



CHANNEL OF CHINA

CCS SA 80106

章红艳 Zhang Hong Yan **Pipa**
ambush on all sides
十面埋伏





INTRODUCTION

Channel Classics Records is delighted and honored to introduce new state of the art recordings together with the best of Chinese traditional and western style instrumentalists. This series is called Channel of China.

China is a country of contrasts, subtle images and refined tastes which have developed over the last 5000 years. Our series will be exploring the wide range of musical styles and bring these recordings to a world wide audience. The series will range from a simple Pipa solo to a full symphony orchestra and from 1000 year old traditional melodies to the most well-known Chinese composers of our times.

This recording was recorded at the wonderful Beijing Concert Hall in the middle of the city next to Tiananmen Square. I would like to thank Mr. Sha Xiao Bin, general manager of the Beijing Concert Hall for his cooperation and support to make this recording possible.

I also want to thank Mr. Antony Yim of Bowers & Wilkins Asia (www.bwspeakers.com) for supplying us with their wonderful 805 series speakers and Mr. Van den Hul of Van den Hul of the Netherlands (www.vandenhul.com) for donating their top of the line cables to assist us to pertain the highest standard for this recording, and Mr. Wenshen Xu, president of Canada Promedia for providing Merging DSD AD/DA Converters.

These are also the first SACD recordings produced in China. This new technology of superior sound in stereo or multichannel is an important step for the Chinese listeners and audiophiles who are interested in quality sound and performance.

Please read more about this new technology further on by visiting our website: www.channelclassics.com and www.sacdchina.com for future new releases of Chinese music and Chinese musicians.

Jared Sacks
Recording engineer /producer

PIPA, THE CHINESE LUTE

The pipa (pronounced PEE- pah) is also known in the west as a four-stringed Chinese Lute or four-stringed Chinese guitar. It is one of the oldest Chinese musical instruments, and appears in Chinese written texts of the second century BC. Xi Liu of the Eastern Han Dynasty (25-220 AD) explained in his book, "The definition of Terms -- On Musical Instruments", that the name of the instrument pipa originally refers to two finger techniques. The two Chinese characters "pi" and "pa" stand originally for the two finger techniques, i.e. the forward and backward plucking of the strings forwards and backwards. During the Qin Dynasty (222-207 BC), there had been a kind of plucked instrument known as the xiantao, with straight neck and a round resonator; it was played horizontally. In the preface to his verse "Ode to the Pipa", Xuan Fu of the Jin Dynasty (265-420 AD) wrote: "...the pipa appeared in the late Qin period. When the people suffered from being forced to build the Great Wall, they played the instrument to express their resentment". By the time of the Han Dynasty (206 BC -- 220 AD), the instrument had developed into a four-stringed form with twelve frets, plucked with fingernails and known as pipa or qin-pipa. During the Western Jin Dynasty (256-316), the qin-pipa was named after the famous scholar, Ruan Xian, who was a virtuoso in such an instrument. This instrument is still known today as the ruan.

During the Northern and Southern Dynasty (420-589 AD), a similar instrument, called "oud", with a crooked neck and four or five strings was introduced via the Silk Road from Asia Minor. It was known as the Hu Pipa (Hu stands for "foreign" in Chinese), and it was played horizontally with a wooden plectrum. By combining the original Chinese lute and the Hu pipa, the instrument gradually developed into the pipa as it is known today. At the same time, the playing technique also developed and the repertoire expanded. One of the most important developments occurred when the playing position changed: the pipa was now played resting on the player's thigh, in an upright position. In other words, it was now played vertically with five fingers of the right hand instead of horizontally with a plectrum. In this way, the left hand became totally free. This had become the practice by the time of the Tang Dynasty (618 -

907). By this time the pipa was one of the most popular instruments, and it has maintained its appeal in solo as well as chamber genres ever since.

The modern instrument is half-pear-shaped, with a short, bent neck, and has 30 frets which extend down the neck and onto the soundboard, giving a wide range and a complete chromatic scale. The usual tuning is A - E - D - A. Steel strings were first used by some players in the early 20th century, but most performers still continued to use silk strings. Since the 50s, the construction and measurements of the pipa have become standardised and the strings are now made of steel wrapped with nylon. In consequence, the use of the fingernails has become almost impossible; instead, a little plectrum (or artificial nail) is attached to each finger of the right hand. The plectra are usually made of tortoise shell or special plastic.

Notation for the pipa combines symbols for pitch (Kung-ch'e system) with abbreviated characters for special finger techniques. Today, simplified versions of music scores are commonly used, in which numbers representing pitch and symbols representing finger techniques are provided. Standard western musical notation has also been used increasingly in recent times, because it has some advantages for the notation of ensemble pieces, in particular for the notation of for pipa concertos.

There were once extensive repertoires of pipa music in Chinese history, particularly during the Tang Dynasty, but most of them were lost. Fortunately, some precious pipa pieces have been handed down from one generation to another by individual artists and scholars. Some pieces have been preserved in Japan, and some more fragments of musical scores were discovered along the Silk Road in Gansu Province, China, around 1900. These score fragments, known as the Dunhuang scores, prompted great concern and interest both in China and abroad. However, they remained a mystery until the early 80s, when the scholar, Prof. Ye Dong from the Shanghai Conservatory of Music successfully "decoded" 25 of the compositions. These pieces, in all their beauty and elegance, have finally been revealed to the public after having slept for a thousand years.

The pipa music has been loved by Chinese people through the centuries. During the Ming (1368-1644) and Qing (1645-1911) Dynasties, various pipa schools with different styles were flourishing in the South, centered in Wuxi, Suzhou and Shanghai, and the North, centered in Beijing. The development of finger techniques for both hands was brought to a high standard by the masters of each school. Present day pipa techniques are, for the most part, a fusion of those different schools. Now the pipa is one of most popular instruments in China. Many of the compositions that make up the traditional repertoire, which were handed down from generation to generation through individual artists and scholars, date back hundreds of years, while others are part of a body of compositions that are dynamic and growing. In recent decades, composers have explored the possibilities for pipa in combination with other Chinese and western instruments and even with orchestral accompaniment. Nowadays, there are also celebrated pieces for pipa with orchestra.

The playing techniques consist of the right hand fingers plucking the strings while the left hand fingers touch the strings in various ways to create melodies, ornaments, and special effects. The fingers that pluck the strings move outwards, in the opposite direction to guitar technique. The frets are fairly high, allowing the strings to be pushed, twisted, and pressed. There are over 60 different techniques that have been developed through the centuries.

