

樂匯中西
澳門中樂團

Encontro Musical entre o Oriente e o Ocidente

Orquestra Chinesa de Macau

When the East Meets the West in Music

Macao Chinese Orchestra



13/10



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 文化局
INSTITUTO CULTURAL

樂匯中西

澳門中樂團



指揮：劉沙

鋼琴：孫穎迪

琵琶：董曉琳

男高音：薛皓垠

澳門中樂團



曲目

王辰威 (1988 -)

澳門明信片 (世界首演)

第一樂章 媽閣廟
海浪之韻
船遇颶風
媽祖護佑
敬奉媽祖

第二樂章 大炮台
荷軍入侵
守衛澳門
葡荷交戰
擊退眾敵

第三樂章 議事亭前地
引子
懷舊
變遷
融合

格什溫 (1898 - 1937) / 改編：潘耀田

藍色狂想曲

鋼琴獨奏：孫穎迪

普契尼 (1858 - 1924) / 改編：羅麥朔

今夜無人入睡，選自《杜蘭朵》

男高音：薛皓垠

中場休息

張朝 (1964 -)

琵琶協奏曲《天地歌》

琵琶獨奏：董曉琳

舒楠 (1971 -) / 作詞：張和平 / 改編：羅麥朔

追尋

男高音：薛皓垠

王雲飛 (1980 -)

大潮

曲目介紹

王辰威：澳門明信片

明信片以標誌性的圖像承載某個地域的風土人情，背面書寫旅遊者的個人體驗，寄送給世界各地的親朋好友。此曲由澳門中樂團於2019年委約創作，作曲家以澳門三個著名地標創作三個樂章，引用多個具有象徵意義的音樂動機，體現澳門獨特的歷史和文化。

第一樂章《媽閣廟》陳述媽閣廟的傳說。

1. “海浪之韻”展示了澳門海岸壯麗的自然風光，取材自廣東樂曲《平湖秋月》。
2. “船遇颶風”描述一艘福建船在澳門海域遭遇颶風，取材自福建童謠《天烏烏》。
3. “媽祖護佑”以一串古箏刮奏象徵“護航海神”媽祖顯靈，引導船員穿越驚濤安全靠岸。
4. “敬奉媽祖”以對位技法結合了《平湖秋月》和《天烏烏》，表述福建人民為了感恩，在澳門建造了媽閣廟。葡語“Macau”就源自“媽閣”。

第二樂章《大炮台》敘述了1622年葡荷澳門之戰，取材自同時期（即文藝復興晚期）葡荷兩位作曲家的管風琴曲。

1. “荷軍入侵”取材自斯韋林克的《半音幻想曲》及《A小調托卡塔》，荷蘭海軍誓要攻下澳門，鞏固其東亞海上貿易通道。
2. “守衛澳門”取材自古艾路的《第一音第一提恩多曲》，講述澳門人在缺乏守軍的弱勢下，眾志成城抵抗侵略者。（“提恩多曲”是葡萄牙和西班牙文藝復興時期獨有的管風琴曲式。）
3. “葡荷交戰”對位性地結合了《A小調托卡塔》及《第一音第一提恩多曲》的音樂動機，營造出兩軍交戰的激烈場面。
4. “擊退眾敵”引用《半音幻想曲》的下行半音階描繪荷軍敗退的場景，同時《第一音第一提恩多曲》凱旋的鳴聲表現澳門人以少勝多。隨後笙組吹出管風琴般的華彩，樂章在歡慶的氣氛中結束。

第三樂章《議事亭前地》以澳門開埠四百多年以來的政治及文化中心作為題材。

1. “引子”引用法多進行曲《這就是里斯本》（土生葡人翻唱為《這就是澳門》）表達《澳門明信片》的核心思想——這就是澳門。
2. “懷舊”引用土生葡人歌手羅薩里奧 Jr. 1970年的葡語歌《澳門，我的土》的開頭動機，傳達葡人文化中的“Saudade”情感（“Saudade”常被認為是無法翻譯的，它包含了懷念、懷舊、思鄉、嚮往等意思）。柳琴和琵琶以葡萄牙結他的風格加以伴奏。
3. “變遷”模仿葡萄牙傳統法多的音樂風格。樂曲逐漸加快和變明亮，彷彿舊的黑白影片轉變成彩色。
4. “融合”將廣東樂曲《旱天雷》和《平湖秋月》的素材改寫成一首歡快的法多進行曲，達到中葡音樂風格“混血”性的融合（即樂曲同時具有廣東和葡萄牙特徵），並推向高潮的尾聲。

