

9th International Aimusic Festival

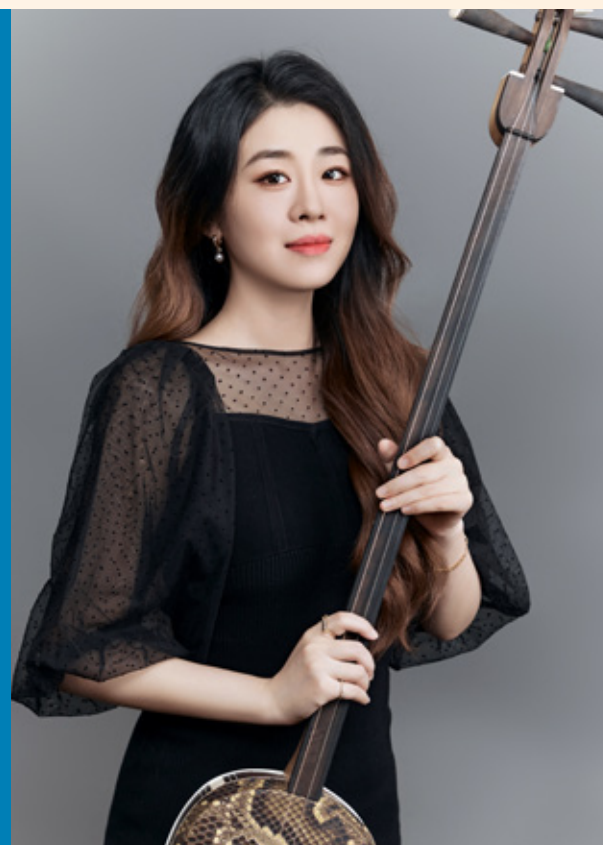
NATURAL SOUND CONCERT



◆ Su-Chen Liu (Taiwan) 劉淑珍



◆ Qi Miao (Sweden) 繆琪



◆ Yizhen Gao (China) 高藝真



◆ Wenying Wu (USA) 吳文英

將軍令

第九屆國際愛樂藝術節

自然音響音樂會



General's Command

Sat • May 11, 2024 • 7:30 pm

McAfee Performing Arts Center, 20300 Herriman Avenue, Saratoga, California

This concert is supported in part by



Assembling Theater

— Gordon Lee

9th International
Aimusic Festival
May 11, 2024



Gordon Lee
Aimusic.us Director

Working as composer, conductor, and musician since 1969. Came to the United States in late 1980s. MA degree from San Jose State University. In 1994, he founded a Chinese music studio which became FYCO in 2000 and Aimusic in 2013. Recipient of composer and arts leadership grant awards.

愛樂音專——火鳳青年國樂團總監
六十年代開始演藝編排創作，八十年代來美求學藝術，聖荷西州立大學劇院藝術碩士，一九九四年建立東方國樂中心，而後創建火鳳青年國樂團，二〇一三年樂團擴展為愛樂音專。獲矽谷藝術家獎、美國音樂藝術領導獎、加州文化創新中心藝術家獎、美國音樂中心作曲家獎。

謝
坦

The term “cuán” is from Beijing dialect, meaning to assemble or put together things like furniture, bicycles, or radios from parts by oneself. Around 1968, there was a surge of enthusiasm for “assembling theater” among the Peking opera fans in Beijing. As long as someone took the lead, secured a theater, and managed dinner and transportation, people would call friends, invite pro actors, find extras, prepare costumes, piece together props, and gather the accompanists to eventually stage a show. I was pulled in to help with these assemblies, not long after I had learned to play the pipa. Once, while performing *Taking Tiger Mountain by Strategy* at the Army General Hospital auditorium, I was the only plucked instrumentalist. At that performance, I managed to manipulate all four strings on my pipa: sometimes imitating a moon guitar, sometimes a bass lute, with the pipa itself needless to say. “Wow—a one man show! This kid’s got it!” More and more people sought me out to help assemble *Tiger Mountain*, and after the shows I would ride home either in a Liberation truck, or a motorcycle sidecar. At that time, there were few motor vehicles in the alleys; hearing an engine at night, everyone cooling off in the courtyards would run out to see the kid with the pipa being called out again. I didn’t care what I rode home in; what mattered was whether there was dinner. After three years of “natural disasters,” hunger had left its horrific mark.

Back then, there were no complete musical scores for the Peking opera plays; everything was learned by ear. The radio played it every day—who couldn’t memorize it? In early summer of 1969, I saw an ad in the newspaper from the Shanghai Peking Opera House offering mail-order scores for *Taking Tiger Mountain by Strategy* for one yuan and fifty cents. Curious to see if what I heard was correct, I sent in the money. But soon after receiving the score, I was sent to the remote countryside. Even more unexpected was that the version of *Taking Tiger Mountain by Strategy* I had purchased was quickly replaced by the Western orchestra version. Standing on the wild plains of the Great Northern Wilderness, listening to the opera intermittently blasting from a distant loudspeaker through the snowstorm, hauntingly familiar yet completely different, I was lost in confusion.

When would I be able to assemble this once-familiar music again? That year I was sixteen, unable to articulate any reason, just instinctively feeling that the traditional Chinese music version of *Tiger Mountain* was a treasure. Subsequently, no matter when working in a semi-professional performing arts team, returning to Beijing, joining a national theater, or coming to the United States, I always kept this score with me. However, the score was just stored away in a box, practically untouched for half a lifetime until last summer. While responding to project grants from the National Endowment for the Arts, the San Jose City Cultural Office, and the Hewlett Foundation, I suddenly remembered this score. Upon opening the box and taking a look, indeed, it was a treasure!

The traditional Chinese music version of the Peking Opera *Taking Tiger Mountain by Strategy* was written brilliantly! In Scene 7, “arousing the masses” there is a segment of dialogue set to music between the characters Shao Jianbo and Li Yongqi. It’s a very ordinary piece of underscore, but with a few long strums from the pipa, it not only clearly conveys the officer’s identity and his mission, but also subtly portrays the changing emotions of the hunter. Every time I hear this melody, I am moved to tears. Such captivating music, I have never heard again on stage or screen. The composers of that era were truly divine!

Before this underscoring background music, there is another segment played by the four main instruments in the fan’erhuang mode for the emergency first aid scene. Through simple accelerating sequences, this “bridge” section led to a powerful dramatic moment, making the listeners hold their breath. Pushing the drama to its climax, western operas rely on the volume of sound, while Chinese traditional operas rely on density for tension. Realistic or impressionistic—the techniques for building climaxes differ, but the effect is the same. These extraordinary individuals continued the millennia-old Chinese aesthetic tradition and musical vocabulary, collectively assembling unimaginably miraculous melodies, thereby greatly enriching the expressive power of the Chinese orchestral music. In their hands, traditional opera was transposed, but not mutated.

Continued . . .

第九屆國際愛樂藝術節
音樂會





火鳳青年國樂團排練現場
Firebird Youth Chinese Orchestra rehearsal



謝坦編寫的九章民族管絃樂組曲
《智取威虎山》總譜
The full score of the 9-movement
Chinese orchestra suite
the *Tiger Mountain* by Gordon Lee



Assembling Theater

... Continued

Had I tried to arrange this 9-movement Chinese orchestral suite ten, twenty, or thirty years earlier, I might have dishonored these extraordinary musicians. Harmony, from my first lessons in 1971 with my uncle who was a composition professor, to sessions in 2009 with a retired Greek American composition professor, I learned several times over. But how to adapt Western classical music harmony for Chinese folk instruments has always been a great challenge for me. I've tried total westernization, been troubled by the distinct individuality of the folk instruments, long misunderstood the nature of yin and yang, and the natural laws. I had to keep at it, smoothing the parts until they fit. This isn't just assembling theater. It's rather assembling people!

In essence, assembling theater is about assembling people—oneself, one's peers, and one's students—from scratch. The percussion including my own stand-up Peking Opera drum-playing, was developed this way. The melody instruments such as the guanzi, jinghu, and yueqin were also learned this way. The playing by the FYCO students was even more so. But don't think of assembling from scratch as such a drudgery. Once you find the right approach, assembling becomes fun, gratifying and enjoyable. A friend from Tianjin always left rehearsals beaming: "This thing, it's addictive!" Of course, assembling also has its challenges: the opening music, background music, dance music, including the rapid-paced "skiing," are not difficult for the students, but the sections based on vocal melodies with very free tempo changes prove to be exceptionally difficult. Even the professionals who have never played Peking Opera would find it difficult to perform well, let alone the American-born kids who have never heard Peking Opera. The aria "Eight Years Ago" sung by Xiao Changbao was quite a struggle for us. I tried every possible method, from mimicking the vocal lines, explaining my baton motions, describing the plot, to using all the tricks I've known of conducting, but it was all in vain. On the verge of despair, I suddenly saw the lyrics I had copied on the score, so I started reciting them like reading poetry—

Looking at the stars and the moon,

We long for the time when the sun would shine over these mountains,

Suddenly, the rehearsal room fell silent. It was so quiet that you could hear the breath from the last row of musicians. In the thirty years of countless rehearsals, I had never recited poetry to my students, nor had I experienced such quietude. Looking at their eyes, I asked softly, "Do you understand what I'm saying?" As if afraid of breaking the holy silence, only a few students nodded slightly, while most of them told me with their eyes. My throat tightened for a moment, suppressing the trembling voice, I continued—

When I would be able to speak freely,

When I could dress like a girl again...

Everyone picked up their instruments and played again, successfully.

Assembling theater, assembling people, assembling hearts, our hearts are now together.

Gordon Lee

April 29, 2024 at Hunter's Point • South Bay, San Francisco

9th International
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第九屆國際愛樂藝術節
音樂會



攢戲

攢(cuǎn)是北京土話，攢傢具、攢自行車、攢收音機，自己動手做配組裝。一九六八年前後，北京的藝術愛好者們興起了一股「攢戲」的熱潮。只要有人牽頭、弄得到劇場、管得起晚飯，也不吝甚麼公交系統、交通系統，還是一商、二商系統，大家呼朋喚友——請角兒、找龍套、配服裝、拼道具、湊文武場，最後玩兒出一台戲來。學琵琶沒多久，我就被拉去攢。有次在祿米倉陸軍總院禮堂演「智取威虎山」，彈撥樂只我一個，我就把四條絃上的音都調動起來：一會兒充月琴、一會兒當大阮，琵琶自不在話下。「嚯——單挑兒！這小子行！」找我攢「威虎山」的越來越多，演完送回家的不是「解放」卡車，就是垮斗摩托。那時候，漸漸裡機動車很少，聽見馬達響，夜晚在院兒裡乘涼的都往外跑，看又有人邀那抱琵琶的小子出去了。我不在乎坐甚麼車回家，倒是介意有沒有晚飯。三平「自然災害」，餓怕了。

那平頭攢戲，音樂都是聽來的。收音機裡天天放，誰還記不住？六九年初夏，我在報上看到了一條廣告，上海京劇院郵購曲譜：「智取威虎山」，一元五角。我好奇，想看看到底自己聽得對不對，於是匯了錢去。可是沒想到，才收到樂譜不久，我就上山下鄉了。更沒想到的是，我得到的這版

「威虎山」很快就西樂版取代。站在北大荒的原野上，聽著從遠處大喇叭裡傳來的唱腔，風雪中斷斷續續，似曾相識又面目皆非，我墜入一片迷茫。

甚麼時候能夠再攢這曾經熟悉的音樂？那平我十六歲，說不出任何道理，只是本能地覺得民樂版的「威虎山」是件寶，隨後參加宣傳隊、回北京、入劇院、來美國，都把這版曲譜帶在身邊。然而，曲譜只是藏在箱子裡，半生過去了，卻很少碰它。去年夏天，為了回應國家藝術基金會、聖荷西市文化辦公室、和修利特基金會的項目計劃，我突然想起了這本曲譜，開箱一看，果然是寶！

民樂版京劇「智取威虎山」寫得太精彩了！第七場「發動群眾」中，有一段少劍波、李勇奇的對白配樂，在平淡無奇的「行絃」上，只加了幾句若隱若現的琵琶長輪，就不單把軍人的身份任務交代得一清二楚，更是把獵戶的變化心情表現得細膩入微。每次聽到這段旋律，我都感動得涕淚交零。如此攝心撼魄的音樂，在其後的舞台上銀幕中，我再也沒有聽到過。當平的作曲家們，神人哪！

「白茹，趕快急救！」的曲子由四大件以及二黃調門主奏。原本非常簡短、作為墊頭使用的胡琴「小拉子」，被以漸快的模進方式擴展成了具有強烈戲劇衝突、直使聽者凝神屏氣、逐浪千里的場景音樂。推動高潮，歌劇靠的是音響體量；戲曲憑的是節點疏密。寫實、寫意，營造高潮的手法不同，但效果一樣。神人們延續著流傳華夏千百年的音樂語彙，集體攢出了超乎想像般神奇自然的旋律，從而大大豐富了國樂表現力。戲曲，在他們手中產生了質的變革，但不是變種。

如果早十年、廿年、卅年來編寫這首含九章的民族管絃樂組曲，恐怕我會玷污了神人。和聲，從一九七一年第一次跟當作曲教授的舅舅，到二〇〇九年跟一位退休的白人作曲教授，我前後學了好幾遍。但如何化歐洲古典音樂的和聲為中國民族器樂所用，一直是我很大的挑戰。我也食洋不化過，為民族樂器共性的特點苦惱過，更長期不辨陰陽之性、不循自然之法過。配件不適用，只有自己加工，磨了又磨，直到磨合為止。這哪裡是攢戲？分明是攢人哪！

(接下頁)

革命京劇現代劇

智取威虎山

(曲譜修改本)

上海京劇院
1968.10

一九六九年從上海京劇院郵購的《智取威虎山》曲譜封面，刻印日期為一九六八年十月，但完成時間基本在一九六五年。曲譜修改主要指“打虎上山”，為西樂版先聲。

The cover of the *Taking Tiger Mountain by Strategy* score book mail-ordered from Shanghai Peking Opera House in 1969. The date of printing is October 1968, but the play was generally completed in 1965. The major revision was in the scene *Killing Tiger on the Mountain*, which the western orchestra version based its composition on.

