶鲁大学攻读硕士课程，随梅勒学艺，亦曾跟随鲁道夫、史勒坚、薛林、韩中杰、黄贻钧及曹鹏深造指挥。

叶氏活跃于乐坛，曾与北美州多个乐团合作，计有塔克逊管弦乐团、卡尔加里管弦乐团、罗切斯特管弦乐团、新港交响乐团及明尼苏达州交响乐团。

一九八九年六月，他于美国交响乐团联盟的年会中指挥三藩市管弦乐团，大获好评。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。又不时与波兰、俄罗斯及捷克等地的乐团合作。不久前他又在法国献艺，包括在巴黎指挥2e2m合奏团。于九六年在奥尔良指挥法国电台管弦乐团，在巴黎的现代音乐节上指挥法国电台管弦乐团室内乐团，九七年又在里昂与华夏室内乐团合作演出。二零零零年八月，他首度赴日本，带领新星交响乐团于第二十一届亚洲作曲家联盟会议演出。最近，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。



叶氏在指挥教育界声誉日隆。自一九九二年起，他已是捷克交响乐指挥工作坊的艺术总监，并曾数次在美国“指挥家联盟”工作坊担任讲员，自九七年始他更应邀每年在瑞士举行的国际现代音乐指挥大师班担任主讲。

## Tsung Yeh Music Director

Maestro Tsung Yeh joined the Singapore Chinese Orchestra (SCO) as Music Director in January 2002. He is also the Music Director of the South Bend Symphony Orchestra in the United States and the Conductor Laureate in the Hong Kong Sinfonietta. He is the first conductor in the world to be appointed as the Music Director of both Chinese orchestra and the Symphony orchestra simultaneously. In 1995, he and the South Bend Symphony Orchestra were honoured with the ASCAP award. Tsung Yeh is also the Principal Conductor of the Beijing Huaxia Chamber Ensemble. Its America and Europe concert tours under the baton of Tsung Yeh received high acclaim.

In April 1991, Tsung Yeh was one of the three conductors chosen to participate in the Conductors' Mentor Programme, co-sponsored by the American Symphony Orchestra League and the Chicago Symphony Orchestra. He worked closely with the Chicago Symphony and their Music Director, Daniel Barenboim and the Principal Guest Conductor Pierre Boulez. In November 1991, Tsung Yeh successfully led the Chicago Symphony, covering the indisposed Daniel Barenboim at short notice in a concert featuring Alfred Brendal as soloist. He was the former Music Director of the Northwest Indiana Symphony Orchestra, Exxon/Arts Endowment Conductor of the Saint Louis Symphony Orchestra and the Principal Conductor of the Saint Louis Symphony Youth Orchestra. From 1987–1989, he served as the Resident Conductor of Florida Orchestra in Tampa/St. Petersburg. He was also the Principal Guest Conductor of Albany Symphony Orchestra of New York.

Having studied piano at the age of five, Tsung Yeh began to major conducting in 1979 at the Shanghai Conservatory of Music and won a full scholarship to the Mannes College of Music in New York in 1981. He earned his Bachelor of Music degree under Sidney Harth, and upon graduation, received the school's Academic Excellence Award. In 1983, he began to work towards a master degree at Yale University under Otto Werner-Mueller. He also studied conducting with Max Rudolf, Leonard Slatkin, Murry Sidlin, Han Zhong Jie, Huang Yi Jun and Cao Peng.

Tsung Yeh's past engagements in North America included: the Tucson, Calgary, Rochester Philharmonic, the New Haven Symphony, and the Minnesota Orchestra. He conducted the San Francisco Symphony to critical acclaim in June 1989 during the American Symphony Orchestra League Conference. He is also a frequent guest conductor for orchestras in Beijing, Shanghai, Guangzhou, Shenzhen, Hong Kong, Taipei, and Taichung. He regularly conducts orchestras in Poland, Russia, and the Czech Republic. He conducted in France with great success: with Ensemble 2e2m in Paris, with the Orchestre Philharmonique de Radio France in Orlean during 1996, with Ensemble de Orchestre Philharmonique de Radio France as part of the Festival Presence in Paris, and with Huaxia Ensemble in Lyon in 1997. In August 2000, Tsung Yeh made his conducting debut in Japan with the Shinsei Symphony Orchestra as part of the 21<sup>st</sup> Asian Composers League Conference. Recently, he conducted the Paris – Shanghai Duplex Concert with French National Symphony Orchestra and Shanghai Broadcasting Orchestra which was broadcasted through the satellite TV with millions of audiences in both Europe and Asia.