文：王辰威

格什溫 / 改編：潘耀田：藍色狂想曲

是次演奏版本由新加坡作曲家潘耀田改編。《藍色狂想曲》是格什溫在1924年寫給鋼琴及爵士樂隊的一首著名樂曲，首演於紐約保羅·懷特曼的音樂會。作為一個標誌性作品，《藍色狂想曲》把爵士樂搬到古典音樂舞台上，影響後世作曲家運用爵士樂技法。樂曲靈感來自格什溫乘搭火車到波士頓時，聽到火車行駛聲所產生的想像。其意念源於生活，與蘇佩的《維也納的早午晚》有著相近的創作源頭。

普契尼 / 改編：羅麥朔：今夜無人入睡，選自《杜蘭朵》

歌劇《杜蘭朵》由意大利作曲家普契尼創作，今夜無人入睡是劇中最著名的詠嘆調。美豔的中國公主杜蘭朵以三個謎語招親，成功解謎者可抱得美人歸，失敗者則斬首示眾。韃靼王子卡拉富成功解謎，杜蘭朵卻違背諾言。卡拉富提議若黎明前杜蘭朵能猜出其真實姓名，便自願送命。當夜，杜蘭朵命令全城人民不得入睡，以查出卡拉富的真實姓名，卡拉富深情唱出今夜無人入睡。

張朝：琵琶協奏曲《天地歌》

由中央民族樂團委約創作，2017年初在北京音樂廳首演。創作靈感源自《召樹屯與嫡吾娒娜》和《邊城》。為了美與愛，一個敢於用生命去挑戰巨大的災難，另一個敢於用一生去等待美好的愛情。作曲家以蒙太奇的手法，將這兩個愛情故事的主線交織在一起。作品不重描寫故事情節，而重於情感的表達與昇華，表現出作曲家對民族傳統文化的情懷，也寄託著作曲家對美與愛的美學理想。創作上不拘一格，多元融合，力圖展現琵琶與樂隊豐富的表現力及琵琶的交響性。

舒楠 / 作詞：張和平 / 改編：羅麥朔：追尋

此曲是電影《建國大業》的主題曲。作曲家認為“《追尋》具有時光的味道，每一個悠揚的旋律中，都有一段或深或淺、或甜或苦的回憶。”作品曾在中央電視台“唱響中國 群最喜愛的新創作歌曲徵集評選活動”由姚貝娜演唱，獲得媒體和觀眾的認可。

王雲飛：大潮

此曲創作於2018年，是浙江音樂學院國家藝術基金大型舞台項目民族管弦樂《錢塘江音畫》的終曲。作品以聞名於世且壯觀的錢塘江大潮為背景，描繪錢塘江東去、彙聚如海的畫面，藉以謳歌浙江人民不畏艱險、突破萬難、勇於開拓、昂首闊步的民族精神，以及中國在改革開放、社會主義建設中取得舉世矚目的成就。

曲目介紹由作曲家提供



藝術家及團體簡介

劉沙，指揮

劉沙是澳門中樂團音樂總監兼首席指揮、國家“萬人計劃”青年拔尖人才、國家一級指揮、中央民族樂團常任指揮、上海民族樂團及廣東民族樂團客席常任指揮、吉林交響樂團藝術總監兼首席指揮。

畢業於中央音樂學院指揮系，後入讀俄羅斯聖彼得堡國立音樂學院，以最高分的成績獲取歌劇 - 交響樂指揮專家文憑。近年被稱為橫跨中西的兩棲指揮，在交響樂領域擅長演出俄羅斯及東歐作品，並擴展演出曲目至西方二十世紀音樂和中國當代音樂作品。在民族管弦樂領域積極探索中國民族樂隊的發展和創新，致力培養專業的民族管弦樂隊指揮，視奏及首演了近千部民族管弦樂作品。曾指揮中央民族樂團參加第二屆“一帶一路”國際合作高峰論壇開幕式和亞洲文明論壇演出，受到各國領導人讚賞。



