

Esplanade Presents

阮玲玉
神女
默片音乐会

Chinese
Festival
of Arts
2014
5 - 16 Feb
2月6日 - 16日



RUAN LINGYU'S
THE GODDESS
- A SILENT FILM CONCERT

Singapore Chinese Orchestra • 新加坡华乐团

15 Feb 2014, Sat, 5pm
Esplanade Concert Hall

2014年2月15日, 星期六, 傍晚5时
滨海艺术中心音乐厅

CEO'S MESSAGE

Dear Audience,

Welcome to the 12th edition of *Huayi* – Chinese Festival of Arts.

The relationships that we have built and continue to grow – with you, our audience and also with our artists – are very precious to us.

By allowing us and the arts into your lives, you have given us the opportunity to put a smile on your face, to touch hearts and to inspire. Through the trust that you have placed in *Huayi*, you have also encouraged us to be adventurous in our spirit and to continue bringing you new arts experiences each year.

This year, we invite you to journey with us through a line-up of innovative works by local and international artists and arts groups. From an epic Chinese contemporary theatre masterpiece that unfolds across time through cycles of love, suffering and transcendence; to a Yue Opera performance infused with modern theatrical and music elements; to a production that offers a refreshing take on *Nanyin*, one of the oldest forms of Chinese music, *Huayi* 2014's programmes feature some of the most groundbreaking practices of Chinese artists today.

The Lunar New Year is a time for reunions and we thank you for making *Huayi* a part of yours each year.

On behalf of everyone at Esplanade, I wish you a warm and joyful Chinese New Year.



Benson Puah
Chief Executive Officer
The Esplanade Co Ltd

Our Vision

Esplanade – Theatres on the Bay is a performing arts centre for everyone.

We will be internationally recognised for our creativity and sense of adventure.

We will set exceptional standards of service that will position us as a world leader.

Our Mission

To entertain, engage, educate and inspire.

BOARD MEMBERS

Mrs Theresa Foo (Chairman)

Mr Benson Puah (Chief Executive Officer)

Mr Patrick Ang

Dr Beh Swan Gin

Mrs Rosa Daniel

Mr Lee Tzu Yang

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Ms Saw Phaik Hwa

Mr Andreas Sohmen-Pao

Mrs Mildred Tan-Sim Beng Mei

Mr Yap Chee Meng

FOREWORD

SILENT MOVIE CONCERT INSPIRED BY RUAN LINGYU'S "THE GODDESS"

by Tsung Yeh

In recent years, I have had the opportunity to conduct orchestras in the US to accompany several early silent movies like *Phantom of the Opera* and *The General*. The success of these collaborations inspired me to pursue the same concept using the Chinese orchestra and Chinese silent movies. From a filmmaking perspective, although the silence that characterises these movies was due to the technical limitations faced by filmmakers in the early days of motion picture production, this audio handicap gave music producers free reign over a bare sound canvas that was free from the clutter of dialogues and sound effects.



I shared this idea with our composer-in-residence Mr Law Wai Lun (Luo Weilun), and the two of us hit it off immediately. It turned out that Luo used to be involved in film music production in China, and his family is linked to a plethora of famous actors, directors and producers in the Shanghai film industry through either friendship or family relations. During the course of our discussion, we invariably zoomed in on Shanghai during the 1920s to 1930s.

After the First World War, Shanghai's economy was booming, and the judiciary independence of the concession zones provided the city with the freedom for cultural development and exploration. This helped propel Shanghai to be ranked alongside Paris and London as an

international metropolis. Shanghai's film industry was thus born in this "adventurer's paradise" and quickly became the undisputed leader in the Asian film industry. That was why Luo and I decided to look for the movie we wanted to work with, amongst the silent movies produced in Shanghai during the 1920s to 1930s.

Luo promptly contacted his old schoolmate, who works at the China Film Archives in Beijing, and she got us nearly twenty films to start with. Among these classic films, we were drawn by *The Goddess*, produced by the Shanghai Lianhua Film Co. in 1934. Firstly, the lead actress, Ruan Lingyu, was the ultimate superstar in the history of Chinese film making. Her superb acting prowess is still highly regarded in the film industry today. Secondly, the directing and cinematography of the film were unique and tight, both rare achievements under the prevailing historical conditions then. Thirdly, the movie was unapologetically sympathetic towards the socially vulnerable in its truthful portrayal of the society.

