

SATURDAY, SEPTEMBER 23, 2017, 8 PM  
AT JORDAN HALL

Presenting

REFLECTIONS ON DIASPORA  
花果靈根集

HU JIANBING and BAO JIAN



LIU LI 劉麗

XIA WENJIE 夏文傑

BAO JIAN 包鍵

WENG HUI 翁惠

CHEN TAO 陳濤

HU JIANBING 胡建兵

ZHOU YI 周懿

MIKE BLOCK

**Reflections on Diaspora** - by Wai-fong Loh

To reflect upon diaspora outside of Jewry risks a certain degree of cultural trespass. Being aware of the totalistic nature of Diaspora Jewry, I cannot find a better word to describe the impact of the involuntary exiles of the Chinese intelligentsia in the last century.

When a largely conservative (and conservatory) people are dispersed and forced to re-plant their cultural roots in totally foreign land at such a scale, the word diaspora naturally comes to the mind. Allowing ample room for differences, the imagery of the lost paradise and that of the Peach Gardens deep in the mountains are certainly not the same, yet the impacts within are equally profound.

It is said that talent has two characteristics: hunger and occasional eruptions. What lies in between might be a continuous flow of quiet improvisation.

That is why we found the musician groups in New York (and elsewhere) so interesting. It was a multi-layer mixture of the ever-changing old mother land and the re-sowing in the new “peach gardens” in the foreign countries that made the musicianship so rich and humorous and yet often with a deep feeling of lost and sadness.

More than a half century ago, my late teacher Prof. Tang Jun-yi predicted, “the disperse of flowers and seeds will inevitably lead to a re-rooting of the Chinese (Confucian) culture.”

We probably will never reenter the past cultural “paradise”, yet we might be able to cultivate totally new “peach gardens” where ever we happen to be.

And the main themes of the “New Gardens” keep changing every thirty some years, the hurt of self-inflicted pains, the new hope in educating the next generation at whatever cost, and a continuation of the free spirit of the ancient imaginary land....., one layer over the other.

The deep reflections alternate from the wild fantastic to the sublime serenity of the inner self. I found the improvisations are often more revealing than the carefully constructed compositions.



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## 花果飄零的淒美意境-略談當代音樂的即興意境(代序) - 惠風

所謂即興音樂,是否常常是深埋在演奏家下意識裏面的音樂情懷,無意之間涌冒出來?而這種深埋的音樂情懷,往往不是零散的或個別的,而可能是一種「深沉而整體性的歷史情懷」。

各民族的音樂創作經驗,(即使在全球化過程之前),是否也有(類似)• 整體輪廓• 的影跡可尋?

### 二十世紀初的船夫曲

農歌的搖盪歌聲中,是否早已經隱約陪襯著列車與輪船的長號與急促的機器韻律?莊子的鯤鵬,帶著鐵與火的呼號聲音?

今天的「現實」在轉向「虛擬」的過程中,我們更可以尋味「鐵與火」的聲音在淡出,好像時空的痕跡也在變換。在白浪崩雲的幻境中,我們想抓住一點「歷史」實體。聲音的光與影,也可以說是字字都有來歷的。

整個歐洲美洲猶太裔的音樂創作當中,常常令人體會到一種離散 Diaspora 的淒美意境。這種「離散」的淒愴背後,更重複著,從• 樂園• 中被趕出來,在「失樂園」的苦境中追求重返「樂園」的悲喜劇。可說是一種生死血淚所雕刻成的音樂。幾乎是禪語所謂「大死一番」的超越意境,往往可以從黑人的靈歌或猶太作曲家的古典音樂裏面體會出來。甚至有人認為,二十世紀後半美國通俗文化中笑匠的「笑話材料」之中,往往隱藏著血淚斑斑的悲劇背景。而這種「離散」的淒情,正是藝術家所依靠的荒唐之美的對照效應。

當然這種「離散」情懷,並不盡是猶太文明獨有的特異色彩。唐君毅先生曾經用「花果飄零」「靈根自植」八個字來形容二十世紀中國文化人的境遇與心情。跟猶太人一樣,中國士人,因為種種原因,被趕出樂園,(或自動離開樂園)幾乎是一種「歷史的常態」。近一百多年來,平均三十年一次。從我們的當代作品之中,是否或多或少,我們也仿佛可以體會出,一種花果飄零的淒清意境。但跟猶太文明有一個相當有趣的差別。猶太人想「返回樂園」;而我們好像會妄想「重建一個樂園」!他們似乎比我們更死死的抱著歷史。而我們的幻景中,總帶點「創造歷史」的狂想!即興音樂,不執著而極大的自由演進,是中國藝術家的狂想曲。