攢戲

（接上頁）

其實攢戲就是攢人——攢自己、攢夥伴、攢同事、攢學生，生攢。武場打擊樂連我的立式板鼓，是生攢出來的；文場特色樂器如管子、京胡、月琴，也是生攢出來的；火鳳青丰國樂團的演奏，更是生攢出來的。可千萬別以為攢是苦事，只要找對門道找著法兒，攢就是趣事、樂事、開心事、會心事。一位天津哥們兒每回排完練都滿面春風：「介（這）玩意兒，上癮啊！」當然，攢也是挑戰，開幕曲、場景音樂、包括飛快的「滑雪」舞蹈音樂，對同學們來說倒不難，難的是根據唱腔編寫、節奏速度變化非常自由的章節。不要說從未聽過京劇的美國孩子，即便沒有奏過京劇的專業演員，也不容易玩兒好。小常寶那段「八年前」，我們是一路爬過來的，「快二六」轉「垛板」，怎麼也接不順，模仿唱腔、解釋手勢、講述內容，指揮帶樂隊的所有招數我幾乎都使遍了，無效。瀕臨絕望的我忽然看到自己抄在總譜上的唱辭，於是便像讀詩一樣朗誦起來——

盼星星、盼月亮，

只盼著深山出太陽，

霎那間，排練廳裡安靜下來，靜得連最後一排樂手的呼吸都聽見，三十年來無數次排練，我從沒給學生們朗誦過詩詞，更沒有經歷過如此安靜的場面。望著一片黑眼睛，我悄聲問：「你們懂我說的嗎？」似乎生怕打破這神聖的寧靜，有同學微微點了下頭，而大部份是在用眼神輕輕回答：懂。我喉頭一陣酸緊，強忍住要顫抖的聲音，繼續讀道——

只盼著舵在人前把話講，

只盼著早日還我女兒裝……

大家拿起樂器，再玩兒一次，成功。

攢戲、攢人、攢心，我們的心在一起了。

謝坦·甲辰年暮春廿一

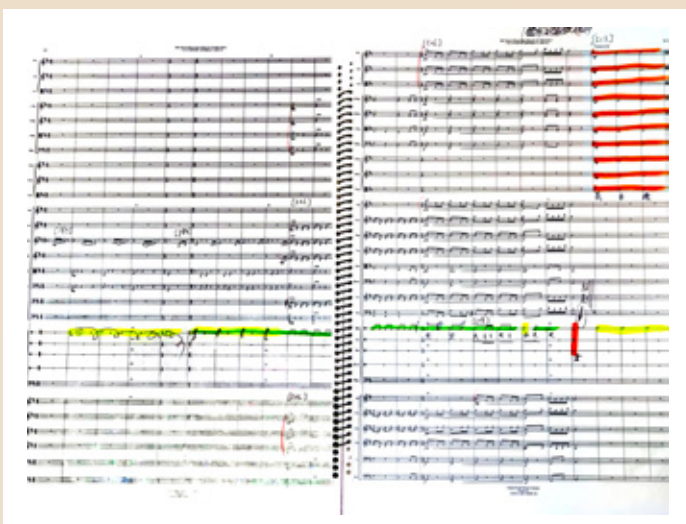
舊金山南灣·獵人角下



全神貫注的樂手們
The fully attentive musicians



板鼓指揮
Conducting with the Peking Opera drum



謝坦編寫的九章民族管絃樂組曲
《智取威虎山》

第五章《獻圖》部份總譜
Part of the Gordon Lee's score of movement 5
"The secret map"



京劇《智取威虎山》曲譜一九六八修改本
第七場《發動群眾》中由“小拉子”
發展成的場景音樂

The underscore developed from a "bridge"
in scene 7 "arousing the masses"
— from the Peking opera *Taking Tiger Mountain*
by Strategy score book, 1968 revised edition

9th International Aimusic Festival

第九屆國際愛樂藝術節

Program 節目



MC: *Hongmin Lu*

1. Chinese Orchestra: Peking Opera Suite *The Tiger Mountain* (World Premiere)

Adapted from the 1965 Chinese ensemble version of modern Peking Opera by Shanghai Peking Opera Theatre

Performer: Firebird Youth Chinese Orchestra Conductor and arranged by: Gordon Lee

In northeast China, in a world of ice and snow, a detachment from the army is sent to round up a die-hard gang of bandits in the *Tiger Mountain*. They find a hunter and his daughter hiding deep in the mountains who tell them about the great sufferings caused by the evils bandits. The leader of the detachment works his way into the bandits' lair in disguise by himself, and wins over the gang by presenting a secret contacts map. In the meantime, aroused by the courage and kindness of the detachment soldiers, the villagers resolve to attack *Tiger Mountain* together with them. With the hunter guiding them, the soldiers ski across the precarious terrains at night and capture the whole gang at the bandit leader's birthday party. The suite has 9 movements:

- | | | |
|-------------------------|------------------------|-------------------|
| I. Setting Out | II. The Pillage | III. The Valley |
| IV. Snowy Night | V. The Secret Map | VI. Cold and Warm |
| VII. The Lunar Year-end | VIII. Birthday Banquet | IX. Ski to Attack |

Intermission

2. Chinese Ensemble

Performer: Intermediate and Pre-Orchestra Groups

Conductor: Wenying Wu

Chao Yuan Ling

Selected from the scene "Jade Burial" in the Kunqu opera *The Palace of Eternal Youth*. It is sung at the end of the scene by the imperial guards protecting the emperor to flee the rebel forces, after his most beloved consort was executed as a scapegoat for the rebellion.

Tea Picking

Folk song-and-dance music usually performed around the Lantern festival in the southeast coastal Fujian province, depicting the joy of girls harvesting the new tea leaves.

3. Pipa Solo *The Conqueror Unarms* Soloist: Qi Miao

Transcription: WANG Fandi

The original score of this piece was compiled in the *Authentic Pipa Music of the Southern and Northern Schools*, the first printed pipa music in China, published by HUA Qiuping in 1819. The Conqueror Unarms was collected from the master of the southern school. Unfortunately the original score has long been lost.

4. Erhu Solo *Sunshine on Tashkurgan* Soloist: Jonathan Zhang

Accompanist: Wenying Wu

Transcribed and arranged from the violin piece of the same title by composer CHEN Gang. This work uses the musical materials of the Tajik ethnic group in Xinjiang, China. The first part "Singing heartily" presents the vast and beautiful grassland scenery. The second part "Dancing enthusiastically" gives full play to the complex techniques that conjures up the jubilant dancing of the Tajik people.

5. Pipa and Sanxian Duet *Spring, South of the Yangtze* Performers: Qi Miao, Yizhen Gao

Folk musician WANG Huiran created a Pipa solo *March, South of the Yangtze* adopting elements from the musical storytelling art form "pingtan" of Suzhou. JIANG Shuilin and WEI Hongyu arranged it into this pipa and sanxian duet.

6. Xiansuo Ensemble *General's Command* Performers: Yizhen Gao, Qi Miao, Su-Chen Liu, Wenying Wu

General's Command is one of the Qing prince, Mr. Aisin Gioro • Yuhuan's favorite xiansuo ensemble pieces, that he frequently played with his family, friends and accomplished folk musicians at his royal estate Prince Gong's Palace. In volume 6 of *Reference Collection of String Music* ("Xiansuo Beikao" in Chinese), the title has the note "G key. Any instrument can play" under it. However the score was missing in volume 3 for the sanxian. Meantime the erhu score had to be transcribed from a sihu recording played by a folk musician from the estate. The sanxian music produced by Mr. Yuhuan and the sihu score match the zheng score found in volume 5 and the melody score in volume 6 of "Xiansuo Beikao" perfectly in structure, only more tailored for the instrument, and thus made up for the loss in the collection. (Notes from Professor TAN Longjian)

• Program subject to change without notice •



自然音響音樂會

第九屆國際愛樂藝術節

將軍令

音樂會



曲目

導聆：呂紅敏

民族管弦樂：京劇組曲【智取威虎山】（世界首演）

選編自上海京劇院一九六五年國樂版現代京劇／演奏：火鳳青年國樂團／編曲指揮：謝坦
四十年代牡丹江冬季，冰雪連天。追剿隊進山剿匪，在山坳中遇見獵戶，瞭解到匪徒們多年來的暴行。偵查員化妝進入匪窟，獻秘密聯絡圖賺取了土匪的信任。追剿隊來到深山老林，以劫富濟貧之道贏得民心。在獵人引導下，戰士們雪夜奔襲、攀越天險，終於在匪首生日宴席上將盤踞威虎山數十年的慣匪一網打盡。

第一章【進軍】、第二章【遭劫】、第三章【山坳】、第四章【雪夜】、第五章【獻圖】
第六章【寒暖】、第七章【臘月】、第八章【壽宴】、第九章【滑雪】

休息

國樂合奏——演奏：中級班、準樂團／指揮：吳文英

【朝元令】——選自崑曲【長生殿·埋玉】

長空霧粘，旌旆寒風颭。長征路淹，隊仗黃塵染。誰料君臣，共嘗危險。恨賊寇橫興逆焰，烽火相兼，何時得將豺虎殲。遙望蜀山尖，回將風闕瞻，浮雲數點，咫尺把長安遮掩，長安遮掩。

【採茶燈】——福建民間歌舞

百花開放好春光，採茶姑娘滿山崗。手提著籃兒將茶採，片片採來片片香……

琵琶獨奏【霸王卸甲】——傳譜：王範地／演奏：繆琪

清代琵琶大體分為南北兩系，南以浙江陳牧夫為代表，北則以直隸王君錫為翹首。華秋苹往南趨北，學習兩派秘譜，學成回到無錫，在虛心聽取無錫派前輩意見的基礎上，與同人一起合作，考訂輯成了【南北二派秘本琵琶譜真傳】（簡稱【華氏譜】）三卷，於嘉慶二十三年（一八一九年）初在無錫刻印，是中國第一部印行的琵琶曲集。【霸王卸甲】為陳牧夫所傳並收錄於【華氏譜】下卷，原譜已不存。

二胡獨奏【陽光照耀着塔什庫爾干】——演奏：張仁凱／揚琴伴奏：吳文英

此曲根據作曲家陳鋼所創的同名小提琴獨奏曲移植改編。樂曲取材於新疆塔吉克族的民間音樂素材，旋律優美、節奏鮮明，表現了美麗的草原風光和塔吉克人民載歌載舞的節慶場面。

琵琶、三絃二重奏【江南春】——演奏：繆琪、高藝真

民族音樂家王慧然以蘇州評彈的音樂素材創作了一首清新明快、地方風格濃郁的琵琶獨奏曲【江南三月】，後經姜水林、韋紅雨改編為【江南春】琵琶、三絃二重奏。

【絃索十三套·將軍令】——演奏：高藝真（三絃）、繆琪（琵琶）、劉淑珍（二胡）、吳文英（古箏）

【將軍令】是愛新覺羅·毓恒先生最喜愛的絃索套曲之一，也是他生活在恭王府時常與家人、親朋好友以及「門先」*們一起合樂的樂曲。關於樂譜：【絃索備考】「卷六·絃索十三套工尺字譜」【將軍令】注有：「正工調，諸器皆可用」；「卷三·絃子譜」目錄中有【將軍令】的曲名，但是沒有樂譜記載。胡琴譜來源：清恭王府供養的「門先」王憲臣演奏的四胡錄音，聶靖宇記譜整理。愛新覺羅·毓恒三絃傳譜和王憲臣四胡演奏譜與【絃索備考】的「卷五·箏譜」和「卷六·工尺譜」中所記載的【將軍令】在結構上完全吻合，只是在細節上更加地樂器化、指法化，同時也填補了【絃索備考】中樂譜的缺失。（談龍建教授撰寫）

*「門先」：允許進王府內與王府子弟合樂、傳授技藝的具有較高水平的民間盲藝人（音樂學家袁靜芳）。

The novel *Tracks in the Snowy Forest* was first published in 1957 and quickly sparked a trend of adaptations on both the stage and the screen. One of these adaptations was the Peking Opera *Tiger Mountain*, aka *Taking Tiger Mountain by Strategy*, which was premiered by the Shanghai Peking Opera Theater in the following year. In 1965, the opera underwent significant revisions from script to music involving a large number of artists.