INTRODUCTION TO PROGRAM

1 **Dragon Boat**, as the title indicates, is a musical depiction of the traditional Chinese dragon boating competition. The music consists of eight sections, somewhat like variations. Professor Zhang Hong Yan employs her own creative virtuosity to make this piece, like the other pieces on this CD, into a dazzling combination of sheer beauty and amusement

2 Like many other pieces in the traditional Pipa repertoire, **Falling Snow Flakes Dotting the Verdant Trees** was written by an unknown composer and was first compiled as part of Ancient Music of Yin Zhou. Falling Snow Flakes Dotting the Verdant Trees is a series of virtuoso variations in which the player fully displays the various techniques of Pipa playing. The music paints a picture of clouds flying through pine forests.

3 **Moonlit Night by the Flowery Spring Lake** is a charming and beautiful composition, familiar to most Chinese households. Rather than a warlike scene, here we have a piece of soothing music about nature. Under different names, this music has been popular for centuries throughout China. It was first written for Pipa solo; the first transcription for an orchestra of traditional Chinese instruments was made in 1925. Today there are many versions, both for orchestra and for chamber ensemble. As its title indicates, the music is meant to evoke a detailed night scene of a beautiful lake. When listening to this music, one could also visualise an enchanting Chinese landscape. The music begins with glissando plucking of the strings, intended to suggest the playing of drums and bells by the lake. Drums and bells were used in ancient times to indicate the hours of the day. The second section is a charming melody in a nocturnal mood.

4 **High Spring and Pure Snow** is a theme with seven variations, each representing a specific scene: (1) excellence (2) lotus flowers fluttering in wind (3) moonlight (4) a tranquil monastery (5) boating (6) temple music (7) the cry of the Cranes at Donggao. Each piece consists of four parts: exposition, development, variation and recapitulation. The title in Chinese-English Ping Ying transliteration is “Yang Chun Bai Xue”, and it symbolises “refined art for the connoisseur”.

5 **Great Waves Wash Away the Sand** was written by A-bin, the renowned blind player of the Erhu (two-stringed Chinese violin) and Pipa, who lived during the early 20th century. His most famous music was “Moonlight Reflected on the Lake of Twin Springs”, for Erhu. Great Waves Wash Away the Sand has been transmitted down to the present day in performance. Yang Ying Liu and Cao An He first transcribed it in notation by listening to a recording made by the composer, A-Bin himself. The whole piece is composed of three sections: the opening largo section of eleven bars forms the main material. The theme enters after a brief introduction: the melody is mournful but resolute. The second section is a brief transition between sections 1 and 3. Section three is an Allegro. During centuries of feudal repression, the poverty-stricken masses of China had to suffer in silence in order to survive. In consequence, music became a means for them to express their pain, and Great Waves Wash Away the Sand is one of the best examples of this style with its depiction of the sorrowful life of an oppressed people.

6 **Ambush on all Sides** is a pendant to King Chu doffs his armor. Ambush on all Sides is a musical tribute for the victorious conqueror, telling the triumphant story of the state of Han's defeat of the state of Chu. In fact, these two pieces are sometime confused by listeners, because they are both about scenes of battle. The music is more or less divided into three sections: (1) Preparation for combat (2) combat (3) victory. King Liuban of Han and King Xiang Xu of Chu were both valiant warriors and true scholars; whether victorious or defeated, they are remembered and revered to this very day.

7 **The Rising Moon** is said to date from the Tang dynasty. According to legend, the Tang emperor Ming Huang heard this music by chance, while he was enjoying himself one moonlit night at his palace, and he jotted down it by memory. It was then handed down from generation to generation. It consists of seven different tunes. The Rising Moon paints a vivid picture of the moon from its rising to its setting. The music is elegant and dance-like.

8 **A Homesick Song from the War Frontier** consists of five separate melodies: Lovesickness in spring, the sorrow of Zhao Jun, Weeping beauty, Make-up, Expressing Sorrow. This music is about the homesickness of Wang Zhao Jun after she went through an arranged marriage and was obliged to live in Hun, the country of her enemies. Wang Zhaojun was one of four China's fabled ancient beauties. Her fame, like that of her peers, was inextricably bound up with the political events of her time. Today, the name of Zhaojun symbolises not only of physical beauty, but also a spirit of reconciliation between different cultures, even when it requires self-sacrifice.

9 **King Chu doffs his armor**

This is one of the best known and technically demanding Pipa classics. It was probably written around the 3rd century, and the music is meant to portray the battle scenes of a war between the Chu and Han states, ending in a duel between the kings of both sides. At the end, the King of Chu is defeated and takes his own life. The opening section of the piece depicts the proud and heroic Chu as he gathers his army for war, the middle section evokes a battle scene, and the melancholy finale shows us King Chu taking off his armor and then first taking the life of his beloved queen before he commits suicide. The whole piece can be divided into 15 sections in accordance with the story: (1) beating drums to hearten the troops (2) setting up camp (3) summoning the general (4) organising the attack squads (5) planning the attack (6) attacking (7) combat (8) the fight to survive (9) a melody of homesickness (10) honouring the queen's death (11) beating the drum for an attack (12) breaking through the siege lines (13) fighting the enemy for survival (14) cavalry charge (15) reunion of the survivors. King Chu doffs his armor is music for a hero in defeat.

With her unmatched virtuoso technique, Zhang Hong Yan has vividly translated the sober story into a compelling performance; the listener can easily imagine the scene of the battle.

Ms. Zhang Hong Yan

.Pipa performer in China

.Committee Member of All China National Youth Alliance

.Member of Chinese Musician Association

.Associate Professor of Central Conservatory of Music

.Honorary Member and Senior Consultant of Hong Kong Oversea Arts Association

.Founder of The Beijing Plucking Instrument Orchestra

Ms. Zhang was born in Chengzhou, Zhejiang Province. She started learning to play the pipa from her father, Zhang Shi Jun, when she was 7 years old. In 1978 Ms. Zhang entered the Central Conservatory of Music subsidiary elementary school and studied under Mr. Sun Wei Xi. In 1990, she graduated from the Conservatory with honor and was admitted to the master degree program and studied under the famous pipa master, Mr. Lin Shi Cheng. In 1992, she successfully defended her master's thesis "Research and discussion of a pipa piece, Sai Shang Qu "and became the second recipient ever of a Master's Degree of Pipa at the Central Conservatory of Music. Immediately after her graduation, she was invited to become a member of the faculty at the Conservatory.

Zhang Hong Yan won first prize at the National Youth Traditional Music Competition when she was only 14 years old. She stood out like a shining star among all young pipa players during the ART China International Competition for Traditional Music in 1989. In 1992 she again won first prize at the international "Jian Nan Si Zhu" competition. During the same year, her master degree graduation concert, playing the "Resentment of the Wu River" with conductor Hu Yongyan and the Central Symphony Orchestra, became a history-breaking event for a traditional music performer playing in a concert with a large symphony orchestra. The event aroused widely spread public interest and has received high marks by music critics. Subsequently, she performed in numerous solo concerts.