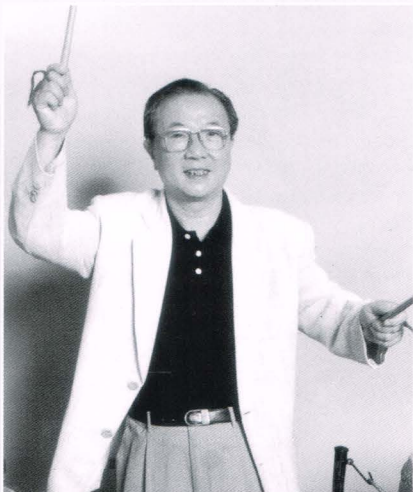
With growing reputation in the conducting teaching field, he has been one of the Artistic Directors of the Symphony Workshop Ltd in the Czech Republic since 1992, and has also taught the "Conductors" Guide Workshop in Chicago. He has been the master teacher of the international Conductors' Workshop for contemporary music in Zurich, Switzerland since 1997.

民族音乐理论家、鼓演奏家、作曲家、音乐教育家。

一九三二年出生，浙江嵊州人。一九六一年毕业于上海音乐学院。长期从事民族器乐研究、教学、创作、演出。历任上海音乐学院民族音乐系副主任、音乐学系副主任、教务处处长。现为上海音乐学院教授、中国音乐家协会民族音乐委员会委员、中国民族打击乐学会副会长。曾赴日本、澳洲、纽西兰、美国、加拿大、新加坡、马来西亚等国和香港、台湾等地演出、讲学。录制出版《夜深沉》、《鼓》、《惊天锣鼓》、《龙腾虎跃》CD和磁带。其中，《夜深沉》获香港十款最佳销售奖，《鼓》获香港最佳中乐大奖。主要著作有《传统民族器乐曲欣赏》、《中国民族音乐大系民族器乐》、《民族器乐概论》、《中国打击乐》等。他的《民族器乐概论》为中国内外部分音乐院校所参用，发表论文百余篇。曾获中国国际优秀论文奖、世界文化名人成果奖并享受中国政府特殊津贴。

## Li Min Xiong Artistic Advisor

A Chinese music theorist, percussionist, composer and music educator, Li Min Xiong is born in Chengzhou, Zhejiang in 1932. He graduated from the Shanghai Conservatory of Music in 1961 and has been actively involved in the research, education, production and performance of Chinese ethnic music. He was the Deputy Head of the Department of Ethnic Music and Department of Musicology of the Shanghai Conservatory of Music. He was also the Head of the conservatory's Educational Administration Office. He is currently a Professor in the Shanghai Conservatory of Music, a Committee Member of the Chinese Musicians' Association and the Deputy President of the China Chinese Percussion Association. Li has lectured and performed in numerous places which include Hong Kong and Taiwan, and countries like Japan, Australia, New Zealand, the United States of America, Canada, Singapore and Malaysia. He has recorded several albums namely *Deep in the Night*, *Drums*, *Thunderous Gongs and Drums* and *A Well-Matched Fight*. Among these albums, *Deep in the Night* has won the Top Ten Popular Award for its good sales in Hong Kong and *Drums* has won the Best Chinese Ethnic Music Award in Hong Kong. Li's major writings include *Appreciation of Traditional Ethnic Music*, *The Great Book of Chinese Ethnic Music - Ethnic Instrumental Music*, *An Introduction to Ethnic Instrumental Music*, *Chinese Percussive Music* etc. Among these works, *An Introduction to Ethnic Instrumental Music* has been used widely both in China and other countries and more than a hundred theses on this book has been written. Li has been awarded the International Outstanding Thesis Award, Achievement Award for Collective Writing and Annals presented by the Ministry of Culture of China and the World's Cultural Eminent Person Award. Li is also one of the few musicians who are enjoying special privileges granted by the China government.



## 郭令強 打击乐演奏家

本地杰出青年打击乐演奏家，新加坡华乐团打击乐声部首席兼声部长。

郭君自中学时期开始学习打击乐。一九九四年前往中国上海音乐学院就读学士学位，师从李民雄教授及薛宝伦教授。同时，也受多位打击乐大师如李真贵教授、安志顺先生、朱啸林先生等指点。一九九七年学成归国。曾到过泰国、中国、香港、台湾、马来西亚各城市及埃及巡回演出。

郭君经常在许多的重大音乐会中担任独奏或领奏。除了活跃於舞台艺术，郭君也积极参加各种国际的音乐活动。他也是多间中、小学、初院新加坡国立大学华乐团和民众俱乐部鼓乐的指导或指挥，致力于推广华乐。郭君也荣获二零零二年国家艺术理事会颁发的青年文化奖。

## Quek Ling Kiong Percussionist

Quek Ling Kiong, a young and renowned homegrown percussionist. He is currently the Percussion Sectional Principal cum Sectional Leader of Singapore Chinese Orchestra.

