

中国竖笛协奏曲
东西方的碰撞

CHINESE RECORDER CONCERTOS



A Chinese Fugue in Four Voices

A little more than 30 years ago, most western audiences' knowledge of contemporary Chinese music rested upon two works: The "Yellow River" Piano Concerto and the "Butterfly Lovers" Violin Concerto. Indeed, 30 years ago, these were the only two works permitted to be performed for western audiences. But everything changed after the death of Mao and the end of the Cultural Revolution. As a result of the economic reforms instituted by Deng Xiaoping, China was suddenly thrust upon the world's stage and when the universities reopened in 1977 (most were closed for the duration of the Cultural Revolution), there was a manic drive for China to take her place in the modern world.

The past 30 years have witnessed one of the most phenomenal episodes in human history: following Deng's reforms and the subsequent opening up of China, the entirety of 20th century western cultural innovations were suddenly made available to China's artists and musicians. From Isaac Stern's pioneering visit to China in 1979, to the later cultural exchanges that brought over many of the West's most progressive composers and artists to lecture and teach (including George Crumb and Alexander Goehr), the country's young composers were all at once exposed to the totality of 20th century western music, from Debussy (a composer whose music was detested by Madame Mao), to John Cage!

It was during this cultural melee, that the Central Conservatory in Beijing reopened. Students from around the country who had been "sent down" to work in China's rural areas during the Cultural Revolution rushed to Beijing to be considered for admission. It was this first class, the now legendary "Class of 1978" that would produce China's first generation of truly international composers, including Chen Yi, Bright Sheng, Zhou Long, Tan Dun and others.

The current program features the music of four contemporary Chinese composers – each of whose works display a distinctive approach to blending eastern and western aesthetic traditions. In the music of classmates Chen Yi and Bright Sheng (both of whom currently reside and teach in America), they wrestled with how to approach the problem of incorporating traditional Chinese material within the largely Western-derived language of modern music. For Sheng, this takes place primarily in terms of utilizing Chinese melodies and subject matter within the



context of a 20th century symphonic idiom. In Chen Yi's music, she not only incorporates Chinese melodies into her works, but frequently bases her compositions on ancient Chinese musical theories, abstracting and distilling them into a unique, contemporary musical language. In the case of versatile and prolific mainland composer Tang Jianping, the sky is the limit! Tang freely draws on every available resource from Buddhist chants to Bach Preludes and Fugues, creating accessible and emotionally compelling works that could only have been written by a Chinese. The fourth voice in our fugue, Ma Shuilong is the dean of Taiwanese composers and has the honor of being the first-ever Taiwanese composer to have been performed at New York's Lincoln Center. Ma's music is also characterized by the amphibious quality seen in that of his younger colleagues – namely adapting Chinese content to western forms and idioms in a musically and aesthetically satisfying manner.

And yet, despite the individuality and diversity of each voice in our four voice fugue, this represents only a fraction of China's vibrant, kaleidoscopic contemporary music scene. To date, English-language texts about contemporary Chinese music are still rare, and while the number of recordings of contemporary Chinese composers has increased in recent times, many of China's greatest living composers remain unknown outside of their homeland. To this end, it has been the wish of Michala Petri and Lars Hannibal, through their "Dialogue – East Meets West" to provide the opportunity for both Western and Chinese musicians and composers to creatively collaborate in an international, musical dialogue.

Introduction by Joshua Cheek



Michala Petri

Born in Copenhagen on the 7th of July 1958, Michala Petri began playing the recorder at the age of three and was first heard on Danish Radio when she was five. Her debut as concerto soloist took place at the Tivoli Concert Hall in 1969, the year in which she began her studies with Professor Ferdinand Conrad at the Hochschule für Musik und Theater in Hannover. Since then she has toured extensively throughout Europe, North America, Israel, Australia and the Far East, performing with musicians such as Pinchas Zukerman, James Galway, Joshua Bell, Maurice André, Keith Jarrett, Gidon Kremer and Claudio Abbado and as soloist with many of the world's major chamber and symphony orchestras.

Michala Petri has received the highest praise for her astonishing virtuosity in a repertoire ranging from the early baroque to contemporary works, many of them written especially for her. For many years she has enjoyed working with guitarists including Göran Söllsher, Kazuhito Yamashita and Manuel Barrueco. In 1992 she formed a duo with Danish guitarist and lute player Lars Hannibal, with whom she tours all over the world.

Michala Petri was an exclusive recording artist for Philips from 1979 to 1987 and until 2005 for BMG/RCA Red Seal. In 1997 she received the Deutscher Schallplattenpreis for her exciting collaboration with Vladimir Spivakov and the Moscow Virtuosi performing Vivaldi's Flute Concertos. In 2002 she was awarded a second Deutscher Schallplattenpreis for her album *Kreisler Inspirations* with Lars Hannibal. Other recordings include Scandinavian popular music with the London Philharmonic Orchestra, *Moonchild's Dream*, an album of contemporary concertos written for her with the English Chamber Orchestra; two albums of Bach and Handel Sonatas with Keith Jarrett; and several albums of Baroque Concertos with the Academy of St. Martin-in-the-Fields. Her recent recordings include the amazing 2005 recording for EMI of Vivaldi's *The Four Seasons* and Saint-Saëns' *Rondo Capriccioso* with Thomas Dausgaard and The Swedish Chamber Orchestra and the critically acclaimed *Los Angeles Street Concerto: Michala Petri plays Thomas Koppel* (Dacapo), which received the Danish Music Award as Best Classical Album in 2007.

In 2006, together with Lars Hannibal, Michala launched the OUR Recordings label. Recent recordings include *Siesta*, inspired by Latin American and Mediterranean music; *Movements*, featuring the world premiere recordings of three concertos composed especially for her (and nominated for the 50th Annual Grammy® Awards) and Mozart's Flute Quartets, where she is joined by Carolin Widmann, violin, Ula Ulijona, viola and Marta Sudraba, violoncello. In 2008, Michala Petri released a live recording from her 50th Birthday Concert with Kremerata Baltica; *Dialogue - East meets West* (together with Chinese xiao/dizi player Chen Yue), a program of 10 duets composed especially for the CD by five Chinese and five Danish composers; and most recently *Café Vienna* (with Lars Hannibal), a program of rare 19th century works for recorder and guitar.

In 1997 Michala was nominated for the *Nordic Council Music Prize* and in 1998 received the *Wilhelm Hansen Music Prize* as well as the *H.C. Lumbye Prize* for her achievement in bringing classical music to a wider audience. In 2000 Michala Petri received the highly prestigious *Sonning Music Prize*, previously awarded among others to Stravinsky, Bernstein, Britten, Shostakovich, Menuhin and Miles Davis. In 2010 in connection with the Danish Queen Margrethe's 70th Birthday, Michala received the Order: Knight of the Dannebrog of 1st degree. Michala is Vice-president of the *Danish Cancer Society* and an Ambassador for *UNICEF Denmark*.

www.michalapetri.com



Copenhagen Philharmonic Orchestra

The Copenhagen Philharmonic Orchestra traces its roots back to 1843, when H.C. Lumbye became the first music director of the Tivoli Concert Hall Orchestra - consisting of 22 musicians - upon the opening of The Tivoli Garden. Since then, the orchestra has grown to a full-size symphonic body, which continues to play concerts for a large domestic and foreign audience in Tivoli each summer.