In a departure from the usual soundtracks, we composed the music by melding together the effects of modern film music and the symphonic idiom to create a distinct yet complementary relationship between the music and the movie. Changes in the music supported and elaborated on the movie plot, while the images on the screen enhanced the drama and tension in the music. This sizzling synergy between sight and sound breathed new life into this pre-1980s classic silent movie.

Capping off our effort was the contribution by famous Hong Kong film composer Lincoln Lo (Luo Jian), who injected some of the latest film music production elements into this concert.

Truly,
When two "Luos" join hands to compose,
When silence meets sound,
music marries motion picture,
Thus is Ruan Lingyu's *The Goddess* reborn!



SYNOPSIS OF *THE GODDESS*

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 schoolchildren 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.

Co-produced by Esplanade – Theatres on the Bay
and Singapore Chinese Orchestra.

SCO
新加坡华乐团

1hr 20mins, no intermission

SILENT FILMS AND RUAN LINGYU

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.

ABOUT SINGAPORE CHINESE ORCHESTRA



Inaugurated in 1997, the 82-strong Singapore Chinese Orchestra (SCO) has the patronage of Prime Minister Lee Hsien Loong and finds its home at the Singapore Conference Hall. It is also Singapore's only professional Chinese orchestra as well as a flagship local arts group.

Since its inception, SCO has impressed a broadening audience base with its blockbuster presentations and is fast establishing itself among its counterparts in 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 was part of the Singapore Arts Festival and continued the successful collaboration in 2005, 2006 and 2008. In 2004, the orchestra celebrated Singapore's National Day with a spectacular concert and did so again in 2007.

In August 2009, SCO made history by becoming the first Chinese Orchestra to perform in the opening week of the Edinburgh Festival. Known for its high performing standards, the SCO has been invited to perform at prestigious events such as the World Economic Forum and International Summit of Arts Council in 2003, and the 2006 International Monetary Fund Annual Meeting.

SCO also toured Beijing, Shanghai and Xiamen in 1998 and Taiwan in 2000. In 2005, it performed at Budapest Spring Festival, the Singapore Season in London and Gateshead.

In October 2007, SCO performed at the Beijing Music Festival, as well as in Shanghai as part of the Singapore Season in the China Shanghai International Arts Festival. It was also invited to perform at the Macau International Music Festival, as well as at major concert halls in Guangzhou, Zhongshan and Shenzhen. Such stints enabled SCO 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 reaches out to the masses through its outdoor concerts at national parks, schools and heartlands. SCO also commissions its own compositions and in 2006, organised its first Chinese orchestral music composition competition that featured contestants incorporating the unique Nanyang musical elements from Southeast Asia. In 2012, SCO organised Singapore's first 23-day National Chinese Orchestra Marathon, with participation of 31 local Chinese orchestras in 44 performances. It is with this vision that SCO continues to inspire, influence, educate and communicate through its music.

Tsung Yeh

Music Director
Creative Producer

Maestro Tsung Yeh joined SCO as Music Director in January 2002. Under him, SCO has successfully 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, adding a new dimension to Chinese orchestral music. His perseverance and diligence have brought SCO's performances to new heights, both musically and technically. In 2013, Tsung Yeh was awarded the Cultural Medallion, the highest award given in the field of the arts in Singapore.

Tsung Yeh is also Music Director of the South Bend Symphony Orchestra in the United States. He is Principal Conductor of the Hua Xia Ensemble in Beijing and is one of the founders of the Shanghai New Ensemble. He was also former Music Director of the Northwest Indiana Symphony Orchestra and Hong Kong Sinfonietta, and the Exxon/Arts Endowment Conductor of the Saint Louis Symphony Orchestra. In addition, he served as Resident Conductor of the Florida Orchestra and was Principal Guest Conductor of the Albany Symphony Orchestra, New York.

His other previous engagements include the Chicago, Minnesota, San Francisco, Tucson and New Haven Symphonies; Radio France; Calgary and Rochester Philharmonic; and orchestras from Guangzhou, Shenzhen, Taipei, Taichung, Japan, France, Poland, Russia and Czech Republic.

With his growing reputation as a teacher of conducting, Tsung Yeh is currently Guest Professor at both the China and Shanghai Conservatories 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 at the Conductors Guild Workshops in Chicago and Indianapolis. He has also made various recordings under the HUGO, Delos and Naxos labels.



Law Wai Lun
(Luo Weilun)

Composer

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 Professor Su Xia. In 1962, he was admitted directly into the conservatory's composition department in university and studied under Professor Du Ming Xin.

