



CHANNEL OF CHINA

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MASTER
TANG
JUN
QIAO

DIZI
OF
CHINA

PORTRAIT
OF
FLUTE

中國魔笛

唐俊乔 笛子演奏专辑

MAGICAL



SUPER AUDIO CD

Channel of China

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. From 1000 year old traditional melodies to the most well-known Chinese composers of our time.

This recording of Dizi was recorded at the wonderful Heluting Concert Hall of Shanghai Music Conservatory with a reputation of producing many great musicians. I would like to thank president and professor Yang Li Qing and vice president Mr. Hua Tian Reng and professor Wu Yue Bei for their generous support and cooperation 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 the Netherlands (www.vandenhul.com) for donating their top of the line cables to assist us to pertain the highest standard for this project.

This recording is among the first SACD of DSD recordings ever produced in China. The new DSD technology of superior sound in stereo or multi-channel is an important step for the Chinese listeners and audiophiles who are interested in and care for quality sound and performance.

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

Jared Sacks
Recording engineer / producer



Tang Jun Qiao

Ms. Tang Jun Qiao, the new icon of the Chinese dizi(Chinese traditional flute)art, is now an professor of dizi at the Shanghai Conservatory of Music, member of the All China Musicians' Association, director of the All China Traditional Instrumental Ensemble, and artistic director and music consultant of the Macao Youth Ensemble of Traditional Chinese Instruments. Tang was formerly the principle flutist of the Shanghai Ensemble of Chinese Traditional Instruments before she started her solo career.

Tang Jun Qiao was introduced to and began to learn the dizi from her father Mr.Tang De Zong when she was a teenager. Not long after her initial training, she took part in some competitions for junior and youth instrumentalists and won many top prizes. In 1986, she entered the Music School affiliated with the Shenyang Conservatory of Music of the northern Chinese province of Liaoning, and began her study with Professor Kong Qing Shan. In 1990, only 16 years old, Tang Jun Qiao gave her debut recital. In 1992 Tang Jun Qiao entered the Shanghai Conservatory of Music and studied respectively with two famous Chinese dizi masters, professor Zhao Song Ting and professor Yu Shun Fa. In 1993 she released her first recording. Tang Jun Qiao graduated from the Shanghai Conservatory of Music. In the same year, she was employed by the Shanghai Ensemble of Chinese Traditional Instruments as the principle flutist. In 2004 Tang Jun Qiao transferred to the Shanghai Conservatory of Music and began her teaching career. She was also asked to be a juror for many national competitions for traditional instrumentalists. Her students won top prizes at the China National Competition of Chinese Traditional Instrumentalists. She has written a successful guide book to dizi playing called "The Art of Dizi Playing by Tang Jun Qiao".

2004 and 2005 brought Tang Jun Qiao several distinguished awards, such as Top ten artist of Shanghai, President's Award of Shanghai Conservatory of Music, and Special Prize for Excellent Teacher conferred by the Shanghai Cultural Bureau.

In 2003, Tang Jun Qiao was invited by film director Ang Lee and composer Tan Dun to play and record music for the Oscar Winning film *Crouching Tiger and Hidden Dragon*, which has attracted a lot of attention from the musical world both at home and abroad. In September of the same year she was invited again by Tan Dun for the performance of the concerto *Crouching Tiger and Hidden Dragon*, together with Yo Yo Ma, and the performance was a sensational success that sent her on a global tour playing this concerto. Many new compositions were written for Tang including the concerto for dizi *Melancholy and Sorrow* composed by Guo Wen Jin. She performed this concerto as part of tours in France, Germany, the USA and Spain and back home in Beijing, Shanghai and Taipei to a high critical acclaim.

Ms Tang has performed at some of the most prestigious concert halls of the world including the Théâtre des Champs-Élysées in Paris, Marseille Opera House, Kennedy Art Center, Sydney Opera House, Hamburg Congress Center, Vienna Musikverein and the Barbican Centre in London.

As a popular soloist, Tang Jun Qiao has been invited to play at famous festivals including OSAKA International Art Festival, Contemporary Music Festival in France, Nice Festival, Macao International Music Festival, Romania World Music Festival, Shanghai International Music Festival, Beijing International Music Festival, to name only a few.