Until the beginning of the 1960s the orchestra was primarily active during the summer season - as The Tivoli Orchestra - but in 1965 the legal and financial base was established for activities around the year: during the summer season performing as The Tivoli Symphony Orchestra and during the winter season, as the Copenhagen Philharmonic.



By virtue of playing more than 100 concerts, opera- and ballet-performances during their combined seasons, the CPO is by far the busiest, and most versatile orchestra in Denmark. In addition to performing symphonic concerts throughout Denmark, the CPO also performs in collaboration with The Danish National Opera and the Royal Danish Ballet and Opera. Furthermore, educational outreach activities in public schools, music schools and high schools are an integral part of the orchestra's activities.

For more than 150 years, the world's leading soloists and conductors have travelled to Denmark to perform with The Copenhagen Philharmonic. From 1996 to 2000 Heinrich Schiff was the orchestra's first chief conductor, followed by the young Italo-Danish conductor Giordano Bellincampi, who held the position until 2005. From September 2007, Lan Shui became the CPO's chief conductor with Romanian-born Cristian Mandeal serving as principal guest conductor.





Conductor: Lan Shui

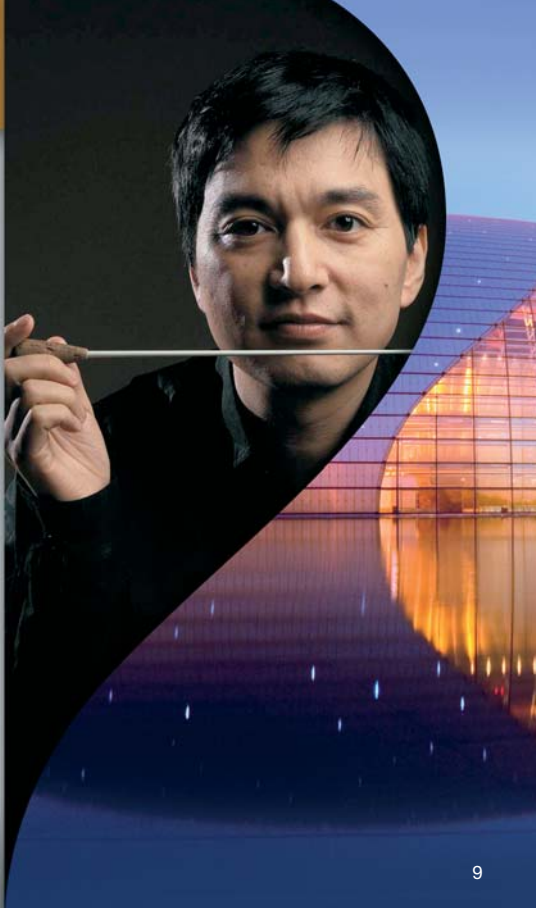
Born in Hangzhou, China, Lan Shui studied composition at the Shanghai Conservatory and graduated from The Beijing Central Conservatory, where he studied conducting with Professor Xu Xin and Professor Huang Fei Li. He made his professional conducting debut with the Central Philharmonic Orchestra in Beijing in 1986 and was later appointed Conductor of the Beijing Symphony. In 1986, Shui continued his graduate studies at Boston University and attended the Tanglewood Music Festival, where he worked closely with Leonard Bernstein. In 1990, he conducted at the Los Angeles Philharmonic's Summer Festival, where he came to the attention of David Zinman, who, in 1992, invited him to become Conducting Affiliate of the Baltimore Symphony Orchestra for two seasons. From 1994 to 1997, Shui served as Associate Conductor to Neeme Järvi at the Detroit Symphony Orchestra. During this same period Shui also assisted Kurt Masur at The New York Philharmonic and worked with Pierre Boulez and the Cleveland Orchestra as part of its Young Conductors Project in Paris.

Lan Shui has been Music Director of the Singapore Symphony Orchestra since 1997, and has been Chief Conductor of The Copenhagen Philharmonic since 2007. Under Shui's direction, the Singapore Symphony has become a world class ensemble. Shui has led the orchestra on several critically acclaimed tours to Germany, Switzerland, Japan, China, Hong Kong, Taiwan, France, Spain and the US.

Lan Shui is very much in demand as a guest conductor on both sides of the Atlantic and has worked with numerous orchestras including the Baltimore, Detroit and Houston Symphony Orchestras, the Los Angeles Philharmonic and the Minnesota Orchestra, the Deutsches Sinfonie-Orchester Berlin, Radio-Sinfonieorchester Stuttgart, the MDR Sinfonieorchester, the Göteborg Symphoniker, the Deutsche Radio Philharmonie Saarbrücken, Orchestre National de Lille, the Danish National Symphony Orchestra and many others. He regularly appears at many of the world's most prestigious music festivals including Tanglewood, Aspen and Round Top. Further collaborations have included Orquesta Sinfónica do Estado de São Paulo, the Pacific Symphony Orchestra, as well as critically acclaimed European and US tours with both the Singapore Symphony and the Copenhagen Philharmonic.

Since 1998, Lan Shui has recorded over 16 CDs, including the first ever complete cycle of symphonies by Tchaikovsky with the Singapore Symphony, as well as music by Malcolm Arnold and Paul Hindemith with the Malmö Symphony. He has worked with world-class soloists such as Evelyn Glennie, Cho-Liang Lin, Gil Shaham and Michala Petri. International Music Web chose one of his most recent CDs, *Seascape*, as one of the best releases of 2007, and his album *Movements*, with the Danish National Symphony Orchestra and Michala Petri, was nominated for a Grammy Award (2008).

Lan Shui is the recipient of several international awards: from the Beijing Arts Festival, the New York Tchaikovsky Society, the 37th Besançon Conductors' Competition in France and Boston University Distinguished Alumni Award.





Tang Jianping: Fei Ge

Tang Jianping was born in Liaoyun, Jilin province in north-eastern China. Tang began his formal musical studies in 1970 while attending the Jilin Art School, where he learned western percussion. In 1978, he began composition studies with Professor Zhang Shouming and Professor Huo Cunhui at the Shenyang Conservatory, and in 1985 he was accepted into the Beijing Central Conservatory of Music. While at his studies at the Central Conservatory, Tang would receive both his master's and doctorate degrees under the tutelage of Prof. Su Xi – becoming the first student trained entirely in China to receive a post-graduate degree in composition.

Tang Jianping is one of China's most successful contemporary composers, and has composed in virtually every genre and style, including electronic compositions, works for ethnic instrumental ensembles, film scores, and music for television. Throughout this diverse output one consistently finds a distinctive Chinese humanistic spirit, whether the source of inspiration directly quotes folk material or its philosophic orientation. In addition to his work as a composer, Tang is the head of the Composition Department of The Central Conservatory of Music, a founding member of the Chinese Folk Orchestra Society, creative director for the China Symphony Development Foundation, director of the Chinese Opera Research Institute, a passionate scholar of ethnic musicology, and a popular dissertation coach for doctoral students.