Law graduated from the university in 1967 during the Cultural Revolution. He joined the composition team at the Central Philharmonic Orchestra and was involved in composing the large scale work *Poems by Mao Zedong Chorus*. In 1973, he was posted to the Central News and Documentary Film Studio as a music composer. He was involved in composing for many films as well as training composers from music and dance companies. His representative works during this period include music for films on Mao Zedong, Zhou Enlai and Lu Xun, as well as designated background music for when Mao Zedong hosted foreign dignitaries.

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 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 has been a member of the 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. He 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 has been SCO's composer-in-residence since July 2012.



Lincoln Lo
(Luo Jian)

Composer

Hong Kong-born composer Lincoln Lo is one of Hong Kong's most versatile and innovative musical talents. Throughout his career, 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, Lo began his junior music studies at the Hong Kong Academy for Performing Arts. Majoring in piano, he was taught by the renowned pianist Prof. Eleanor Wong, and 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 Prof. André Chometon.

In 1994, in spite of his classical music background and accomplishments, 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.

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. Lo also served as the music director, composer, arranger and guest performer for the *Old Time Buddy* Lunar New Year musical production. 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, 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*, which pioneered his collaboration with the Asian Philharmonic Orchestra in Beijing. In 2008, he wrote the charity song *Don't Cry Sichuan* in dedication to the tragedy of the Sichuan earthquake. In 2011, Lo was invited to judge the renowned singing competition *Super Girl* and represented Hong Kong as a key judge.



RUAN LINGYU'S *THE GODDESS* – A SILENT FILM CONCERT

Conductor/Creative Producer	Tsung Yeh
Orchestra	Singapore Chinese Orchestra
Composers	Law Wai Lun, Lincoln Lo
Film editor	Bian Huibin
Resource Editor	Su Zhangkai

Film: *The Goddess*

Director / Writer	Wu Yonggang
Cinematography	Hong Weillie
Casts	Ruan Lingyu, Zhang Zhizhi, Li Keng

Film Music

Overture	Composer: Law Wai Lun
The Goddess	Composers: Law Wai Lun & Lincoln Lo

Production Team

Stage Manager	Lee Chun Seng
Sound Engineer	Jackie Tay
Assistant Stage Manager	Lee Kwang Kiat
Technicians(Sound and Lighting)	Lau Hui San, Neo Nam Woon
Production Assistants	Joo Siang Heng, Lee Leng Hwee, Ng Teng Huat Anthony, Tan Hong You Benson



SINGAPORE CHINESE ORCHESTRA

Music Director
Tsung Yeh

Resident Conductor
Quek Ling Kiong

Guest Conductor Chair
Ku Pao-wen

Young Assistant Conductor-in-Residence
Moses Gay En Hui

Composer-in-Residence
Law Wai Lun

Chorus Director-in-Residence
Nelson Kwei

Gaohu
Li Bao Shun (Concert Master)
Zhou Ruo Yu (*Gaohu* Associate Principal)
Li Yu Long
Liu Zhi Yue
She Ling
Xu Wen Jing
Yuan Qi
Zhao Li

Erhu
Zhao Jian Hua (*Erhu* I Principal)
Zhu Lin (*Erhu* II Principal)
Ling Hock Siang (*Erhu* Associate Principal)
Ann Hong Mui
Chen Shu Hua
Cheng Chung Hsien
Chew Keng How
Hsieh I-Chieh
Qin Zi Jing
Shen Qin
Tan Man Man
Zhang Bin

Erhu / Banhu
Tao Kai Li

Zhonghu
Wu Ke Fei (Associate Principal)
Chuan Joon Hee
Goh Cher Yen
Li Yuan
Neo Yong Soon Wilson
Sim Boon Yew
Wang Yi Jen

Cello
Xu Zhong (Principal)
Chen Ying Guang Helen
Ji Hui Ming
Lee Khiok Hua
Poh Yee Luh
Tang Jia

Double Bass
Zhang Hao (Principal)
Lee Khiang
Qu Feng
Wang Lu Yao ^
Brian Sim Guan Xiang *

Yangqin
Qu Jian Qing (Principal)
Ma Huan ^

Pipa
Yu Jia (Principal)
Goh Yew Guan
Hou Yue Hua
Tan Joon Chin
Zhang Yin

Liuqin
Seetoh Poh Lam

Liuqin / Zhongruan
Zhang Li

Zhongruan
Zhang Rong Hui (Principal)
Cheng Tzu Ting
Foong Chui San
Han Ying
Koh Min Hui