孫穎迪，鋼琴

孫穎迪是上海音樂學院鋼琴系副系主任、副教授及碩士生導師。於2015年奪第七屆荷蘭李斯特國際鋼琴比賽金獎，是首位贏得此獎項的華人鋼琴家。因他對李斯特的作品演繹出色，被西方主流媒體稱為“原色李斯特”。近年活躍於國內外的音樂舞台，曾與著名樂團及指揮家合作，如俄羅斯馬林斯基劇院交響樂團、倫敦交響樂團、法國廣播愛樂樂團、鹿特丹愛樂樂團、斯圖加特廣播交響樂團、中國愛樂樂團、國家大劇院管弦樂團、上海交響樂團、廣州交響樂團及捷傑耶夫、鄭明勳、余隆、湯沐海、呂嘉和譚盾。



董曉琳，琵琶

董曉琳是中央民族樂團琵琶首席。常以獨奏家身份與中央民族樂團、上海交響樂團、中央歌劇院交響樂團、捷克交響樂團等合作，並曾於甘迺迪藝術中心、卡內基音樂廳、維也納金色大廳等演出，足跡遍及全世界。她是劉德海琵琶學派的傳承人，演奏風格嚴謹沉穩，端莊大氣，技術精湛，音色層次多變，音樂內在深刻，代表作有《昭陵六駿》、《指尖芭蕾》、《鄉村十景》等。曾改編琵琶作品《夜深沉》、《昭君怨》。中央民族樂團曾委約著名作曲家張朝為董曉琳創作琵琶協奏曲《天地歌》，她的首演大獲成功。



薛皓垠，男高音

薛皓垠是中國廣播藝術團男高音歌唱家、英國皇家歌劇院簽約藝術家、中國最活躍的男高音歌唱家之一。曾於多部中外歌劇飾演男主角，包括《波希米亞人》、《悲愴的黎明》、《鄉村騎士》和《弄臣》，亦曾於英國皇家歌劇院的製作《遊吟詩人》、《費黛里奧》、《卡門》等飾演重要角色。曾於倫敦、東京、北京、天津等舉辦個人獨唱音樂會，並曾與中國交響樂團、中國愛樂樂團、中央歌劇院、香港愛樂樂團、澳門樂團、英國南岸交響樂團等合作。



澳門中樂團

澳門中樂團成立於1987年，為澳門特別行政區政府文化局屬下的職業樂團，秉持“紮根澳門，面向世界，承傳中西，傳播文化”的理念。現任音樂總監兼首席指揮為國家一級指揮劉沙。

中樂團深入澳門的社區及學校，用音樂做好藝術教育、藝術推廣和藝術關懷；積極參與澳門國際音樂節、澳門藝術節、慶祝澳門回歸祖國等盛事演出；扶植民間社團，培育青年樂手，推動澳門中樂的發展；把音樂表演帶到世遺景點、公園等角落，豐富大眾的文化生活，啟動社區的文藝基因。常演曲目既有傳統民族曲目，也有融合中西特色的原創中樂作品，尤其注重展現本土文化的委約作品，如關忠的組曲《澳門愛情故事》、為噴吶和中樂隊而作的《澳門狂想曲第二號》、趙季平的《澳門印象》、唐建平《澳門詩篇》、王丹紅的《澳門隨想曲》、羅麥朔創編的女聲與樂隊《七子之歌》等。



Encontro Musical entre o Oriente e o Ocidente

Orquestra Chinesa de Macau



Maestro: **Liu Sha**

Sun Yingdi, Piano

Dong Xiaolin, Pipa

Xue Haoyin, Tenor

Orquestra Chinesa de Macau

Notas Biográficas

Liu Sha, Maestro

Director Musical e Maestro Principal da Orquestra Chinesa de Macau, Liu Sha é um maestro reconhecido a nível nacional com o título de Maestro de Primeira Classe, que começou por se destacar no Programa dos Dez Mil Talentos. Actualmente é também Maestro Residente da Orquestra Tradicional Nacional da China, Maestro Convidado da Orquestra Chinesa de Shanghai e da Orquestra Nacional de Guangdong, Director Artístico e Maestro Principal da Orquestra Sinfónica da Província de Jilin.



