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01/10



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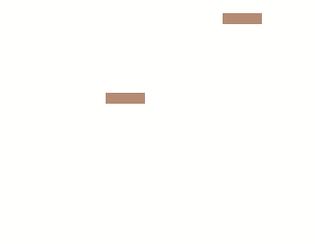


古箏、二胡：蔡曉琳

二胡：方騰

伴奏：楊曉帆（鋼琴）、張帆（鋼琴）、關美茵（敲擊樂）、
陳蕙心（揚琴）





曲目

關銘 (1939 -)

蘭花花敘事曲

二胡：蔡曉琳

伴奏：陳蕙心 (揚琴)

陳哲 (1988 -)

蒼歌引

古箏：蔡曉琳

伴奏：楊曉帆 (鋼琴)、關美茵 (敲擊樂)

周展 (1972 -)

秦土情

古箏：蔡曉琳

伴奏：楊曉帆 (鋼琴)

中場休息

劉暢 (1988 -)

近月

二胡：方騰

伴奏：楊曉帆 (鋼琴)

李博禪 (1992 -)

古巷深處

二胡：方騰

伴奏：楊曉帆 (鋼琴)

王乙聿 (1980 -)

藍色星球 地球

二胡：方騰

伴奏：張帆 (鋼琴)

王瑞 (1990 -)

舞動

二胡：方騰

伴奏：楊曉帆 (鋼琴)、關美茵 (敲擊樂)

皮亞佐拉 (1921 - 1992) / 改編：蔡曉琳、方騰

自由探戈

古箏、二胡：蔡曉琳

二胡：方騰

伴奏：楊曉帆 (鋼琴)

二胡和古箏可以說是中國傳統樂器中運用最為廣泛的弓弦樂器和彈撥樂器，既有悠久的歷史、深厚的傳統，也在現代不斷與時俱進，佳作頻出。本場音樂會上演的樂曲大多為中國作曲家在近十年的原創作品，從中可以窺見兩種樂器在當下時代的蓬勃生命力。

《蘭花花敘事曲》是一部誕生於上世紀的作品。《蘭花花》原為一首膾炙人口的陝北民歌，取材於陝西延安一個真實的愛情悲劇。這個淒美悠揚的旋律及其背後的故事被改編為歌劇、芭蕾舞、電影、電視劇、動畫等多種文藝作品以及各種版本的器樂曲。在民族器樂版本中，最具影響力的莫過於著名作曲家關銘寫於 1981 年的二胡協奏曲《蘭花花敘事曲》。此曲借鑒了西方奏鳴曲式的結構張力，集中了秦派二胡幾乎所有的演奏手法，特別是運用揉弦、打音、滑音顫音等技巧，類比人聲歌唱的音色和韻味，充分有效地發揮了二胡的表現力，真切、樸素地表達了人物的內心情感。

《蒼歌引》是作曲家陳哲創作於 2014 年的一首古箏協奏曲。曲名出自《爾雅·釋天》：“春為蒼天，夏為昊天。”春乃萬物伊始的季節，也是人生中的青春時光，清新而充滿活力。作品通過對“春”的感悟，表達了對生命的讚美之情。作曲家力求將西方現代創作技法與中國傳統民族音樂語彙完美融合，在樂曲體裁、形式結構、古箏定弦、音高素材、節拍節奏以及古箏演奏技法方面，將中西兩種不同的音樂文化包容在同一部作品中。全曲分為散板、快板、小散板、慢板、急板五個段落。此曲最初是為古箏與西洋管弦樂隊而作，後又改編為古箏與鋼琴、古箏與鋼琴和敲擊樂、古箏與民族管弦樂隊等多個版本。

《秦土情》由古箏演奏家周展寫於 2008 年，這一年他離開家鄉陝西，到香港工作，“獨在異鄉為異客”的心境和對家鄉的思念激發了這首作品的創作靈感。樂曲由引子、慢板、快板、廣板四部分組成，在商調式的基礎上，以陝西戲曲音樂“碗碗腔”為素材，運用“苦音”這一秦腔中的特性音調，將對故土親人的無限思念之情表達得淋漓盡致。開頭的引子情感豪邁，盪氣迴腸，以鏗鏘有力、跌宕起伏的旋律，讓觀眾彷彿置身黃土高原。慢板細膩哀傷，將思鄉之苦娓娓道來。激動歡樂的快板部分表現的是對家鄉及美好往事的回憶。廣板再現了慢板的主題，情感得到無限的釋放，將全曲推向最高潮。