Quek joined the Chinese orchestra during his secondary school days. He furthered his studies in the Shanghai Conservatory of Music in 1994 and received his Degree in 1997. During his overseas learning, Quek studied under Professors Li Min Xiong and Xue Bao Lun. He also received tutelage from Chinese percussion masters including Professor Li Zhen Gui, Mr An Zhi Shun and Mr Zhu Xiao Lin. He has performed in Thailand, China, Hong Kong, Taiwan, various cities in Malaysia and Egypt.

Quek frequently held the position as the soloist and leading performer. Other than being active in performing arts, Quek is also actively involved in various international music activities. Other than being the conductor of Nanyang Technological University Chinese Orchestra, he is currently also the percussion instructor of Chinese orchestras in various primary schools, secondary schools, junior colleges, community centres and the National University of Singapore. This year, Quek received the National Arts Council Young Artist Award.



## 张腾达 打击乐演奏家

张君在中学时期便活跃于多个华乐团，曾在全国音乐比赛扬琴高级组、公开组及乐器小组中夺奖。一九九一年，张君加入人协新加坡华乐团为全职敲击乐演奏员。目前，他是新加坡华乐团敲击乐演奏家，也是多所中学华乐团指挥。

张君曾随潘耀田及林亚历学习理论，瞿春泉学习指挥，也曾受黄河，桂习礼的指导。空余之暇，张君也参与传统戏剧的伴奏，并代表多个团体演出，也曾前往中国海南省进行文化交流。

## Teo Teng Tat Percussionist

Teo Teng Tat participated actively in numerous Chinese orchestras during his secondary school times. He was awarded prizes in the *Yangqin* Senior and Open Categories and also in the Ensemble Category of various National Music Competitions. He joined the People's Association Singapore Chinese Orchestra in 1991 as a percussionist. Teo is currently a percussionist with the Singapore Chinese Orchestra and conductor of many school Chinese orchestras.

Teo learnt music theory from Phoon Yew Tien and Lim Ah Leck. He has also learnt conducting from Qu Chun Quan and has been coached by Huang He and Gui Xi Li. Teo is also very active in Chinese opera accompaniment during his free time. He has performed in a cultural exchange programme in Hainan, China.



## 伍庆成 打击乐演奏家

伍庆成在中学时期开始学习打击乐器，随后加入新加坡青年乐团。伍君现为新加坡华乐团打击乐演奏家。他除了是新加坡交响乐团及新加坡歌剧院管弦乐团的兼职打击乐演奏家，也是新加坡多间学校及学院的打击乐指导。

伍君曾获颁奖项，他也参与多项国际音乐研讨会。伍君精通多种打击乐器，对变换于中西打击乐器之间的演奏更是得心应手。伍君的演奏灵巧、敏捷、稳健，充满激情，富有活力和感染力。

## Ngoh Kheng Seng Percussionist

Ngoh Kheng Seng began his passion for playing percussion instruments in his school days and progressed to join the Singapore Youth Orchestra (SYO). He is currently a percussionist with the Singapore Chinese Orchestra. Besides being a freelance percussionist for the SSO and the Singapore Lyric Theatre, he is also a percussion instructor for many schools and institutions in Singapore.

Ngoh has received awards and also actively take part in the International Music Workshops. Ngoh displays remarkable versatility in the number of percussion instruments he plays and switches between both Western and Chinese percussion instruments with ease. His inspiring performances are dexterous and agile but yet steady. His stage performance is full of passion and intense motion, driven by energy and charm.



## 沈国钦 打击乐演奏家

沈国钦曾是上海民族乐团扬琴、打击乐演奏家及乐队副队长，现为新加坡华乐团打击乐演奏家。师承周惠、丁言仪、薛宝伦和李民雄教授。一九八四年获首届江南丝竹乐比赛一等奖，一九九一年获“上海之春”艺术节演奏二等奖。

## Shen Guo Qin Percussionist

Shen Guo Qin used to be a percussionist, yangqin performer and Deputy Leader with the Shanghai Chinese Orchestra. Currently, he is a Singapore Chinese Orchestra percussionist. He studied under Zhou Hui, Ding Yan Yi, Professors Li Min Xiong and Xue Bao Lun. In 1984, he won the first prize at the First Jiangnan Chinese Orchestra Music Competition. In 1991, he won the second prize at the Shanghai Festival of Spring.