演奏家們問:即興音樂會中,可能有迴蕩性的主旋律嗎?花果飄零,靈根自植的意境,有可能是其中一條相當深刻的線索。

~Program~

1, **Mantra of Puan 普庵咒** (note)

by *Aixinjueluo Yuhuan*

清故恭王府音樂 — 愛新覺羅毓峴傳譜

*Ensemble:*

**Bao Jian** 包鍵, guanzi 管子

**Chen Tao** 陳濤, dizi 笛子

**Xia Wenjie** 夏文傑, erhu 二胡

**Liu Li** 劉麗, zhongruan 中阮

**Hu Jianbing** 胡建兵, sheng 笙

**Zhou Yi** 周懿, pipa 琵琶

**Weng Hui** 翁惠, guzheng 古箏

2, **Selling Vegetables 賣菜** (note)

*Shanxi 山西 folk music*

(arr. by *Liu Guanle* 劉管樂)

**Chen Tao** 陳濤, dizi 笛子

**Hu Jianbing** 胡建兵, sheng 笙

3, **Men of Letters 墨客** (note)

*for guzheng 古箏 solo*

by *Fang Dongqing* 方崇清

**Weng Hui** 翁惠, guzheng 古箏

4, **Running Streams 流水** (note)

*for guqin 古琴 and xiao 簫*

*Chinese Traditional*

**Liu Li** 劉麗, guqin 古琴

**Chen Tao** 陳濤, xiao 簫

5, **Five Colors 五色 - Impromptu 即興笙獨奏** (note)

*for Sheng 笙 solo*

by *Hu Jianbing* 胡建兵

**Hu Jianbing** 胡建兵, sheng 笙

6, **The sound from Tianzhu 天竺梵音** (note)

by *Hu Jianbing* 胡建兵

**Zhou Yi** 周懿, pipa 琵琶

**Mike Block**, cello

~Intermission~

7, **Pipa Language 琵琶語** (note)

by *Lin Hai* 林海

(arr.by *Hu Jianbing* 胡建兵)

*Ensemble:*

**Zhou Yi** 周懿, pipa 琵琶

**Weng Hui** 翁惠, guzheng 古箏

**Chen Tao** 陳濤, dizi 笛子

**Hu Jianbing** 胡建兵, sheng 笙

**Mike Block**, cello

8, **Along the River During the Qingming Festival 清明上河圖** (note)

by *Liu Weiguang* 劉為光

(arr.by *Zhang Weiliang* 張維良)

**Chen Tao** 陳濤, dizi 笛子

**Weng Hui** 翁惠, guzheng 古箏

9, **The Orchids 幽蘭** (note)

by *Hu Jianbing* 胡建兵

**Bao Jian** 包鍵, guanzi 管子

**Hu Jianbing** 胡建兵, sheng 笙

**Mike Block**, cello

10, **Lao Liu Ban 老六板** (note)

*Jiangnan Silk and Bamboo* 江南絲竹

*Ensemble:*

**Chen Tao** 陳濤, dizi 笛子

**Xia Wenjie** 夏文傑, erhu 二胡

**Zhou Yi** 周懿, pipa 琵琶

**Hu Jianbing** 胡建兵, sheng 笙

**Weng Hui** 翁惠, guzheng 古箏

**Liu Li** 劉麗, percussion

**Bao Jian** 包鍵, percussion



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## Meet The Artists

(in alphabetical order)

### BAO Jian 包鍵



A graduate of Central Conservatory of Music in Beijing, Bao Jian has gained tremendous attention as an outstanding performer of guanzi through numerous appearances as soloist and chamber musician worldwide. Hailed by The Berlin Daily Post for his "pure hallowed music from the East," Mr. Bao boasts an impressive list of awards including the 1998 Pro Musicis International Award in New York and First Prize in the 1995 "International Chinese Ethnic Instrumental Competition" in Beijing. Mr. Bao is also acclaimed as a major innovator of contemporary works. His performance of the "Lin Li" concerto with the Hong Kong Philharmonic Orchestra set new standards for the guanzi. With saxophonist Kenneth Radnofsky, he premiered Lei Liang's "Extend" at the New England Conservatory's Spring Music Festivals at Jordan Hall. With The Phoenix Symphony, he premiered Xu Zhenmin's "Mooring at night by the Maple Bridge." He is currently the Artistic Director of the Chinese Performing Arts of North America and the Artistic Director of the East Wind Percussion Music Academy.