其他二胡作品均為 2011 年之後問世、出自青年作曲家之手的新作。《近月》是劉暢為二胡與鋼琴而作，2017 年首演。創作靈感來源於作曲家 2014 年盛夏去揚州瘦西湖遊玩時的感受。據作曲家回憶，他恰逢夜晚時分走入瘦西湖的何園內，悄然看到矗立於高高石階上的近月亭之“近月”二字與天空中的月亮交相輝映，心中不覺湧現那句“雖然近了月亮，卻遠了故人”。《古巷深處》由李博禪創作於 2013 年，表現了老北京胡同的生活場景和文化意蘊，將民間典型的吆喝聲“磨剪子、鏘菜刀”的語言音調作為主要動機，首尾呼應。生動表現了北京胡同在朝陽時分的朝氣蓬勃，在日落時分的炊煙渺渺。《藍色星球——地球》是台灣作曲家王乙聿的第三首二胡協奏曲，寫於 2011 年，是其受台北市立國樂團委託，為 2011 台北市民族器樂大賽而創作。這是一首技術難度相當高的作品，運用大量的快速顆粒性演奏手法來表達對環保意識的急切呼籲，給觀眾帶來強烈的感官衝擊和深刻的思索。《舞動》由王瑞寫於 2016 年，是為二胡、鋼琴和鼓而作，獲得當年的“全國金胡琴作品比賽”銀獎。樂曲融入了探戈、哈巴涅拉等拉丁美洲音樂元素，節奏歡快，動感十足。

最後一首曲目將由二胡與古箏共同演繹阿根廷作曲家阿斯托爾·皮亞佐拉著名的代表作《自由探戈》。此曲原為皮亞佐拉 1974 年在米蘭錄製發行的一首器樂合奏作品，運用了班多鈕手風琴、結他、鋼琴、弦樂、敲擊樂等多種樂器。作曲家在探戈音樂中注入了古典、爵士等元素，使這種阿根廷傳統音樂煥發出新的活力，此曲也標誌著皮亞佐拉的創作之路從“古典探戈”轉向“新探戈”。此曲後被改編為多種版本，本場音樂會別出心裁地推出“西樂中用”的民樂版，以國樂風韻揮灑拉丁激情，令人耳目一新。

文：劉丹霓

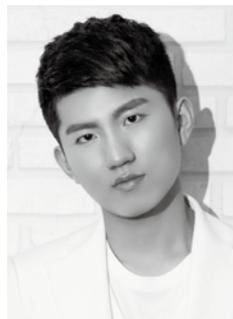
蔡曉琳，古箏、二胡

1999年出生於澳門，五歲考入澳門演藝學院培訓班，跟隨著著名古箏演奏家周茜、著名二胡演奏家夏軍學習古箏及二胡。2017年畢業於澳門培正中學，是首位獲校方保送至中央音樂學院的學生。現修讀該院古箏專業，師從著名古箏演奏家及中央音樂學院博士生導師周望。2018年考入該院民樂系二胡專業，師從著名二胡演奏家、中央音樂學院副院長及博士生導師于紅梅，開始雙專業學習。曾成功舉辦個人獨奏音樂會及在多個比賽中獲殊榮。



方騰，二胡

自小師從澳門中樂團樂團首席張悅如學習二胡，2010年入讀澳門演藝學院音樂學校，2015年考入中央音樂學院，師從著名二胡演奏家田再勵，並隨胡琴演奏家姜克美學習板胡。2014年獲澳門青年音樂比賽二胡獨奏高級組第一名。多次以客席樂師身份隨澳門中樂團巡演，亦常隨中國廣播民族管弦樂團、中央民族歌舞團等演出。2018年獲澳門長虹音樂會邀請擔任二胡獨奏，到葡萄牙參與亞馬蘭蒂 MIMO 音樂節。



Bravo Macau!

Choi Hio Lam, Guzheng e Erhu

Fang Teng, Erhu

Acompanhamento: **Yang Xiaofan** (Piano), **Zhang Fan** (Piano),

Kuan Mei lan (Percussão) e **Chen Hui Xin** (Yangqin)



Notas Biográficas

Choi Hio Lam, Guzheng e Erhu

Nascida em Macau em 1999, Choi foi admitida no curso de formação do Conservatório de Macau aos cinco anos de idade e estudou guzheng com Zhou Qian e erhu com Xia Jun. Completando os estudos na Escola Secundária Pui Ching de Macau em 2017, foi a primeira aluna recomendada pela escola para admissão directa no Conservatório Central de Música. Actualmente estuda guzheng com Zhou Wang, intérprete e orientador de doutorandos, e erhu com Yu Hongmei, intérprete, orientador de doutorandos e Vice-presidente do Conservatório Central de Música. Choi já se apresentou em recitais a solo e ganhou prémios em vários concursos.