His representative works include: *Chun Qiu* (pipa concerto inspired by *The Spring and Autumn Annals*, attributed to Confucius), *Cang Cai*, the percussion concerto *Sacred Fire 2008*, *Fei Ge* (The Flying Song), *Shaolin in the Wind*, *Jing Wei* (music for the dance drama), *White Horses among the Reeds* (cantata on Buddhist themes), music for the television documentary *The Forbidden City*, *Genghis Khan* (a dramatic cantata for Mongolian throat singers, ethnic instruments, soloists, choir and orchestra) and the opera *Song of Youth*, (based on the popular 1959 patriotic film of the same name). Tang's music has received numerous national awards, including the first "Golden Bell" Award for composition (for the pipa concerto *Chun Qiu*), Lotus Dance Drama Award and the Ministry of Culture's distinguished Wenhua music award.

Fei Ge was commissioned by Orchestra Asia in 2002, and was originally conceived as a concerto for the Chinese *dizi* (bamboo flute) accompanied by a Pan-Asian ensemble of instruments.

The present version scored for western orchestra is the composer's own. The work's title comes from the distinctive singing style of the Miao/Hmong people who live primarily in the Yunnan-Guizhou region in southwest China. The Miao have one of China's richest and most varied ethnic music cultures, indeed they have said of themselves: "You will not know Miao music if you do not listen to reed flute; you will not understand Miao folk if you do not drink rice wine."

The *Fei Ge* or "Flying Song" is a type of courtship singing game where the lovers customarily call to each other over long distances. It is distinguished by a piercing tone quality and a type of yodel – that actually amplifies the sound. Using this as a point of departure, Tang freely drew upon ethnic musical styles, including that of the Yi nationality.

Fei Ge is divided into four sections, which play without pause. The work opens with a gentle, improvisatory section whose melodic outlines are reminiscent of Miao Flying Songs. The tempo accelerates and the second section begins with a trumpet fanfare – originally scored for the strident-sounding Chinese shawm, called the *Suona* – and features the characteristic, vigorous rhythms of a Yi festival dance. A short cadenza leads to the lyrical heart of the work with the recorder playing a gently ornamented melody that swings back and forth between 4/4 and 6/8, punctuated by thirty-second-note runs. A second cadenza, ending on a long trill leads to the vigorous, triumphal concluding dance.





Bright Sheng: Flute Moon

Born Sheng Zongliang on December 6, 1955 in Shanghai. He received his first musical instruction on piano from his mother and his early interest in music was nurtured through his father's record collection, which included many western classical works. During the mid '60s, the Cultural Revolution quickly spread to Shanghai and the family's piano and record collection were confiscated in due course.

Because of his musical ability, Sheng avoided being "sent down" so when he graduated from junior high school, he auditioned for and was assigned to play piano and percussion in a folk dance and song group in the Qinghai Province, on the Sino-Tibetan border. This was to be a decisive experience in Shang's development, for in addition to working as a practical musician, he would also conduct, arrange and compose for the ensemble. His experiences in Qinghai were also his first exposure to authentic Chinese folk music. When China's universities reopened in 1978, he was among the first students admitted to the Shanghai Conservatory of Music where he studied composition from 1978-82. Following graduation, Sheng immigrated to America where he would study with George Perle and Hugo Weisgall at Queens College in New York and later with Chou Wen-Chung, Jack Beeson and Mario Davidovsky at Columbia University. In 1985, while a student at the Tanglewood Music Center, Sheng met Leonard Bernstein, who would become his mentor. Sheng studied composition and conducting with Bernstein privately until Bernstein's death in 1990. Following the premiere of *H'un (Lacerations) In Memoriam 1966-76* in 1988 by the New York Chamber Symphony, conducted by Gerard Schwartz, Sheng's music burst onto the global scene.

Bright Sheng has received numerous honors, from both his homeland and in his adopted home, including three fellowships from the National Endowment for the Arts, a Charles Ives Scholarship Award from the American Academy and Institute of Arts and Letters, and the fellowships and awards from the Guggenheim, Jerome, Naumberg, and Rockefeller foundations. In 2001, Sheng received the MacArthur Foundation Fellowship and the American Award in Music from the American Academy of Arts and Letters, and an ASCAP Achievement Award the following year. He also was among the composers chosen by the Beijing 2008 Olympic Games Committee to compose music for the opening ceremony.

An extraordinarily prolific and versatile composer, Sheng has composed major works in virtually every idiom, including orchestral and symphonic works, concertos, operas, choral music, and chamber works. He has worked with some of the most important conductors and musicians of the last 20 years, and has been commissioned to compose new works for the Lyric Opera of Chicago, the Santa Fe Opera, the New York City Ballet, the Seattle Symphony, the Emerson String Quartet and many others. In addition, Bright Sheng is extraordinarily in demand as a writer, lecturer, pianist and conductor. Currently, Sheng is the Leonard Bernstein Distinguished University Professor of Music at the University of Michigan where has been teaching composition since 1995.

Flute Moon was commissioned by the Houston Symphony Orchestra, and first performed, May 22nd, 1999, in Houston, Texas, with Christoph Eschenbach conducting the Houston Symphony Orchestra. Less of a concerto than a musical diptych with the piccolo and flute taking solo roles, *Flute Moon* is highly representative of how Sheng draws upon his heritage for inspiration. The first movement is a vigorous Stravinskian toccata. The composer writes that the inspiration for this piece came from the *Chi Lin*, the Chinese unicorn, also known as the “dragon horse”, one of the four spiritual creatures or *Si Shòu* entrusted with guarding each of the four directions on the compass. The others are the dragon, the phoenix and the tortoise. The Chi lin was said to be eighteen feet high and resembled a musk deer, but with the tail of an ox, the forehead of a wolf, and the hoofs of a horse and covered with the scales of a dragon. It was believed to be a good omen and was said to show itself only when a sage has appeared. The vigorous sixteenth-note rhythm in the basses, celli and piano evoke the monstrous cadence of the male Chi’s mighty hooves – punctuated with occasional “roars” (glissandi in the harp, piano and percussion) and thunderous pounding from two pairs of timpani. 90 measures in, the piccolo enters, representing the female of the species, or the *Lin*. The music of the piccolo’s first entry is the same that appeared at the piece’s beginning but five-octaves higher, it sounds lithe and sportive. The mythical pair continues their *pas de deux*, reaching its climax in a series of runs and trills in the recorder’s highest register, before returning to the mood of the opening. But the female has the last word, and the movement ends with a series of elegant arabesques from the recorder. The second movement of *Flute Moon* is based upon the melody of an art song by the literati poet and composer Jiang Kui (1155-1235) of the Song Dynasty.