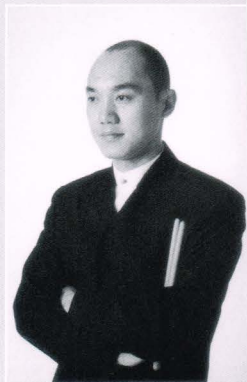


## 伍向阳 打击乐演奏家

伍向阳原是上海青年打击乐演奏家，自小随父学习打击乐和钢琴。毕业于上海音乐学院，师从李民雄教授和薛宝伦教授。曾任江西省歌舞剧院和上海歌剧院打击声部首席。现为新加坡华乐团打击乐演奏家。一九九二年在海内外江南丝竹大赛中获第二名，一九九三年在台湾“东南亚大学生原创音乐”大赛中获创作和演奏第一名并于同年赴台湾交流演出。于一九九八年随新加坡华乐团赴北京、上海及厦门演出。

## Wu Xiang Yang Percussionist

Wu Xiang Yang, a percussionist from Shanghai. Wu started learning percussion and piano from his father at a tender age. He graduated from the Shanghai Conservatory of Music under the tutelage of Professors Li Min Xiong and Xue Bao Lun. He served as the Percussion Sectional Principal at the Shanghai and Jiangxi Song and Dance Theatres. Currently, he is a Singapore Chinese Orchestra percussionist. In 1992 and 1993, he won the second prize at the International Jiangnan Chinese Orchestra Music Competition and the first prize at the Taiwan Southeast Asia University Students' Composition and Performance categories respectively. He has performed in Beijing, Shanghai and Xiamen with the Singapore Chinese Orchestra.



## 陈乐泉 打击乐演奏家

陈乐泉毕业于加拿大多伦多大学。曾参与本地多个团体的演出，在加拿大与美国时曾参加多个团体。

他也参与多伦多常年代音乐作品节。他曾向 Nexus 的组员，如 Russell Hartenberger 和 Robin Engelman, Beverly Johnston (独奏家), John Rudolf (多伦多交响乐打击乐首席), John Brownell (北约克交响乐打击乐首席)及 Gregorz Markewicz (新加坡交响乐定音鼓手)等前辈大师学习。一九九九年考获音乐教育荣誉学士学位之后，二零零零年一月加入新加坡华乐团成为全职打击乐演奏家。

## Tan Loke Chuah Percussionist

A graduate from the University of Toronto. Tan Loke Chuah has performed with numerous local and overseas orchestras.



His teachers include members of Nexus such as Russell Hartenberger and Robin Engelman, Beverly Johnston (solo artiste), John Rudolf (Toronto Symphony's principal percussionist), John Brownell (North York Symphony's timpanist) and Gregorz Markewicz (Singapore Symphony's timpanist). Armed with a Degree in Bachelor of Music Education (Honors), he joined Singapore Chinese Orchestra as a full time percussionist in January 2000.

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# 新加坡华乐团 Singapore Chinese Orchestra

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助理指挥: 蓝营轩 Assistant Conductor: Lum Yan Sing

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|         |                                                                                                                                                               |                       |                                                                                                                                                                                                                                                                                                                                                                   |
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| 唢呐兼打击乐  | 林向斌                                                                                                                                                           | Suona/Percussion      | Lim Kiong Pin                                                                                                                                                                                                                                                                                                                                                     |
| 高音唢呐兼管  | 靳世义 ●<br>李新桂                                                                                                                                                  | Gaoyin Suona/Guan     | Jin Shi Yi ●<br>Lee Heng Quee                                                                                                                                                                                                                                                                                                                                     |
| 次中音唢呐兼管 | 巫振加                                                                                                                                                           | Cizhongyin Suona/Guan | Boo Chin Kiah                                                                                                                                                                                                                                                                                                                                                     |
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| 高胡兼板胡   | 黄晨达 ◆                                                                                                                                                         | Gaohu/Banhu           | Wong Sun Tat ◆                                                                                                                                                                                                                                                                                                                                                    |
| 高胡兼打击乐  | 刘慈勇                                                                                                                                                           | Gaohu/Percussion      | Low Cher Yong                                                                                                                                                                                                                                                                                                                                                     |
| 二胡I     | 赵剑华 ●<br>朱霖 ●<br>许文静<br>张彬<br>陈金练<br>沈芹                                                                                                                       | Erhu I                | Zhao Jian Hua ●<br>Zhu Lin ●<br>Xu Wen Jing<br>Zhang Bin<br>Tan Kim Lian<br>Shen Qin                                                                                                                                                                                                                                                                              |
| 大提琴     | 李克华<br>姬辉明                                                                                                                                                    | Cello                 | Lee Khiok Hua<br>Ji Hui Ming                                                                                                                                                                                                                                                                                                                                      |