Formado em regência pelo Conservatório Central de Música, Liu prosseguiu os seus estudos no Conservatório Rimsky-Korsakov de São Petersburgo. Igualmente versado em música chinesa e ocidental, Liu nutre um especial interesse pela música sinfónica russa e eslava, incluindo ainda no seu repertório obras contemporâneas ocidentais e chinesas. Tem procurado desenvolver novos agrupamentos de música chinesa e formas de preparar maestros profissionais em música sinfónica chinesa. Neste âmbito, o número de partituras que leu ou dirigiu aproxima-se de um milhar. Liu dirigiu a Orquestra Tradicional Nacional da China na cerimónia de abertura do 2.º Fórum “Uma Faixa, Uma Rota” para a Cooperação Internacional, e na Conferência “Diálogo entre as Civilizações Asiáticas”, tendo recebido encómios por parte dos líderes dos países participantes.



Sun Yingdi, Piano

Sun Yingdi é Vice-reitor do Conservatório de Música de Shanghai, a par das suas funções de Professor Associado e orientador de Mestrado do Departamento de Piano. Vencedor do primeiro prémio no 7.º Concurso Internacional de Piano Franz Liszt (2005), realizado em Utrecht, na Holanda, Yingdi foi o primeiro pianista chinês a vencer esta prestigiosa competição. A sua excelente interpretação de Liszt foi aclamada pela crítica e descrita como sendo “Liszt em cores primárias”. Nos últimos anos, Yingdi tem-se apresentado tanto na China como no exterior, e actuado com várias orquestras de renome, incluindo a do Teatro Mariinsky, a Sinfónica de Londres, a Filarmónica da Radio France, a Filarmónica de Roterdão, a Sinfónica da Radiodifusão de Estugarda, a Filarmónica da China, a da NCPA-China, e a Sinfónica de Shanghai. Sun Yingdi tem colaborado com alguns dos maestros de fama internacional, incluindo Valery Gergiev, Myung-Whun Chung, Yu Long, Muhai Tang, Lü Jia e Tan Dun.



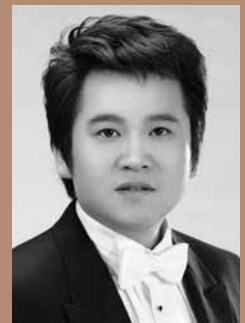
Dong Xiaolin, Pipa

Dong é a chefe do naipe de pipa da Orquestra Nacional Tradicional da China. Como solista, colaborou em múltiplas ocasiões com a Orquestra Tradicional Nacional da China, a Sinfónica de Shanghai, a Sinfónica da Ópera Central da China, a Sinfónica Nacional Checa, entre outras. Actuou em prestigiadas salas de concerto como o Kennedy Center for Performing Arts, o Carnegie Hall e o Musikverein de Viena. Procurando perpetuar a técnica instrumental do maestro Liu Dehai, com quem estudou, Dong distingue-se pelo seu estilo de execução rigoroso, calmo, imponente e profundo. São conhecidas as suas interpretações de peças emblemáticas como *Seis Corcéis do Mausoléu de Zhao*, *Ballet na Ponta dos Dedos*, e *Dez Cenas Rurais* bem como os arranjos de sua autoria das peças *Noite Profunda* e *Lamento da Senhora Zhao Jun* para pipa solo. A Orquestra Tradicional Nacional da China encomendou o concerto *Canto para o Céu e a Terra* ao aclamado compositor Zhang Zhao, para ser interpretado por Dong, cuja estreia foi um grande sucesso.