Evanescent Fragrances

(Translation by Bright Sheng)

*Oh, moonlight, my old friend,
How many times have you accompanied
My flute beside the wintersweet blossom?*

*We plucked a sprig to arouse her beauty,
In the brisk and frosty air.*

*But now your poet is getting old,
And he has forgotten the love and lyrics;
Yet, he still resents the few flowers beyond the bamboo,
For their chilling fragrance has crept into his chamber.*

The composer writes: “Jiang Kui lived in a period when half of China (north of the Yangtze River) was occupied by foreign invaders - first the Jin people, also known as the Nuezhens, ancestors of the Manchurians, who eventually in 1616 founded the Qing Dynasty. I was particularly attracted by the poet’s subtle metaphorical expressions. In this poem, the poet reminisces and laments China’s prosperity before the invasions under the moonlight – the witness.” The ancient melody recurs throughout the movement, sometimes suggested in the strings but appearing in its fullest statement in the flute near the work’s conclusion. The music conveys the complex emotional world of this nocturnal scene: the beautiful moonlight, the chill of a late spring night, nostalgia and the poet’s bitterness at having lost his homeland to foreign invaders.







Ma Shui-long: Bang Di Concerto

Ma Shui-long was born in Keelung, Taiwan in 1939. In 1959 he was accepted at the National Taiwan Academy of the Arts where he studied theory and composition, graduating in 1964. Following graduation he was engaged in a number of teaching positions, including Keelung City Junior High School, Keelung Vocational High School and the Chungyu Institute of Technology. In 1972, he was awarded a scholarship to study with Dr. Oscar Sigmund in Regensburg at the Kirchenmusik Hochschule, in what was then West Germany, graduating with distinction in 1975. Upon his return from Germany, Ma was appointed Associate Professor of Musicology at Soochow University, becoming full professor in 1980. In 1981 Ma helped to organize and found the Department of Music at the National Institute of the Arts, later becoming head of the department. Ma was selected to serve as president of the National Institute of the Arts in 1991, and was later elected president of the Republic of China Composers Association in 1997.

As a young artist growing up in Taiwan during the 1960s and 70s, Ma's experiences were as every bit as fraught as those of his mainland colleagues. Taiwan's "Chinese Cultural Renaissance Movement", conceived as a corrective and reaction to Mao's Cultural Revolution on the mainland, ultimately produced similar results: namely that art and cultural production was conscripted to serve the ideological demands of the state. Prior to the late 1970s, Taiwanese composers were given the nearly impossible task of "creating a new, national music" while being forbidden to draw on the musical heritage of the mainland as well as indigenous Taiwanese musical traditions. It was only following his return to Taiwan in the 1980s that the political and cultural environment has sufficiently relaxed to permit Ma to find his own compositional voice. Throughout his career, Ma has distinguished himself as an exceptional educator and administrator, teaching generations of Taiwanese composers and musicians. Ma's major works include: *Rondo*, (1963), *String Quartet*, (1970), *Peacock Flies Southeast*, (1977), the ballet *The Injustice to Dou E* (1980), and the *Bangdi Concerto* (1984).

Ma Shui-long's *Bang Di Concerto* is a milestone in the composer's development and is justifiably his best known composition, for it was in this piece that Ma was able to create a truly successful musical synthesis between east and west. The piece was originally scored for *bang di*, the *sopranino* member of the *dizi* or bamboo membrane flute family (others include the *qudi* and

large dizi). The distinctive, piercing tone of the *dizi* is due to an extra hole drilled into the flute's body, covered by a membrane made of a square of skin peeled from the inside of reed or bamboo. This membrane acts as an amplifier, adding resonance and a characteristic "brightness" to the instrument's tone. The concerto begins with a stately fanfare, which quickly gives way to the recorder's lively entrance. While drawing on the melodic formulas of Chinese folk music, Ma has closely followed the conventions of the western concerto, in fact the Bangdi Concerto might have been modeled on Liszt's or Franck's cyclical form. An extended cadenza leads to an abbreviated recapitulation of the opening material and the movement comes to a grand apotheosis. The second movement, *Adagio cantabile*, is a lyrically rambling tone poem – at once exotic and calming, with the soft rustle of percussion suggesting a nocturnal scene in a tropical forest. Gradually, the texture becomes denser, the recorder's proclamations more emphatic, until there is a grandiose return of the first movement's opening fanfare. The Finale (*Allegretto con Gioco*) returns to the thematic material of the third movement, but introduces new twists in the orchestration and rhythm. A brief passage for recorder and percussion signals the work's coda: a final reminiscence of the piece's solemn opening bars.





Chen Yi: The Ancient Chinese Beauty

Chen Yi was born in 1953 in Guangzhou, China. She grew up in a very musical household, where she was exposed to Western classical music. Chen Yi began piano lessons at the age of three and started violin at the age of four and proved to have an exceptional talent. In 1968, during the “Cultural Revolution” Chen’s family possessions were seized and she, her parents, brother and sister were sent to different parts of China to receive “re-education through labor.”

Chen Yi recounts: “As with many other Chinese “intellectuals” during the Cultural Revolution, my family and I couldn’t escape from the suffering of having our home searched, of being compelled to perform forced labor, of having to engage in public self-criticism, and of having to live our lives under the persistent stress of political pressure. The target of the Cultural Revolution was always the people who had an education, especially if they had been exposed to Western culture.”

Despite this traumatic upheaval, Chen Yi would continue her devotion to music, performing Paganini-style arrangements of revolutionary songs on her violin. It was also during this time that Chen heard authentic Chinese music for the first time. The discovery would become a source of spiritual strength for her, and forge a bond between her and the farmers and their families. At age seventeen, her ordeal ended and she returned to Guangzhou and began working as concertmaster in the orchestra of the Beijing Opera Troupe in Guangzhou, where she remained for the next eight years. When the Beijing Central Conservatory reopened in 1978, Chen Yi was among the first students accepted. In 1986, she became the first woman in China to receive a Master’s Degree in Composition.

Following earning her Master’s, Chen was invited by Chou Wen-chung to pursue her doctorate at Columbia, where she also studied with electronic music pioneer, Mario Davidovsky. Following the completion of her doctoral studies in 1993, Chen Yi’s music literally exploded onto the western musical scene. She has received numerous awards and grants, including fellowships from the Guggenheim Foundation (1996) and the National Endowment for the Arts (1994), as well as the Lieberman Award from the American Academy of Arts and Letters (1996). She has been a recipient of the prestigious Charles Ives Living Award from the American Academy of Arts and Letters (2001-04), and was elected to the American Academy of Arts and Sciences in 2005.

Chen Yi has, since 1998, served as the Lorena Searcey Cravens/Millsap/Missouri Distinguished Professor in Music Composition at the Conservatory of the University of Missouri-Kansas City.