Sanxian / Zhongruan
Huang Gui Fang

Daruan
Koh Kim Wah

Daruan / Zhongruan
Jing Po

Harp / Konghou / Guzheng
Ma Xiao Lan

Guzheng / Percussion
Xu Hui

Qudi
Yin Zhi Yang (*Dizi* Principal)

Bangdi
Lim Sin Yeo

Xindi / Qudi
Phang Thean Siong

Xindi
Tan Chye Tiong

Bangdi / Qudi
Zeng Zhi

Gaoyin Sheng
Guo Chang Suo (*Sheng* Principal)
Ong Yi Horng

Zhongyin Sheng
Zhong Zhi Yue

Diyin Sheng
Lim Kiong Pin

Gaoyin Suona
Jin Shi Yi (*Suona / Guan* Principal)
Chang Le (Associate Principal)

Zhongyin Suona
Lee Heng Quee
Meng Jie

^ Not in concert
* Guest Musician
All musicians' names (except principal & associate principal)
are listed according to alphabetical order.

Cizhongyin Suona
Boo Chin Kiah

Diyin Suona
Liu Jiang

Guan
Han Lei

Percussion
Duan Fei (Associate Principal)
Tan Loke Chuah (Associate Principal)
Ngoh Kheng Seng
Shen Guo Qin
Teo Teng Tat
Wu Xiang Yang
Xu Fan
Boo Chong Wei, Benjamin *

Pianist
Lee Zheng Le, Clarence*

SCO Management Team

General Manager
Terence Ho

Director
Business Development
Low Swee Fun

Senior Managers
Tai Kwok Kong, Dominic
& Teo Bee Lan

Manager
Finance & Accounts Management
Chay Wai Ee, Jacelyn

Manager
Artistic Administration
Chin Woon Ying

Manager
Loh Mee Joon

Assistant Manager
Marketing Communications
Koh Mui Leng

Stage Manager
Lee Chun Seng

Sound Engineer
Jackie Tay

Senior Executive
Business Development
Lim Fen Ni

Senior Executive
Education & Outreach
Lim Hui Min

Senior Executive
Resource Services
Lum Mun Ee

Senior Executive
Finance & Accounts Management
Wong Siew Ling

Executive
Venue Marketing
Cai Simin

Executive
Finance & Accounts Management
Chen Zhihan

Executive
Education & Outreach
Lim Simin, Joanna

Executive
Human Resource
Pang Qin Wei

Executive
Marketing Communications
Pang Ze Shuen

Executive
Resource Services
Shi Tian Chan

Executive
Administration
Tan Li Min, Michelle

Executive
Venue Management
Teo Jie Kai, Gerald

Executive
Artistic Affairs
Teo Shu Rong

Executive
Marketing Communications
Toi Liang Shing

Assistant Stage Manager
Lee Kwang Kiat

Librarian
Music Score
Koh Li Hwang

总裁的话

亲爱的观众，

欢迎出席第12届的华艺术节。

这些年来，华艺术节同观众与艺术家建立起的美好关系，使我们可以一起成长。这，是我们非常珍惜的。

感谢您让我们有机会把艺术的美善带给您，让艺术触动您的心，启迪您的思维。因您一路来对华艺术节的信任，鼓舞着我们每年以勇创新局的决心，致力给大家带来艺术新体验。

今年，我们准备了许多海内外艺术家与艺术团体的革新作品：在爱、痛苦与时间的跨越中展开故事和梦的剧场史诗巨献；融合当代剧场手段与音乐于传统戏曲的越剧；让古典南音结合戏剧元素展新姿的演出等。2014年的华艺术节节目，展示的是今日华人艺术家实践的开创性作品。

农历新年是家家团聚的好日子。感谢您让华艺术节也成为您每一年春节的良伴！

我谨代表滨海艺术中心的团队祝愿您过个温馨而喜洋洋的农历新年。



潘传顺
滨海艺术中心
总裁

阮玲玉《神女》 默片音乐会 - 前言

叶聪

近年来在美国数次指挥交响乐团与早期默片（无声电影）“Phantom of the Opera”《歌剧魅影》与“The General”《将军号》合作演出的成功，燃起了我以华乐队与华语默片合作的念头。默片的无声特点虽是早期电影发展过程技术局限而造成，但在电影制作的观点来看，却为音乐制作提供了不受对话及声效干扰的广阔空间。