Since 1992, while working and teaching at the Central Conservatory of Music, Ms. Zhang has often been invited as a soloist to play in many countries and music festivals.

Her performing activities lead her to many places around the world, including Germany, France, Holland, Korea, Singapore, Thailand, Hong Kong, Macao, and Taiwan. Domestically, she has given concerts in major cities like Beijing, Shanghai, Tianjing, Guangzhou, and Shenzhen.

She has performed with the following famous conductors: Hang Zhongjie, Cheng Xiaying, Hu Yongyan, Chen Zuhuang, Chen Yiyang, Wang Huiran, Lai Dewu (Canada), Thomas Sleeper (U.S.A.) Hu Bingxun, Ye Huikang (H.K.), Yu Long, Ka Zushan, Zhang Mei, and Huang Jianwei (Macao). Her performances with symphony orchestras include internationally renowned symphony orchestras such as the German Bayerischen Symphony Orchestra, and the Munich Broadcasting Symphony Orchestra. Domestically, she frequently performed with the China National Symphony Orchestra, the Shanghai Symphony Orchestra, The China Opera and Ballet Symphony Orchestra, the Ai Yu Chamber Music Orchestra, Guangzhou Orchestra, The Hong Kong Pam Asia Symphony Orchestra, and the Macao Chinese Traditional Music Orchestra.

Ms. Zhang's artistic talent is fully expressed not only in her success in carrying on the Chinese musical tradition but also in her attempts to unite and harmonise the pipa with a modern consciousness of music by developing the ability of pipa as an agent of musical expression. Her repertoire is widely ranged. She has played pieces in many styles and traditions. Most of all, she is reinterpreting the meaning of modern pipa music. Her endeavours to harmonise with symphony orchestras challenged her to play very difficult pieces with many groups. She has been leading the way in breaking tradition by playing the pipa with philharmonic orchestras and chamber music groups. Her repertoire includes: "Narration of the Huian Women" by Cheng Dazhao, "King Chu Doffs His Armour" by Zhou Long, "Point" by Chen Yi, "Resentment of the Wu River" by Yang Liqing, "Song of the Pipa"

by Mo Fan, “Spring of the Tianshan Mountain” compiled by Xu Zhenmin, “White Snow in the Sunny Spring” compiled by Wang Xilin, “Sunshine over Tashikurgan” compiled by Yang Liqing, and “Moon Night on the Spring River” compiled by Zhao Shijun.

Zhang Hong Yan has released many solo recordings on CD and VCD. She has taken part in live broadcasts by leading media organisations, including the China Central Television station (CCTV), Central People's Broadcasting Station, Beijing Television station, and others in Shanghai and Hong Kong. This is her first recording for Channel Classics Records.

Ms. Zhang's education has always been cross-cultural between the Orient and the West. Her goal is to create and develop the Chinese traditional music and at the same time to promote its harmonization with western music. She has a strong foothold in her native land, based on traditions, but she is also very active in the international music scene. All in all she is an outstanding representative of the modern Chinese new generation of musicians.

CHANNEL CLASSICS RECORDS

Channel Classics Records is a quality record label based in Holland. Director, producer and recording engineer is C. Jared Sacks. Having grown up in Boston Massachusetts, schooled at Oberlin Conservatory and the Amsterdam Conservatory of music with 15 years experience playing French Horn, Jared decided to make his hobby of recording a profession in 1987. The label started in 1990 with the name Channel Classics coming from the street he lived on in Amsterdam. (Kanaalstraat).

Jared and his Dutch wife Lydi Groenewegen together with a group of 5 assistants work closely with distributors in over 40 countries to promote the artists through the SACD.

BEIJING CONCERT HALL

Under the direct government of the Ministry of Culture of China and affiliated to the China National Symphony Orchestra, Beijing Concert Hall has recently been lavishly renovated and is now open to the public offering a charming new exterior, excellent facilities and ideal acoustics. As one of the best and the most influential concert halls in China, Beijing Concert Hall was born out of its predecessor The Central Cinema, built in 1927, and was first opened as a concert hall in 1960. In 1983, at the requests of the late Chinese conductors Li Delun and Yan Liang Kun, Beijing Concert Hall experienced its first overhaul and complete renovation to meet the standards of a modern concert hall.

Beijing Concert Hall is located at the south of Chang An Avenue, 1000 meters west of Tiannanmen Square and just across the Zhongnanhai Court, the residence and offices of the chairman of the Chinese government and other top Chinese government leaders. Its prime location makes Beijing Concert Hall an icon of high art in Beijing and China.

Many important musical stars take it as a great honour to give concerts in Beijing Concert Hall. In the last 50 years, Beijing Concert Hall has hosted legendary super stars including Yehudi Menuhin, Isaac Stern, Seiji Ozawa, Yo-Yo Ma, Placido Domingo, Montserrat Caballé, Daniel Shtoda, Liu Si Kun, Yin Cheng Zhong, Fu Cong, Lin Zhao Liang, Lu Si Qing and Wang Jian, just to name a few.

In 2003, Beijing Concert Hall was renovated again with the best materials and latest technology available. The gala concert for the re-opening on 31st December 2004 featured the famous Chinese tenor Fang Jingma and brought the house down. The new Beijing Concert Hall can house 1024 seats and is designed both for concerts and for making professional audio and video recordings. Beijing Concert Hall is the first concert hall in China to offer facilities to make DSD recordings for SACD releases, supported by Channel Classics and producer / recording engineer Mr. Jared Sacks.



加雷德·萨克斯
录音师 / 制作人

Jared Sacks
Recording engineer / producer



章红艳
著名青年琵琶演奏家

Zhang Hong Yan
Pipa performer in China

序言

撰文：加雷德·萨克斯（录音师及制作人）

荷兰音乐频道唱片公司（Channel Classics）很荣幸地推出名为“Channel of China”的中国音乐录音系列。我们在这里运用当今全世界最新最先进的录音技术将中国最优秀的音乐家和音乐作品呈献给全世界的音乐爱好者。这个系列里有中国传统乐器演奏的中国传统经典曲目，也有用西洋乐器演奏的中国当代著名作曲家的作品。

中国 5000 年的文明孕育出了一个富有多样、精致和高品位文化的国家。“Channel of China 中国音乐系列”将给世界各地的听众奉献上风格各异，体裁丰富的中国音乐，从古老的独奏乐器琵琶到大型交响乐队：从 1000 多年前流传下来的古曲到当今中国著名作曲家的音乐作品。