Tang Jun Qiao has played with many famous orchestras such as the London Symphony Orchestra, National Symphony Orchestra of France, Hamburg Symphony Orchestra, Belgium National Symphony Orchestra, Hawaii Honolulu Symphony Orchestra, Berlin Chamber Orchestra, Hong Kong Sinfonietta, Taipei Symphony Orchestra, China Philharmonic, Shanghai Symphony Orchestra and the Hong Kong Orchestra of Chinese Traditional Instruments. Tang's international concert tours have brought her to the UK, France, Germany, Austria, Italy, Belgium, Ukraine, Romania, USA, Canada, Japan, Mauritius, Spain, Madagascar, Australia, Hong Kong and Taiwan.

The Dizi (Chinese Bamboo Flute)

Because it sounds great, is easy to learn, light to carry and inexpensive, the Dizi (Chinese Bamboo Flute) is one of the most popular Chinese instruments in Asia.

The Dizi (also called D'Tzu or Zhu Di), is a side blown wind instrument made of Bamboo. The Dizi has a very simple structure: 1 blowhole, 1 membrane hole, 6 finger holes, and two pairs of holes in the end to correct the pitch and hang decorative tassels.

Most special about the Dizi is the "Mo-Cong" (membrane hole), which is located between the blowhole and 6th finger hole. The Mo-Cong was invented in the Tang Dynasty (618-907 AD) by Liu Xi, and he named the flute the "Seven Star Tube". What makes the Mo-Cong special is its thin membrane covering. Some people mistake this membrane for rice paper, but it is actually made from the inner tube of a bamboo or reed plant. When the Dizi is played, the membrane vibrates with the Dizi, producing a sweet, bright tone. In addition it helps to deliver the Dizi sound far away. Liu Xi stated the purpose of his great invention as "To help produce better tone quality". You can also adjust the membrane to get the just the "right" tone for the specific musical mood.

Another Chinese bamboo flute, called the Xiao, is played vertically. This style of flute was exported to other Asian countries, and later became known as the Shakuhachi in Japan.

Dizi History

There are two schools of thought about where the Dizi originated. Official documents show that the Dizi was brought back from somewhere west of China by Emperor Wudi's messenger, Zhang Qian, in 119 BC. The discovery of older flutes in several ancient tombs show that the Chinese played bone and bamboo flutes long before the Emperor Wudi sent his messenger. Some examples are:

- A flute was found in a tomb of Eastern Han (206 BC - 9 AD) with an extra hole, perhaps for pasting a membrane

- Two bamboo flutes (one long, one short) were found in a tomb of 168 BC,
- Several old small bone flutes were found in Hemudu, Zhejiang province

More than thirty old flutes, made from the wing bones of the red-crowned crane and carved with five to seven holes, were found at the village of Jiahu in the Yellow River Valley of China.

The Modern Dizi

Despite some experimental Dizis (11 hole flute, half note flute or adapting the idea of western flute by putting a few mechanical keys for temporary notes), six finger hole Dizis are still the popular choice of most Dizi players. Dizis have basically been the same since the Yuan Dynasty, 1279-1368AD.

Generally, Dizis are separated into 2 categories. In the north, the flute used to accompany the Bon Zi Opera is called a Bon Di. This flute is short and because of its size the pitch is higher. In the south, the flute used to accompany the Qun Opera is called a Qun Di. This flute is longer than the Bon Di is and the music style is gentler.

Unlike the modern western flute, which has convenient keys to make sharp or flat notes, Dizi players use 3 basic fingerings (keys) per flute. The playing of more than 3 keys is manageable, but it becomes a little inconvenient. That is why 7 or 12 key Dizi sets exist. You can simply switch Dizi and be ready to play another 3 keys. The Dizi's range is 2 octaves plus 2 or 3 notes (depending on which size Dizi you use).

Presently, Dizis come in adjustable and nonadjustable versions. The nonadjustable Dizis usually have better tone quality than the adjustable ones because the whole Dizi vibrates when played. Unfortunately, because temperatures have a big impact on the pitch, nonadjustable Dizi players usually need to have 2 sets of Dizi; one for summertime (with a lower pitch) and one for wintertime (with a higher pitch).