Chinese art is characterized by its expressive nature, and this holds true across various forms including painting, sculpture, opera, and music. The music in this Peking Opera, created collaboratively, has preserved this treasured expressive tradition. The musicians employed clearly defined

About The Tiger Mountain Suite

techniques to illustrate the characters and enhance the dramatic narrative. The composers possess deep insights and accurate control over the unique qualities of each traditional Chinese musical instrument involved. The musical language is concise and refined, seemingly effortless yet surprisingly impactful, integrating traditional elements of Han Chinese music in every aspect—vocal lines, dialogue accompaniment, scene-setting music, and choreographed dance sequences. This orchestral version of the *Tiger Mountain* possesses great artistic value, particularly notable in its ensemble arrangements.

In an effort to preserve this invaluable artistic gem, the students and teachers of the Firebird Youth Chinese Orchestra (FYCO) have put in tremendous effort and made significant contributions. Some of them had to begin from scratch, learning instruments such as the guanzi (a double-reed wind instrument), jinghu (a small two-stringed fiddle used in Peking opera), yueqin (a plucked string instrument), along with the unique opera percussion instruments. They rigorously practice the various rhythmic and melodic patterns, continuously refining their transitions and flow. Despite the scarcity of resources, our Chinese American students and teachers tirelessly carry forward this legacy of Chinese culture, deeply appreciating this rare and wonderful opportunity.

Sources of music and original lyrics *

I. Setting Out

Selections of the opening music and the military march from scene 1
“Advancing in victory.”

II. The Pillage

Arranged from the opening music and the aria of the painted-face character Vulture, the bandit chieftain, from scene 2 **“Chiapi Valley pillaged.”**

[xipi sanban]

*For generations we’ve commanded Tiger Mountain,
I will take advantage of the civil war and occupy these four provinces.*

III. The Valley

Selections of the opening music and the background music of scene 3
“Asking about bitterness.”

IV. Snowy Night

Arranged from the aria of the young boy’s role Changbao.

[fan’erhuang daoban]

Disaster struck one snowy night eight years ago,

[yuanban wawadiao]

Vulture killed grandma and carried off ma and dad;

Uncle Da-shan in Chiapi Valley took me in.

Dad escaped but ma threw herself off a cliff and died. Oh Mother!

In the mountains we hide;

Afraid I’d fall into those devils’ hands,

Dad dressed me as a boy and I pretend to be mute.

[kuai’erliu]

We hunt in the mountains during the day,

At night we miss grandma and ma dearly.

[duoban]

Looking at the stars and the moon,

*We long for the time when the sun would shine over these mountains,
When I would be able to speak freely,
When I could dress like a girl again,
When we could collect our debt of blood;
If I only had wings I’d take my gun*

[yaoban sanban]

and fly to the summit and kill all those wolves!

V. The Secret Map

Arranged from the aria of the men’s role Yang Zirong in scene 6 **“Into the bandits’ lair.”**

[xipi xiaodaoban]

Just mentioning Luan Ping enrages me. . .

[yuanban]

He cares nothing for the code of our brotherhood.

We were lucky to get away when Breast Mountain fell,

I urged him to come with me and join your brigade on

Tiger Mountain.

Every man is free to make his own choice,

But he shouldn’t have —

He shouldn’t have attacked friends so viciously.

He said. . . he said. . .

Vulture has to take Commissioner Hou’s orders.

And the Eight Terribles are a pack of worthless rats.

[liushui]

He said he’s a phoenix who wants a high branch to perch on,

that Commissioner Hou is a big tree and his roots are deep.

As we were speaking he produced a map. . . a whole roll.

[yaoban]

He intended to take it to Commissioner Hou to earn a promotion.

Pleased with himself, he grinned all over,

And from the inside room brought out

[liushui] *a jar of wine.*

I filled him eight bowls, one after another,

[yaoban] *and Luan Ping got pickled.*

[liushui] *I changed tunics with him while he was drunk,
Then jumped on the black-maned horse, and through
the snowstorm galloped directly to Tiger Mountain.*

[kuaiban]

Look Brigadier Tsui, this map here I present to you.

VI. Cold and Warm

Arranged from the opening and background music, and the aria of the painted-face character Li Yongqi, in scene 7 **“Arousing the masses.”**

[erhuang man’yuanban]

These soldiers care for us people and cure our ailments;

They’re considerate, kind and helpful.

*But soldiers and bandits were always of the same brood,
always oppressing us.*

What’s happened today is certainly very strange.

VII. The Lunar Year-end

Arranged from the opening and background music, and the aria of the old women’s role, Li’s mother, in scene 9 **“Off to attack.”**

[xipi yaoban]

Army and people are one family, hearts linked,

Happiness fills our mountain village.

Everyone smiles while the auspicious snow falls,

Dividing food and clothing, we celebrate liberation.

VIII. Birthday Banquet

Arranged from the opening music of scene 8 **“Sending out information”** and the background music of scene 10 **“Converging on the hundred-chicken feast.”**

IX. Ski to Attack

Selections from the soldiers’ dance music in scene 9.

* Libretto in English issued by Hsinhua News Agency, October 1969.

關於京劇組曲《智取威虎山》

9th International
Aimusic Festival
第九屆
國際愛樂藝術節
May 11, 2024

將軍令 音樂會 第九屆國際愛樂藝術節



小說《林海雪原》於一九五七年問世，隨即在舞台與銀幕上掀起了一片改編熱潮，上海京劇院於次年推出的《智取威虎山》便是其中之一。

一九六五年，該劇經歷了重大修改：由章力揮、陶雄、劉夢德等負責劇本；上海戲曲學校教師劉如曾，上海音樂學院教師黃鈞、學生成公亮（古琴家），上京琴師陳立中、高一鳴、黎秋覺，演員王正屏、童祥苓等負責音樂，上海兒童藝術劇院作曲家沈利群亦加盟創作。

華夏藝術是寫意的，繪畫、雕刻、戲曲、音樂無一例外。這一集體創作的京劇音樂相當完美地保留了這一珍貴的寫意傳統，以極其明晰的手法，出神入化地表現了人物、烘托出劇情。作曲家們對每一件民族樂器的個性有著深刻瞭解與準確把握，音樂語言簡潔洗鍊，似信手捻來，卻力勝千鈞，純淨自然的漢民族傳統音樂基本元素於唱腔、對白配樂、場景音樂、舞蹈音樂無處不現。此國樂版的《智取威虎山》具有難以估量的藝術價值、尤其對合奏而言。

為學習這不當泯滅的藝術瑰寶，火鳳青年國樂團的師生們付出了艱巨勞動並做出了卓越貢獻。管子、京胡、月琴、鑼鼓，認真學習從零開始；散板、原板、搖板、垛板，起承轉合反覆排練。儘管各種資源非常有限，美國華裔子弟仍不遺餘力地承繼中華文化遺產，感恩這一極其殊勝的絕妙機緣。

音樂源由及唱詞

第一章《進軍》

源自一九六五年版京劇《智取威虎山》第一場《乘勝進軍》開幕曲及行軍音樂。

第二章《遭劫》

根據第二場《夾皮溝遭劫》開幕曲及座山雕（花臉一架子花）唱腔編配。

【西皮散板】

世代獨霸威虎山，
三朝元老威名傳。
美蔣搭夥打內戰，
我要奪這三江四省半邊天！

第三章《山坳》

選自第三場《深山問苦》開幕曲及對白配樂。

第四章《雪夜》

根據常寶（娃娃生）反二黃唱腔編配。

【反二黃導板】

八年前風雪夜大禍從天降！

【原板—娃娃調】

座山雕殺我祖母擄走爹娘。
夾皮溝大山叔將我收養，
爹逃回我娘卻跳澗身亡。
娘啊——

避深山爹怕我陷入魔掌，
從此我充啞人女扮男裝。

【快二六】

白日里父女打獵在峻嶺上，
到夜晚爹想祖母我想娘。

【垛板】

盼星星、盼月亮，
只盼著深山出太陽，
只盼著能在人前把話講，
只盼著早日還我女兒裝。
只盼討清八年血淚賬，
恨不能生翅膀、持獵槍、飛上山崗，

【搖板、散板】

殺盡豺狼！

第五章《獻圖》

根據第六場《打進匪窟》楊子榮（文武老生）西皮唱腔編配。

【西皮小導板】

提起栳平氣難按，

【原板】

全不顧江湖中“義”字當先。
奶頭山被攻破我二人倖免，
我勸他改換門庭投靠威虎山。
人各有志不能強勉，他不該——

他不該惡語傷人吐狂言。
座山雕也要聽侯專員調遣！
八大金剛無名鼠輩更不值一談。

【流水】

他自稱鳳凰要把高枝佔，
侯專員樹大根深是靠山。
說話間掏出圖一卷。

【搖板】

投專員獻寶圖定可升官。
他得意洋洋笑眯了眼，
從屋裡搬出一——

【流水】

酒一罇。
我一連灌他八大碗，

【搖板】

栳平他醉成泥一灘。

【流水】

我乘機把他這件衣服換，
跨上了青鬃馬，
趁著滿天大雪，
一口氣跑上威虎山。

【快板】

崔旅長抬頭請觀看，
寶圖獻到你面前。

第六章《寒暖》

根據第七場《發動群眾》開幕曲、場景音樂、李勇奇（花臉—黑頭）唱腔、及對白音樂編配。

【二黃慢原板】

這些兵急人難治病救命，
又噓寒又問暖和氣可親。
自古來兵匪一家欺壓百姓，
今日事卻叫人難消疑雲！

第七章《臘月》

根據第九場《急速出兵》開幕曲、李母（老旦）西皮唱腔、及對白音樂編配。

【西皮搖板】

軍民一家心連心，
歡騰景象滿山村。
瑞雪紛飛人歡笑，
分衣分糧慶翻身。

第八章《壽宴》

選自第八場《計送情報》開幕曲及第十場《會師百雞宴》場景音樂。

第九章《滑雪》

源自第九場的出兵舞蹈音樂。

Overview of the *Thirteen Xiansuo Suites*

• TAN Longjian •



The *Thirteen Xiansuo Suites* is the name for a collection of 13 traditional instrumental musical suites popular in northern China among the nobilities and the literati classes. However, the precise period of its transmission remains uncertain. The peak of its transmission is believed to be during the Ming and Qing dynasties, with Beijing as its focal point, spreading to northern China and even reaching Jiangnan, i.e. south of the Yangtze River. Beijing was the capital for the Yuan, Ming, and Qing dynasties, and particularly in the Qing dynasty Beijing was a region of extensive and profound cultural exchange among the Manchu, the Mongolian, and the Han Chinese. The music in the *Thirteen Xiansuo Suites* fully illustrates the characteristics of this multi-cultural synergy in its diverse styles, providing high values for both research and enjoyment. Following the overthrow of the Qing dynasty at the beginning of the 20th century, the music of the *Thirteen Xiansuo Suites* suddenly vanished completely.