|        |                      |                    |                                                      |
|--------|----------------------|--------------------|------------------------------------------------------|
| 低音提琴   | 赵天睿                  | Double Bass        | Zhao Tian Rui                                        |
| 扬琴     | 瞿建青 ●                | Yangqin            | Qu Jian Qing ●                                       |
| 扬琴兼打击乐 | 李晓元<br>邱来顺           | Yangqin/Percussion | Li Xiao Yuan<br>Khoo Lye Soon                        |
| 琵琶     | 吴友元 ◆<br>俞嘉 ●<br>侯跃华 | Pipa               | Goh Yew Guan ◆<br>Yu Jia ●<br>Hou Yue Hua            |
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| 中阮     | 杨培贤 ●<br>林惠龙<br>冯翠珊  | Zhongruan          | Yeo Puay Hian ●<br>Ling Hwee Loong<br>Foong Chui San |
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- |   |        |                                   |
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| ● | 乐团副首席  | Deputy Concert Master             |
| ◆ | 声部长    | Sectional Leader                  |
| ■ | 代声部长   | Acting Sectional Leader           |
| ● | 声部首席   | Sectional Principal               |
| ◆ | 声部副首席  | Deputy Sectional Principal        |
| ◆ | 代声部副首席 | Acting Deputy Sectional Principal |
| * | 客卿演奏员  | Guest Musician                    |

## 乐曲简介

### 金狮戏球

李民雄

狮子威武雄壮，是力的象征。民间狮舞，在铿锵有力的锣鼓声伴奏下，舞者奔腾跳跃、戏耍彩球，表现狮子勇猛和诙谐的性格，以传中华民族之神。大型吹打乐曲《金狮戏球》以热烈奔放的锣鼓和欢快舒展的旋律相交织，生动地刻画了狮子矫健敏捷和幽默诙谐的各种神态，表现了人们在节日中兴高采烈、群情沸腾的情状。

此曲应新加坡华乐团委约而作，于一九九八年二月廿八日假新加坡海港之苑首演。

### 晨钟暮鼓

李民雄

玉兔西沉，深山远寺响起了空灵、清远的钟声。东方发白，太阳徐升。真香蒸在金炉上，顷刻纷纭，即遍满十方。诵经声喃喃，唱赞音盈盈，丝竹与法器相应。僧众与善男信女，顶礼膜拜，祈求极乐来临。夜幕徐降，暮鼓声声，驱散烦恼，领悟诚信，身清心明。人去殿空，万籁俱寂，唯有那长明油灯高悬，山涧流水汨汨。善战善战！无我顿生。

此曲应新加坡华乐团委约而作，于二零零二年十月十一日在其音乐厅首演。

### 大得胜

山西民间乐曲、李民雄配乐

《大得胜》原是流行于山西北部五台、定襄、忻县、平原等地的民间乐曲。全曲共分四个段落：小快板、中板、快板、极快板，充分地表现了古代将士出征、凯旋、荣归和庆功等场景。音乐风格粗犷有力，热情奔放，气势宏大。此曲曾获一九五七年第六届世界青年联欢节民间音乐比赛金质奖。

此次演奏版本是李民雄根据前卫歌舞团演出的版本，保留旋律，将打击乐声部重新编配，增加了十面锣、大筛锣、低音大锣、水钹、建鼓及碰铃等乐器，使音色更加丰沛饱满。

### 十八六四二

江苏民间乐曲、朱勤甫传谱、李民雄整理

系清锣鼓曲，即不含管弦乐器的纯打击乐曲。该曲主要以严格的数字序列和音色序列（“七”一齐钹、“内”一小锣、“同”一大鼓、“王”一马锣）构成，结构严谨。全曲共分三大部分：（一）帽头（急急风、求头、七记音）；（二）主体（大四段—十八六四二、小四段—鱼合八）；（三）收头（金橄榄、螺蛳结顶）。音乐由慢而渐层趋快，表现人们欢度节日时愉悦的情绪。

### 潮音

李民雄

风平浪静，绿水如镜，漫漫遥天，实惹人恋。天边潮生，白浪翻滚，声若金鼓齐鸣，震耳欲聋，势如盖天劈地，欲吞一切。然而，那嶙峋礁石，千尺断崖，筑起了万里屏障，巍然不动。惊涛骇浪在它面前撞得粉碎，飞溅起冲天的浪花，在澎湃之声中急速退去。观其景，闻其声，壮哉！壮哉！（一九八六年春首演）

## 沸腾的农村

李民雄

这是作者于一九七零年写的民乐组曲《万紫千红》之一。在这部作品中，作曲家尝试用中国古代乐舞里“罄箫箏笛递相搀”，吹拉弹打声迤邐的表现手法、新型民族管弦乐队管急弦繁的交响性手法和传统乐种中设主奏乐器的原则，表现祖国的壮丽山河和农村的巨大变化。