The characteristic buzz-like or reedy tone of the Dizi is produced by an extra seventh hole which is covered with rice paper. This extra hole is between the mouth hole and the first finger. As the air column passes through the flute it causes the paper to vibrate. Learning to properly place the rice paper with just enough tension is an art unto itself.

Many of these flutes are also works of art as well as fine instruments. Some have poems inscribed near the head joint, others might have jade at both ends. There are also several different lacquer finishes used and often ornate bands wrapped around the diameter along the length of the Dizi. There are also usually vent holes at the far end of the instrument from the mouth hole which are sometimes decorated with colorful strings and tassels.

Unlike western metal flutes there are no lip plates or mechanisms such as keys. Like the Bansuri half steps and micro tones are played by partially covering the appropriate finger hole, but most Dizi players only use 3 or 4 of their fingers to alter pitches, relying on a set of flutes for all the keys as they also come in varying lengths resulting in varying pitch centers and ranges.

The actual sizes in the picture range from 16" to 32 1/2". Except for the largest (which has an added minor third in addition to the major third) the scale is close to a western Major scale with the 7th being slightly lower. They also have a range of slightly more than two octaves.

01 Morning By Zhao Song Ting

The music in this piece paints a scene of the morning sun rising, accompanied by the songs of chirping birds and children playing. The composer himself is a well-known Chinese dizi master, and here he borrows some techniques from western flute playing, combined with traditional dizi playing, to make the dizi sound more interesting and rich in color. Mr. Zhao Song Ting made this arrangement back in the 1950s, when his arrangement was considered creative and modern. You can hear lots of imitation of birdsong; where the imitation is not only virtuosic but is also used in the service of melodic movement.

02 Paeon of Yi He River By Qu Xiang

China is a vast country with 56 ethnic groups, and each has its own culture in which music plays a big part. Paeon of Yi He River is an adoption of a folk song for dizi solo, in the typical style of music from the eastern region of the country, overlooking the eastern Chinese sea and Japan.

03 Little Buffalo Cowboy Arranged by Lu Chun Ling

The music of Little Buffalo Cowboy stems from an aria in Kunqu and in the 1950s it was arranged for bamboo flute solo. It is intended to paint a picture of the old-fashioned Chinese countryside, filled with pastoral activity, with buffalos roaming about, paddy fields busy with buffalo ploughing, and farmers planting rice.

04 Jolly Meeting By Feng Zi Cun

Jolly Meeting is adopted from a Mongolian folk tune popular in Inner Mongolia and was later introduced to Banzi singing, a kind of local staged opera first developed, and still popular, in the Shanxi province of northern China. This tune became very popular after it was arranged by the dizi (Chinese bamboo flute) master Mr. Feng Zi Cun for a Chinese bamboo flute solo. The music depicts a joyful reunion of good friends or loved ones after an absence of many years.

05 Impression of Mt. Qianshan

By Tang Li Zhong and Tang Jun Qiao

Written by the Chinese composer Mr. Tang Li Zhong and Tang Jun Qiao, Impression of Mt. Qianshan is meant to portray a picture of the scenic Qianshan Buddhist Mountain, located in the northern Chinese province of Liao Ning. The music portrays a scene of terraced pavilions, monasteries, Qianshan in spring and also the joy of traveling in the forest of Qianshan.

06 Mysterious Tune from Lang Ya

By Yu Xun Fa

As the famous poet Ou Yang Xiu said: "I am here drinking the scenery more than the wine". Traveling by the Lang Ya Mountain, the composer was deeply moved by the beautiful natural scenery and wrote this profound composition, portraying a vivid picture of the tranquil forest. In this song two special new techniques are used to imitate the water flow and whistling amidst the mountain landscape, which make this piece especially attractive.

07 Spring comes to Xiang Jiang River

By Ning Bao Sheng

Another arrangement for dizi solo of music adapted from the Flower-Drum opera popular in the Hunan province. It is a joyful and tuneful melody.