包鍵 著名管子演奏藝術家包鍵 1986 年畢業於中央音樂學院並留校任教。1995 年榮獲中國民族器樂獨奏國際大賽管子組第一名，1998 年再獲美國專業音樂家(Pro Musicis)國際大賽第一名，2000 年移居美國紐約，現任北美中樂團藝術總監、紐約中國鼓藝術學院藝術總監。包鍵先生是當代管子音樂藝術重要推動者，也是管子演奏領域最早涉足現代作品的演奏家，自 1984 年首演譚盾的作品《山謠》後，相繼首演李賓揚管子協奏曲《山神》以及旅美作曲家陳怡與周龍等現代管子作品，為開拓管子演奏表現技法做出重要貢獻，被譽為中國管子音樂的開路先鋒。包鍵是首位與西洋管樂家以同等標準競賽並獲勝之華人民族管樂家，他經常獲邀參加各地藝術節，在參加柏林 Baoder Weltkulturen 藝術節演出時，《柏林日報》褒譽他演奏的音樂"猶如來自東方的神樂"。

### Mike Block



A pioneering multi-style cellist, singer, composer, and educator, hailed by Yo-Yo Ma as the "ideal musician of the 21st-Century", and acclaimed by The New York Times for his "vital rich-hued solo playing". While studying at the Juilliard School, Mike joined Yo-Yo Ma's Silk Road Ensemble, with which he has toured extensively, and won the 2017 Grammy Award for Best World Music Album. Mike is an active recording artist of original material, folk music, cross-cultural collaborations, and he has an ongoing project to record all of the Bach cello suites in acoustically glorious bathrooms of famous concert halls, via BachInTheBathroom.com. As a music educator, Mike is passionate about emphasizing creativity and collaboration, leading to the founding of the Mike Block String Camp began in 2010. MBSC provides players of all backgrounds the opportunity to learn from a world-class faculty in a variety of styles, and supports the exploration and development of the artistic voice of each student. Mike is also the founding Director of Silk Road's Global Musician Workshop, bringing together musicians from around the globe, and he created the online Multi-Style Cello School at ArtistWorks.com, with an extensive library of instructional videos. In 2012, Mike was appointed Associate Professor at the Berklee College of Music. Mike plays on a cello made in 2014 by Fabienne Gauchet, with D'Addario strings, a David Gage Realist pickup, and the patented cello strap of his own design, The Block Strap.

## CHEN Tao 陳濤



An internationally acclaimed Chinese flutist, music educator, composer and conductor of Chinese orchestra, is the founder and director of the Melody of Dragon, Inc., the co-founder and director of Melody of Dragon & the Youth, the artistic director and conductor of the Chinese Music Ensemble of New York and the conductor of New Jersey Buddha's Light Youth Chinese Orchestra. The New York Times called Chen Tao, a "poet in music" and his playing "a miracle of the oriental flute." Conductor Herbert Von Karajan praises him as an artist who "performs with his soul." Chen Tao is a graduate and former Associate Professor at the prestigious Central Conservatory of Music in Beijing. He was the winner of the 1989 National Folk Instrument Competition in China and has toured throughout U.S., Germany, Italy, France, England, Holland, Finland, Singapore, Hong Kong, Taiwan and Macao. He has collaborated with the BBC Philharmonic and the Notional Orchestra of Lyon. His playing can be heard on several soundtracks of Hollywood movies including Seven Years in Tibet, Corrupter (with the New York Philharmonic) and on the PBS documentary Under the Red Flag.

陳濤 著名中國笛子演奏家，音樂教育家。美國神州中樂團團長及創始人。曾任紐約中國民族樂團的藝術總監和該團的指揮。移居美國前，陳濤曾任職北京中央音樂學院民樂系。陳濤的音樂，融匯了南，北笛子風格之精華。音色圓潤、醇厚，技藝嫻熟、輝煌，魅力獨特。曾於1989年全國民族器樂比賽中榮獲第一名。並成功地與世界一流的交響樂團如：英國BBC交響樂團，法國里昂交響樂團，葡萄牙國家交響樂團，比利時國家交響樂團以及紐約愛樂樂團，舊金山交響樂團合作，贏得極高聲譽。陳濤曾被紐約時報譽為"音樂詩人" "神奇的東方魔笛"，已故世界著名指揮大師卡拉揚稱其"用心靈在演奏"，紐約世界日報，星島日報稱其為"笛王"及"笛子藝術大師"。