Xue Haoyin, Tenor

Membro do Grupo Artístico da Radiodifusão da China, Xue é artista-contratado da Royal Opera House e um dos cantores mais activos da China. Interpretou os principais papéis em diversas óperas, incluindo *La Bohème*, *Triste Alvorada*, *Cavalleria Rusticana*, *Rigoletto*, e ainda outros papéis relevantes em várias produções da Royal Opera House, como *Il Trovatore*, *Fidelio* e *Carmen*. Apresentou-se a solo em Londres, Tóquio, Pequim, Tianjin entre outras cidades, tendo colaborado com a Orquestra Sinfónica Nacional da China, a Filarmónica da China, a Sinfónica da Ópera Central da China, a Filarmónica de Hong Kong, a Orquestra de Macau e a britânica Southbank Sinfonia.



Orquestra Chinesa de Macau

A Orquestra Chinesa de Macau (OCHM), fundada em 1987, é uma orquestra profissional tutelada pelo Instituto Cultural do Governo da Região Administrativa Especial de Macau. A OCHM procura “explorar as raízes de Macau, apresentar-se a nível internacional, integrar o legado da China e do Ocidente e difundir a cultura”. Liu Sha é o actual Director Musical e Maestro Principal da Orquestra.



A Orquestra tem procurado aprofundar as suas relações com a comunidade e com as escolas, empenhando-se em promover a educação artística e a cultura. Participa activamente em grandes eventos, como o Festival Internacional de Música de Macau, o Festival de Artes de Macau e as Comemorações da Transferência da Administração de Macau para a China. Tem igualmente contribuído para a formação de pequenos grupos artísticos e de jovens músicos, impulsionando o desenvolvimento da música chinesa em Macau, apresentando concertos em locais referenciados como Património Mundial de Macau e um pouco por toda a cidade, enriquecendo a vida cultural da comunidade. O repertório da Orquestra Chinesa de Macau, inclui para além da música tradicional folclórica, obras encomendadas que envolvam elementos chineses e ocidentais e originais que, de alguma forma, reflectam Macau, nomeadamente as obras *História de Amor de Macau* e *Fantasia para Macau n.º 2* de Kuan Nai-chung, *Impressões de Macau* de Zhao Jiping, *Suite Macau*, de Tang Jianping, *Capricho Macau*, de Wang Danhong, e a *Canção dos Sete Filhos* de Luo Maishuo.

When the East Meets the West in Music

Macao Chinese Orchestra

Conductor: **Liu Sha**

Sun Yingdi, Piano

Dong Xiaolin, Pipa

Xue Haoyin, Tenor

Macao Chinese Orchestra





Programme

Wang Chenwei (1988-)

Postcards from Macao (World premiere)

- I. A-Ma Temple
 - Melody of the Waves
 - Hurricane at Sea
 - Miracle of A-Ma
 - Worship of A-Ma
- II. Mount Fortress
 - Invasion of the Dutch
 - Defenders of Macao
 - Battle of Macao
 - Repulsion of the Invaders
- III. Senado Square
 - Introduction
 - Saudade
 - Transition
 - Fusion

G. Gershwin (1898-1937) / Arr. Phoon Yew-tien

Rhapsody in Blue

Piano Solo: Sun Yingdi

G. Puccini (1858-1924) / Arr. Luo Maishuo

"Nessun Dorma" from *Turandot*

Tenor: Xue Haoyin

Interval

Zhang Zhao (1964-)

Pipa Concerto *Song for the Heaven and Land*

Pipa Solo: Dong Xiaolin

Shu Nan (1971-) / Lyr. Zhang Heping / Arr. Luo Maishuo

Pursuit

Tenor: Xue Haoyin

Wang Yunfei (1980-)

Tidal Bore



Programme Notes

Wang Chenwei: **Postcards from Macao**

Postcards from Macao is commissioned by the Macao Chinese Orchestra in 2019. Postcards present symbolic images of a place. On the back, tourists write about personal experiences and send the postcards to relatives and friends. In a similar spirit, the composer uses musical motifs that are symbolic of Macao to paint a unique musical portrait of Macao's culture and history.

The first movement *A-Ma Temple* narrates the story behind Macao's most renowned temple. In fact, the name "Macao" is derived from *a-maa-gok*, a native name for the temple.

1. *Melody of the Waves* portrays the picturesque natural scenery of Macao's coast, and is derived from the Cantonese tune *Autumn Moon over a Placid Lake*.