Fang Teng, Erhu

Fang estudou erhu desde tenra idade com Zhang Yueru, concertino da Orquestra Chinesa de Macau. Em 2010, ingressou na Escola de Música do Conservatório de Macau e em 2015 foi admitido no Conservatório Central de Música para estudar erhu com Tian Zaili e banhu com Jiang Kemei. Ganhou o Primeiro Prémio da categoria Solo Avançado de Erhu no Concurso para Jovens Músicos de Macau de 2014. Já fez digressões com a Orquestra Chinesa de Macau como músico convidado e actua com frequência na Orquestra Chinesa de Radiodifusão da China e no Ensemble de Dança e Música Étnica da China. Em 2018, foi convidado pelo Grupo Musical Cheong Hong de Macau para tocar erhu solo no Festival MIMO em Portugal.



Bravo Macao!



Choi Hio Lam, Guzheng and Erhu

Fang Teng, Erhu

Accompaniments: **Yang Xiaofan** (Piano), **Zhang Fan** (Piano)

Kuan Mei lan (Percussion) and **Chen Hui Xin** (Yangqin)





Programme

Guan Ming (1939-)

Ballad of Lan Hua Hua

Choi Hio Lam, Erhu

Accompaniment: Chen Hui Xin (Yangqin)

Chen Zhe (1988-)

Ode to Spring

Choi Hio Lam, Guzheng

Accompaniments: Yang Xiaofan (Piano) and
Kuan Mei lan (Percussion)

Zhou Zhan (1972-)

Ode to the Land of Qin

Choi Hio Lam, Guzheng

Accompaniment: Yang Xiaofan (Piano)

Interval

Liu Chang (1988-)

Near Moon

Fang Teng, Erhu

Accompaniment: Yang Xiaofan (Piano)

Li Bochan (1992-)

Deep inside the Alleys

Fang Teng, Erhu

Accompaniment: Yang Xiaofan (Piano)

Wang I-Yu (1980-)

The Blue Planet – Earth

Fang Teng, Erhu

Accompaniment: Zhang Fan (Piano)

Wang Rui (1990-)

Dance

Fang Teng, Erhu

Accompaniments: Yang Xiaofan (Piano) and
Kuan Mei lan (Percussion)

A. Piazzolla (1921-1992) / Arr. Choi Hio Lam and Fang Teng

Libertango

Choi Hio Lam, Guzheng and Erhu

Fang Teng, Erhu

Accompaniment: Yang Xiaofan (Piano)

Dialogues between Erhu and Guzheng

Erhu and guzheng are perhaps the most widely used bowed string and plucked string instruments among traditional Chinese instruments, both with a long history and deep-seated traditions. They have also been able to keep up with the times, and excellent works are frequently composed for them. Most of the pieces performed tonight are original works of the past decade by Chinese composers, showing us the vigorous vitality the two instruments maintain even today.

Ballad of Lan Hua Hua is composed in the 20th century. *Lan Hua Hua* was originally a widely popular Northern Shaanxi folk song based on a true love tragedy in Yan'an, Shaanxi. The poignant, mellifluous melody and the story have been adapted into various artistic genres, including opera, ballet, film, TV drama and cartoon, as well as all kinds of instrumental works. Among the Chinese instrumental music adaptations, none of them have been more influential than the erhu concerto *Ballad of Lan Hua Hua* written by renowned composer Guan Ming in 1981. The piece draws from the structural tension of Western sonata form while bringing together almost all erhu playing techniques of Qin school, especially trill, dayin (lower ornamental note between two notes of the same pitch) and sliding vibrato, which liken the tune to the timbre and charm of vocals – all of which amply gives free reign to the expressive power of the erhu, while allowing for the true and simple expression of the characters' inner feelings.

Ode to Spring is a guzheng concerto composed by Chen Zhe in 2014. The title comes from a chapter titled "Explaining Heaven" of *Erya*, an ancient Chinese encyclopedia. Spring is the season where all things begin, symbolising also the youth of life, fresh and full of vitality. This piece praises for the beauty of lives through the perception of spring. The composer strives to perfectly combine modern Western compositional techniques with traditional Chinese music vocabularies. From the aspects of form and structure, guzheng tuning, pitch quality, tempo and rhythm, and guzheng performance techniques, we can see the two very different musical cultures of China and the West integrated in a single piece. This piece comprises of five sections: a piacere, allegro, brief a piacere, lento and presto. It was originally composed for guzheng and western orchestra, and was later adapted into other variants, including guzheng with piano, guzheng with piano and percussion, and guzheng with Chinese orchestra.