## HU Jianbing 胡建兵



Jianbing has earned wide recognition for his artistry as a sheng soloist and composer. Mr. Hu graduated from the Central Conservatory of Music in China. He founded the Chinese Performing Arts of North America, of which he is the President. Mr. Hu joined Yo Yo Ma's Silk Road Ensemble and did a number of performances and workshops at museums and concert hall around the world. He collaborated with San Francisco Symphony and Seattle Symphony to perform world premier composition of "Sheng and Orchestra" as the soloist. In recent years, Mr. Hu has been focused on music improvisation. His current solo albums are "Hu Jianbing's Skies", "Guanzi and Sheng", "Extension", .... The Boston Globe wrote of his recent performances: "he has an impressive command of the sheng and of a broad range of its classical, folk, and modern musical literature."

胡建兵 笙演奏家及作曲家，畢業於中央音樂學院，北美中樂團團長，馬友友任音樂總監的《絲綢之路》樂團成員。出版有個人即興獨奏專輯《胡建兵的天空》及管子與笙《延伸》等數張CD。近些年曾在卡內基，林肯中心等重要劇場進行表演，曾與西雅圖交響樂團，舊金山交響樂團，紐約愛樂等著名樂團合作演出，曾在紐約MOMA博物館，紐約自然歷史博物館，日本奈良國立博物館，瑞士蘇黎世國家博物館等數十個著名博物館演出展示中國傳統音樂。近年更擅長即興獨奏的演出形式。波士頓環球報評論他的演奏"他對笙的控制力及在演奏曲目上從古典、到民間、再到現代的廣泛性上給人以深刻的印象"

## LIU Li 劉麗



A soloist of the Melody of Dragon, Inc. Since she moved to America in 1994, Liu Li has been invited frequently to perform and lecture throughout the country. Her collaboration with the New Music Consort of the Manhattan School of Music's Chamber Orchestra received high praise from the critics. She has also performed at Lincoln Center, New Jersey Performing Arts Center, Japanese Society, La Mama Theater, the Metropolitan Museum of Arts and other New York venues. In February 1996, invited by Taiwan's National Music Ensemble in Taipei, Liu Li held a concerto performance in the National Hall of Music as well as a lecture on Guqin music, both of which received critical acclaim. In 2002, she collaborated on the movie recording of "Hero" composed by Oscar winner Tan Dun with world famous violin master Itzhak Perlman.

劉麗 著名古琴演奏家。1988年畢業於北京中央音樂學院民樂系。曾任職北京中國音樂學院。其演奏音色古樸，醇厚，技巧嫻熟，感情細膩，富於變化。注重以情傳神，氣韻生動。1996年，應邀在台北國家音樂廳舉辦古琴協奏曲音樂會以及古琴專題演講，獲得極大成功。2011年，應邀與舊金山灣區著名的漢聲樂團合作，演出了作曲家司徒剛特別為古琴創作的現代作品"古琴誦"。2002年，更與世界小提琴大師依薩克-帕爾曼合作錄製了由張藝謀執導，奧斯卡音樂金獎得主譚盾創作的電影音樂"英雄"，以及"英雄"音樂的CD在全世界發行。2007年，又應美國著名電影公司-Merchant Ivory的邀請，為電影"伯爵夫人-The White Countess"錄製電影配樂，是目前全美唯一的專業古琴家。

## WENG Hui 翁惠



A Guzheng virtuoso steeped in century-old Chinese traditions, is crossing musical boundaries that few others have dared to cross. She is playing a new role in both traditional and contemporary music on her Guzheng. Hui has been awarded the gold medals, "National Rising Star" and "Oriental Artist" among other honors for her performances in major national and international competitions. In January 2011, Hui presented a successful solo concert in Beijing and released her first album "Men of Letters". In 2012 she was accepted as the first Guzheng player of New England Conservatory's Contemporary Improvisation department, under the supervision of Dr. Hankus Netsky. By performing in a multicultural and academic environment at NEC, Hui has been exploring new musical innovations on the Guzheng, and is developing her modern style of Guzheng performance by seeking the perfect combination of Chinese traditional, Western classical and contemporary improvisation. Hui has rearranged and performed many cross cultural pieces and received critical acclaim. As the recipient of the 2014 Emerging Artists Award from the St. Botolph Foundation, she is recognized for her expansion of Guzheng performance and composition to include singing and dancing. Hui was invited to the educational residency program at Brandeis University, which brings highly accomplished artists worldwide for teaching and performance. Since 2014, Hui started to collaborate with YoYo Ma's silk road ensemble. Hui received her BM in Guzheng performance from Central Conservatory of Music in Beijing; MM in Contemporary Improvisation from New England Conservatory, and is currently holding a teaching position at New England Conservatory Preparatory since September 2014.