2. *Hurricane at Sea* depicts a Hokkien ship encountering a hurricane in the waters of Macao, drawing motifs from the Hokkien folk song *Darkening Sky*.

3. *Miracle of A-Ma* uses guzheng glissandi to symbolise the appearance of the tutelary deity of seafarers on Barra hill, guiding the ship to reach the shore safely.

4. *Worship of A-Ma* combines the motifs from *Autumn Moon over a Placid Lake* and *Darkening Sky* in counterpoint, representing the grateful Hokkien seafarers building a temple to their saviour.

The second movement *Mount Fortress* narrates the 1622 Battle of Macao, using motivic material from late Renaissance organ pieces by a Dutch and a Portuguese composer.

1. *Invasion of the Dutch*, built upon motifs from the *Fantasia Cromatica* and *Toccata in A Minor* by Jan Pieterszoon Sweelinck, expresses Dutch ambition in capturing Macao to secure trade in East Asia.

2. *Defenders of Macao* represents people from all walks of life uniting against the invaders as Macao lacked a garrison army. The theme is derived from the *Primeiro Tento do Primeiro Tom* ("First Tento of the First Tone") by Manuel Rodrigues Coelho. (The tento is a type of organ composition unique to the Portuguese and Spanish renaissance.)

3. *Battle of Macao* contrapuntally combines the musical motifs from *Toccata in A Minor* and *Primeiro Tento do Primeiro Tom*, depicting the clash between both armies.

4. *Repulsion of the Invaders* uses the descending semi-tone from *Fantasia Cromatica* to portray the defeat of Dutch army while *Primeiro Tento do Primeiro Tom* represents Macao's victory over the outnumbered enemy. The movement ends in a celebratory mood with organ-like cadenzas by the sheng group.

The third movement *Senado Square* refers to the renowned square at the centre of Macao's cultural and political life since Macao opened its port.

1. *Introduction* cites a motif from the fado march *Lisboa é Assim* ("This is Lisbon"), which is sung by the Macanese as *Assí sâm Macau* ("This is Macao") with new lyrics in Patuá (a Macanese creole). This citation embodies the core significance of *Postcards from Macao* – to express the core idea of "this is Macao" through music.

2. *Saudade* cites the opening motif from *Macau Terra Minha* ("Macao, My Land"), a Portuguese song written by Macanese singer Rigoberto Rosário Jr. in 1970, to express "saudade", a Portuguese word representing a deep nostalgia or melancholic longing. Saudade is an emotion prominently portrayed in Portuguese culture and is often deemed untranslatable.

3. *Transition* is a section imitating the style of traditional Portuguese fado music. The melody accelerates and brightens, like a film changing from monochrome into colour.

4. *Fusion* is a fado march comprising motifs from the Cantonese tunes *Thunder in Drought* and *Autumn Moon over a Placid Lake*. This hybrid of Portuguese and Cantonese music encapsulates the confluence of the two cultures in Macao, and brings the piece to a grand finale.

By Wang Chenwei

G. Gershwin / Arr. Phoon Yew-tien: **Rhapsody in Blue**

The version performed in this concert is arranged by Singaporean composer Phoon Yew-tien. *Rhapsody in Blue*, premiered at Paul Whiteman's concert in New York, is a famous piece for piano and jazz band written by Geroge Gershwin in 1924. The composition is an iconic piece which allows jazz to be put onto the classical music stage and has exerted great influence on subsequent composers' music in this genre. Gershwin drew inspirations from his journey to Boston where he heard the rumbling sound of the train. The composition shares a similar idea with Franz von Suppé's *Morning, Noon and Night in Vienna*, which is also about daily life.

G. Puccini / Arr. Luo Maishuo: **"Nessun Dorma" from Turandot**

"Nessun Dorma" is the best-known aria from the opera *Turandot* written by Italian composer Giacomo Puccini. The opera tells the story of glamorous Chinese Princess Turandot setting three riddles to find herself a suitor. Upon successfully answering the riddles, the suitor may marry the princess, otherwise he will be beheaded. However, Princess Turandot refuses to marry Prince Calaf from Tatar who succeeds in her riddle contest. Prince Calaf proposes that he will surrender his life if she can discover his real name by dawn. During that night, Princess Turandot gives the command that no one shall sleep until the prince's real name is found, and then Prince Calaf expressively sings "Nessun Dorma".