我们最先推出的《枫桥夜泊》（当代中国经典管弦乐作品专辑，由李心草指挥，中国交响乐团演奏）《十面埋伏》（章红艳琵琶独奏）《空山鸟语》（于红梅二胡独奏）三个专辑。录音都是在位于北京市中心毗邻天安门广场的北京音乐厅完成的，这是一个非常优秀的音乐厅。在此，我代表荷兰音乐频道唱片公司特别感谢中国交响乐团团长关峡先生和北京音乐厅总经理沙晓斌先生及参与录音的音乐家和工作人员，是他们的支持与合作才让我们的录音能够顺利完成。同时，我还要感谢世界著名音箱制造商 B&W 亚洲代理香港宝华公司为这次录音提供了 B&W 公司旗舰系列的 805 监听音箱，感谢发烧线材之王荷兰万登豪音响信号线制作公司提供了最顶级的录音专用信号线。

DSD 录音技术让追求最佳录音音效和想通过听唱片感受现场演奏的中国音乐听众和发烧友在聆听双声道立体声和多声道立体声录音重播时有一种全新的体验。

曲目介绍

1 龙船

这是一首表现中国传统节日端午节上赛龙船场面的音乐。龙船上众桨疾摇，岸上与船上锣鼓齐鸣，岸上人们的欢呼声传到水面，腾向云霄。三段锣鼓，间插三个民间小调，活泼有趣的节庆风情，由琵琶生动的表现出来。

乐曲共有八段。一开始用琵琶模仿“三通鼓”，在每通鼓之后垫以锣鼓点。“三通鼓”用于古代战争中以击鼓催征。《龙船》选用了“三通鼓”显然是为了表现一个“竞”字。第二段引用了无锡民歌《下盘棋》的曲调，具有浓郁的地方色彩和乡土气息。第一段出现的锣鼓声在第三、五、七段中循环再现。第四段同第二段近似，但加用了新的民歌素材，在音调上也有所变化。第六段用扫弦奏法烘托出欢腾跳跃的曲调，使乐队曲情绪更为热烈，把节日气氛推向高潮。第八段是全曲的尾声，速度由慢渐快，主要用扫弦技法来渲染气氛，全曲在热烈欢腾中结束。乐曲中出现的四次曲调，前三次取材于民歌，最后一次是器乐曲《锣鼓四合》中之《玉娥郎》片段。为表现乐曲内容需要，对歌调不是发扬其优美抒情的特点与热烈的锣鼓声相对比，而是采用“弹”与“分”的技法演奏均匀的八分音符，后半拍为双音，以加强旋律进行的动力，犹如划船的人们同心协力，动作一致，破浪前进。琵琶还用长轮技法模拟唢呐循环换气以增强旋律的气势。

2 飞花点翠

崇明派琵琶名曲。乐曲描绘了霜寒时节风吹雪花映松柏，松柏青翠傲飞雪的清雅、高洁的意境。该乐曲最初见于江阴发现的《十二文板》抄本中。1916年崇明派琵琶名家沈肇洲编印《瀛洲古调》时收入此曲。乐曲共六十八节，是民间曲牌《八板》的变体，后刘天华以放慢加花手法进行加工，使之更加清雅秀丽，委婉流畅，带有浓厚的江南乐韵。该乐曲在琵琶技法的运用上，多以“推”、“拉”、“吟”、“揉”、“打”等技巧，使乐曲充满传统琵琶文曲所具有的那种轻柔细腻、淡雅秀丽、讲究韵味和意境的特征，尤其是经常出现用长轮奏出切分的小三度上下往复的滑音，别具一格，乐句结束处常用清越的泛音，这更为突出地表现了乐曲高洁、深远的意境。

3 春江花月夜

原是一首琵琶独奏曲，名《夕阳箫鼓》（又名《夕阳箫歌》，亦名《浔阳琵琶》、《浔阳夜月》、《浔阳曲》）。约在1925年，被柳尧章和郑觐文改编为民族管弦乐曲。起名《春江花月夜》。解放后，又经多人整理改编，更臻完善，深为国内外听众珍爱。乐曲通过委婉质朴的旋律，流畅多变的节奏，巧妙细腻的配器，丝丝入扣的演奏，形象地描绘了月夜春江的迷人景色，尽情赞颂江南水乡的风姿异态。全曲就像一幅工笔精细、色彩柔和、清丽淡雅的山水长卷，引人入胜。

乐曲开头是“江楼钟鼓”，以琵琶模拟鼓声，箫和箏奏出波音，接着响起徐舒优美的旋律，描绘夕阳映江、晚风轻拂的初暮景色。

第二段“月上东山”，主题音调够高四度，旋律向上引发，表达了一种月亮缓缓上升的动感。

第三段“风回曲水”，曲调层层下旋后又回升。

第四段“花影层叠”，出现四个快疾繁节的乐句。

第五段“欸深际”，音乐先在低音区回旋，接着八度跳越，并运用颤音和泛音奏出飘逸的音响，表达了水天一色的意境。

第六段“渔歌唱晚”，展现的是一段渔歌的旋律，柔美的箫声如悠扬的渔歌自远处飞来，

表现了渔民悠然自得的形象，接着是稍快而有力的乐队合奏，气氛热烈，表达了渔人满载而归的喜悦之情。

第七段“洄澜拍岸”，进入了全曲的第一次高潮。在琵琶用“扫轮”技法奏出强烈的乐声之后，乐队全奏，描绘了群舟竞归，浪花飞溅的情景。

第八段“乃归舟”音乐呈反复式递升，箏划奏的声如流水的历音，速度的由慢而快、力度的由弱至强，表现了波浪层涌、橹声由远渐近的意境。

第九段“尾声”，节奏舒缓，表现船渐渐远去、江天一片宁静的夜色。

此曲充分展现了中国传统丝竹乐的艺术美，其艺术手法有以下几个特征：由静而动，则动而静；由远而近，则近而远；以景抒情，情寓于景。

4 阳春白雪

由民间器乐曲牌《八板》（或《六板》）的多个变体组成的琵琶套曲。“八板头”变体的循环再现，各个《八板》变体组合在一起形成变奏的关系，后又插入了《百鸟朝凤》的新材料，因此它是一首具有循环因素的变奏体结构。

《阳春白雪》流传有两种不同版板，“大阳春”和“小阳春”，《大阳春》指李芳园、沈浩初整理的十段、十二段乐谱。《小阳春》是汪昱庭所传，又名《快板阳春》，流传很广。这里介绍的是《小阳春》。

《阳春白雪》表现的是冬去春来，大地复苏，万物欣欣向荣的初春美景。旋律清新流畅，节奏轻松明快，分七段：1· 独占鳌头；2· 风摆荷花；3· 一轮明月；4· 玉版参禅；5· 铁策板声；6· 道院琴声；7· 东皋鹤鸣。小标题出自李芳园之手，与乐曲内容并无多大关系。