翁惠 旅美古箏演奏家。畢業於中央音樂學院和美國新英格蘭音樂學院，現留校任教於美國新英格蘭音樂學院。是中國首位將即興表演與中國傳統音樂完美結合，並把古箏藝術帶進美國音樂專業學校的演奏家。曾屢獲國內外大獎，包括中國音樂金鐘獎，CCTV 民族器樂大賽，文華獎等。學生期間，多次受邀參與 CCTV 音樂電視錄製工作。

其首演的古箏獨奏作品《墨客》《西部主題暢想曲》等已發展為現在內地最炙手可熱的古箏作品。2011年成功錄製並由北京環球音響公司出版發行的《墨客》。近年來，翁慧一直致力於中國音樂國際化的推廣，特別是來美後，她積極參與創作，成功首演了大量優秀現代古箏作品。作為活躍於國際舞台的年輕一代民樂人，翁慧曾成功首演過一系列當代作品。合作過的著名音樂家有：譚盾，陳怡，葉小綱等。多次參與馬友友絲綢之路合作。被評為S.B.C.F組織贈予了"新興藝術家"稱號，並獲得相應藝術項目基金，也是該組織成立以來第一次把此殊榮贈予民族傳統樂器演奏家。目前，新英格蘭音樂學院也特此在其預科學校增設了古箏課，和中國音樂樂隊等課程。2017年，創建NexUs Fusion Music Ensemble，在世界音樂的觸角去演繹和推廣中國音樂。

## **XIA Wenjie** 夏文傑



A renowned banhu performer, is now the soloist and Artistic Director of the New York Chinese National Orchestra. He started erhu at young age and was admitted to the Shanghai National Orchestra with honor, majoring in banhu under the tutelage of banhu master Gao Jianjun, as well as erhu master Xiang Zuying. He also received individual guidance by the Jiangnan Sizhu virtuoso Zhou Hao on the Jiangnan Sizhu playing style. Through his playing and charm, the Jiangnan Sizhu has become more noticeable. Prior to his settling in the United States, he was the principal soloist of the National Orchestra of the Shanghai Opera House. After twenty years of active career on stage, his performances are mature, sensitive and solid.

夏文傑 著名板胡，二胡演奏家，現為美國紐約中國民族樂團獨奏演員及藝術指導，兼首席，他自幼習琴，年輕時以優異的成績考進上海民族樂團，主修板胡。師從板胡名家高健君，二胡名家項祖英，同時還得到江南絲竹演奏家周皓的親自教誨和指點，系統深入研究有關江南絲竹的演奏風格。通過他的演奏，使江南絲竹的風格及神韻更為鮮明。在定居美國前曾擔任上海歌劇院民族樂團首席、獨奏演員。二十幾年來的舞台生涯，使他的演技更趨成熟，特別在板胡演奏上憑藉深厚的音樂素養與敏感的藝術心靈和紮實的功力完全投入音樂的表現。他的演奏融合各南北派胡琴風格特長，並創造出獨特的細膩柔美的風格，其藝術足跡遍布世界各地，所到之處有口皆碑。

## **ZHOU Yi** 周懿



Praised for her "breathtaking" meticulous technique and expressiveness by The Washington Post, Zhou Yi started to learn music at the age of five. After graduating from the Shanghai Conservatory of Music, Zhou Yi moved to New York. Her highlight performances include: Tan Dun's "Concerto for Pipa and String Orchestra" at the Gewandhaus in Leipzig Germany; Young People's Concert with the New York Philharmonic; Bun-Ching Lam's pipa concerto "Song of the Pipa" with the Metropolitan Symphony Orchestra; "Sisters of the Grassland" pipa concerto with the Ohio Youngstown Symphony Orchestra; guest Chinese instrumentalist with the San Francisco Opera for Bright Sheng's "Dream of the Red Chamber"; seasonal Chinese instrumentalist with the Santa Fe Opera for Huang Ruo's "Dr. Sun Yat-sen"; performed with the Momenta Quartet for Tan Dun's theatrical work "Ghost Opera"; recorded the music for David Henry Hwang's two off-Broadway productions, "The Dance and the Railroad",



and "Kung Fu" ; played as a leading musician in Lincoln Center Festival's Paradise Interrupted; collaborated with Damon Albarn (Gorillaz/Blur) in Spoleto Festival's premiere show, "Monkey: Journey To The West" ; joined Carnegie Hall's "Musical Explorer" program. Zhou Yi is a co-founder of the Ba Ban Chinese Music Society of New York.