“The Ancient Chinese Beauty” was inspired by a variety of aspects of Chinese culture, including ancient totems, the clay figurines of the Han dynasty (206 B.C.- 220 A.C.), and the cursive script of the Tang Dynasty (618 - 907). Chen Yi says of her composition:

“I decided to composed Michala Petri a piece in three movements, each to showcase her recorders in different tone colors and styles of playing. The alto is more flexible in running passages and wide melodic leaps;

I used it in the 1st and 3rd movements, but in different textures. The sound of the 1st is mysterious, with a lot of glissandi, grace notes, and extreme registers with sharp articulations, to imitate a variety of northern Chinese bamboo flute - the Bang Di, (a rather high-pitched instrument ideal for virtuoso displays and subtle nuances of tone color). The third movement is a fast, moto perpetuo – inspired by the sound of the southern Chinese bamboo flute, called Qu Di, whose design enables it to perform legato throughout its entire range. In the second movement, I used tenor recorder to evoke the sounds of two unusual Chinese flutes – the large bamboo flute, or Da Di, (which has a deeper, darker color) and the Xun, which is actually not a flute, but an ocarina made of clay – it is also the very oldest Chinese wind instrument. The Xun has a breathy, haunting sound, with a characteristic “falling” at the ending of a phrase.”

The work was premiered by Michala Petri with Beijing Philharmonic conducted by Shen Hao in The Forbidden City in Beijing on April 4, 2008, to celebrate the 60th anniversary of diplomatic relations between Denmark and the People's Republic of China.



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四聲部中國賦格曲

三十多年前，多數西方觀眾對當代中國的認識只限於兩首作品——《「黃河」鋼琴協奏曲》和《「梁祝」小提琴協奏曲》。的確，那年代只有這兩首作品獲准為西方觀眾演奏；但隨著毛澤東逝世和文化大革命結束，事事都開始改變了。自鄧小平推行經濟改革以來，中國忽然重登國際舞台；1977年大學重開後（大部分大學都在文革期間關閉），中國便致力躋身現代世界。

過去三十年見證了人類史上最令人嘆為觀止的一頁：隨著鄧小平的改革開放，頃刻間西方二十世紀所有文化創見都突然出現在中國藝術家和音樂家眼前。由艾薩克·斯特恩1977年率先踏足中國，到後來的文化交流，讓西方最前衛的作曲家與藝術家到中國去講學（包括喬治·寇林布和阿歷山大·高雅），整個二十世紀的音樂，霎那間全都在年輕中國作曲家眼前湧現——上起德布西（一個江青很討厭的作曲家），下至約翰·凱奇！就在這個文化大混戰之際，北京中央音樂學院重開。來自全國各地、曾在文革期間「下鄉」到農村幹活的學生，紛紛湧到北京投考。學院重開後第一屆學生，就是後來的傳奇「1978班」——他們後來成為中國第一代真正能在國際樂壇立足的作曲家，包括陳怡、盛宗亮、周龍和譚盾等。

本專輯收錄四位當代中國作曲家的作品，各人均致力揉合東西方美學傳統，但展現的取向卻各有不同。陳怡和盛宗亮份屬同窗，兩人也定居美國，又在美國講學；也致力揉合傳統中國素材和以西方為主導的現代音樂語言。盛宗亮以中國旋律和題材為經，以二十世紀交響樂手法為緯。陳怡則不但在作品中融合中國旋律，更經常以中國古代音樂理論作為作品的基礎，將之抽取並提煉成一套獨特的當代音樂語言。對於多才多藝又多產的內地作曲家唐建平來說，「限制」兩字意義不大！唐建平自由運用一切文化資源，由佛教課誦到巴赫《前奏與賦格》，創造出既平易近人又感人肺腑的作品——一種只有中國人才寫得出來的作品。我們這首中國四聲部賦格的第四聲部是台灣前輩作曲家馬水龍。他是第一位有作品在紐約林肯中心演出的台灣作曲家，而他的音樂也跟另外三位晚輩作曲家一樣具有雙重性——也就是揉合中國內容與西方曲式和手法，寫出音樂上和美學上皆令人滿意的作品。

然而，雖然四聲部賦格曲每個聲部皆具有鮮明個性，但以生氣勃勃、千變萬化的中國當代樂壇來說，也只是一小部分而已。有關中國當代音樂的英語文獻至今很缺乏，而雖然中國當代作曲家的作品錄音近年越來越多，但許多仍健在的傑出作曲家在海外卻默默無聞。正因如此，米切娜·佩特利和拉斯·漢尼拔通過「對話——東西方的碰撞」系列，希望為中國音樂家和作曲家提供發揮機會，並促進各國音樂交流。



米凱娜·佩特利

米凱娜·佩特利1958年7月7日生於哥本哈根，三歲開始學習直笛，五歲便首次獲丹麥電台錄播其演奏；1969年，她在提沃利音樂廳演出，首次擔任協奏曲獨奏；同年考進漢諾威音樂及戲劇學院，師隨費迪南德·康拉德教授。此後她經常在歐洲、北美、以色列、澳洲和遠東巡迴演出，合作過的音樂家包括平克斯·祖克曼、詹姆斯·高威、約夏·貝爾、莫里斯·安德烈、凱斯·加賴特、吉頓·克萊默和克勞迪奧·阿巴多，也經常與世界各大室樂團和交響樂團攜手演出協奏曲，擔任獨奏。

佩特利技巧高超，曲目極廣，上起巴洛克早期音樂，下迄當代作品，其中不少是特別為她而寫的樂曲。她多年來經常與吉他演奏家合作，夥伴包括格杭·索夏、山下和仁和曼努埃爾·巴魯埃克；1992年與丹麥吉他演奏家暨魯特琴演奏家拉斯·漢尼拔組成二重奏，巡迴世界各地演出。

佩特利曾與Philips（1979至1987年）和BMG/RCA紅色封印（直至2005年）簽下獨家錄音合約。1997年，她的韋發第多首《長笛協奏曲》（與莫斯科演奏家樂團合作，弗拉基米爾·斯皮瓦科夫指揮）獲頒德國唱片大獎；而2002年，她與拉斯·漢尼拔攜手演繹的專輯《克萊斯勒靈感》則再為她贏得德國唱片大獎。佩特利其他唱片包括斯堪的那維亞流行音樂（與倫敦愛樂樂團合作）、《月亮之子的夢》（與英國室樂團合作的專輯，收錄多首專為佩特利而寫的當代協奏曲）、巴赫及亨特爾奏鳴曲專輯兩張（與凱斯·加賴特合作），還有與聖馬丁學院管弦樂團合作的巴洛克協奏曲專輯多張。她最近的唱片包括令人驚艷的韋發第《四季》（EMI, 2005年）、聖桑《隨想輪旋曲》（與瑞典室樂團合作，湯瑪斯·道葛德指揮），還有好評如潮的《洛杉磯街頭協奏：米凱娜·佩特利演奏托馬斯·科佩爾》（DaCapo）——這張專輯更榮獲2007年「丹麥音樂大獎—最佳古典唱片獎」。