全曲七段可分成起、承、转、合四个组成部分，是一首具有循环因素的变奏体乐曲。

起部：1· 独占鳌头。曲首出现长达十七拍的“八板头”变体，它在以后三个部分的部首循环再现。原《八板》的旋律以“隔凡”和“加花”等技法加以润饰，运用“半轮”、“夹弹”、“推拉”等演奏技巧，音响效果独物有趣，使花簇的旋律充满活力。

承部：2· 风摆荷花、3· 一轮明月。这两个《八板》变体，在头上循环再现《八板头》之后，旋律两次上扬，在高音区上活动，表现情绪较为热烈。

转部：4· 玉版参禅、5· 铁策板声、6· 道院琴声。在这三个段落中出现了不少展开性的因素。首先是乐曲结构的分割和倒装，并出现新的节拍和强烈的切分节奏。其二是运用“撇分”、“板”和“泛音”等演奏指法，使音乐时而轻盈流畅，时而铿锵有力。特别是6· 道院琴声，整段突出泛音，恰如“大珠小珠落玉盘”，晶莹四射，充满生命活力。

合部：7· 东皋鹤鸣。是本部的动力性再现，在尾部作了扩大，采取突慢后渐快的速度处理，采用强劲有力的扫弦技巧，音乐气氛异常热烈。

5 大浪淘沙

民间艺人阿炳（即华彦钧）在民间音乐基础上创作的一首琵琶乐曲。反映了作者对不平人世的无限感慨及对命运的态度。

此曲经杨荫柳、曹安和二位先生录音并记谱才得以保存下来。据阿炳生前所言，这曲原是道家的《梵音》合奏曲牌，是他在琵琶上弹奏而成。但据杨荫柳查证，道家中并无此曲。乐曲第一段旋律与广东音乐《三潭印月》曲首的旋律相近似，很有可能此曲是华彦钧根据他所熟悉的音调创作的。

乐曲共三段。开始的慢板段落是全曲的主体部分，篇幅较长。在短小的引子之后，主题呈现，旋律深沉苍劲，柔中带刚并富于感叹。时起时伏的音浪，表达了作者对黑暗现实的不平和激愤。这个长达十一小节的主题，用段末扩充、换头、搭尾和通过出现清角音（fa）等变换旋律创作技法，变奏了五次，从多侧面揭示主题的音乐内涵。

第二段篇幅短小，是个过渡段落，主要用“撇分”指法演奏，并作重复和模进，音乐滔滔不绝，情调轻快，富有动力。

第三段速度更快，旋律富有棱角，节奏坚定，音乐铿锵有力，表现了一种坚强不屈的气质，乐曲在充满自信和乐观的气氛中结束。

6 十面埋伏

传统大套武曲，亦名《淮阴平楚》，其前身是明代的《楚汉》。乐曲内容与《霸王卸甲》一样，描述楚汉相争，汉军最后在垓下设下十面埋伏，全胜楚军的故事。乐曲气势磅礴，重刻画汉军作为得胜之师的雄壮军威。其中「大战」段落更以琵琶独特的演奏按法，栩栩如生地描绘了两军垓下大战的场面，故事性极强。

曲谱最早见于清嘉庆二十三年（1818年）华秋萍的《琵琶谱》，而在此谱之前，只有描绘同样题材的《楚汉》。

明代王猷定《汤琵琶传》中，记有被时人称为“汤琵琶”的汤应曾弹奏《楚汉》时的情景：“当其两军决战时，声动天地，瓦屋若飞坠。徐而察之，有金声、鼓声、剑弩声、人马辟易声，俄而无声，久之有怨而难明者，为楚歌声；凄而壮者，为项王悲歌慷慨之声、别姬声。陷大泽有追骑声，至乌江有项王自刎声，余骑蹂践争项王声。使闻者始而奋，既而恐，终而涕泣之无从也。”从这段描述可看出，汤应曾弹奏的《楚汉》与《十面埋伏》在情节及主题上一致，由此可见早在十六世纪之前，此曲已在民间流传。《楚汉》在明代嘉靖、万历前后流行一时，深受琵琶演奏家的喜爱。

自公元1818年华秋萍编的《琵琶谱》问世以来，其后各个琵琶谱集都载有《十面埋伏》乐谱。各个版本在分段与分段标目上都有所不同：《华氏谱》称《十面》，由直隶王君锡传谱，凡十三段；《李氏谱》名《淮阴平楚》，隋秦汉子作，金山周瑞清厚卿校，凡十八段；《养正轩谱》称《十面》，一名《淮阴平楚》，凡十八段；《瀛州古调》名《十面埋伏》，凡十段。

《十面埋伏》描绘了楚汉相争中垓下之战的情景：公元前202年，西楚霸王与汉王刘邦在垓下（今安徽灵璧县东南），展开最后的大决战，刘邦起用韩信为大将，以30万汉军的绝对优势把十万楚军紧紧包围在垓下楚营内。夜间，刘邦的谋士张良令会楚地方言的汉兵用箫吹楚曲，唱楚歌，以此动摇楚军军心。项羽听到楚歌声以为西楚已失，被困的楚军则思乡心切，斗志瓦解，纷纷逃散，项羽身边仅剩下千余人，于是决定黎明突围，返回江东，项羽爱妾虞姬自知难于一同突围，遂自刎于军中。

项羽骑着乌骓马，带领 800 余骑兵，终于杀出重围，渡过淮水时，所随只有百余骑，至阴陵（今安徽定远县南）时又迷了路，陷入沼泽地区。抵东城（今安徽和县北）时只剩 28 骑相随。汉军一直在追杀，项羽引兵上了一小山（此山现在安徽和县北 70 里处，后被称为“四马山”、“九头山”），与汉军冲战数次，最后逃到乌江边，只剩他一人一骑，自感无颜见江东父老，自刎而死。取材于这个故事的还有《霸王卸甲》。

《十面埋伏》和《霸王卸甲》反映楚汉相争的同一历史题材，同样是采用章回式结构，都分为作战前的准备阶段、作战情景、战争的结局三大部分，但立意不同。《十面埋伏》的主角是刘邦，重点段落是：“埋伏”、“鸡鸣山小战”、“九里山大战”，乐曲高昂、气势磅礴；而《霸王卸甲》的主角是项羽，重点段落是：“楚歌”、“别姬”，乐曲沉闷悲壮。