周懿 琵琶演奏家周懿五歲習琴，從上海音樂學院畢業後移居紐約，參與創立了紐約八板中國音樂協會。她合作過的樂團有：紐約愛樂樂團，大都會交響樂團，Pacific 交響樂團，Youngstown 交響樂團等。其演奏的琵琶協奏曲有：譚盾的 "鬼戲" ；林品晶的 "琵琶行" ；吳祖強的 "草原小姐妹" 。作為紐約林肯藝術節，南卡 Spoleto, ADF 藝術節的常客，她也曾在紐約大學舉辦的 "新視覺與聲音" 音樂會— 譚盾的 "地圖" ；舊金山歌劇院的世界首演—盛宗亮的歌劇 "紅樓夢" ；聖達菲歌劇院的世界首演— 黃若的 "孫中山" 歌劇中擔任特邀琵琶演奏。她的其它跨界表演包括：為華裔作家黃哲倫的 "鐵路之舞" 和 "功夫" 兩部外百老匯劇配樂；在百老匯音樂劇 "環遊世界 十天" 中即興演奏；在卡內基音樂廳舉辦的世界音樂教育系列節目 "音樂探秘" 中擔任中國音樂的演示。華盛頓郵報曾對她的演奏有著 "精緻的技巧與絕佳的演奏風範美得令屏息凝神" 的佳譽。



中華表演藝術基金會

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## ~Program Notes~

### 1, **Mantra of Puan** 普庵咒

*Qing Dynasty Palace Music by Aixinjueluo Yuhuan* 清故恭王府音樂 — 愛新覺羅毓  
峴傳譜

During the Qing Dynasty, there were three gathering locations for blind-artist communities, namely the "Public Hall" of the Beijing East City Big Buddhist Temple, the "Wuben Hall" of NaiZiFu, the "Xinyi Hall" of the DongBiaoBei East Alley. All the "Halls" were properties of the previous generations. The blind-artists were devoted musicians, earning their living by singing and performing. They also learned to become fortune tellers. Because they are blind people, it was considered "safe" to perform in front of the noble and elite, including the female members of the highest ranking social classes. The blind artists who play the instrument "Sanxian" (three-strings) considered the special art and technique private and secret, practice only with closed doors, without any exposure to the outsiders. According to AixinjueluoYuhuan's father, Yuhuan's collection of Sanxian music was obtained by spending the amount of silver dollars that equaled to his body weight.

清代，北京東城大佛寺有“公益堂”、迺茲府有“務本堂”、東裱褙胡同東口有“信義堂”三處瞽目藝人行會，這都是前代傳下來的房產，他們專門以彈奏唱曲為生，一般兼學算命，因是盲人從藝，到王府宅門演唱比較安全，不會對女眷有危害。無論是王府門先，社會三弦藝人演奏都很秘密，練琴的時候緊閉大門，密不外傳。用愛新覺羅·毓峴父親的話說，愛新覺羅·毓峴的三弦音樂藝術是等身的銀子換回來的。

### 2, **Selling Vegetables** 賣菜

*Shanxi* 山西 *folk music* (arr. by Liu Guanle 劉管樂)

This is a typical northern style of Dizi music, it depicts the rich and lively flavor of a morning market with vivid and joyful mood.

這是一首北派笛曲的代表作品，樂曲清麗，俏皮。具有濃郁的生活氣息。

### 3, **Men of Letters** 墨客

*for guzheng* 古箏 *solo* by Fang Dongqing 方崇清

In an impressionistic manner, **Men of Letters** was composed to describe the unique soul of the Chinese art of calligraphy. This piece is comprised of five sections: "immerse", "stain", "dissolve", "splash", and "pour", which are named from the five actions in calligraphy. An important feature of this composition is characterized by the masterly adoption of artistic elements from the Kunqu, one of the oldest extant forms of Chinese opera. The marriage between the Guzheng and Kunqu makes the expressionism of this work bold and unrestrained without losing its elegance and refinement. With the sequential progression of the five parts, this music vividly portrays the noble-minded character of the

Chinese ancient scholars, and emphasizes the harmonious nature of Chinese culture. Ms. Weng Hui premiered this piece composed especially for her, in a concert entitled "Men of Letters" in Beijing of 2011. The piece has been widely performed, and is a frequently required repertoire in many professional competitions in China.