2006年，拉斯·漢尼拔與佩特利攜手創辦了OUR唱片品牌。近期唱片包括《午休》（靈感來自拉丁美洲和地中海音樂）、《活動》（收錄三首專為佩特利而寫的協奏曲——全屬世界首演。專輯獲提名角逐第五屆格林美獎），以及莫札特《長笛四重奏》（與小提琴家卡羅林·傅曼、中提琴家烏拉·烏利尤娜和大提琴家瑪塔·蘇達拉芭合作）。2008年，佩特利為慶祝五十歲生辰，與波羅的海弦樂團舉行了一場音樂會，並發行實況錄音唱片；同年也灌錄了《對話——東西方的碰撞》（與簫/笛子演奏家陳悅合作，收錄十首特別為此專輯而寫的二重奏，分別出自五位中國作曲家和五位丹麥作曲家手筆）；而最近發行的唱片則是《維也納咖啡館》（與拉斯·漢尼拔合作，收錄難得一見的十九世紀直笛與吉他二重奏作品）。佩特利1997年獲提名角逐挪威議會音樂大獎1998年獲頒威廉漢森音樂獎和倫拜獎兩個獎項，以表揚她推廣古典音樂的成就，2000年則獲頒地位崇高的桑寧音樂獎（過去的得獎者包括史達拉汶斯基、伯恩斯坦、布列頓、蕭士達科維奇、曼紐因和邁爾斯·戴維斯）。佩特利早年獲丹麥政府頒發丹納布羅格騎士勳章；2010年適逢丹麥瑪格麗特女王七十大壽，佩特利更獲女王晉升為丹納布羅格騎士團一級指揮官。她現為丹麥癌病協會副會長和聯合國兒童基金會大使（丹麥）。www.michalapetri.com

哥本哈根管弦樂團

哥本哈根管弦樂團〔CPO〕的歷史可追溯至1843年—
提沃利樂團1843年開幕，園內的「提沃利音樂
廳樂團」由二十二名樂師組成，首任音樂總監是
H. C. 倫拜。後來樂團日漸擴充成編制齊全的管弦樂團，
每年夏季也在園內為眾多國內外遊人演出。

1960年代以前，樂團主要在夏季演出，稱為「提沃
利樂團」；到了1965年，樂團在法律上和財政
上也能應付全年演出：在夏季稱為「提沃利交響
樂團」，冬季則稱為「哥本哈根管弦樂團」。
哥本哈根管弦樂團/提沃利交響樂團每年演出逾百場，
包括音樂會、歌劇和芭蕾舞劇，顯然是丹麥最
活躍又最多才多藝的樂團。除了在丹麥各地演出交
響樂音樂會外，樂團也與丹麥國家歌劇團和丹麥
皇家芭蕾舞團及歌劇團攜手。另一方面，樂團也經
常到中小學和音樂學院舉辦外展教育活動。

一百五十多年來，世界各地的頂尖演奏家和指揮也
不遠千里，來到丹麥與哥本哈根管弦樂團合作。
1996至2000年間，樂團的首席指揮是海因里希·
席夫；後來年輕的丹麥籍意大利裔指揮喬爾丹諾·
貝里坎也繼任（2000-2005），而水藍則自2007
年9月起出任樂團首席指揮至今，而現任首席客席指
揮則是羅馬利亞裔指揮家克里斯蒂安·曼德爾。





水藍

水藍生於杭州，先後在上海音樂學院和北京中央音樂學院求學。在中央音樂學院期間，師事徐新和黃飛立兩位教授學習指揮；1986年在北京首次正式登台，指揮中央樂團，後獲聘為北京交響樂團指揮。1986年，水藍負笈美國深造，入讀波士頓大學；同年參加坦戈伍音樂節時與李奧納特·伯恩斯坦緊密合作；他1990年在洛杉磯愛樂樂團夏日音樂節擔任指揮時獲大衛·津曼青睞，後者遂於1992年邀請水藍出任巴爾的摩交響樂團的「指揮夥伴」，歷時兩個樂季。1994至1997年間，水藍曾在底特律交響樂團出任尼密·雅維的副指揮、在紐約愛樂樂團協助庫爾特·馬素爾，也曾任克里夫蘭樂團的年輕指揮家計畫（在巴黎舉行）與皮埃爾·布萊茲合作。

他1997年加盟新加坡交響樂團，出任該團音樂總監；2007年起出任哥本哈根愛樂樂團首席指揮。在水藍的領導下，新加坡交響樂團成功晉身世界級樂團之列，並多次巡迴世界各地演出，足跡遍及德國、瑞士、日本、中國內地、香港、台灣、法國、西班牙和美國等地，而且大獲好評。

此外，水藍經常應大西洋兩岸各大樂團之邀擔任客席指揮，合作過的樂團多不勝數，包括巴爾的摩交響樂團、底特律交響樂團、休斯頓交響樂團、洛杉磯愛樂樂團、明尼蘇達樂團、柏林德意志交響樂團、斯圖加特電台交響樂團、MDR交響樂團、哥特堡交響樂團、薩布呂肯德意志電台交響樂團、里爾國家樂團和丹麥交響樂團/DR等。他也時常在各大著名音樂節中亮相，包括坦戈伍音樂節、艾斯本音樂節和圓頂音樂節等。其他與水藍合作過的樂團包括巴西聖保羅州交響樂團、美國太平洋交響樂團；他先後帶領新加坡交響樂團和哥本哈根愛樂樂團巡迴歐美演出，也好評如潮。

水藍1998年開始灌錄唱片，專輯至今已超過16張，包括史上首套齊爾品交響曲全集（新加坡交響樂團），以及馬爾科姆·阿諾德與保羅·亨德密特的作品（馬爾默交響樂團）。水藍合作過的世界級演奏家包括伊芙琳·葛萊尼、林昭亮、吉爾·沙漢姆和米凱拉·佩特利。他近期的唱片《海景畫》獲國際音樂網選為「2007年最佳唱片」之一；而專輯《活動》（與丹麥國家交響樂團/DR和米凱拉·佩特利合作）也獲提名角逐格林美獎（2008年）。

水藍曾獲多個國際組織頒發獎項，包括北京藝術節和紐約齊爾品協會，又曾在第三十七屆法國貝桑松指揮大賽贏得獎項和獲頒「波士頓大學傑出校友獎」。



唐建平：飛歌〔為直笛和樂團而寫〕

唐建平生於吉林遼源，1970年考進吉林藝術學院接受正規音樂訓練，學習西洋打擊樂，1978年在沈陽音樂學院開始研習作曲，師從張守明和霍存慧兩位教授，1985年獲北京中央音樂學院取錄，師從蘇夏教授，獲頒碩士及博士學位。他是中國第一位完全在本土培養的作曲系研究生。

唐建平是中國最成功的當代作曲家之一，作品涵蓋所有樂種及風格，包括電子音樂、民族樂器合奏曲、電影音樂和電視節目音樂。無論作品靈感來自直接引用民間音樂素材，還是建基於中國的哲學思想，也清晰地表現出中國的人文精神。除作曲外，唐建平還是中央音樂學院作曲系系主任、中國民族管弦樂學會創會會員、中國交響樂發展基金會理事、中國戲曲研究所所長、民族音樂學學者和炙手可熱的博士生導師。