In terms of documentation, the only surviving hand-copied manuscript of *Reference Collection of String Music (Xiansuo Beikao* in Chinese) compiled in 1814 by the Mongolian scholar Rongzhai was a donation from Rongzhai's great grandson Mr. TAO Junqi to the Music Research Institute of Central Music Conservatory in the 1950s,

from his family collection. Its fixed copy is archived in the Music Research Institute of Chinese Arts Research Academy.

Rongzhai and his friends studied the way to perform these suites word by word and phrase by phrase from their teachers, and compiled the widely popular 13 into "*Xiansuo Beikao*." Yet since they did not print these scores, only few manuscripts were circulating. "*Xiansuo Beikao*" has 6 volumes: I. *Fingering Notes*, II. *Pipa Scores*, III. *Xianzi (Sanxian) Scores*, IV. *Huqin Scores*, V. *Zheng Scores*, VI. *13 Xiansuo Suites Gongche Scores*. Sanxian, pipa and huqin have scores recorded for 11 songs, missing *Song of Bliss* and *General's Command*, whereas the zheng scores are complete with all 13 songs.

The existence of the 1814 *Xiansuo Beikao* manuscript serves as a comprehensive evidence of these works. However, due to the vast difference between ancient Chinese music scores and live music performance, transforming the recorded music scores on paper into sound is a complex and challenging task. In 1986, Professor TAN Longjian of the Central Conservatory of Music traced down Aisin Gioro • Yuhuan, the 5th generation descendent of Emperor Daoguang (1782-1850) and the nephew to the last emperor. TAN spent 17 years to study, record, notate and organize the xiansuo suites that Yuhuan learned in his childhood and was still playing on the sanxian regularly. The exceptional significance of such a precious "rescue" of Mr. Yuhuan's sanxian transmission lies in 3 aspects: first, it empirically advanced the understanding of the performing art and musical styles of the 13 xiansuo suites as a whole. Second, Mr. Yuhuan's sanxian scores made up for the loss in the *Xiansuo Beikao* literature, so it is now truly the scores of "13 xiansuo suites"! Third, Mr. Yuhuan's oral accounts afforded the academia an in-depth and accurate insight of the circulation, the heritage, and the musical ecosystem of this genre. Meanwhile it holds important value as a reference to the studies of related musical genres or histories. Here we can see, that Rongzhai's 1814 *Xiansuo Beikao* manuscript exhibits the documented scores but lacks sound, whereas what Yuhuan passed down although has no scores, is living music—music that came back alive in his hands.



TAN Longjian 談龍建

Top level professor and Ph.D advisor at the Central Music Conservatory. Chair of the Sanxian Professional Committee of the China National Orchestra Society. The sole successor of the Chinese "xiansuo" music. Prof. Tan graduated from the Central Music Conservatory, and received her master's degree from the Sibelius Academy in Finland. Professor Tan spearheaded and organized the research and performance of the nearly lost classic *Xiansuo Beikao (Reference Collection of String Music, compiled in 1814)*. She authored a large quantity of sanxian études and teaching material, in addition to over 40 publications, academic essays, music reviews and translations.

Professor Tan is an artistic advisor to Aimusic. She authored this article specifically for the 9th International Aimusic Festival.

9th International
Aimusic Festival

第九屆
國際愛樂藝術節

May 11, 2024

將軍令

音樂會

愛樂音專
Aimusic.us



1986年，談龍建尋訪到《絃索十三套》
的唯一傳人、清道光皇帝五世孫愛新覺羅·毓珣，
並得其傳授

談龍建

中央音樂學院頂級教授、博士研究生導師，中國民族管絃樂學會三絃專業委員會會長，《華樂大典·三絃卷》主編，《音樂百科全書》編委，中國絃索音樂唯一傳人。1964年考入中國音樂學院附中學習三絃，畢業後任教於天津音樂學院，1977年復考入中央音樂學院民樂系，1982年畢業留校任教，其間赴芬蘭深造，1994年獲得西貝柳斯音樂學院音樂學碩士學位。其專著、論文、評論和譯文包括《清故恭王府音樂—愛新覺羅毓珣三絃傳譜》、《三絃套曲—絃索十三套三絃譜》、《對絃索備考的重新認知與闡釋》、《口傳文化與民間音樂》、《三絃演奏藝術》、《三絃自學入門與提高》、《三絃教學理論與實踐的反思》、《三絃音準技能的認知》、《中國三絃的音色多樣性之研究》等，對音樂界產生了廣泛而積極的影響。

談龍建教授現為愛樂音專藝術顧問，此文是她專門為第九屆國際愛樂藝術節編寫的介紹。

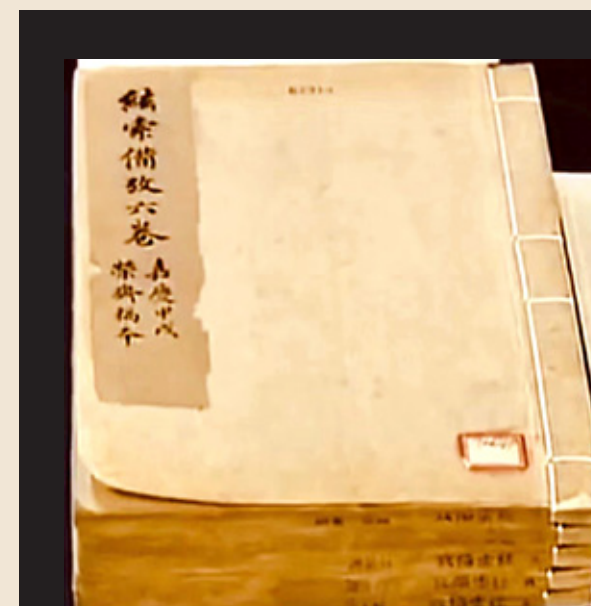
「絃索十三套」概述

· 談龍建 ·

「絃索十三套」是流傳於中國北方地區的宮廷、貴族和文人階層的傳統器樂，但是，其流傳的準確時間尚無定論。「絃索十三套」的流傳以明清為鼎盛期，流傳區域以北京為中心，流傳至華北乃至江南。北京曾經是元、明、清三個朝代的首都，清代的北京是滿族、蒙古族、漢族的文化交流極為豐富和深入的地區，「絃索十三套」的音樂充分體現出多民族文化交融的特性，其13部大型套曲的風格別樣，情趣各異，頗具研究價值與欣賞價值。伴隨著清代封建王朝的覆滅，「絃索十三套」的音樂於20世紀初突然銷聲匿跡。目前可見的由清代蒙古族文人榮齋編纂的《絃索備考》1814年的手抄本，是20世紀50年代初榮齋曾孫陶君起先生捐贈給中央音樂學院音樂研究所的家傳手抄本，其善本現存於中國藝術研究院音樂研究所。

《絃索備考》是榮齋與他的好友隆公、祥公在向他們的老師赫公、福公逐字逐句地學習了演奏指法後，將當時流傳的13部大型絃索套曲輯錄成冊的樂譜。該譜編撰完成後並未刊印，只有少量傳抄。《絃索備考》共有6卷：「卷一·指法匯譜」、「卷二·琵琶譜」、「卷三·弦子譜」、「卷四·胡琴譜」、「卷五·箏譜」、「卷六·絃索十三套工尺字譜」（骨譜）。該樂譜以備考的方式，用工尺譜的形式記錄有三絃、琵琶、胡琴、古箏四種絃索樂器的演奏譜和匯集譜。其中三絃譜、琵琶譜和胡琴譜各記錄有11套樂曲的演奏譜，皆缺少《合歡令》《將軍令》兩套，古箏譜記錄有13套樂曲的演奏譜。

現存的《絃索備考》1814年的手抄本是一份完整的證據，但由於中國古代樂譜與活生生的音樂差距甚遠，如何把記錄在紙上的樂譜轉化為音響才是一件複雜而困難的事情。1986年中央音樂學院教師談龍建尋訪到了清道光皇帝的五世孫、末代皇帝的堂侄愛新覺羅·毓珣，花費了17年的時光，把他小時候學到的、活在手上的絃索套曲學習、記錄下來，整理成樂譜。愛新覺羅·毓珣先生三絃傳譜的搶救成果之所以珍貴，一是使絃索十三套的演奏藝術和音樂風格以及整體性研究具有了實證性的進展，二是愛新覺羅·毓珣先生三絃傳譜彌補了《絃索備考》樂譜文獻的缺失，不僅從定絃、定調、曲體結構等方面填補了某些空白，更重要的是使《絃索備考》真正地成為了「絃索13套」了！三是通過愛新覺羅·毓珣先生的口述，使學術界對「絃索十三套」樂種的傳播渠道、傳承方式、音樂生態有了深入且有把握的瞭解，同時對其他相關樂種乃至史論的研究也具有一定參考佐證的價值。由此可見，榮齋《絃索備考》1814年的手抄本傳承下來的是樂譜，是文獻，卻沒有聲音。而毓珣傳承下來的雖然不是樂譜，但卻是活的音樂，是活在手上的音樂。



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Thoughts on Professor TAN Longjian's Teachings

• Yizhen Gao •

Professor Tan Longjian initially revived the *Thirteen Xiansuo Suites* to enrich the style of the sanxian and expand its professional repertoire. However, as she delved deeper into the study of xiansuo music for sanxian, she increasingly felt its value, sparking further exploration and research. Throughout this process, without pursuit of fame nor profit, and lacking external support, Professor Tan persisted purely based on her pursuit of art and a sense of responsibility. This perseverance has lasted for over forty years. Professor Tan's rediscovery and organization of the "Thirteen Xiansuo Suites" not only enriched the style, techniques, and repertoire of the sanxian but also brought a wealth of important information to the study of sanxian art and even traditional music as a whole.

Although my professional studies from secondary school to graduate school have provided me with an in-depth understanding of both traditional and modern sanxian repertoire, the xiansuo art style that Professor Tan teaches, with its emphasis on tone color, breath control, suite structure understanding, and unique ways of tunings, are all things I had never encountered before. It is completely different from other sanxian arts. Even though I have heard Professor Tan play xiansuo sanxian pieces many times, I only understood it superficially, not its essence. This fresh knowledge and beautiful music left me enchanted and thirsty for more.

I recall the time before my first xiansuo sanxian concert... Professor Tan would sit opposite me in the twelfth-floor practice room of the Central Conservatory of Music at 6 o'clock every evening, systematically teaching me how to play the



xiansuo set pieces, meticulously refining every note, every stylistic phrase, and every section. She accompanied me in practice until I became proficient, teaching me tirelessly for over four hours every day, rain or shine, for about half a year. Professor Tan always said to us: Do not be fooled by the fact that traditional pieces may not seem complicated on the sheet music; they are, in fact, the most demanding to play, especially Wenqu. The "Thirteen Xiansuo Suites" are the most challenging pieces I have ever learned, requiring concentration, time, and effort to refine.

After holding two *Thirteen Xiansuo Suites* concerts in 2014 and 2016, Professor Tan continued to urge me to study "Bian Yin Ban" and "Qin Yin Yue Er Gao." Due to the perceived difficulty, I kept hesitating until 2021 when I forced myself to practice "Bian Yin Ban" and performed it at a solo concert. However, my efforts were still far from sufficient, as I deeply felt that I had not mastered it completely. On the other hand, the effort that Professor Tan has put into inheriting and organizing these suites over the years is truly unimaginable.