7 月儿高

此曲是一首流传悠久的乐曲，相传为唐明皇游月宫闻记之音，由南北曲的曲牌《月儿高》、《桂枝香》、《解三醒》、《玉抱肚》、《金络索》、《书眉序》、《红绣鞋》等组成。乐曲主要描述了从月升到西沉的过程，全曲华丽缠绵，极具舞蹈性。乐谱最早收录于 1814 年旗人荣齐所变的《弦索备考》中，属合奏谱；其后华秋萍又将之收入他的琵琶谱中，把原有的曲牌名称改换成《海岛冰轮》、《银蟾吐彩》等写景的小标题；后来李芳园的《琵琶新谱》也收有此曲并改名为《霓裳曲》，乐曲分起、承、转、合四部分，旋律动人，极富韵味，有若风清月白的夜晚，使人联想起飘飘欲仙的优美舞姿。

整个乐曲共分十二段：1· 海岛冰轮；2· 江楼望月；3· 海峤踟躇；4· 银蟾吐彩；5· 风露满天；6· 素娥旖旎；7· 皓魄当空；8· 琼楼一片；9· 银河横渡；10· 玉宇千层；11· 蟾光炯炯；12· 玉兔西沉。

第一段散板引序，缓收的旋律层层递升，犹如一轮明月从海上冉冉升起，把人们带入到一种朦胧变幻的意境中。

第二段如歌的旋律，用左手“吟、揉、推、挽”等指法作润饰，极富韵味，令人联想起

飘飘欲仙的优美舞姿。在第三、五段，这个旋律在重复时，首句之后插入了长大的展开性音乐材料，使音乐得到了发展。尾部再现二段旋律时，第五段作了成倍的紧缩，并加了一个“搭尾”，结束在羽音上。

第四段将曲首散板引序作了结构变动与扩充。

第六段至第九段，将前面歌唱性主题作自由变奏，速度加快，节奏多变，旋律活泼跳跃，具有传统歌舞音乐的特点。乐曲呈现明显的层次发展，恰如舞袖翻滚、飞步环绕的热烈舞蹈场景。

第十至十二段，先是宽广地上扬旋律，用“长轮”指法演奏，乐音连绵不断，如同浮现玉宇千层，蟾光炯炯，耸入云霄，幽雅古朴而富于幻想。接着运用“掀弹”技法奏出轻快急促的音调，充满生气。最后一段，先现第一段引序材料的缩影，接着速度多变的音型重复，富有戏剧性。最后以全曲的首句作为全曲的终止乐句，描述玉兔西沉，周围一片幽静。全曲古朴动人，委婉缠绵，优雅华丽，舞蹈性极强，颇具大唐风韵。

8 塞上曲

琵琶传统大套文曲。曲谱最早见于李芳园的《琵琶谱》，是他根据华秋萍的《琵琶谱》中的五首独立小曲《思春》、《昭君怨》、《泣颜回》、《傍妆台》、《诉怨》综合而成一曲，起名《塞上曲》，且仍托是王昭君所作。乐曲通过描写王昭君对故国的思念，表达了哀怨悲切之情。

全曲共分五段：1· 宫苑春思；2· 昭君怨；3· 湘妃滴泪；4· 妆台秋思；5· 思汉。

此曲描写王昭君对故国的思念，哀怨惆怅，凄楚缠绵，具有很强的艺术感染力。在弹奏上强调左手的推、拉、吟、揉及擞音、带起等技法，使旋律更显得委婉柔美。描述此曲最贴切的一句诗莫过于白居易《琵琶行》中的“弦弦掩抑声声思”。

9 霸王卸甲

著名琵琶传统大套武曲。该曲取材与《十面埋伏》一样，也是描述垓下之战的，且同样也是采用章回式结构，但立意却有很大不同。《十面埋伏》的主角是刘邦，所以乐曲高昂、气势磅礴，而《霸王卸甲》的主角是项羽，所以乐曲沉闷悲壮。

乐曲最早见于华秋苹琵琶谱中，后李芳园将其收录于「南北派十三套大曲琵琶新谱」中，改编为《郁轮袍》，并增加了几个小段落；又注明为唐朝王维所作，不可尽信。但此后各家所传之乐谱均以此为蓝本。

全曲共分为十五段：1· 营鼓；2· 升帐；3· 点将；4· 整队；5· 排阵；6· 出阵；7· 接战；8· 垓下酣战；9· 楚歌；10· 别姬；11· 鼓角甲声；12· 突围；13· 追兵；14· 逐骑；15· 众军归里。其中10· 别姬一段极为哀痛，渲染了“力拔山兮气盖世”的项羽在四面楚歌声中面对爱妃发出“虞兮虞兮奈若何”的无奈和痛苦。此曲为南派琵琶曲，其定弦与一般琵琶曲不同，为 ABEA（一般定为 ADEA），故在「扫」弦时会产生紧张的特殊音响。乐曲开始时，鼓声、号角声及马蹄声交织在一起，「这是楚汉相争的序幕，殊觉雄壮，中间几个段落着重描写项羽之骁勇善战的威武形象，所谓「力拔山兮气盖世」是也。直至9· 楚歌、10· 别姬段时，加入了新的素材，败走之势已成，壮气已消。项羽悲壮地诀别他的爱妃虞姬，突围而出；这是全曲的对比部份。最後的乐段，项羽到了乌江口，在前无去路后有追兵的情况下自刎身亡，这是个无可奈何的悲剧性结束。此曲并不著重战争场面的描写，而把重点放于称霸一时的项羽在落败时的内心描述，尤其是别姬时的无奈与落寞。全曲虽属变奏体形式，但在结构上，具有完整「起、承、转、合」的程序，是一首优秀的琵琶曲，亦显示出我国古代音乐文化的高度发达。

章红艳简历

章红艳，著名青年琵琶演奏家，中央音乐学院副教授，硕士生导师，中华全国青年联合会第八、九届委员，中国民主促进会会员，香港海外文学艺术家协会荣誉会员兼高级顾问。

章红艳生于浙江嵊州，7岁始从父亲章时钧学习琵琶。1978年考入中央音乐学院附属小学。1990年毕业于中央音乐学院民乐系获学士学位，同年免试攻读该院硕士研究生，1992年获硕士学位。在学期间先后师从孙维熙、林石诚教授。

章红艳1982年获全国少年民族乐器比赛第一名；1998年获ART杯中国乐器国际比赛奖；1992年获海内外江南丝竹比赛第一名；1998年获中央音乐学院第三届杨雪兰音乐教育奖。

章红艳任教时不断以演奏家的身份参加国内外重大音乐节及演出活动。1992年与中央乐团合作举行以协奏曲专场为内容的硕士研究生毕业音乐会后，又在国内许多城市举行独奏音乐会和以“琵琶行”命名的巡回演出，受到评论界和公众的热忱关注和评价。她曾先后应邀访问美国、德国、法国、荷兰、巴西、波兰、爱沙尼亚、日本、韩国、新加坡、泰国、香港、澳门、台湾等国家和地区。她曾先后与郑小瑛、邵恩、汤沐海、陈佐湟、托马斯·斯利普（美国）等中外指挥家及中国国家交响乐团、中国爱乐乐团、上海交响乐团、澳门乐团、台北市立国乐团、爱沙尼亚国家交响乐团、慕尼黑广播交响乐团等合作演出。