他的代表作包括《春秋》〔琵琶協奏曲，靈感來自孔子《春秋》〕、《倉才》、《聖火2008》〔打擊樂協奏曲〕、《飛歌》、《風中少林》、《精衛》〔舞劇配樂〕、《白馬入蘆花》〔佛教主題清唱劇〕、記錄片《紫禁城》配樂、《成吉思汗》〔為蒙古呼麥歌手、民族樂器、獨唱、合唱團和樂團而寫的清唱劇〕以及歌劇《青春之歌》〔根據1959年同名愛國電影改編〕。唐建平榮獲多項國家級大獎，包括「金鐘獎」〔琵琶協奏曲《春秋》〕、「荷花獎」〔舞劇比賽獎項〕和「中國文化部文藝評獎優秀作品獎」。

《飛歌》〔2002〕是亞洲樂團的委約作品，本是一首笛子協奏曲，由多種亞洲樂器伴奏。本專輯收錄的改編版出自作曲家本人手筆，樂曲標題源自中國西南雲貴地區苗族人的獨特歌唱風格。苗族音樂是中國最豐富多姿的音樂文化之一，族人自言：「沒聽過蘆笛，就不認識苗族音樂；沒喝過米酒，就不認識苗人民俗。」「飛歌」是男女談情時的歌唱遊戲，情侶們隔空對唱，音色尖銳，並用真假嗓音交替歌唱，令聲音更響亮。有了「飛歌」作為起點，唐建平便隨心所欲地採用各民族的音樂風格，包括彝族音樂。

《飛歌》由四部分組成，一氣呵成地演出。第一段極富即興色彩，旋律輪廓充滿苗族飛歌的影子。速度漸漸加快；小號號角曲（原曲採用聲音尖銳的嗩吶）響起，為第二部分掀開序幕，揉合了彝族節慶舞曲生氣勃勃的節奏。短小的華彩樂段引入樂曲最抒情的部分，直笛奏出略帶裝飾的旋律，在4/4與6/8拍子間徘徊，偶然以三十二分跑動音型點綴。第二個華彩樂段在顫音中結束，引入既活潑又洋洋得意的舞曲，為樂曲畫上句號。



盛宗亮：月笛〔直笛、豎琴、鋼琴、敲擊樂和弦樂團改編版〕

盛宗亮1955年12月6日生於上海，最初在母親指導下學習鋼琴，而父親收藏的唱片中有不少西洋古典音樂，因而自小培養出對音樂的興趣。1960年代中期，文革迅速蔓延至上海，盛宗亮家中的鋼琴和唱片也全被沒收。

盛宗亮因為其音樂才能而避過「下鄉」，初中畢業後被分配到青海省一個民族歌舞團彈鋼琴和打敲擊樂。這段經歷對他後來的發展舉足輕重——因為他不但負責演奏，還要為歌舞團指揮、編曲和作曲。他在青海首次接觸真正的中國民間音樂。當中國大學1978年重開後，他是首批考進上海音樂學院的學生，1978至1982年間研習作曲；畢業後移民美國，在紐約皇后學院師隨喬治·波爾和胡戈·韋斯格，後入讀哥倫比亞大學，師隨周文中、傑克·比森和馬利奧·達維多夫斯基。1985年，盛宗亮仍是坦戈伍音樂中心學員時，遇到李奧納特·伯恩斯坦，後來盛宗亮私下隨伯恩斯坦學習作曲及指揮，直至伯恩斯坦1990年去世為止。1988年，盛宗亮《痕——緬懷1966—1976》（紐約室內交響樂團，熱拉爾·施瓦茨指揮）演出後，馬上在國際樂壇上嶄露頭角。

盛宗亮曾在中美兩國贏得無數殊榮，包括美國藝術基金會獎學金三項、美國文學藝術院頒發的查爾斯艾夫斯獎學金一項，還有古根海姆基金會、杰羅米基金會、納溫堡基金會和洛克菲勒基金會的獎學金和獎項。2001年，盛宗亮獲頒麥克阿瑟基金會獎學金和美國文學藝術院美國音樂獎；2002年又獲美國作曲家、作家與出版商協會成就獎。他也獲北京奧委會選中，為2008年京奧開幕式創作音樂。

盛宗亮作品數量驚人，而且多才多藝，重要作品實際上涵蓋所有樂種，包括管弦樂曲、交響曲、歌劇、合唱曲和室樂作品。過去二十年，他曾與多位傑出指揮家和音樂家合作，接受過多個音樂團體的委約，包括芝加哥歌劇院、聖迭非歌劇院、紐約城市芭蕾舞團、西雅圖交響樂團和艾默森弦樂四重奏等。另一方面，他也是炙手可熱的作者、講師、鋼琴家和指揮家，1995年起在密歇根州大學任教，現任該校伯恩斯坦傑出教授。

《月笛》是休斯頓交響樂團的委約作品，1999年5月22日在德克薩斯州休斯頓由休斯頓交響樂團首演，克里斯多福·艾森巴赫指揮。《月笛》像幅音樂雙連畫多於協奏曲，由短笛和長笛擔任獨奏，反映出盛宗亮如何在中國文化找尋靈感。第一樂章是首精力充沛的史達拉汶斯基式觸技曲；作曲家自言樂曲靈感來自麒麟。「麒麟」又稱「龍馬」，雄獸為「麒」，雌獸為「麟」，與龍、鳳凰和龜合稱「四獸」，負責守衛東南西北四方。相傳麒麟身高十八尺，麋身、牛尾、狼額、馬蹄、身披五彩鱗甲，而且被視為瑞獸，只在世有聖人時方會現身。

低音大提琴、大提琴和鋼琴奏出活潑的十六分音符節奏，描繪雄獸〔「麒麟」〕抑揚頓挫的強勁蹄聲，咆哮聲〔豎琴、鋼琴和敲擊樂奏出滑奏〕和雷聲〔兩對定音鼓〕偶然響起。九十小節後，象徵雌獸〔「麟」〕的短笛加入；短笛的素材與樂曲開端相同，但音高提高了五個八度，效果輕盈活潑。一雌一雄兩隻靈獸翩翩起舞，在直笛奏出最高音區的跑動音型和顫音時達到高潮，然後回到樂曲開端的氣氛。然而，獲得最終發言權的卻是雌獸；樂章以直笛一連串典雅秀麗的音型作結。

第二樂章〈月笛〉以宋代詞人姜夔〔1155-1235〕《暗香》的旋律為藍本。詞曰：

暗香
舊時月色。算幾番照我，梅邊吹笛。喚起玉人，不管清寒與攀摘。何遜而今漸老，都忘卻、春風詞筆。
但怪得、竹外疏花，香冷入瑤席。

盛宗亮寫道：「姜夔生活的時代，中國的半壁江山〔長江以北〕已落入外族金人之手。金人又稱女真族，是滿洲人的祖先；最後終於在1616年入主中原，建立清朝。詞人微妙的暗喻令我特別著迷。內容講述在明月的見證下，詞人緬懷外族入侵前的繁華，並哀嘆現狀。」古老的旋律不斷重現，時而隱隱約約在弦樂出現，但完整的版本則在接近結尾處由長笛奏出。音樂刻劃了這個晚上詞人複雜的感情世界：絕美的月色、暮春夜的寒意、對過去的依戀，還有對家國淪喪的感慨。