April 25, 2024

At the University of California, San Diego

Photo:

Yizhen Gao's Master Degree Graduation Concert in 2014, with advisor Professor TAN Longjian

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從談龍建老師的講述想到的……

· 高藝真 ·

談龍建老師起初復活「絃索十三套」的目的是為了豐富三絃的風格、擴充三絃專業曲庫，然而隨著她對絃索三絃的逐漸深入學習和探索，愈發感受到其中的價值，從而引發進一步的發掘和研究。在此過程中除了獲得大量學術價值和演奏價值，既無名無利，也無外界資源支持，談老師僅憑對藝術的追求和一份責任感堅持著，這一堅持，就是四十多年。談老師對「絃索十三套」的挖掘和整理不僅豐富了三絃的風格、技法和曲目，也為三絃藝術乃至傳統音樂的研究帶來大量重要信息。

從附中至研究生的專業學習雖使我對三絃的傳統曲目和新作品都有一定積累，但談老師所教授的、所追求的絃索三絃演奏藝術，從音色的講究、氣息的控制、對大套曲整體結構的拿捏，到演奏技法、豐富的定絃等都是我從前聞所未聞、見所未見的，完全有別於其他三絃藝術（即便我曾多次聽談老師演奏絃索三絃曲目，也是只知其表，而不知其裡），這些新鮮的知識和優美的音樂令我如痴如醉、求知似渴。

記得舉辦絃索三絃音樂會的那一年，談老師每天晚上六點準時在中央音樂學院綜合樓十二樓琴房，和我相對而坐，系統地教我彈奏絃

索套曲，從每個音的講究、每一句的風格、到每一段的把握都精雕細琢。她陪我練琴直至我掌握並練熟，每天風雨無阻地傳授長達四個多小時，持續了約有半年之久。談老師總是對我們說：別看傳統曲目在譜面上看起來大多並不複雜，其實是最講究、最難彈的，尤其是文曲。而絃索十三套是我學習過的最難的樂曲，需要沈下心來，花時間花精力磨練。

二〇一四和二〇一六年我兩次舉辦「絃索十三套」三絃套曲專場音樂會之後，談老師一直督促我繼續學習《變音板》和《琴音月兒高》。我因深知其學習的難度而一直退縮，直到二〇二一年才強迫自己練了《變音板》，並在個人獨奏音樂會上演出。但我下的功夫還遠遠不足，深感未能得心應手。試想幾十年來談老師在繼承、整理這十三套大曲所花費的心血是常人無法想象的。

二〇二四年四月廿五日

於加州大學聖地牙哥分校



高藝真於《絃索遺韻——愛新覺羅·毓峴三絃譜傳承音樂會》



《絃索遺韻——愛新覺羅·毓峴三絃譜傳承音樂會》於二〇一六年十月十八日在中央音樂學院醇親王府舉行。



《絃索遺韻音樂會》後合影，前排左起：中央音樂學院黨委書記郭淑蘭、兩位聯合國教科文組織官員、院長王次昭、三絃教授談龍建；後排左起：音樂學系主任張伯瑜、青年二胡演奏家米蕾、古箏演奏家田暢、琵琶演奏家張雅迪（分別師從於薛克、林玲、及張強教授），毓峴先生長子毓鉞（劇作家、書法家）、高藝真、先生次子恆鎔（畫家）、古箏教授李萌。

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聽王範地老師琵琶

年初的一天，我來到一家咖啡店。本來打開YouTube是準備聽交響樂曲、練習指揮，結果YouTube自動給我推薦了琵琶曲，是王範地老師的《龍船》。我好奇地點進去，一聽便停不下來了。聽完一曲，又聽《飛花點翠》，這是什麼天籟之音？此曲只應天上有，人間能得幾回聞！聽到《春江花月夜》時，我竟感動得坐在咖啡店裡落淚！

我的思緒被王範地老師的演奏深深吸引了。弦與指合，指與音合，音與意合。王老師的演奏優雅乾淨，每一顆音都是透亮的，音色純粹又變化萬千。聽王老師的演奏，如同在眼前鋪開一幅清明上河圖，一句一故事，一曲一世界，彷彿跟隨他在仙境中遨遊一樣，感覺不到曲在，人卻已在曲中。他的撥弦一張一弛，張弛有度，鬆弛中突然來個扣人心弦，然後再放鬆回去，多麼精彩絕倫！西方音樂的根基是多聲部音樂，所有的音樂角色、張力、音色變化都是通過和聲產生的。但中國音樂是單聲部的，要巧妙地用單線條旋律做出來西方一個樂隊合奏的效果，對演奏者要求極高。研究王範地老師對音樂的處理，從技巧上可以幫助我們學習如何指揮音樂、表現音樂、理解音樂。《樂記》中曾寫：「樂者，音之所由生也，其本在人心之感於物也。是故其哀心感者，其聲噍以殺；其樂心感者，其聲嘽以緩；其喜心感者，其聲發以散；其怒心感者，其聲粗以厲；其敬心感者，其聲直以廉；其愛心感者，其聲和以柔。」中國傳統文化認為，音樂與禮教是一體的，培養對音樂的敏銳覺知，可以讓孩子對他人更有同理心和愛心，從而培養良好的修養和品格。欣賞和學習王範地老師的音樂，對培養音樂審美的覺知能力也是一個很好的途徑。

繆琪老師作為王範地老師的弟子，她演奏的琵琶音色深得王範地老師精髓，透，亮，靈。初聽繆琪老師演奏的《春雨》，第一個泛音出來，就覺非常驚艷，彷彿一聲清脆的銅鈴，拉開春天的序幕。從樂句的延展變化到每一次呼吸，都充滿變化和濃郁的情感，一曲聽完，腦中已經有了一篇關於春天的故事，飽含萬物復蘇、向上生長的力量。而火鳳樂團的學生歐陽昊同學的琵琶演奏又在繼承老師們音色通透的基礎上加入了細膩婉轉的個人風格，音樂強弱變化的處理極其絲滑，句間連接自然連貫。他演奏的《春雨》則是波光流轉的湖面，是匯聚成河奔往大海的小溪。我非常高興和感動可以看到如此美好的國樂藝術在火鳳樂團得以傳承，期待火鳳的學生們未來繼續成長與進步！

約翰霍普金斯大學皮博蒂音樂學院 在讀指揮博士
巴爾的摩愛樂樂團助理指揮
原愛樂音專教師 袁思祺
二〇二四年四月廿一日

9th International Aimusic Festival

第九屆國際愛樂藝術節

About WANG Fandi's Pipa Music

I was studying in a cafe one day watching wind orchestra music on YouTube. Then on my recommendations, I saw a video for a pipa piece. It was *Dragon Boat* by the pipa master WANG Fandi. I clicked on it, and I was immediately captivated. Then I listened to another one of his pieces, *Flying Flowers and Spotted Green*, and thought, what kind of heavenly sound is this? Next I listened to *Moonlit Flowers on the Spring River*, and I started crying in the cafe!

I was totally mesmerized by the perfect union of his fingers, the strings, the notes, and his mind. His tone quality was absolutely pure and elegant, with every note crystal clear but full of colors. His music drew the audience in as if it was unfolding a scroll of painting with enchanting stories. Each phrase was its own story, and each piece was its own world. Before you knew it, you were already engulfed in the music and transported to another world. His fingers were relaxed, but sometimes a tension occurred only to relax again. His control was wonderful.

Western music is polyphonic. Tensions and timbre changes are produced through harmony. However, Chinese music is monophonic. To skillfully use a single voice melody to create the effect of a Western ensemble requires performers to be extremely skilled. Studying WANG Fandi's treatment of music can help us learn how to conduct music, express music, and understand music from a technical perspective.

According to *Record of Music*, "music is born in the hearts of men. Its root lies in the touching off of men's hearts by external things. For this reason, for he whose heart is touched off to sorrow, his sound is exhausted and decaying; for he whose heart is touched off to happiness, his sound is spacious and leisurely; for he whose heart is touched off to joy, his sound is expansive and far-reaching; for he whose heart is touched off to anger, his sound is coarse and unyielding; for he whose heart is touched off to reverence, his sound is straightforward and upright; for he whose heart is touched off to love, his sound is harmonious and gentle." Traditional Chinese culture believes that music and etiquette are intertwined. Cultivating a keen awareness of music can make children more empathetic and caring towards others, thereby cultivating good character. Appreciating and studying teacher WANG Fandi's music is also a good way to cultivate musical aesthetic awareness.

As a student of WANG Fandi, Qi Miao plays the pipa using the same philosophy, which is transparent, bright, and spiritual. When I first heard *Spring Rain* played by Ms. Miao I was very surprised at the first overtone. It sounded like a crisp copper bell marking the beginning of spring. From the extension and changes of the phrases to every breath is rich in emotions. The piece paints a vivid story in my mind about spring, full of the power of revival and growth of all things.

Ms. Miao's student Rex Ouyang at FYCO has inherited the transparent tone while adding his delicate and graceful personal style. His smooth but colorful performance of *Spring Rain* evokes a picture of flowing water sparkling in a brook.

I am extremely excited and touched to see the heritage of beautiful Chinese music being passed down at FYCO and look forward to the students' continuous growth and progress!

Siqi Yuan

Ph.D. Student in Conducting, Peabody Institute of the Johns Hopkins University
Assistant Conductor, Baltimore Philharmonia Orchestra
Former Aimusic teacher
April 21, 2024



Siqi Yuan 袁思祺



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第九屆國際愛樂藝術節

Soloist 獨奏演員



Yizhen Gao 高藝真

Sanxian 三弦

- Master's degree in Sanxian Performance from China Central Conservatory of Music
- ◆ Associate Professor at Tianjin Conservatory of Music
- ◆ Visiting scholar at University of California, San Diego
- ◆ Deputy Secretary-General of the Sanxian Professional Committee at the China National Orchestra Society
- ◆ 1st Place winner of the 10th China Golden Bell Award for Sanxian Performance
- ◆ Gold award winner of professional plucked instruments competition held by International Cultural Exchange Center of China Ministry of Culture
- ◆ Held many Sanxian solo concerts and seminars, including the *Heritage of Strings — Sanxian Music Passed Down from Aisin Gioro • Yuhuan Concert*

天津音樂學院三絃專業副教授；加州大學聖地牙哥分校訪問學者；中國民族管絃樂學會理事及三絃專業委員會副秘書長。中央音樂學院三絃與音樂學雙專業學士、三絃碩士；自2000年考入該院附中至2014年研究生畢業，始終受教於三絃藝術家、教育家、古典音樂活態傳承之開拓者、博士生導師談龍建教授。後又拜師於曲藝三絃藝術家、當代「三絃聖手」韓寶利先生和音樂學家、中央音樂學院博士生導師張伯瑜教授。

高曾獲第十屆中國音樂金鐘獎三絃專業第一名；文化部中外文化交流中心彈撥樂比賽演奏家組金獎；被聘為《華樂大典·三絃卷》編委；《新編中國民族管絃樂學會社會藝術考級系列教程·三絃》編委；國家社科基金藝術學重大項目「新中國器樂樂種傳承發展研究」課題組專家。於《天津音樂學院學報》、《北方音樂》等學術期刊發表多篇學術論文。主持「天津市高等學校人文社會科學研究項目」及多項「天津音樂學院科研項目」；並曾舉辦「絃索遺韻—愛新覺羅·毓恒三絃傳譜」系列傳承音樂會、「竹溪辭」、「絃之旅」、「絃舞藝幻」等獨奏音樂會及講座。

作為一位活態傳統音樂的優秀繼承人，高的演奏風格迥異於世。聽其《普庵咒》、《月兒高》等文曲，心靜如水、氣定神閒，感佛性而生悟、念星空而脫凡；聽其《將軍令》、《海青》等武曲，心潮如浪、氣屏神凝，尊天威而尚德、循道法而適變。高藝真的音韻節律變化非常豐富，徐而不散、疾而不亂，柔曼而不贅、剛勁而不迫，分寸得度、縱合自然。她手不出磨耳之音、汙心之樂，身不帶浮華之風、造作之形，是當代國樂演奏家中不可多得的典範。

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第九屆國際愛樂藝術節

Soloist 獨奏演員



Qi Miao 繆琪 • Pipa 琵琶

八十年代的院校畢業生中，她是極少幾位右手技巧幾乎無懈可擊的琵琶演奏家之一。為了拓展琵琶曲風，她還求師於浦東派林石城教授。

藝術界公認王範地教授的音樂極具神韻，而其行腔作韻的基礎，不僅源自左手指尖極其敏銳的觸絃感，更在於對左手每一手指、乃至每一關節的運籌調遣。日經月累的磨練，繆琪深諳這一人體工程學的細則，在處理虛、實、靜、動、曲、直、徐、疾之時，從容不迫、游刃有餘，並敢於逆中樂西化之浪潮，傳調悠情長之古韻。

2015年，龍音製作有限公司出版了繆琪的《絃思》。其兩張古今兼具、風格各異的音碟：一張八首，全部選自《王範地琵琶演奏譜》；另張九曲，七首出自《王譜》，包括兩首從未被演繹過的。王範地教授認為繆琪的演奏“既貫穿了‘意、情、趣’，又表現出了中國琵琶藝術的‘氣、神、韻’，經得起‘細嚼品味’。”現任愛樂音專琵琶教師。

Born in Shanghai, Ms. Miao began studying pipa at the age of 11. She entered the middle school division of China Central Music Conservatory in 1977, and graduated from the conservatory in 1987. In 1989 she won the 2nd place in the National Pipa Shancheng Cup Competition held by CCTV, and moved to Sweden for further study in 1990.