《墨客》是作曲家方崇清先生特別為翁慧量身打造的作品並早在 2011 年她的個人同名音樂會中首演，隨後該曲在中國內地廣泛流傳，據統計，目前已是各大音樂會，專業比賽的上演率最高的古箏獨奏作品。由"浸"、"染"、"溶"、"濺"、"潑"五個部分組成。作者用寫意的手法展現了中國書法藝術的獨特精髓。曲中巧妙地運用了大量的崑曲元素，使之豪放中又不失秀美，文雅中又透露著不羈。樂曲的五個部分的充分展開，形像地描繪了古代文人的高尚情懷，突顯中國的"和"文化。

#### 4, **Running Streams** 流水

*for guqin 古琴 and xiao 簫 Chinese Traditional*

The music goes back to the Spring and Autumn Warring Periods (770-476 BC) and was inspired by the story of the friendship between Boya and Ziqi. The story is always used to reminisce sincere friendship and to deplore the scarcity of bosom friends.

古琴曲《流水》歷史悠久。明代朱權《神奇秘譜》中《高山》、《流水》的題解記載：“《高山》、《流水》二曲本只一曲。初，志在乎高山，言仁者樂山之意。後，志在乎流水，言智者樂水之意。這首琴曲充滿著人與自然的和諧之音，散發了天籟、地籟、人籟相知相合、渾然一體的氣象。此曲兼有抒情性和模擬性，虛實結合、情景相融、氣象高遠，成為最受琴家們青睞的琴曲之一。

#### 5, **Five Colors** 五色 - **Impromptu** 即興笙獨奏

*for Sheng 笙 solo by Hu Jianbing 胡建兵*

The five colored prayer flags seen everywhere in the Qinghai-Tibet Plateau are called "Ronda" in Tibetan language. They are rectangular banners made of cotton, linen, silk and other materials, in a total of five colors -blue, white, red, green, and yellow, in this particular order. They symbolize sky, clouds, fire, rivers and the earth. The white clouds and the blue sky above the earth, the monks' garments and their monastery in red and yellow, and the movement of the people in dark skin, form a beautiful natural painting.

在青藏高原上隨處可見的五色經幡藏語稱“隆達”，是一種用棉布、麻紗、絲綢等材料製成的長方形彩旗，共有藍、白、紅、綠、黃五種顏色，色序不能錯亂，分別像徵天空、祥雲、火焰、江河和大地。隨處漂浮在大地上方的藍天白雲，與紅黃色的僧服寺院，與在挪動的黝黑的皮膚，形成了一幅幅美麗的天然畫作。

#### 6, **The sound from Tianzhu** 天竺梵音

*by Hu Jianbing 胡建兵*

Kucina was an ancient country in the Silk Road, where the business people rested and were entertained. The famous Kucina culture was formed by merging of different nationalities. It included music, dance, and especially its unique painting, now the only preserved cultural relics in the Kuqa Kizil Thousand Buddha Cave. This piece is composed by using the musical elements of the Chinese Tang Dynasty and Central Asia.

在古絲綢之路上有一個龜茲古國，那裡曾經是絲路商人們的休息娛樂之地，不同民族文化在那裡交匯，形成了著名的龜茲文化，既有音樂也有舞蹈，更有有獨特的繪畫，現在在庫車的克孜爾千佛洞是唯一保留下來的文化遺跡，此曲運用了中國唐代雅樂的元素及中亞音樂的音樂元素創作而成。

## 7, **Pipa Language 琵琶語**

by *Lin Hai* 林海 (arr.by *Hu Jianbing* 胡建兵)

Inspired by the single plucking tones of the pipa from the Pingtan art form frequently performed in the southern tea house, this composition was published in Hai Lin's 2003 music album "Images of Pipa". The simple yet touching melody soon became the icon of modern Chinese instrumental pop, and was used as the movie sound track for "Letter from an Unknown Woman." It demonstrates pipa's lyrical playing style, like lovers' whispers hummed into one's ear.