Ode to the Land of Qin was written by guzheng performer Zhou Zhan in 2008. In the same year, he left his hometown in Shaanxi to work in Hong Kong. As "a lonely stranger in an unfamiliar place", his homesickness inspired him to create this piece. It is composed of four parts, namely introduction, lento, allegro and largo, on the basis of the shangdiao mode. With the use of Shaanxi opera element wanwanqiang (vocal dramatic music of Shaanxi shadow puppetry) and the special tones kuyin (sorrowful sound) in Qinqiang opera, this is a piece that thoroughly expresses the composer's infinite longing for his homeland and family. The opening introduction is bold and heart-rending, with powerful melody variations, as if transporting audience to the Loess Plateau (a.k.a. the Huangtu Plateau). The lento section is delicate and grief-stricken, bringing us the unrelenting bitterness of homesickness, while the high-spirited allegro section conveys the composer's happy memories of his hometown and good times. The lento theme reappears in the largo section, where the emotion is completely set free as the piece approaches its climax.



The other erhu pieces are fresh creations from young composers, all published after 2011. Liu Chang's *Near Moon* is an erhu and piano piece debuted in 2017. The composer's inspiration came from his experience visiting Yangzhou's Slender West Lake in the mid-summer of 2014. He recalls how he entered the He Garden at dark and gazed into the sky at the Near Moon Pavilion sitting atop a stone staircase. The inscribed Chinese characters of "Near Moon" shone brilliantly under the bright moon, which evoked in the composer the saying "Near the moon, but far from old friends".

Li Bochan's *Deep inside the Alleys*, composed in 2013, shows the daily life scenes and cultural ambiance of old Beijing hutongs. The main motivation stemmed from the classic street sounds of the old days, integrating the tones of craftsmen hawking their wares like "Sharpen scissors and knives here!". The beginning and ending of the piece echo with each other. It vividly portrays the lively atmosphere of Beijing hutongs under the morning sun, as well as the dense clouds of kitchen smoke at dusk.

The Blue Planet – Earth, written in 2011, is the third erhu concerto of Taiwanese composer Wang I-Yu, commissioned by the Taipei Chinese Orchestra for the 2011 Taipei Chinese Instrumental Competition. The piece, technically rather difficult, uses a multitude of fast, grainy playing techniques to express an urgent appeal to protect the environment, bringing to the audience an intense sensory experience and profound contemplation.

Wang Rui's *Dance* is a piece for erhu, piano and drums, written in 2016, which won Silver Prize in the National Gold Huqin Composition Competition the same year. This piece incorporates tango, habanera and other elements from Latin American music, and the rhythm is dynamic and high-spirited.

Argentinian composer Astor Piazzolla's famous masterpiece *Libertango* will be performed by erhu and guzheng together as the last piece for tonight's concert. The composition was originally an instrumental piece for ensemble, recorded and published by Piazzolla in Milan in 1974. It involves a variety of instruments such as the bandoneon, guitar, piano, strings and percussions. The composer injects classical and jazz elements into the tango music, thus giving this Argentinian traditional music a new vitality. This work, which has been adapted into many versions afterwards, also symbolises Piazzolla's transition from Classical Tango to Tango Nuevo. This concert ingeniously presents its Chinese musical version in a deftly adaptation of Western music to Chinese taste, interpreting the full Latin passion through the exquisite Chinese music, in a very innovative rendition.

By **Danni Liu**



Biographical Notes

Choi Hio Lam, Guzheng and Erhu

Born in Macao in 1999, Choi was admitted to the training course of the Macao Conservatory at the age of five, and studied guzheng under Zhou Qian and erhu with Xia Jun. She graduated from Macao Pui Ching Middle School in 2017, and is the first student recommended by the school for direct admission to the Central Conservatory of Music. She is currently studying guzheng under Zhou Wang, guzheng performer and doctoral advisor of the Central Conservatory of Music, and erhu under Yu Hongmei, erhu performer, Vice President and doctoral advisor of the Central Conservatory of Music. She has held solo recitals and won awards in competitions.



Fang Teng, Erhu

Fang studied erhu at an early age under Zhang Yueru, concertmaster of the Macao Chinese Orchestra. In 2010, he studied at the School of Music of the Macao Conservatory. In 2015, he was admitted to the Central Conservatory of Music to study erhu under Tian Zaili and banhu under Jiang Kemei. He won the First Prize of the Solo Erhu Advanced category at the Macao Young Musicians Competition in 2014. He has toured with the Macao Chinese Orchestra as a guest musician, and often performs with the China Broadcasting Chinese Orchestra and the China Ethnic Song and Dance Ensemble. In 2018, he was invited by Grupo Musical Cheong Hong de Macau to perform erhu solo at the MIMO Festival in Portugal.



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