Since the freshman year of junior high, Ms. Miao studied with the great pipa virtuoso, Professor WANG Fandi. She is the only pipa major to have followed Prof. Wang for 10 consecutive years. She is gifted both physically and intellectually for acquiring the essence in Prof. Wang's tone-based pedagogy, and has become one of the very few pipa performers with perfect right-hand techniques in her era. To master more varied styles, she also studied under Professor LIN Shicheng.

Professor Wang has been widely acclaimed for his well calculated movements of the left fingers, delivering exquisite touches on the strings. As Wang's long-time follower, Ms. Miao was trained to master these delicate details to produce the best tone and dynamics. Moreover, she uniquely insists on preserving the traditional Chinese style, rather than westernizing Chinese music.

In 2015, ROI Dragon's Music published her double CD set *Thoughts on Strings*. 15 out of the 17 songs are chosen from *Scores for the Pipa* authored by Prof. Wang, who gave high praise for her performance.

Ms. Miao currently teaches the pipa at Aimusic.

繆琪，生於琵琶之都上海，初學柳琴於少年宮，十一歲受尹淑珠老師啟蒙始習琵琶，1977年考入中央音樂學院附中，1987年中國音樂學院本科畢業，同年進入全國總工會文工團任獨奏演員，1989年參加中央電視台舉辦的全國琵琶山城杯比賽，獲二等獎，1990年留學並移居瑞典。

自初中一年級起，繆琪便師從琵琶泰斗、古典與民間音樂的權威詮釋者、民族器樂演奏藝術基礎理論的創始人王範地教授。在桃李天下的門徒裡，她是連續十年受教於先生的唯一專業學生。繆琪修指闊掌、天資聰穎，深得先生以音色為核心的演奏方法，養就了一副清、正、厚、純、勻、實、潤的獨特音色，在

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Soloist 獨奏演員



Su-Chen Liu 劉淑珍

Erhu 二胡

Ms. Liu grew up in Hsinchu, Taiwan. She graduated from National Taiwan Academy of Arts Chinese Music Department in first place in 1985.

Ms. Liu was a professional Erhu player in Taipei Chinese Orchestra for 10 years since 1988. As an Orchestra member, she visited USA, Canada, Japan, Singapore, Hong Kong & Mainland China.

She taught at summer music camp hosted by Taipei Chinese Orchestra, and also taught many schools' Chinese Orchestras as an Erhu instructor. These schools include Zhongshan Girls High School, Shuguang Girls High School, Huajiang Middle School, Dafeng Elementary School, Wangxi Elementary School and Dongmen Elementary School in Taipei, and Zhongzheng Middle School and Xinyi Elementary School in Keelung.

In 1998, she held a solo concert in Recital Hall of National Concert Hall in Taipei, and then immigrated to the US. She performed with Crystal Children's Choir many times since 2000. In October 2006, she performed *Moon Reflection* in Erquan with San Francisco Girls Chorus. In 2010, she premièred the Symphonic Suite for Erhu, Pipa & Sheng *Young Impressions of the Old City* with Symphony Silicon Valley and other two FYCO soloists.

Ms. Liu was also a FYCO/Aimusic teacher 2006-2022.

台灣新竹縣人，1985年以第一名的優異成績畢業於台灣國立藝專國樂科。1988-1998年任台北市立國樂團專業二胡演奏員，並隨團訪問了美國、加拿大、日本、新加坡、香港和中國大陸。其間多年執教於樂團主辦的音樂夏令營，並於多所學校擔任二胡指導教師，包括台北中山女中、曙光女中、華江國中、東門國小、網溪國小、大豐國小，以及基隆中正國中和信義國小。1998年於台北國家演奏廳舉辦《雙姝樂響》獨奏音樂會，同年移民美國。自2000年起，多次與灣區晶晶兒童合唱團合作；2006年與舊金山女子童聲合唱團合作演出《二泉映月》；2010年與矽谷交響樂團另兩位火鳳獨奏演員一起共同首演了二胡、琵琶、笙交響組曲《老城童趣》，獲得極大成功。

2006-2022年任教於火鳳樂團／愛樂音專。

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Soloist 獨奏演員



Ms. Wu entered China Conservatory of Music middle school in 1987. In 1993 she was accepted into China Conservatory of Music directly with honors, majoring in Yangqin. In 1997, Wu joined the China Broadcasting Chinese Orchestra after her graduation. In 1999, Wu co-recorded *Elementary Course of Dulcimer* with the well-known dulcimer educator XIANG Zuhua, and gained unanimous praises from peers. In 2005, China Drama Press published her book *Yangqin Made Easy*, which was reprinted by Shanghai Conservatory of Music Press in 2008.

In 2014, she performed a solo at the National Centre for Performing Arts, and toured with the Orchestra to France, Canada, Russia, India, the Czech Republic, Australia, New Zealand, North Korea, Hong Kong, and Taiwan.

In 2021, Wu won the 1st place silver medal in Chamber Music, and the 3rd place in Composition at the China Dunhuang Cup National Instrumental Music Competition, and the 3rd place in Walnut Valley National Hammer Dulcimer Championships.

Ms. Wu currently teaches yangqin and zheng at Aimusic.

一九八七年考入中國音樂學院附中器樂系揚琴專業，一九九三年以專業免試的優異成績升入本科，一九九七年畢業進入中國廣播藝術團民族樂團。

其後與著名揚琴教育家項祖華教授共同錄制《揚琴初級教程》，二〇〇五年由中國戲劇出版社發行《從零起步～學揚琴輕鬆入門》一書，並參與錄制教材，二〇〇八年由上海音樂學院出版社再版，得到專家高度贊揚。

同年在北京奧運會開幕式上演奏，二〇一四年在國家大劇院東方雅韻音樂會中演出揚琴獨奏「鄉村抒懷」。曾隨團出訪法國、加拿大、俄羅斯、印度、捷克、澳大利亞、新西蘭、朝鮮、香港、和台灣等地。二〇二一年獲中國敦煌杯民族器樂大賽室內樂銀獎第一名、作曲第三名，全美揚琴冠軍賽第三名。

現任愛樂音專揚琴、古箏教師。



Wenying Wu 吳文英
Yangqin 揚琴

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Soloist 獨奏演員



Began playing the erhu at the age of five. Since then, he has showcased his talent as a soloist at numerous Chinese music festivals and fundraising events. He clinched the Silver Medal twice at the First and Second Chinese Music Instrument Contest of Los Angeles, at the tender ages of seven and eight respectively.

Joining Firebird Youth Chinese Orchestra in 2016 marked another milestone in his musical journey. Initially serving as the erhu principal, he later assumed the role of concertmaster and premiere soloist in the orchestra. In 2019, Jonathan further demonstrated his skill by securing the bronze medal at the International Classical and Traditional Music Award Music Competition.

Jonathan has since accumulated a series of prestigious awards, including a Silver Medal from the American Protege International Music Talent Competition, Gold Medals from both the Elite International Music Competition and Golden Classical Music Awards, and a finalist position at the CYS Young Artist Competition.

In addition, he also received an invitation to perform at Carnegie Hall in recognition of his prowess and skill in music. Despite his numerous accolades, Jonathan remains dedicated to his craft, regularly performing solos at various venues while continuing his erhu studies under the tutelage of Professor Churong He from China's Central Conservatory of Music.

五歲開始學習二胡，在許多中國音樂節和籌款活動中展現了作為獨奏演員的能力。當七、八歲時，他就在洛杉磯第一和第二屆中國樂器大賽中獲得銀牌。

二〇一六年加入火鳳青年國樂團，是他音樂之路的另一個里程碑。最初擔任二胡聲部長，後來擔任樂團首席及主要獨奏樂手。二〇一九年，在國際古典和傳統音樂獎音樂比賽中獲得了銅牌。此後，他獲得了一系列享有盛譽的獎項，包括精英國際音樂大賽和金古典音樂獎的金獎、美國 Protege 國際音樂才藝大賽的銀牌、以及 CYS 青年藝術家大賽的決賽資格。

此外，他還收到了在卡內基音樂廳演出的邀請，以表彰他在音樂方面的實力和技巧。儘管獲得了很多榮譽，仁愷仍然致力於發展自己的技藝，定期在不同場所進行獨奏，同時在中國音樂學院何楚榮老師的指導下繼續學習二胡。



Jonathan Zhang

張仁愷

Erhu 二胡



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◆ Bei Chen, Cello 陳 備 · 大提琴

After graduating from the Middle School of Shanghai Conservatory of Music, Mr. Chen was selected by Shanghai Symphony Orchestra as a member. In 1978, he became the principle cellist of the newly formed Shanghai Philharmonic Society. He received a BA degree in English from East China Normal University.

畢業於上海音樂學院附屬兒童音樂學校及中等音樂學校，1969年進入上海京劇院《海港》劇組，1978年任上海交響樂團、上海愛樂協會首席大提琴。



◆ John Chiang, Erhu 江嘉瑞 · 二胡

Received his bachelor degree from National Tainan University of the Arts in Taiwan, and Master of Ethnomusicology from University of Florida. Won the first prizes of erhu in the Taiwan National Music Competition and the National Yellow Bell Chinese Music Competition. Served as the concertmaster of Dachung Chinese Orchestra in Taiwan and won many prizes and rave reviews. As a soloist and chamber musician, performs in Taiwan, China, Japan, Canada, France, Italy, and Switzerland. Now he is involved in several music associations, including Society of Ethnomusicology, International Association for the Study of Popular Music, and Chinese Music Research.

2007年獲台南藝術大學學士，2010年獲全額獎學金至佛羅里達大學修民族音樂學碩士。曾獲黃鐘獎全國音樂大賽第一名、國樂龍虎榜最佳演奏團體、上海之春絲竹大賽第一名。亦曾擔任大中國樂團首席並帶團至北京、廈門、香港、澳洲等地作交流演出。一六年加入臺灣新逸藝術「首席之音」，目前為加州音樂教師協會考試委員及北加州華人音樂教師協會會長。



◆ Ying Dong, Sheng 董 穎 · 笙

MA degree from the Central Conservatory of Music, executive director of Sheng Committee under the Chinese Orchestral Society, lead musician in China Broadcasting Chinese Orchestra and ConTempo Beijing Chamber Orchestra. As a soloist, collaborated with Moscow Philharmonic Orchestra, Germany Nationaltheater-Orchestra Mannheim, Denmark Aarhus Symphony Orchestra, and many others. Released solo album with China Record Shenzhen in 2010, and won gold prizes in a number of national and international competitions.

中央音樂學院碩士，中國廣播民族樂團演奏家，民族管弦樂學會笙專業委員會常務理事，中國音樂家協會會員，ConTempo Beijing 現代室內樂團成員；與莫斯科愛樂樂團、德國曼海姆國家歌劇院交響樂團、丹麥奧胡斯交響樂團等多家樂團合作演出笙獨奏；2010年成功舉辦個人音樂會，並出版發行DVD專輯；多次在全國音樂比賽中獲得大獎。



◆ Dr. Eddie Hsu, Dizi 許家豪 博士 · 笛子

BA in Dizi Performance from Tainan National University of the Arts. Performed a solo concert in Kaohsiung in 2009. PhD in ethnomusicology at the University of Texas at Austin in 2019. Served as an adjunct faculty in Boyer College of Music and Dance at Temple University, where he taught the Chinese Music Ensemble and World Music. Currently he is Curator at the Musical Instrument Museum in Phoenix, AZ.

國立台南藝術大學笛子演奏學士，2009年於高雄演奏廳舉辦笛簫個人專場音樂會，2019於德州大學奧斯汀分校獲得民族音樂學博士學位，曾在天普大學博伊爾音樂與舞蹈學院教授民族音樂合奏和世界音樂文化課程，目前任職於亞利桑那州鳳凰城的樂器博物館。作為特邀笛子演奏家，曾與多家世界音樂團體合作在製作中演奏笛子和簫，包括 Netflix 動畫系列的配樂專輯。

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◆ **Mark Kuo, Dizi/Suona**
郭霆宇 笛子、嗩吶

Born in Taiwan, Kuo joined the student Chinese orchestra from junior high to college. In college, he became the director of the Chinese Music Club and the conductor. He also participated in the Chinyuan Chinese Orchestra in Taipei. After settling down in the Bay Area, Mr. Kuo joined the South Bay Chinese Orchestra where he played the dizi, sheng, and suona. Kuo also plays the Qudi in the Kunqu ensemble in the area while teaching dizi at Aimusic/ FYCO.