這首樂曲是電影《一個陌生女人的來信》中的背景音樂、片頭片尾曲。《琵琶語》幽遠的意境與《一個陌生女人的來信》中電影的基調很吻合，女主人公的獨白搭配《琵琶語》直刺人的靈魂深處，從內心升騰起一股淡淡的哀傷，愛情從來都是一個人的事，我愛你，卻與你無關。反復的前奏，將人帶入一種纏綿悱惻、欲說還休的境界，淡淡憂傷的琴鍵聲，加上東方樂器琵琶所獨有的“泣泣私語訴衷腸”之特點，感情就這樣一步一步被牽引，最終讓人沉醉在音樂意境里而欲罷不能。

## 8, **Along the River During the Qingming Festival 清明上河圖**

by *Liu Weiguang* 劉為光 (arr.by *Zhang Weiliang* 張維良)

The music: "Along the river during the Qingmingfestival" was composed based on the painting of "Along the river during the Qingming Festival" by the great painter Zhang Ze-Rui in Song Dynasty. The music, like the 5.7-meter-long painting, was written to describe the suburbs during the early spring time, and launched a scroll of secular life and bustling scenes of the the Northern Song Dynasty in the 10th century AD. There are five movements in this piece.

這是一首以宋代大畫家張澤瑞的名畫為題，以宋代的音調創作的一首組曲，原曲為簫與箏篪而作，共分為五個部分。樂曲如同 5.7 米長的畫卷一樣，從初春的城郊寫起，展開了一幅公元 10 世紀宋代鼎盛時期京都各階層的世俗生活以及繁華景象的長卷。作品曾獲得日本廣播大賽一等獎，澳大利亞音樂界特別獎。此版本經著名古箏演奏家楊藝和著名笛子演奏家陳濤用古箏與低音笛重新演繹，並與 2017 年元月在美國新澤西州府劇院做美國首演。第一樂章：清明時節，第二樂章：踏青 1，第三樂章：踏青 2，第四樂章：行舟難，第五樂章：太平盛世。

## 9, **The Orchids** 幽蘭

by *Hu Jianbing* 胡建兵 .

Orchid is one of the “four gentlemen” of the Chinese scholastic paintings, the other three “gentlemen” are plum blossom, bamboo, and chrysanthemum. Orchid is quiet and gentle, and is said like to keep a certain distance from the outside world. It holds its own posture and sends out an elegant faint fragrance. It is like to be breezed by the gentle distant wind but not causing even a ripple. As a poet once wrote: “no one knows where the orchid is from, some guest planted it under the eaves of the veranda, leaving us the fragrance. We appreciate it clearing up the air for us, but we admire more the dew on its delicate leaves.”

幽蘭，梅蘭竹菊之一。幽蘭恬靜又溫文爾雅。幽蘭形容喜歡把自己封閉起來，對外界的事物保持一定的距離，保持著自己的姿勢，散發著淡淡的幽香，遠風如洗，吹不起一絲漣漪。蘭生幽谷無人識，客種東軒遺我香。知有清芬能解穢，更憐細葉巧凌霜。

## 10, **Lao Liu Ban** 老六板

*Jiangnan Silk and Bamboo* 江南絲竹

The Jiangnan region is the area along the southern bank of the Yangtze River, including Jiangsu, Zhejiang and Shanghai. Sizhu literally means silk and bamboo which refers to the silk stringed and bamboo made musical instruments, such as erhu, pipa, dizi, xiao and sheng. Jiangnan Sizhu's main repertoire is famed as Eight Great Pieces. They are Huan Le Ge (Song of Joy), Yun Qing (Cloud Celebration), Xing Jie (Street Procession), Si He Ru Yi (Four Together as You Wish), San Liu (Three Six), Man San Liu (Slow Three Six), ZhongHua Liu Ban (Moderate Ornamented Six Beats), Man Liu Ban (Slow Six Beats). Lao Liu Ban (Old Six Beats) is considered the mother piece, most of the repertoire is derived from its basic structure and they develops their own ornamented styles.

中國民間傳統器樂絲竹樂的一種，流行於江蘇南部和浙江一帶。二十世紀初，在上海地區得到較大的發展，相繼成立了“鈞天集”、“清平集”、“雅歌集”、“國樂研究社”等組織。經常演奏的曲目有《歡樂歌》、《雲慶》、《行街》、《四合如意》、《三六》、《慢三六》、《中花六板》、《慢六板》8首，號稱“八大名曲”。此外，《老六板》、《快六板》、《霓裳曲》、《柳青娘》、《鴿飛》、《高山》、《流水》、《疊層樓》等樂曲也較流行。江南絲竹的樂隊編制一般為7~8人，少則3~5人。江南絲竹也是中國國家非物質文化遺產之一。}



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