08 Solitary Orchid in Spring

By Zhao Song Ting and Cao Xing, arranged by Li Bing Yang

In Chinese culture, Mei (plum blossom), Lan (orchid), Zhu (bamboo) and Ju (Chrysanthemum) are considered as the four symbols of a good heart and good taste and these four plants are popular themes in the traditional Chinese painting. Plum blossom can survive very harsh winters, indicating the desirable human quality of being able to endure all kinds of hardship. The orchid is fragrant but never offensive, symbolizing honesty. Bamboo symbolizes humanity's fortitude in the face of all kinds of difficulties, like a bamboo that can survive scorching summers and freezing winters and grow easily. The chrysanthemum is a flower whose blooms are like a smiling face, and although it is a common plant and is always

put in a corner, it continues to smile: in other words, no matter how low one's social class, happiness should be the fundamental quality of one's life and it should be seen in one's face. Inspired by the philosophy of the four human qualities symbolized by these four plants, the composer tried to convey the same philosophy in music played by a simple bamboo flute. The music was written in 1979 and was said to pay homage to the late premier Zhou En Lai, who saved many lives during the Cultural Revolution (1966-1976) of China.

09 Vegetable vendor Arranged by Lu Chun Ling

Adopted from a popular Shanxi folk tune for dizi solo by dizi master Mr. Lu Chun Ling, Vegetable Vendor is a description in music of a vegetable vendor hawking his or her wares in the street. This music does not sound and does not need to be played with the same virtuosity as some of the other pieces in this recording - it is a simple instrumental rendering of a folk tune.

10 Blue Canopy (with piano) By Yang Qing

Inspired by time-honored folk ballads passed down from generation to generation, Blue Canopy, written by the Chinese composer Mr. Yang Qing conveys a yearning for an unworldly bliss after the worldly experience of suffering, being lost, joy and sadness of human life. Breaking the traditional rules and constraints of musical composition and the writing of traditional Chinese music, the composer employed a twelve-note serial technique derived from Schoenberg and extended the register over three octaves. This piece demands a lot from the bamboo flute player who not only has to possess a superb command of techniques but also must know how to produce semitones, which is apparently almost impossible for most Chinese bamboo players.

Ying Hao Tong Chinese cymbalo (Yang Qin)

Mr. Ying Hao Tong is a member of the teaching faculty and deputy director of the department of traditional Chinese musical instruments at the music school affiliated with the Shanghai Conservatory of Music. Ying was introduced to the Chinese cymbalo at the age of 6 and in 1986 he was enrolled by the primary music school affiliated with the Shanghai Conservatory of Music, and in 1989 he was promoted to the middle and senior high schools of music, affiliated with the same conservatory. In 1995 Ying continued his studies at the Shanghai Conservatory under the tutorship of Peng Lu, Hong Sheng Mao, Guo Ming Qing and Cheng Hai Hua, and was awarded a People's Scholarship offered by the conservatory to their best students. Ying graduated in 1999 and was subsequently employed by the conservatory as a cymbalo tutor.

Shen Yi Wen Piano

Mr. Shi Yi Wen Shen began learning to play the piano at the age of four. In 1996, Shen was introduced to Huang Hong, a piano tutor from the Shanghai Conservatory of Music, and at the same time took composition lessons from Prof. Deng Er Bo. In 1999, Shen entered the middle and senior high school of music, which was affiliated with Shanghai Conservatory of Music, and became a composition student under Prof. Ding Ying.

Among the awards Shen won are second prizes for juniors at the Shanghai TOYAMA piano competition and first prize at the School Campus Competition for Chamber Music Written for Chinese Traditional Instruments. His composition written for pipa called Yong won the silver prize at the 4th China Gold Bell Music Competition in 2004. Shen, being the best applicant, entered the Shanghai Conservatory of Music in 2005 and became a composition student of the famous Chinese composer Prof. He Xun Tian. In 2006, being awarded a full scholarship, Shen was enrolled by the Bard Music Conservatory of the United States.

Why DSD and SACD are superior to PCM and CD

Sam Su

The CD format uses PCM[Pulse Code Modulation] technology, in which musical signals are converted into digital data for each sampling frequency. CD players utilize a digital to analog converter [DAC] to convert these digital signals back into analogue for playback. In this process, the PCM signals are subjected to oversampling at high frequencies via a digital filter, and in recording PCM signals data to a CD disc, signals undergo 16-bit quantization at a sampling frequency of 44.1 kHz. Data exceeding this sampling frequency is eliminated, rounding off data volume in each stage. This 16-bit demarcation process limits the dynamic range, burying subtle sound signals that are crucial in reproducing the actual musical performance and recording.