章红艳的主要著作及出版物包括：论文《塞上曲源流》、《我弹“诉”》；散文《再访慕尼黑》、《再录草原》、《琵琶伴我远行》；教材《琵琶的左手及右手技巧》、《章红艳授课札记》；并由先科激光唱片公司、BMG唱片公司、新加坡唱片公司、上海声像出版社录制出版《塞上曲》、《大师意境集》、《红艳华章》、《雨的联想》等CD专辑，《章红艳独奏音乐会》VCD现场版以及CCTV专题片《音乐人生·章红艳》。

《十面埋伏》（中国琵琶经典作品专辑）是章红艳在Channel Classics（荷兰音乐频道唱片公司）的首张录音专辑，将同时在全球40多个国家和地区发行。这也是迄今为止，世界首张使用最新DSD录音技术录制，以SACD唱片发行的琵琶录音专辑。音乐家出生的录音大师Jared Sacks非常赞赏章红艳女士的音乐和演奏，并将继续与其合作出版更多的录音专辑。

章红艳于2003年创办中央音乐学院弹拨乐团，任音乐总监。乐团团员由中央音乐学院优秀本科生及研究生组成，乐团致力于开掘弹拨音乐的丰富表现力，致力于探索不同乐器组合的可能性，致力于培育新生代演奏家。乐团曾举行“点对点”、“夏日弹拨”等专场音乐会及巡回音乐会，受到听众和音乐界的好评。

章红艳长期接受东西方音乐文化的双重教育，涉猎曲目广泛，演奏技巧精湛，才情出众，格调清雅，极富魅力，尤其矢志追求中国民族音乐的创新发展和东西方音乐的融合与提升；她立足本土，活跃于国际乐坛，是当今中国新生代音乐家的杰出代表。

录音师、制作人—加雷德·萨克斯

加雷德·萨克斯(Jared Sachs)出生于美国波士顿，早年就读于美国奥柏林音乐学院和阿姆斯特丹音乐学院，主修圆号演奏。毕业后，在阿姆斯特丹广播交响乐团等乐团担任圆号演奏员达15年之久。他经常随乐团为各大唱片公司录音。1987年，他开始在飞利浦唱片公司担任录音监制和录音师，同时还为宝丽金公司（今天的环球唱片）等著名古典音乐厂家做后期剪辑和母带制作。很快，萨克斯的录音得到了同行，特别是音乐家们的推崇。萨克斯先生曾经担任过著名指挥大师小泽征尔的夏季音乐节首席录音师。在一大批来自世界各地音乐家的大力支持下，萨克斯先生和妻子于1990年成立了自己的唱片公司，取名Channel Classics。迄今为止，加雷德·萨克斯先生已经录制了250多款录音，录音和后期几乎是他自己一个人完成。1996年开始，萨克斯参与飞利浦公司研究DSD录音技术和SACD唱片技术开发。2001年，他的唱片公司出版了世界第一张DSD录音的SACD唱片《柴科夫斯基“洛可可变奏曲”》（片号16501）。从此CHANNEL CLASSICS唱片公司的唱片一律以DSD（飞利浦与索尼联合开发的迄今为止世界上最先进的录音方式）录音方式录制，只以SACD格式发行新的唱片。从2001年萨克斯先生已经出版了60多张DSD录音的SACD唱片。加雷德先生说：“SACD是为了100%储存和100%还原DSD录音而出现的，那么不是DSD录音的SACD唱片就算不上真正的SACD”。

北京音乐厅简介

北京音乐厅隶属于中国交响乐团。其前身是始建于1927年的中央电影院，1960年经改建作为音乐厅启用。1983年，在我国老一辈著名指挥大师李德伦、严良堃亲自主持下，北京音乐厅在原址破土重建，成为我国第一座专为演奏音乐而设计建造的现代风格的专业音乐厅。它坐落于北京西长安街南侧，北面与景色怡人的中南海毗邻，西临繁华的西单商业街，向东远眺，宏伟的天安门广场，蔚为壮观。

近半个世纪以来，北京音乐厅作为国际专业音乐厅之一，是乐坛精英施展才华的理想舞台，曾有众多国内外音乐大师在此一展才华，他们是：梅纽因、斯特恩、小泽征尔、马友友、斯科达、多明哥、卡巴耶、刘诗昆、殷承宗、傅聪、林昭亮、吕思清、王健等；北京音乐厅作为中外音乐百花争艳的艺术殿堂，为促进中国和世界各地的文化交流、增进与各国人民的友谊做出了重要贡献；北京音乐厅作为美化生活、陶冶情操的一方净土，为丰富首都人民的文化生活，普及高雅艺术做出了贡献，并培养了难以计数的音乐爱好者。

2003年，北京音乐厅重新装修，于2004年12月31日正式复业。改建后的北京音乐厅可容纳1024位观众。其外观更具现代感，外墙由浅灰色玻璃幕墙组成晶莹剔透的玻璃形体，尤其是夜间音乐厅内部灯火辉煌，看上去像一个蕴藏美妙旋律的玻璃音乐盒。演奏厅内采用了一系列现代化的建筑声学措施，获得良好的音质、频率特性和适度的混响时间以及均匀的声场分布，以其明显的厅堂声学优势吸引了来自世界各国的音乐家和音乐爱好者，使其成为国际音乐艺术交流的重要演出场所。

说说 DSD 录音与 SACD 唱片（超级音频 CD）

DSD 是一种录音技术，而 SACD 则是一种唱片格式。普通 CD 上不可能装载 DSD 信号，我们看到的普通 CD 上印有 DSD，要么是愚弄无知的消费者，要么就是将 PCM 的录音用来在 DSD AD 转换器上过一下，然后再下转成 16 bit/44.1 KHz 的 Wave 文件（不转成此格式文件，CD 机就读不了）。SACD 则是原封不动地装载 DSD 录音的原始录音文件格式。SACD 之所以诞生，正是因为普通 CD 无法装载 DSD 音频信号。很多大唱片公司将 PCM 方式的录音以 SACD 发行，不过是一种商业伎俩。这样说来，真正的 SACD 必须是 DSD 录音的，否则就是新瓶装老酒。DSD 录音存储下来的文件可以下转成 PCM 供普通 CD 使用，效果比原始录音是 PCM 的录音好。Channel Classics 公司 SACD 使用的是 4.7G 的 DVD 盘片，碟片上镀有三层完全独立的音频信号：(1)5.0 多声道 DSD 音频信号 (2)2.0 声道立体声 DSD 音频信号 (3)2.0 声道 PCM 信号（由 DSD 音频文件下转来的 PCM 音频文件）。当你购买 SACD 时，一定要搞清楚是什么方式录音的，是 DSD 还是普通 PCM。Channel Classics 公司录音师之所以没有使用 0.1 声道（即：多一个重低音）是因为他录制的多半是古典音乐而非电影音乐，加雷德认为，低频信号该在录音时通过麦克风的摆位获取，在重播时通过音箱的摆位重播，这样就很自然了，完全没有必要无中生有搞一个超低音。他认为在音乐会现场是听不到那种器材玩家喜欢的夸张低音的。