馬水龍：梆笛協奏曲〔直笛與弦樂團版本由作曲家親自改編〕

馬水龍1939年生於台灣基隆，1959年獲國立台灣藝術大學取錄，修讀樂理和作曲，1964年畢業；畢業後曾在多所院校任教，包括基隆市立國民中學、基隆職業高級中學和崇右技術學院；1972年考獲獎學金前往雷根斯堡音樂學院（位於當時的西德境內）深造，師從奧斯卡·西格蒙德博士；1975年以優秀成績畢業。

馬水龍回台後獲聘為東吳大學音樂學副教授，1980年出任正教授；1981年協助國立藝術學院成立音樂系，後來出任該系系主任，1991年獲選為國立藝術學院院長，1997年獲選為中華民國作曲家協會會長。

馬水龍成長於1960至70年代的台灣，所受壓力與同輩內地作曲家也不遑多讓。台灣的「中華文化復興運動」以反文革為宗旨，但結果卻與文革相似：藝術文化須為國家的意識形態服務。1960、70年代，台灣作曲家一方面被要求創作「新的、國民的音樂」，但又被禁止運用內地或台灣原居民的音樂傳統——令作曲家們陷於兩難。直到1980年代，台灣的政治和文化環境才變得寬鬆一點，讓剛回台的馬水龍有機會找尋自己的聲音。多年來，馬水龍也是出色的教育家和行政人員，培育了幾代台灣音樂家和作曲家，代表作包括《輪旋曲》〔1963〕、《弦樂四重奏》〔1970〕、《孔雀東南飛》〔1977〕、芭蕾舞劇《寶娥冤》〔1980〕和《梆笛協奏曲》〔1984〕。

《梆笛協奏曲》是他本人的一個里程碑，是他真正成功揉合東西方元素的作品，因此也理所當然地是他最有名的作品。原曲以梆笛（音區最高的竹膜笛，其他的竹膜笛包括曲笛和大笛）為獨奏樂器。由於笛子管徑多開了一個膜孔，以方型薄膜（多以竹子內壁或蘆葦莖內壁的薄膜製成）覆蓋，發揮了擴音器的作用，令笛子聲音尖銳剔透，豐富明亮。

樂曲以響亮的號角曲掀開序幕，但活潑的直笛不久加入。馬水龍一方面採用中國民間旋律的常用手法，一方面緊隨西洋協奏曲傳統——事實上，《梆笛協奏曲》的循環曲式也許取法了李斯特或法朗克。華彩樂段篇幅宏大，開端的素材然後在濃縮過的再現部重現，樂章結束時美不勝收。第二樂章〈如歌的慢板〉是首散漫的音詩，既平靜又富異國情調，敲擊樂柔和地沙沙作響，描繪出熱帶雨林的晚間風光。織體漸漸變得濃密，直笛樂段變得更堅定有力，然後第一樂章開端的號角曲宏偉地響起。終曲〈愉快的小快板〉再用第三樂章[3rd movement]的主題素材，但在配器與節奏方面添上點點轉折。經過一小段直笛與敲擊樂合奏後，樂曲也來到尾聲，全曲凝重的開端素材再次響起。



陳怡：中國古代藝術之美〔為直笛和弦樂團而寫〕

陳怡1953年生於廣州一個音樂世家，自幼接觸西洋古典音樂，三歲起學習鋼琴，四歲起學習小提琴，展現驚人的音樂天份。1968年文化大革命期間，陳怡被抄家，她與父母和兄弟姐妹分別被送到中國各地接受「勞教」。

她憶述：「跟中國許多『知識份子』一樣，文革期間許多人被抄家、被強迫勞動、在大庭廣眾被批鬥、活在無日無之的政治壓力下——我和家人也逃不過這種命運。文革總是針對念過書的人，特別是接觸過西方文化的人。」

儘管遭遇厄困，但陳怡卻繼續獻身音樂，把革命歌曲改編成帕格尼尼風格的小提琴曲。而她也是在這時首次得聞真正的中國音樂，後來更成為她的精神支柱，又與農家家庭建立了深厚的感情。陳怡十七歲時，磨難的日子終於結束，回到廣州後在廣州京劇團的樂隊擔任團長。陳怡當了團長八年後，到1978年北京中央音樂學院重開時，她成了首批獲取錄的學生，並在1986年成為中國首位獲頒作曲碩士的女性。

碩士畢業後，陳怡獲周文中邀請，負笈哥倫比亞大學修讀博士學位，在該校師從周文中和電子音樂先鋒馬利奧·達維多夫斯基；1993年獲頒博士學位後，陳怡可說在西方樂壇大放異彩。她獲頒多個獎項及資助，包括古根海姆基金會獎學金（1996）、國家藝術基金會獎學金（1994）、美國文藝藝術院李伯森獎（1996）、美國文藝藝術院查爾斯艾夫斯獎（2001-04），並入選美國藝術與科學研究院（2005）。陳怡1998起出任密蘇里大學肯薩斯城分校音樂學院洛雷納·瑟西·卡雷文/米爾薩普/密蘇里傑出作曲教授。

《中國古代藝術之美》靈感來自各種中國藝術，包括古代圖騰、漢代陶俑和唐代草書。陳怡自言：「我想為米切娜·佩特利寫作一首三樂章的作品，每個樂章展現直笛不同的音色和演奏風格。中音直笛演奏動音型和遠距離旋律跳動比較靈活；所以我在第一、三樂章用上中音直笛，但兩個樂章織體不同。第一樂章較神秘，採用大量滑奏、碎音、在極端音區採用尖銳的發聲法，用以模仿中國北方各式各樣的梆笛（一種音區較高，適合炫技樂段和音色的細膩變化的笛子）。第三樂章則是快速的恆動曲，靈感來自中國南部的曲笛——一種能在整個音域吹奏連奏的笛子。我在第二樂章採用次中音直笛，刻劃兩種罕見的中国笛——大笛（音色較深沉）和埙（事實上那是陶製的小鵝笛，是中國最古老的管樂器之一）。埙的聲音帶有呼吸聲，一聽難忘，樂句結尾時一定會『掉下來』。」

《中國古代藝術之美》2008年4月4日在北京紫禁城首演，由沈浩指揮北京管弦樂團，米切娜·佩特利擔任直笛獨奏，慶祝中華人民共和國與丹麥建交六十周年。



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Tang Jianping (b.1955)

Fei Ge (Flying Song)

1	Part I	7:09
2	Part II	6:14
3	Part III	5:41

Bright Sheng (b.1955)

Flute Moon

4	Chi Lin's Dance	6:04
5	Flute Moon	12:53

Ma Shui-long (b.1939)

Bamboo Flute Concerto

6	Andante Grandioso	8:07
7	Adagio Cantabile	6:25
8	Finale, Allegretto con Gioco	3:51

Chen Yi (b.1953)

The Ancient Chinese Beauty

9	The Clay Figurines	5:12
10	The Ancient Totems	4:15
11	The Dancing Ink	5:31

Total: 71:29

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