However, although the playback frequency range and dynamic range were designed to match the audible range of human hearing, they represented just one small portion of the sounds that exist in nature. With the continuous progress being made in digital technology, it became possible to make recordings that contained a greater volume of information, opening the door for the creation of a new reference source media format with even higher sound quality that surpasses the limits of the CD. In response to the new developments, Sony created the SACD, in which sound signals are converted using Direct Stream Digital (DSD) technology, a whole new approach to digital recording.

The SACD looks just like an ordinary CD, but it sounds far superior and contains several new and powerful technologies, such as DSD and Super Bit Mapping direct. When attempting to capture and reproduce pure audio, less is more. Traditional PCM processing degrades and compromises quality through the use of multiple filters, and these degradations can smear musical overtones, muddy the soundstage and compromise overall transparency. In a radically simpler approach, DSD processing, as used in Super Audio CD, eliminates these problems by dispensing with these extra filters by simplifying the sound capture process and allowing a 1-bit signal to be recorded directly. DSD format uses a

more direct signal path, in which data is sent directly as 1-bit data, which is then recorded, directly in 1-bit format to the disc. This means that despite having a bit number that is just 1/16 of that used for CD format, DSD has a sampling frequency that is 64 times higher. This produces a data capacity for DSD that is 4 times greater than that of the CD.

This direct DSD recording process is one of the leading advantages of Super Audio CD and makes possible the transmission of data that retains all of its original analogue freshness and purity, something that has been impossible to achieve with PCM digital data. Thus the original analogue warmth and feel is retrieved, while retaining digital quality in the playback stage.

DSD's simplified mechanism for recording and playback results in a frequency response of over 100kHz and a dynamic range over 120dB across the audible frequency range. DSD increases the resolution of music by more closely following the original wave form of the music, which results in music reproduction that is remarkably pure and faithful to the original. DSD increases the resolution of music by closely following the original waveform of the music. That means SACDs sound closer to an album's original masters and don't have the decimation and interpolation stages associated with conventional PCM technology. Thus from the recording to playback stages, DSD technology ensures the highest fidelity, enabling the widest bandwidths in musical data. SACD is the only medium to fully store and fully reproduce DSD recording data. DSD and SACD is a perfect marriage.

Why SACD sounds better?

PCM digital recording loses signal both in the recording stage and reproduction stage at the customers' end. DSD recording can catch all signals fed into the DSD AD converter and SACD is the best medium to fully store and fully reproduce the DSD recording signals. The regular CD of PCM recording cannot capture sounds with emotions and SACD of DSD recording can.

The future of DSD recording and SACD

With consumers either downloading or listening to a copy of a copy from a normal cd, there is only one format to give true sound quality. DSD is available for those who care and make the effort to buy the SACD player. (most SACD players can also play all formats and even your DVD films). The future is secure with many labels in all genres who are choosing SACD as their primary format. Once you hear this quality, it is very difficult to accept anything less than the best.

The released albums of Channel of China series:

- CCS SA80406** Soliloquy at Cold Mountain Temple Chinese orchestral encore music
China National Symphony Orchestra Conductor Li Xing Cao
- CCS SA80106** Ambush on All Sides Classics of Chinese Music for Pipa
Pipa Zhang Hong Yan
- CCS SA80206** Erhu Chant Best loved Chinese music for Erhu (two stringed fiddle)
- CCS SA80507** Chinese Magical Flute Best loved Chinese music for Dizi (Bamboo flute)
Dizi Tang Jun Qiao
- CCS SA80607** Tug at China's Heartstrings Chinese encore music for plucked instrument
Central Music Academy Orchestra of Plucked Instruments
Conductor Chen Bing

To be released

- Tale of two violins** Violins: Ning Feng Hu Zheng
- Violin Sonatas Brahms Richard Strauss** Violin: Chen Xiang Piano: Vlasova Valentina
- Good Morning Mr. Paganini warhorse pieces by Nicolo Paganini** Violin: Ning Feng
Piano: Thomas Hope