生於台灣，自幼愛好音樂，參加初中至專科學校國樂團，曾任國樂社社長兼指揮，亦曾參加台北琴園國樂團，服役時加入陸軍軍樂隊。定居灣區後加入南灣國樂團，並多年在愛樂音專任教及演奏笛、嗩吶等樂器。近年學習崑曲、崑笛，也在崑曲社中擔任笛師。



◆ **Zhang Yu, Suona/Guanzi**
于璋 · 嗩吶、管子

A member of China Musician Association and an examiner in the Chinese National Music Performing Examination Committee. Mr. Yu was admitted into Central Conservatory of Music in 1982 and entered Central Chinese Orchestra after graduation as an associate principal of the treble suona section in 1986. First Place winner at The Fourth Goat City Music Invitation Competition in 1987. Yu visited over 20 countries including the US, Germany Holland, Italy, Switzerland, Austria, and Japan as Suona soloist along with the Conservatory and the Orchestra. He also recorded for movie and TV soundtracks with the suona and the saxophone. In recent years, Yu has studied the Guanzi with Professor Hu Zhihou, a national treasure virtuoso.

中國音樂家協會會員、中國民族管弦學會全國民族樂器演奏考級委員會評審委員。1982年考入中央音樂學院，啟蒙老師趙春峰，後隨羅立群、陳家齊學習嗩吶。畢業後進入中央民族樂團，在1987年第四屆羊城音樂邀請賽中獲得第一名。曾多次以嗩吶及薩克斯為電影及電視劇配樂錄音，並隨院團出訪美國、荷蘭、義大利、奧地利、瑞士、德國、日本等二十多個國家。近年來，跟隨國寶級大師胡志厚教授學習管子。



◆ **Ilan Emily Lin, Liuqin/Ruan**
林意嵐 · 柳琴、阮

After winning many liuqin and ruan championships in Taiwan, Ms. Lin was honored as Hwakang Chinese music new superstar in 1999. BFA from Chinese Culture University majoring in the liuqin. Master's degree in Music Education from Pennsylvania State University in 2005. Performed the concerto *Melody on a Moonlit River* at the prestigious Taipei National Recital Hall. Served as judge at the Liuqin Grade Appraisal Competition for the Taipei Chinese Orchestra.

自幼學習鋼琴、入讀華岡藝術學校國樂科，1995,1996年獲台灣柳琴青少年組優等第一名，1999年獲華岡國樂新秀。畢業於中國文化大學中國音樂學系，主修柳琴，曾在台北國家音樂廳演奏廳演出柳琴協奏曲《江月琴聲》。2000年任台北民族樂團柳琴級數鑑定比賽評審，2005年獲得賓州州立大學音樂教育碩士學位。



◆ **Fenglin Zhang, Sheng**
張風林 · 笙

Mr. Zhang graduated from China Conservatory of Music in 1985. He joined China National Opera Theater as a Sheng and Xun performer. Along with the Theater, Zhang performed more than 1,000 shows all over China. He also performed on air for CCTV's live music programs, made many recordings, and participated in numerous national and international arts activities, visiting Japan, Russia and a dozen other countries/regions. Zhang performed in the 1st and 2nd China Arts Festival as a lead musician in the Theater. He won the Excellent Performer Award in 1991 given by the Department of Culture for his performance in Tibet. Also, he performed with the Theater for President Bill Clinton during his visit in China in 1998, and was granted the honor to meet with the President.

1985年畢業於中國音樂學院，隨即於中國歌劇舞劇院民族樂團演奏笙、埙等樂器。隨院巡演上千場，多次參加中央電視台音樂直播節目、為國內外唱片公司錄製音樂節目、亦多次參加重要國際藝術活動，出訪日本、俄羅斯等十幾個國家和地區。曾參加中國第一、二屆藝術節，擔任笙領奏。1991年因慰問西藏獲文化部“優秀演員獎”。1998年為美國總統柯林頓訪華作專場演出並贈送CD，受柯林頓讚賞接見。

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Beginners 初級班

◆ Wind 管樂

Dizi 笛子

Yunao Xu 許昀敖

Suona 嗩吶

Austin Chen 陳子華

Ethan Zhu 朱道勤

◆ Plucked Instruments

彈撥樂

Ruan 阮

Jayden Ho 何彥毅

William Zheng 鄭祺葳

Zheng 箏

Luna Truong 張雨平

Nova Truong 張雨安

Nichole Zheng 鄭祺英

Alice Gan 甘家寧

◆ Strings 絃樂

Erhu 二胡

Angela Kuang 鄺樂恩

Felicia Jin 金涵昱

Harrison Kang 康迎宣

Cello 大提琴

Ryan Yu 余懷瑾

Intermediate 中級班

◆ Wind 管樂

Dizi 笛子

Dean Chen 陳昱光

Kristin Cheng 鄭如意

Sheng 笙

Sean Li 李元晟

◆ Plucked Instruments

彈撥樂

Liuqin 柳琴

Michelangelo Chan 陳忠偉

◆ Strings 絃樂

Erhu 二胡

Vanessa Jiang 江敏瑜

Pre-Orchestra 準樂團

◆ Wind 管樂

Dizi 笛子

Jacob Bi 畢雅各

Zuhao Liang 梁祖豪

◆ Plucked Instruments

彈撥樂

Pipa 琵琶

Lisa Zhang 張悠然

Yanqin 揚琴

Lanxin Nie 聶蘭馨

Andy Gan 甘銘輝

Alyssa Zheng 鄭羽彤

◆ Strings 絃樂

Erhu 二胡

Gilbert Kang 康進宣

Nicholas Lam 林裕曦

Cello 大提琴

Benjamin He 何本杰

Noriko Gervacio Denda

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FYCO 火鳳青年國樂團



◆ Wind 管樂

Bangdi 梆笛

Ryan Chan 曾健勇
Cindy Yang 楊心怡

Qudi 曲笛

Lucas Huang 黃軒穎
Ryan Ouyang 歐陽瑄

Xindi 新笛

* Catherine Fang 方沁茵
@ Eddie Hsu 許家豪

Sheng 笙

Jonathan Li 李庭健
Samantha Yeung 楊綽敏
Evan Li 李元昊
@ Fenglin Zhang 張風林

Alto Sheng 中音笙

& Charmain Lui 雷雪晴

Base Sheng 低音笙

* Richfield Chen 陳沃田

Suona 嗩吶

Owen Cobb 何江歐文
@ Zhang Yu 于璋

Tenor Suona 次中音嗩吶

@ Mark Kuo 郭霆宇

◆ Plucked Instruments 彈撥樂

Liuqin 柳琴

* Kandace Ho 何采宜
Claire Chen 陳瑾琳
Hailey Liu 劉海莉

Yueqin 月琴

@ Emily Lin 林意嵐

Pipa 琵琶

* Rex Ouyang 歐陽昊
Haotian (Tim) Chen 陳浩天
Nina Wu 武妮娜
Clemence Wong 黃宇馨

Yangqin 揚琴

* Madelyn Cheung 張淳睿
Terence He 賀意軒

Ruan 阮

* Christopher T. He 何天澤
Haotian Zhu 朱浩天
Charis Wong 黃宇柔
+ Rick Walker

Sanxian 三弦

△ Monique Kuo 郭瑞濠

Zheng 箏

Audrina Au 區潼瑤
Yolanda Jiang 江茵旻

◆ Percussion 打擊樂

& Emily Wong 王心怡
& Angela Chen 陳安琪
△ Ping Huey 沈依平
+ Wenting Tan 譚文婷
+ Ying Chen 陳穎
△ Laurie Lee 李思佳

◆ Strings 絃樂

Jinghu 京胡

@ John Chiang 江嘉瑞

Erhu 二胡

* Charisse Un 阮思瑜
Liam Cobb 何江李彥
Sarah Tseng 曾子玆
Claire Wu 吳珊妮
Audrey Tam 譚朗蕎
Isabella Luo 羅雅馨
Hanyue Zhou 周涵月
Kaden Liu 劉海峰
Yi Ren 任伊
Genevieve Lam 林婉羚

Zhonghu 中胡

* Tienming Shao 邵焜明
Erin Liu 劉逸靈
Isabel Fuh 傅鈺婷

Cello 大提琴

@ Bei Chen 陳備
+ Sharleen Ho 何奇霞
+ Emma Chu 褚積愛

Concertmaster 樂團首席

* Principal 聲部長

@ Teaching artist 教師

△ Founding musician 火鳳創始團員

& Former FYCO musician 前火鳳團員

+ Associate musician 合作樂手



將軍令

音樂會

第九屆國際愛樂藝術節

2024 Graduates 應屆畢業生

9th International
Aimusic Festival

May 11, 2024



• 8 years •

Jonathan Zhang 張仁愷

I remember joining Aimusic when I was 9 as part of the senior group. My journey with erhu began when I was 5, when I asked my mom on a whim if I could learn this difficult instrument. To my surprise, she agreed, thus beginning my long adventure into the world of music.

As I embarked on my musical journey with the Erhu at the age of 5, I was captivated by the instrument's hauntingly beautiful sound and rich cultural heritage. Despite its reputation as a challenging instrument to master, I was determined to persevere, fueled by a deep

passion for music and a desire to push myself beyond my limits. With each passing year, my dedication to the Erhu only grew stronger, as I immersed myself in hours of practice and study, guided by inspiring teachers and mentors who nurtured my talent and encouraged my artistic development. By the time I joined Aimusic at the age of 9, I had already cultivated a strong foundation in music, but little did I know that this pivotal moment would mark the beginning of a new chapter in my musical journey.

Joining Aimusic allowed me to explore aspects of music I haven't explored before: communication, collaboration, and synthesis. Playing in the Firebird Youth Chinese Orchestra allowed me to develop these soft skills and enjoy playing music together with others in addition to just performing a solo. Each rehearsal and performance became an opportunity to refine our communication, synchronize our movements, and blend our individual talents into a cohesive whole. Through these experiences, I discovered that music is not just about playing notes; it's about forging connections, fostering empathy, and sharing the joy of artistic expression with others. Thank you FYCO for giving me the opportunity to collaborate with other talented musicians and the chance to perform for our local communities.

However, the most pivotal figure in my development as a musician would have to be my Erhu teacher, Professor He, Churong. Her profound expertise, unwavering dedication, and insightful guidance have not only honed my technical skills but also deepened my understanding and appreciation of music as an art form. Under her tutelage, I have grown not only as a musician but also as a person, gaining valuable lessons in discipline, perseverance, and artistic expression. Professor He's mentorship has been instrumental in shaping my musical journey, and I am forever grateful for her invaluable contributions to my growth and passion for music. Thank you so much Aimusic for introducing me to such a wonderful teacher.



• 8 years •

Catherine Fang 方淞茵

At the age of 9, I began learning the violin; at the age of 12, I joined YOSV; by the age of 15, I had found my place in FYCO. My three years as a member of YOSV flew by within the blink of an eye, but it will forever hold a special place in my heart as cherished memories – my favorite being the recording camp. Despite all the unique pieces and musical styles I explored with the violin, I was constantly

mesmerized by FYCO's performances – each being more captivating than the last. Never would I've imagined that I would one day be part of such an esteemed ensemble.

My curiosity led me to the dizi in the 8th grade, but never did I see myself as a member of FYCO, thinking it may've been too late to learn an instrument. Little did I know, I was absolutely enchanted by the dizi's dazzling melodies, dedicating myself to its mastery with a passion I had yet to discover. However, this journey would have been impossible without all my extraordinary teachers, guiding me from plucking my first string to the nuanced expression of emotion through music.

In the beginning, I was reluctant to play solos due to my fear of embarrassing myself in front of dozens of people. And to be completely honest, I did; in fact, I botched my first solo. However, with the unwavering support and patience of my parents and teachers, I pushed through this fear. Looking back, I am so glad I took on this challenge as performing not only improved my instrumental technique but also significantly bolstered my confidence.