## 鼓魂

李民雄

作曲家早在一九五零年就想写一首表现全国人民翻身解放，天翻地覆慨而慷的打击乐曲，直到最近几年才得暇重新构思并最终完成，了却了半个世纪前的宿愿，并命名为鼓魂。该作品由山西绛州鼓乐艺术团于二零零一年在上海首演。

## 闹元宵

浙江民间乐曲、李民雄改编

一九五七年春，作曲家根据家乡（浙江省嵊县）的民间吹打乐《大辕门》改编而成的处女作。乐队采用三鼓（板鼓、小堂鼓、大鼓）、五锣（个锣、争锣、尽锣、斗锣、丈锣）、三大锣（马锣、京锣、大锣）、以及小钹、次钹、大钹、抬锣和木鱼等十九件打击乐器，（仅由六人演奏），充分发挥了打击乐器的表现特性，与管弦演奏的热情优美的旋律交织融汇，表现了人们欢度元宵节的喜悦之情。

## 满庭芳

传统乐曲、李民雄编曲

《满庭芳》是流行于苏南地区的一首大型十番锣鼓，作者在整理改编此曲时，选取了其中悠扬委婉、柔和甜美的慢板旋律和坚定有力、充满热情的快板，并以原曲的快鼓段为中心段落，突出丰富的节奏变化和高难度的击鼓技艺。演奏时，敲击鼓心、鼓边交换频繁，强击弱奏相互交错。鼓声强烈时如惊雷贯耳，排山倒海；轻巧时如鲤鱼扑水，蝴蝶双飞。

## 火车进山寨

土家族民间乐曲、李民雄改编

乐曲以湘西土家族打溜子的头拨和二拨的高难度技巧模拟火车飞奔的声响和富有民族特色的旋律相交织，表达了深山村民喜见火车在山区奔驰的无比喜悦之情。这个演出版本是作者根据原曲的唱片重新编创的吹打乐曲。

## 车水马龙

李民雄

千禧即兴曲，二零零零年春由台湾高雄市国乐团首演  
新世纪、新节奏，时代巨轮飞奔。  
日更新、月变异，世上凡人逞英。

## 龙腾虎跃

李民雄

乐曲主题以浙东锣鼓龙头龙尾的音调为素材加工而成，首演于一九八零年之“上海之春”作者以独特的构思，巧妙地选用鼓乐合奏的新形式，谱写了以群鼓表演的大段落，其中领奏与合奏相间，振奋人心的演奏，渲染了气势壮观、普天同庆之场面。乐曲情绪激烈，气势磅礴，民族风格浓郁，是近些年深受人们喜爱的常演不衰的名作。此次演奏是纯打击乐版本。

# Synopsis

## The Sporting Golden Lion

Li Min Xiong

The Lion is an animal of might and majesty and is also a symbol of strength. In the traditional Chinese Lion Dance, the lions prance and leap with the resounding and invigorating drums and gongs, bringing out the dauntless yet humorous characteristics of the lions, at the same time portraying the spirit of the Chinese. In this large-scale work, the composer weaves the animated drum and gong music into the lively and light-hearted melody, vividly emanating the lion's strength, agility, vivacity and humour. At the same time, the high spirits and exuberance of the people in celebration is also expressed.

The Singapore Chinese Orchestra commissioned this composition with its premiere performance at the Singapore WTC Harbour Pavilion on 28 February 1998.

## Morning Bells and Evening Drums

Li Min Xiong

As the moon sank in the West, the faraway yet distinct tolls of bells from the temple in the mountain is heard. As the skies turn bright in the East, the Sun gradually rises. The smoke from the burning incense rises above the golden burner, filling the air instantly. The murmuring sounds of chanting and the songs of praise can be heard, while the ceremonial musical instruments complement each other. The Buddhist monks and their pious followers prostrate themselves before Lord Buddha, praying earnestly for the arrival of Paradise. The night falls slowly with the drums sounding gently in the distance, soothing away all worries, enabling one to comprehend honesty and truth, rendering one's body and soul sober and calm. When all the visitors have left, the temple is empty and quiet, leaving only the lamp of never-ending light hanging up high, and the rivers gurgling between the mountains. Amitabha! The feeling of the individual being non-existent immediately arises.

This piece is commissioned by the Singapore Chinese Orchestra and is premiered on 11 October 2002, in the Singapore Chinese Orchestra Concert Hall.

## Triumph

Shanxi Folk Music, Percussion instrumented by Li Min Xiong

This piece is originally a folk tune popular in the northern parts of Shanxi like Wutai, Dingxiang, Xinxian and Pingyuan. It is divided into four sections namely *Allegretto*, *Moderato*, *Allegro* and *Presto*, fully portraying the scenes in the olden days where the warriors go out to battles, triumphantly return and celebrate their victory. The style of this piece of music is strong, bold and unrestrained, passionate and grand. It won the Gold Award of the Sixth International Youth Festival Folk Music Competition in 1957.