Zhang Zhao: **Pipa Concerto Song for the Heaven and Land**

The concerto, commissioned by the China National Traditional Orchestra and premiered at the Beijing Concert Hall in early 2017, was inspired by two stories *Zhao Shutun and Nanwuluola* and *The Border Town*, one about risking one's own life to confront colossal hardship and the other about persistently waiting for true love throughout one's lifetime – for the sake of love and beauty. The two love stories were weaved together using the montage technique. Instead of recalling the storyline, the concerto focuses on conveying and elevating the emotion, reflecting the composer's sentiment towards the national traditional culture while expressing his ideals of love and beauty. It does not adhere to a fixed style but integrates various musical elements, seeking to showcase the expressiveness of pipa and the orchestra, as well as the symphonic side of pipa itself.

Programme notes provided by composer

Shu Nan / Lyr. Zhang Heping / Arr. Luo Maishuo: **Pursuit**

Pursuit is the theme song of the film *The Founding of a Republic*. In the composer's point of view, "Pursuit tells us something about time. Each of the melodious tunes carries a memory, vivid or vague, sweet or bitter." Performed by Bella Yao in the China Central Television programme *Sing for China – Original Song Mass Voting Contest*, the song received wide acclaim among the media and audience.

Wang Yunfei: **Tidal Bore**

Composed in 2018, *Tidal Bore* is the finale of the Chinese orchestral music *Qiantang River Melodies*, a large-scale stage performance project of the Zhejiang Conservatory of Music under the China National Arts Fund. *Tidal Bore* is based on the world-renowned and spectacular tidal bore of Qiantang River. By evoking the awe-inspiring scene of the river surging and gathering its massive strength towards the east, the work extols the fearless, persevering and pioneering spirit of people of Zhejiang province, as well as the remarkable achievements China has attained in socialist construction, reform and opening-up.

Biographical Notes

Liu Sha, Conductor

Liu is Music Director and Principal Conductor of the Macao Chinese Orchestra, a Young Top-notch Talent for Ten Thousand Talent Programme and a National First Class Conductor. He is also Resident Conductor of the China National Traditional Orchestra, Guest Conductor-in-Residence of the Shanghai Chinese Orchestra and Guangdong National Orchestra, Artistic Director and Principal Conductor of the Jilin Symphony Orchestra.



Liu graduated from the Central Conservatory of Music in conducting, and later furthered his studies in the Rimsky-Korsakov St. Petersburg Conservatory. Acclaimed as a cross-genre conductor adept in both Chinese and Western music in recent years, Liu has easy command over Western symphonic music and Chinese orchestral music. In the former, his forte is in the music of Russia and Eastern Europe, and he has expanded his concert repertoire phenomenally by including the 20th century Western music and Chinese contemporary works. In the latter, he actively explores ways to develop Chinese music ensembles and to groom professional conductors in Chinese orchestral music. He has performed by sight-reading and premiered close to a thousand works in the genre. He has conducted the China National Traditional Orchestra in the opening ceremony of The Second Belt and Road Forum for International Cooperation and in the Conference on Dialogue of Asian Civilizations, which both received praise from leaders of the participating countries.



Sun Yingdi, Piano

Sun is the Vice Dean, Associate Professor and Master Students' Supervisor of the Piano Department of the Shanghai Conservatory of Music. He won the First Prize in the 7th International Franz Liszt Piano Competition held in Utrecht, the Netherlands in 2005, becoming the first Chinese pianist to win this prestigious competition. His interpretation of Liszt has been praised by mainstream Western media as "Liszt in primary colours". In recent years, Sun has been an active pianist both in China and worldwide. He has performed with many renowned orchestras, including Mariinsky Theatre Orchestra, London Symphony Orchestra, L'Orchestre Philharmonique de Radio France, Rotterdam Philharmonic Orchestra, Radio-Sinfonieorchester Stuttgart des SWR, China Philharmonic Orchestra, China NCPA Orchestra and Shanghai Symphony Orchestra. He has enjoyed collaborations with some of the world-famous conductors, including Valery Gergiev, Myung-whun Chung, Yu Long, Tang Muhai, Lu Jia and Tan Dun.