我把此想法与驻团作曲家罗伟伦先生讨论后两人一拍即合。原来罗兄早年在中国曾从事电影音乐制作，而且他的家庭与上海电影界的一些著名演员、导演、制作有千丝万缕的亲朋关系。在讨论中，我们不约而同地把目光转向20-30年代的上海。

第一次世界大战后，上海的经济得到了蓬勃的发展，而租界的司法独立性，又在无形之中为文化的自由发展提供了空间，使上海迅速成为与巴黎、伦敦并列的国际大都市。上海的电影工业，也在这片“冒险家的乐园”上应运而生，一跃而成为亚洲电影界的领头羊。因此我们决定从20-30年代上海制作的默片中寻找我们所要的影片。



罗兄迅速联络了在北京中国电影资料馆工作的老同学，她为我们找来了近二十部电影。在众多的影片中，1934年上海联华影业有限公司出品的《神女》深深地吸引了我们。首先，女主角阮玲玉是中国电影史上最闪耀的明星，她精湛的演技，至今在电影界仍然备受推崇；其二，电影拍摄及镜头处理技术上的独到与紧凑，在当时的历史条件下，实属罕见；其三，影片对社会上弱势群体无限同情的主题，反映了当时的社会现实。

与一般的电影配乐不同，我们将以现代电影音乐效果与交响手法结合的方式创作音乐，并使它与电影间建构出一个既独立又互补的特殊关系。音乐的变化，为电影情节起到铺垫、渲染的作用；而银幕上的画面，加强了音乐的戏剧性与张力。两者之间擦出的火花，为这部80年前的无声电影注入了新的生命。

我们最后又决定邀请香港著名电影作曲家罗坚加盟，为此次的音乐会注入电影音乐创作中的一些最新元素。

真所谓
二罗携手，共创新曲，
无声有声，音影相融，
玲玉重生，幸哉“神女”！



默片《神女》简介

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。妈妈为了让儿子继续求学，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……

滨海艺术中心与新加坡华乐团联合制作

SCO
新加坡华乐团

时长约1小时20分钟，无中场休息

默片与阮玲玉

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，以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。

新加坡华乐团

拥有82名演奏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。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。

新加坡华乐团拥有得天独厚的条件，它坐落于新加坡金融中心，常驻演出场地是修建后的新加坡大会堂——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。乐团赞助人是李显龙总理。

自成立以来，新加坡华乐团不断策划与制作素质高又多元化的节目，使它在华乐界占有一席之地，而日益广大的观众群也目睹了华乐团这几年的成长。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《马可波罗与卜鲁汉公主》，为乐团发展史开创新的里程碑。隔年，乐团与新加坡艺术节有了首次的成功合作，再下来的两年，以及2008年，乐团仍是新加坡艺术节盛会的艺术团之一，先后同国际知名歌唱家

合作演出音乐剧史诗《海上第一人——郑和》、跟新加坡舞蹈剧场合作演出《寻觅》、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《离梦》中相会。乐团也分别在2004年与2007年的新加坡国庆庆典上呈献了精彩的演出。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。

向来以高演奏水平呈献节目的新加坡华乐团，经常应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。此外，乐团也参与了澳门国际音乐节，并在广州星海音乐厅、中山市文化艺术中心及深圳音乐厅中亮相演出。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。

新加坡华乐团立意通过启发、推动、影响和教育的方式来传达它的音乐理念。它以“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，乐团在委约的作品中，以及在2006年主办的第一届新加坡华乐团国际华乐作品大赛中都注入“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长达23天的全国华乐马拉松，共计31支本地华乐团呈献了44场演出。



刚在2013年10月获颁象征我国文化界最高荣誉“新加坡文化奖”的叶聪，是在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《马可波罗与卜鲁汉公主》、《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，叶聪担任新加坡国庆典礼的音乐总监，他为这个举国欢腾的庆典节目作了全新的音乐设计。在国家领袖、2万7000名热情观众和上百万名透过现场直播观礼的国人面前，叶聪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。

出任新加坡华乐团音乐总监已跨入第12个年头的叶聪，同时也是美国南湾交响乐团音乐总监、中国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。此外，他曾先后担任西北印第安那州交响乐团和香港小交响乐团的音乐总监、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卿指挥，以及在艾克森/艺术基金会计划下担任圣路易交响乐团指挥。

叶聪曾与北美多个乐团合作，计有芝加哥、明尼苏达、三藩市、塔克逊、纽黑文交响乐、法国电台、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。

叶聪在指挥教育界亦极富盛誉。他现任中国音乐学院与上海音乐学院客席教授。自1992年起，他已是捷克交响乐指挥工作坊的艺术总监，并曾在美国“指挥家联盟”与北美交响乐团联合会举办的工作坊担任讲师。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。