In this concert, the version performed is adapted by Li Min Xiong, based on the version performed by the Qianwei Song and Dance Troupe. He retains the melody, rearranged the percussion section by adding instruments like the *shimian luo* (ten-faced gong), *dashai luo* (dashai gong), *diyin luo* (bass gong), *shuicha* (cymbals), *jiangu* (drum) and bells, making the timbre of the music more interesting and richer.

## **Shi Ba Liu Si Er**

Jiangsu Folk Music, Score by Zhu Qin Fu

Arranged by Li Min Xiong

This piece is a pure percussion ensemble that does not include any instruments from other instrumental families. It is essentially formed with the stringent arrangement of the music by numerical and timbre series (*Qi* – *Qi* Cymbals, *Nei* – Small Drum, *Tong* – Large Drum, *Wang* – Ma Gong), rendering its structure rigorous. These numbers and characters denote specific combinations of different percussion instruments in Chinese drum music. This piece can be divided into three sections namely *Introduction* (*Jijifeng*, *Qiantou*, *Qijiyin*), *Theme* (Four large sections – *Shi Ba Liu Si Er*, Four small sections – *Yu He Ba*) and *Coda* (*Jin Gan Lan*, *Luosi Jieding*). The music quickens gradually, portraying the joyous mood of the people while celebrating a festival.

## **Voices of the Tides**

Li Min Xiong

The winds have subsided and the waves have calmed down. The blue waters as clear as a mirror and the vast cloudless skies mesmerises one. The tides rise over the horizon, white waves rolling and tumbling as if about to swallow everything and sounding like the deafening simultaneous beating of the drums. However, the jagged reefs and high steep cliffs form a majestic and towering barrier thousands of miles long, where the stormy waves smash upon, sending spindrift splashing into the sky and retreating quickly after that. One feels deep pathos looking at the scenery and listening to the sound of waves.

## **Excitement in the Village**

Li Min Xiong

In this work, the composer attempts to use a unique style of expression in traditional Chinese song and dance coupled with the symphonic style of the avant-garde cultural wind and string ensemble and the principle of having a main performing instrument in traditional music, in order to portray the magnificent mountains and rivers of homeland and the great changes taking place in the village.

## **Spirit of the Drums**

Li Min Xiong

As early as 1950, the composer already wished to compose a percussion piece expressing the joy of the liberation of the people. However, he only managed to finish the piece recently, naming it the *Spirit of the Drums*. It was then premiered by the Shanxi Jiangzhou Percussion Ensemble.

## **Celebrating the Lantern Festival**

Zhejiang Folk Music, Rearranged by Li Min Xiong

This piece is composed based on the rearrangement of a folk percussion and wind piece of the composer's hometown (Shengxian county of Zhejiang province), *Da Yuan Men*. The orchestra utilises nineteen percussion instruments including three drums (*Ban* Drum, *Xiaotang* Drum and Large Drum), five gongs (*Ge* Gong, *Zheng* Gong, *Jin* Gong, *Dou* Gong and *Zhang* Gong), three large gongs (*Ma* Gong, *Jing* Gong and Large Gong), small cymbals, medium cymbals, large cymbals, *tai* gong and *myu* (wooden block), performed only by six people, fully showcasing the unique style of expression of the percussion family. Coupled with the passionate and beautiful melody of the wind and string instruments, the joyous mood of the people celebrating the Lantern Festival is portrayed.

## **A Fragrant Courtyard**

Traditional Music, Arranged by Li Min Xiong

This is a big-scale *Shifan* drum piece popular in the area south of Jiangsu. While rearranging



and revising this piece, the composer extracted the gentle, lyrical and melodic adagio section and the vigorous, passionate and energetic allegro section, coupled with the middle section comprising of a fast drum passage, in order to highlight the formidable percussion techniques and rich rhythmical variety in the music. While performing, alternation between drum sonorities is created by beating the centre of the drum and beating near the rim. Thus, overwhelming strong beats like threatening thunder and gentle beats like leaping carps and flying butterflies are created.

### **Arrival of the First Train**

Tujia Tribe Folk Music, Rearranged by Li Min Xiong

This piece of music utilises the highly demanding technique of *toubo* and *erbo* in *Daliuzi* of the Tujia tribe of western Hunan in order to mimic the sound of the fast-moving train. Intertwined with the melody rich in folk flavour, this piece portrays the exhilaration of the villagers living deep in the mountains at seeing the speeding train. The version performed is a Chinese orchestral version rearranged by the composer based on the original music recording.

### **Incessant Stream of Horses and Carriages**

Li Min Xiong

This is a new piece composed in the Millennium. With the new millennia, new styles and new rhythms are presented, marking the swift shifts in time.