Dong Xiaolin, Pipa

Dong is the principal pipa of the China National Traditional Orchestra. As a soloist, she often collaborates with the China National Traditional Orchestra, Shanghai Symphony Orchestra, Symphony Orchestra of the Central Opera House, Czech Symphony Orchestra, etc. She has performed at a number of venues around the world, such as the John F. Kennedy Center for the Performing Arts, Carnegie Hall and the Musikverein. Dong has inherited pipa techniques from maestro Liu Dehai. Her performance is rigorous and calm, yet imposing, and full of deep musical connotations. She is known for a number of signature pieces including *Six Steeds of Zhao Mausoleum*, *Ballet on the Fingertip* and *Ten Rural Scenes*, and has arranged pipa pieces *Deep Night* and *Lament of Lady Zhao Jun*. The China National Traditional Orchestra has commissioned acclaimed composer Zhang Zhao to tailor-make a pipa concerto *Song for the Heaven and Land* for her, and her premiere was a great success.



Xue Haoyin, Tenor

Xue is a tenor of the China Broadcasting Performing Arts Group, a contract-artist for the Royal Opera House and one of the most active tenors in China. He has performed the leading role in various Chinese and foreign operas, including *La Bohème*, *Sorrowful Dawn*, *Cavalleria Rusticana* and *Rigoletto*, and played significant roles in a number of Royal Opera House's productions such as the *Il trovatore*, *Fidelio* and *Carmen*. He has held solo concerts in London, Tokyo, Beijing, Tianjin, etc. and collaborated with China National Symphony Orchestra, China Philharmonic Orchestra, China National Opera House, Hong Kong Philharmonic Orchestra, Macao Orchestra and Southbank Sinfonia.



Macao Chinese Orchestra

Established in 1987, the Macao Chinese Orchestra is a professional orchestra under the Cultural Affairs Bureau of the Macao Special Administrative Region Government. The Orchestra has always adhered to its principles, namely "taking root in Macao, facing the world, inheriting Chinese and Western traditions and disseminating culture". Liu Sha is the Music Director and Principal Conductor of the Orchestra.



The Orchestra has made great efforts to promote music art education and culture and demonstrate its concern for society by going deep into the community and schools. It has been actively participating in the Macao International Music Festival, Macao Arts Festival and Celebration of the Anniversary of Macao's Handover to China. It has also been strengthening the nurture of small and medium-sized arts groups and young musicians with an aim to promote local Chinese music development and trying to put music performances into stage of World Heritage Sites and every corners in Macao, to enrich residents' cultural lives and activate the artistic genes in communities. The Orchestra performs periodically not only traditional folk music but also original Chinese music works with combination of Chinese and Western characters. It emphasises on performing local commissioned works that feature elements of Macao's culture, including Kuan Nai-chun's *Macao Love Stories*, *Fantasy for Macao No. 2*, Zhao Jiping's *Macao Impressions*, Tang Jianping's *Macao Suite*, Wang Danhong's *Macao Capriccio*, Luo Maishuo's *The Song of the Seven Sons*, to name a few.



澳門中樂團 / Orquestra Chinesa de Macau / Macao Chinese Orchestra

指揮 / Maestro / Conductor

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高胡 / Gaohu

張悅如 Zhang Yueru * (樂團首席 / Concertino / Concertmaster)

孫熿然 Sun Huaran

蔡 鋒 Cai Feng

張雅玲 Chang Ya-Ling

祝 紅 Zhu Hong

曹軍輝 Cao Junhui

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劉馨然 Liu Xinran #

董禮治 Dong Lizhi

姜曉東 Jiang Xiaodong

田 杰 Tian Jie

賈雪飛 Jia Xuefei

于 雪 Yu Xue

容寶汶 Yung Po Man

陳 蓓 Chen Bei

中胡 / Zhonghu

李 峰 Li Feng *

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許惠子 Xu Weizi

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吳梓芬 Ng Chi Fan

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古箏 / Guzheng

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新笛 / Xindi

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郭雙喜 Guo Shuangxi

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