叶聪

音乐会创意策划
音乐总监

罗伟伦

作曲家

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，师从苏夏教授；1962年直升大学作曲系，师从中国著名作曲家杜鸣心教授。

大学毕业时正逢中国文化大革命，他参加中央乐团作曲组，创作了大型音乐作品《毛泽东诗词大合唱》。1973年，他在中央新闻纪录电影制片厂音乐组专职作曲，参与了数十部影视音乐的创作。那段时期他主要作品有毛泽东、周恩来、鲁迅等人物纪念影视片音乐，以及毛泽东接见外宾的特定背景音乐等。

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国际作曲大赛中获荣誉奖；2007年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7月起，他正式出任新加坡华乐团驻团作曲家。



罗坚

作曲家

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。他自己说，要把自己在古典音乐所学的融于流行音乐的创作之中。

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等等的经历，都促使他在流行乐之路的顺遂和丰盛。

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》；接着他以作曲、编曲和音乐总监身份同北京爱乐乐团合作演出；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；同年中国四川大地震，他应香港电视人专业协会邀请，为“四川不哭”筹款活动作曲编曲并担任监制。

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。



阮玲玉《神女》默片 音乐会

指挥/创意策划： 叶聰
 乐队： 新加坡华乐团
 作曲家： 罗伟伦、罗坚
 影片剪辑： 卞汇宾
 资料编辑及撰稿： 苏章恺

《神女》电影

导演/编剧： 吴永刚
 摄影： 洪伟烈
 主演： 阮玲玉、章志直、黎铿

电影配乐

《序曲》 (委约) 罗伟伦作曲
 《神女》电影配乐 (委约) 罗伟伦、罗坚作曲

制作团队

舞台监督 李雋城
 音响工程师 戴瑶综
 助理舞台监督 李光杰
 技师 (音响与灯光) 刘会山、梁南运
 舞台助理 俞祥兴、李龙辉、黄呈发、陈泓佑



新加坡华乐团

音乐总监： 叶聰
 驻团指挥： 郭勇德
 常任客席指挥： 顾宝文
 驻团青年助理指挥： 倪恩辉
 驻团作曲家： 罗伟伦
 驻团合唱指挥： 桂乃舜

中胡

吴可菲 (副首席)
 全运驹
 吴泽源
 李媛
 梁永顺
 沈文友
 王怡人

柳琴

司徒宝男

柳琴 / 中阮

张丽

高胡

李宝顺 (乐团首席)
 周若瑜 (高胡副首席)
 李玉龙
 刘智乐
 余伶
 许文静
 袁琦
 赵莉

大提琴

徐忠 (首席)
 陈盈光
 姬辉明
 李克华
 潘语录
 汤佳

中阮

张蓉晖 (首席)
 郑芝庭
 冯翠珊
 韩颖
 许民慧

三弦 / 中阮

黄桂芳

二胡

赵剑华 (二胡I首席)
 朱霖 (二胡II首席)
 林傅强 (二胡副首席)
 翁凤梅
 陈淑华
 郑重贤
 周经豪
 谢宜洁
 秦子婧
 沈芹
 谭曼曼
 张彬

低音提琴

张浩 (首席)
 李翊彰
 瞿峰
 王璐瑶 ^
 沈冠雄 *

大阮

许金花

扬琴

瞿建青 (首席)
 马欢 ^

大阮 / 中阮

景颇

琵琶

俞嘉 (首席)
 吴友元
 侯跃华
 陈运珍
 张银

竖琴 / 箜篌 / 古筝

马晓蓝

二胡 / 板胡

陶凯莉

古筝 / 打击

许徽

曲笛

尹志阳 (笛子首席)

梆笛

林信有

新笛 / 曲笛

彭天祥

新笛

陈财忠

梆笛 / 曲笛

曾志

高音笙

郭长锁 (笙首席)
王奕鸿

中音笙

钟之岳

低音笙

林向斌

高音唢呐

靳世义 (唢呐兼管首席)
常乐 (副首席)

中音唢呐

李新桂
孟杰

次中音唢呐

巫振加

低音唢呐

刘江

管

韩雷

打击乐

段斐 (副首席)
陈乐泉 (副首席)
伍庆成
沈国钦
张腾达
伍向阳
徐帆
巫崇玮 *

钢琴

李政乐 *

^ 没参与演出
* 客卿演奏家

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。

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