### **A Well-matched Fight**

Li Min Xiong

The theme of this piece is composed with the adaptation of the melody of the percussion piece from the eastern Zhejiang area, *Dragon's Head and Tail*. The composer ingeniously composed this special piece with the original instrumentation of drums and gongs. Between the alternation of leading and ensemble, the drums and gongs make an inspirational performance, portraying the magnificent and grand celebratory scene. The music is invigorating and powerful and is full of folk elements, rendering it one of the most well received pieces in recent times.

## 鸣谢 Acknowledgment

我们向所有直接或间接支持与协助乐团的机构与热心人士致谢。  
We wish to thank the media and all who have contributed to the Orchestra in one way or another.

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## 新加坡华乐团

充满青春及理想的新加坡华乐团，迁入新加坡大会堂的新居后，以信心和华乐迈入新世纪。作为新加坡国家华乐团，在保留传统的同时更极力发掘新领域，通过音乐总监叶聪的策划与引导，把华乐介绍给更广大的观众。

### 国家华乐团的根源

新加坡华乐团的前身是人民协会文工团属下的一个演出单位。1996年，在新加坡总理吴作栋先生的推荐下，新加坡华乐团有限公司宣布成立来管理新加坡华乐团，希望乐团能成为一个具有国际水准的国家乐团。李显龙副总理被委任新加坡华乐团赞助人。1998年，首任音乐总监胡炳旭带领乐团远赴北京、上海与厦门呈献巡回音乐会，深获好评。迎接千禧年，新加坡华乐团在2000年1月1日与近万名观众包括演奏员在新加坡室内体育馆一起呈献“千禧千人大乐”音乐会。动用千多名演奏员同台奏乐的这一盛事，不但是本地创举，也可说是一项世界记录。同年2月，新加坡华乐团与台北市立国乐团联合组成120人的乐队在台北国家音乐厅为“台北市传统艺术季”掀开序幕。2001年，乐团呈献“双庆音乐会”以欢庆乐团五周岁及欢庆新加坡大会堂重新开幕。

### 新方向

华乐界首创的音乐会系列：大师系列、流行系列、小合奏系列及听音乐全家乐系列，在音乐总监叶聪的引导下将一一搬上舞台，为华乐爱好者开拓另一种新面貌、新尝试。

除了在音乐厅把华乐经典介绍给广大的艺术爱好者，乐团也在社区、户外公园及学校呈献普及推广性的音乐会，竭尽所能的把华乐推广到组屋区、公园及地铁站去。身为一个非牟利团体，乐团也不遗余力地筹款，增加营运资金；乐团已设有自己的网站(www.sco-music.org.sg)、备有电脑化储存系统的资料中心及乐谱室，充分利用和发挥现代科技的优势。

展望未来，发掘新领域，继续提高新加坡华乐团在音乐界的专业地位，使其成为世界级的华乐团。

## Singapore Chinese Orchestra

Dynamic, youthful and visionary, the Singapore Chinese Orchestra (SCO), recently established at the refurbished Singapore Conference Hall (SCH), is Singapore's only national Chinese orchestra. Under the baton of its charismatic, newly appointed music director, Tsung Yeh - aspires to introduce Chinese orchestral music to an ever-broadening audience.

### The roots of a national Chinese orchestra

The SCO was formerly a performing unit of the People's Association Cultural Troupe. At the recommendation of Prime Minister Goh Chok Tong, the Singapore Chinese Orchestra Company Limited was established in 1996 to transform the SCO into a national orchestra of international standing. Deputy Prime Minister, Mr Lee Hsien Loong was named its Patron. In 1998 - under the baton of its first music director, Hu Bing Xu - the Orchestra toured China to critical acclaim. To welcome the new millennium, the SCO broke world records by featuring 1,400 musicians in a concert on 1 January 2000! Then, the Taipei Municipal Chinese Classical Orchestra invited it to perform at the Traditional Arts Festival in Taipei. In 2001, the SCO moved into the SCH. To mark this significant milestone, as well as to celebrate its fifth anniversary and the re-opening of the Singapore Conference Hall, it staged a Twin Celebration Concert.

### New directions

A major thrust of music director, Tsung Yeh's outreach programme is his new concert series. The Orchestra also reaches out through Community Series concerts at Community Clubs, Arts Education Programmes at schools and Outdoor Concerts at National Parks. As a non-profit organisation, it spares no effort in raising funds. The cutting-edge orchestra has also established a web site (www.sco-music.org.sg), a resource centre and a score library with a computerised database.

Looking ahead, the SCO is poised to explore new frontiers as it strengthens its position as one of the leading professional orchestras in the Chinese orchestral world and beyond.

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