超级音频 CD 新一代的音频

为了全面改善 PCM（脉冲编码调制）数字音频技术，获得更好的声音质量，则需要有新的技术来替换。因此飞利浦和索尼公司共同决定推出一种称为超级音频 CD(SACD) 录音和重放的标准。

SACD 是一种多层混合碟片。一层保留了传统的“红皮书”即 16bit/44.1kHz CD 标准，因此碟片可以仍旧可在标准的 CD 播放器上播放；另一层是高密度层，碟片可以在 SACD 播放器上播放，能提供 2 声道（立体声）和多声道（可达 6 声道或环绕声），具有极高的音频质量，

频率响应可达 100kHz，而动态范围 120dB。高密度层也可用来储存文本、图片和视频信息在播放时重现多媒体的形式。

除了音质方面的改善外，SACD 也提供了一种有效的版权管理方式，其版权识别方式是一种可见的和一种不可见的数字式水印同时存在。它是一种可用于媒体保存的理想介质。

直接流数字编码技术 (DSD)

DSD 技术是用来录制 SACD 的音频。DSD 是以 1 Bit 来表示采样率为 2.8224MHz 音频波形，是从前通用的数码录音 PCM 录音采样率的 64 倍。因此可以使得 SACD 获得前所未有的音频质量，它的重放还原质量是其它任何数字或模拟音频无法比拟的。DSD 以其超级的灵敏度 100% 地录制下麦克风所能收到的任何信号（包括人耳听不见的声音，如细小的自然泛音），录音时，麦克风的信号进入 DSD AD 模拟—数字转换器，生成 DSD 数字文件后存在电脑硬盘里，这些信号最后通过无损压缩技术镀刻在 SACD 碟盘上，重播时通过 SACD 机上的 DSD DA 模拟—数字 100 还原成模拟信号，即：录音时收到多少信号，此时还原多少，完全 100% 还原。这就是 DSD 和 SACD 的完美和珠联璧合。可以这么说，成品 SACD 就可以作为录音公司的压碟母盘。相比之下，PCM 录音则不能完全收入麦克风收到的信号，很多细弱和超低频及超高频的信号完全丢失，这就是为什么说数码录音声音坚硬，这还是当录音信号通过 PCM AD 模拟—数字转换器时丢失的信号，当 CD 播放机播放时，CD 上的数码信号通过光头读取后由 CD 机上的 PCM DA 解码器解码，这时信号丢失更严重，这就是为什么我们在录音棚里从电脑上直接听到声音比唱片上好的原因，因为这时少了 CD 这个丢失信号的环节。DSD 录音和 SACD 完全克服了 PCM 录音和普通 CD 的致命缺点。XRCD 也罢、HDCD 也罢都是在后期处理和 DA 上玩雕虫小技，他们再怎么玩在播放时都是 PCM DA 出来的 16 比特/44.1 信号。令人心痛的是 DSD 作为封面装饰滥用了，几元钱的 CD 上自称运用了 DSD 技术。真是啼笑皆非。SACD 本来是为了 DSD 信号的。

DSD 录音技术让集成了模拟录音生动优美的音色和数字录音的高信噪比。SACD 则是忠贞

不渝地 100% 存储和 100% 还原了 DSD 录音。有了 DSD 录音和 SACD, 我们可以不再嫌弃数码录音那不悦耳的音色, 也不用再去折腾密纹胶木唱片 (LP), 通过忍受听妙蚕豆般的背景噪音为代价去苦苦品味那动人的模拟声。

COLOPHON 制作群体

Production	Channel Classics Records bv
出版	荷兰音乐频道唱片公司
Producer	C. Jared Sacks / Zhang Hong Yan
制作人	加雷德 · 萨克斯 / 章红艳
Recording engineer / editing	C. Jared Sacks
录音 / 剪辑	加雷德 · 萨克斯
Assistant editor	Hanying Feng
录音剪辑助理	冯汉英
Graphic design	Bei jing Zhang Qing Graphic Design Studio
平面设计	北京张清平面设计工作室
Additional photography	Channel Classics
照片	荷兰音乐频道
Liner notes	Su Li Hua Zhang Hong Yan
中英文文案	苏立华 章红艳

Technical information 录音设备

Microphones 麦克风	Bruel & Kjaer 4006, Schoeps MK2
Digital converter 数码转换器	DSD Super Audio / Meitner
	Pyramix Editing / Merging Technologies
Monitoring 监听音箱	Bowers & Wilkins 805 www.bwspeakers.com
Cables 麦克风信号线	Van den Hul * www.vandenhul.com
Recording location 录音地点	Beijing Concert Hall 北京音乐厅
Recording date 录音时间	August 2005 2005 年 8 月

* Exclusive use of Van den Hul cables The INTEGRATION and The SECOND ®

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|---|-------|
| 1 Dragon Boat 龙船
Traditional / edited by Lin Shi Cheng 古曲 改编：林石诚 | 04:51 |
| 2 Falling Snow Flakes Dotting the Verdant Trees 飞花点翠
Traditional 古曲 | 04:52 |
| 3 Moonlit Night at the Flowery River in Spring 春江花月夜
Traditional 古曲 | 09:19 |
| 4 High Spring and Pure Snow 阳春白雪
Traditional 古曲 | 03:38 |
| 5 Great Waves Wash Away the Sand 大浪淘沙
Hua Yan Jun 作曲：华彦钧 | 05:01 |
| 6 Ambush on All Sides 十面埋伏
Traditional 古曲 | 07:43 |
| 7 The Rising Moon 月儿高
Traditional 古曲 | 12:16 |
| 8 A Homesick Song from the War Frontier 塞上曲
Traditional 古曲 | 07:39 |
| 9 King Chu Doffs His Armour 霸王卸甲
Traditional / edited by Lin Shi Cheng 古曲 改编：林石诚 | 10:22 |
| Total Time: | 66:46 |

章红艳 Zhang Hong Yan **Pipa**
ambush on all sides
十面埋伏