Last but not least, I extend my deepest gratitude to my phenomenal dizi section – Lucas, Cindy, Ryan, and of course, the other Ryan. Your support and encouragement, especially during my solos, have been invaluable. The bond we formed has immensely enriched my time in FYCO, creating some of the most memorable experiences. While it's saddening to part ways with this incredible group, I am excited to see what the future holds for us all. With that, I give one last thank you to Aimusic for the plethora of opportunities they've offered to each of their students.

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第九屆國際愛樂藝術節



愛樂音專

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Rex Ouyang 歐陽昊

Amidst the ethereal landscapes and gravity-defying feats of wuxia cinema, I found an unexpected interest. Among all the weapons that clashed, one stood out to me in particular: the pipa. At the beginning of a fight, the fighter would take the instrument and pluck a few notes which unleashed a lot of magic powers, ending the fight in a flash.

• 4 years •

I had to have it. My parents embraced my fascination, enlisting a teacher and presenting me with my very first Pipa. Although I quickly realized that there was no actual magic involved, I remained captivated by the instrument's rich, enchanting sounds.

I'd like to thank Ms Miao (繆老師) for always being patient, helping me hone my technique and improve my playing overall, as well as for just giving really useful pieces of advice about life in general (*cough* coping with stress from college apps). All this from just remote classes (since she lives in Sweden) speaks to how great Ms Miao is as a teacher, even though the classes start at 8 am in the morning. I'd like to thank Gordon (謝老師) for presenting me with a myriad of opportunities to develop my leadership skills as well as always believing in me and pushing me to be better. As the conductor, Gordon always jumps at the opportunity to experiment with new and fun arrangements of music. This gave me something really interesting to do besides googling all my schoolwork answers and playing games 24/7 during the quarantine.

Although my time at FYCO was only 4 years, I am certain that music will be an essential part of my everyday life. I will definitely miss having rehearsals every Saturday night and playing in the community performances (and even waking up at 8 am to have the pipa class). I am forever thankful to FYCO for giving me this once-in-a-lifetime opportunity and hope that future students will see its value.

Isabel Fuh 傅鈺婷

FYCO broadened both my social circle and my erhu expertise. There are a lot of people who are fun to talk to that I would have never met otherwise. I like being in an orchestra and being in the middle of the music and listening to the different parts while adding to the auditory mural with my sound. But the social aspect of orchestra livens up the experience and invites you to be part of a community rather than just a player in an orchestra.

There's some fear that comes with playing in an orchestra because it's obvious when you mess up and more embarrassing when you're the only one who made the mistake. Previously when I was in an orchestra I didn't get any solos, and as a result, I never was able to practice performing solo. Even when I was allowed to play on my own, I would refuse out of lack of experience. This made my playing super quiet in the orchestra too, because I would be afraid to mess up and get singled out. FYCO has been a big factor in increasing my confidence in playing in front of people. I've been provided with numerous opportunities to perform solo during my time here, and have been forced to play on my own. It was scary at first and is honestly still scary now, but without FYCO pushing me, I doubt I would have grown in that area at all. Although the nervousness of going in front of people and being put in the spotlight won't go away, I don't fear it as much and my capability to retain composure and skill on stage has improved by miles.

Thank you to FYCO and all my instructors for expanding my skills in performing and motivating me to pursue music, I wouldn't have put myself out there otherwise.



• 11 years •

Hailey Liu 劉海莉

I first joined FYCO in third grade, picking the liuqin as my instrument. It's been 10 years since then, and from that point on, I have looked forward to class each week, learning new pieces and practicing with my friends.

Rehearsals are one of my favorite parts of the week, and I'm glad I joined FYCO back then. Being in FYCO has taught me so much about Chinese culture and has helped me gain confidence in myself. Even though many of my peers have never heard of our instruments or the music we perform, I will always be proud of it. Playing in the orchestra has brought me so much joy, and I will definitely miss being a part of it.



• 3 years •

將至

音樂會

第九屆國際愛樂藝術節



9th International Aimusic Festival

第九屆國際愛樂藝術節

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About Aimusic

Aimusic.us is an American government-awarded arts institution, providing music performances, classes, and international festivals in San Jose, California. Starting from the artistic director Gordon Lee's studio in 1994 and as Firebird Youth Chinese Orchestra (FYCO) in 2000, Aimusic promotes Chinese heritage as an integral part of Silicon Valley's multicultural fabric by training students to play traditional instruments, share their musical gifts with the community, and develop a life-long appreciation for the vital role of arts.

Teamwork is the foundation for Aimusic.us pursuing its art goals. Members help each other especially when encountering great challenges and difficulties. On March 11, 2020, The White House declared Santa Clara as one of the two counties most seriously affected by Coronavirus in the nation. Within only three days, all classes were smoothly transferred from on campus to the internet without missing a single activity. There were many hours of intense communication and coordination among sectors after the city shut-down notice. Despite the steep learning curve, staff, teachers, parents, and students worked together with a community spirit to develop the best solution possible.

Serving the community is Aimusic's responsibility. Before the pandemic, more than 40 performances were held at public schools, libraries, city halls, community centers, senior homes, cultural organizations, and high tech companies in Northern California every year. Since the pandemic, more than ten community performances continued to be held online each year. The music performed includes Chinese classical, folksongs, regional operas (Xiqu), musical storytelling (Quyi), Buddhist, Taoist, and court music. For more than a century, imitations of Western music have gradually taken away the stage from traditional music. This increasing

difficulty of identifying authentic cultural heritage begs for the conscientious artists to preserve and pass on the true traditions.

Being authentic and natural is the artistic pursuit of Aimusic. No matter in a concert hall or a gymnasium, all solo, ensemble, and orchestra performances are done in natural sound. In 2010, Gordon's commissioned symphonic suite for the Erhu, Pipa, and Sheng *Young Impressions of the Old City* was premiered, an arguable first for Chinese solo instruments to play with the Western orchestra without using amplifiers. Natural sound performance requires strong skills. For decades, Aimusic has pursued scientific performing techniques to produce relaxed and crystal clear, but penetrating sounds. Teachers' seminars are held regularly so wind, string, and plucked instrument artists share their experiences and improve together. Online classes and meetings have made it even easier for the teachers to exchange ideas and learn from each other.

Integrity and fairness are the standards of Aimusic's conducts. Board of trustees are mostly parents of FYCO graduates. They have witnessed tough challenges for the organization over the years, and helped Aimusic overcome the difficulties one after another. The board is considerate towards the students and their families by making the tuition far below almost all music classes and youth orchestras in the San Francisco Bay Area. In musical instrument classes, teaching artists provide every student with equal educational opportunities, while the ensemble classes further expand the possibilities of personalized learning and performing. In 2008, Aimusic established a scholarship system, which is transparent and fair from application to review. The education not only cultivates students' artistic talents, but also hone their critical thinking ability, independent personality, cooperation level, and leadership skills. The unique perspectives and experiences from the program have enabled many high school graduates to enter their ideal universities as desired. Some even formed their own Chinese music groups on campus, spreading the Aimusic-FYCO spirit far and wide.

Thanks to its uniqueness and integrity, Aimusic.us has been the 1st minority group to play the American National Anthem at an NBA game, the 1st Chinese orchestra from the West to visit China and Taiwan, the 1st Asian cultural group holding an annual international arts festival to celebrate the Chinese music heritage especially during the pandemic, and the 1st youth group to collaborate with various symphony orchestras in California. Aimusic is one of the very few Asian-American cultural groups that receive awards from the government up to the federal level. Arts Council Silicon Valley proclaimed Aimusic as a "local treasure," and National Endowment for the Arts (NEA) praised the program as "one of the very few ensembles in the United States dedicated to educating young people, their families and communities through traditional Chinese music, and is carrying out its mission with great success." Aimusic-FYCO is featured on newspapers, magazines, radio and television stations like ABC, NBC, KQED, KTSF, KICU, KTEH, CCTV, Hong Kong Phoenix, Taiwan United News, and Phoenix North America.

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愛樂音專
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愛樂音專簡介

愛樂音專為美國政府審核獎勵的非營利團體，始於愛樂總監謝坦於一九九四年建立之音樂教室及二〇〇〇年創辦的火鳳青年國樂團。以「誠為本、信為源，責為綱、簡為方，怨為戒、和為要；在中西文化的交融中發揮積極作用」為綱，音專在音樂表演、藝術教育、社區服務、文化交流等方面都取得了有目共睹的成績。

團隊合作是愛樂音專的運行基礎，平時大家互敬互愛，而當遇到挑戰和困難時，成員之間相互幫助。二〇二〇年三月十一日，白宮宣佈聖塔克拉拉為全美新冠病毒最嚴重的兩縣之一，然而僅僅三天，藝術家們便和行政人員們一起將所有課程從校園轉移到了互聯網。一面學習如何使用、一面以視頻教學，不分資歷先後、不論英文淺深、更不計勞動付出，大家共同努力，終於使一切活動如期舉行，絲毫未受病毒影響。

服務社區是愛樂的社會責任。疫情前，樂手

們每年為社區提供四十餘場演出，加州的許多市政大廳、社區中心、公立學校、圖書館、老人公寓、文化社團、以及高科技公司都留下了愛樂的琴聲。疫情後，社區演出繼續在網上進行，每年仍有十場以上，演出曲目主要為流傳華夏千百年的民歌、古曲、民間樂曲、曲藝、戲曲、佛音道曲、以及宮廷音樂。一個多世紀來，效仿西方音樂的做法逐漸佔盡了民族音樂所應有的大部份空間，師道有序的「活態傳承」越來越稀少、越來越困難。然而正因為困難重重，有良知的藝術家們才有責任來弘揚真正的民族文化。

真實自然是音專的藝術追求。即為音之使，先求音之實。無論音樂廳還是體育館，愛樂火鳳的所有獨奏、重奏、合奏，全部自然聲響，不使用擴音器。二〇一〇年謝坦受矽谷樂團委約創作二胡、琵琶、笙交響組曲【老城童趣】，也以純真音響的方式首演，創下了民族樂器獨奏演員與西洋管絃交響樂隊無擴音合作的先例。使用自然音響是需要功力的。音專數十年來孜孜追求聲音鬆弛通透、富於彈性且具穿透力的演奏方法，凝聚了一批願思考、講真誠、喜探索、求進步的藝術家。年年音專都開教學研討會，管樂、絃樂、彈撥樂的教師們一起交流心得體會，大家共同提高。網課全面開啟以來，藝術家之間的交流學習更為頻繁，因為互聯網教學首先挑戰的是師生的聽覺判斷能力，而愛樂音專的教育目的就是培養人的真實能力、而非去滿足人的虛榮心。能力的培養是一個循序漸進的自然過程，與急功近利無緣。只要把握好這一過程，施受雙方都會獲益無窮；若能享受這一過程，那便似入了人間仙境。

誠信公平是愛樂的行為準則。音專董事多為火鳳畢業生家長，他們見證了樂團受到的一道又一道考驗、幫助樂團度過了一座又一座難關。董事會一切為學生家長著想，所定學費，遠低於舊金山灣區音樂課和青年樂團的水平。樂器課上，教師們為每一位同學都提供了均等的教育機會，而網上合奏課，更使個性化學習得到了全新的拓展。二〇〇八年，愛樂設立了獎學金制度，從申請到評審，節節透明公正。音專不僅培養了學生的藝術才華，而且還磨練了學生的思辨能力、獨立人格、合作水平、及領導才能。自尊、自信、自強的精神，開放、敏銳、活躍的思維，加之獨特的視角、方法、與經歷，使眾多高中畢業生們如願進入自己的理想大學，更有不少同學在校園裡組建國樂團，把愛樂火種播向四方。

正因為獨特與真誠，愛樂音專成為第一支在全美職業籃球賽上以中國民族樂器演奏美國國歌的少數族裔團體；第一支從西方國家訪華、訪台的國樂團體；第一支舉辦年度「國際愛樂藝術節」的文化團體；第一支與眾多的藝術院團、音樂學院、交響樂團、民族樂團交流合作的青年團體。音專是連年獲得美國各級政府獎勵的極少數亞裔組織之一，硅谷藝術委員會視其為「一方瑰寶」，國家藝術基金會讚其為全美最成功的中國音樂教育團體。ABC、NBC、KOED、KTSF、KUCU、KTEH，中央電視臺、香港鳳凰衛視、台灣聯合新聞、及鳳凰衛視美洲臺等都對愛樂作過專題採訪及報導。