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。我们用当今世界上最新和最先进的录音技术将中国最优秀的音乐家和音乐作品以最高的录音标准录制下来，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经典音乐，也有活跃在世界乐坛上的优秀中国演奏家演奏的欧洲古典音乐精品。

在录制《中国魔笛 唐俊乔》专辑时，为中国培养出了很多优秀音乐人才的上海音乐学院慷慨提供贺绿汀音乐厅作为录音场地，我特别感谢著名作曲家及教授杨立青院长、华天弼副院长和上海音乐学院录音系主任吴粤北教授等同仁给予的全方位大力支持。同时，我还要感谢世界名牌音箱厂 B&W 公司 (www.bwspeakers.com) 亚洲代理——香港宝华公司给我的录音提供了 B&W 公司旗舰系列 805 监听音箱，感谢发烧线材之王荷兰万登豪音响信号线制造厂 (www.vandenhul.com) 提供了最顶级的录音用线材并专门为我公司的 DSD 录音特制了麦克风信号线。

《中国魔笛 唐俊乔》是在中国本土应用 DSD 技术录制的第一批 SACD 唱片之一。聆听中国系列 (Channel of China) 里的所有录音专辑录音地点全部在中国优秀的音乐厅录制，所发行的唱片格式全部采用 SACD 多声道立体声 / SACD 双声道立体声 / 普通 CD 三合一格式。中国的音乐爱好者和发烧友可以借此最先进的录音技术和最新的唱片制作听到迄今为止最高品质的录音音效。

请常访问 www.channelclassics.com 和 www.sacdchina.com 关注该公司推出的更多精彩唱片。

荷兰音乐频道唱片公司录音师及制作人 加雷德·萨克斯

唐俊乔艺术简历

著名笛子演奏家，上海音乐学院笛子副教授，中国音乐家协会会员，中国民族管弦乐协会笛子学会理事，澳门青年中乐团艺术顾问，音乐指导，曾任上海民族乐团笛子首席。

自幼随父亲唐德忠学习笛子，少年时代便屡次荣获青少年器乐大赛金奖、一等奖。1986年考入沈阳音乐学院附中，师从孔庆山教授。1990年十六岁时首次举办个人独奏音乐会。1992年进入上海音乐学院，先后师从笛子名师赵松庭和俞逊发。1993年开始录制《梅花三弄》、《牧民新歌》、《扬鞭催马运粮忙》等名曲的CD及磁带。1996年以优异成绩毕业考入上海民族乐团。1998年参加台北“第六届国际笛子协奏曲比赛”获得银奖。同年担任上海民族乐团笛子首席，成为中国第一位在民族乐队中担任首席的女性管乐演奏家。2004年调入上海音乐学院工作，曾多次担任全国及港澳地区专业民族器乐大赛评委，所培养的学生也曾获得全国民族器乐专业比赛一等奖，由于突出的成绩，她连续获得“上海市十佳文化新人奖”、“上海音乐学院院长奖”和“上海市文化艺术人才优秀教师特等奖”。

唐俊乔的演奏功底深厚，技巧娴熟，音色圆润动听，极富音乐表现力，而其高超的气息控制能力更是深为业内人士称道。她经常作为独奏嘉宾参加各种形式的大型协奏曲音乐会、室内音乐会及电视台的综艺节目等。其中主要包括“2000年上海大剧院新年音乐会”、“庆祝香港回归四周年音乐会”、“为我们喝彩”中央电视台音乐频道开播庆典音乐会、巴黎联合国教科文组织总部举办的“华夏乐韵专场音乐会”、柏林“夏洛特皇宫300年庆典音乐会”、“上海APEC会议大型文艺演出”以及“今夜星光灿烂”上海赴法国、德国、意大利申博文艺演出等。2000年3月她受邀为李安导演、谭盾作曲的影片《卧虎藏龙》录制笛子、巴乌的独奏部分（该曲获得包括奥斯卡奖在内的全球十八项电影音乐金奖和格莱美音乐奖），并开始与谭盾、大提琴家马友友合作《卧虎藏龙》全世界巡演的旅程。此外她还与中国众多著名作曲家紧密合作，如与郭文景合作笛子协奏曲《愁空山》巡演于法国、德国、美国、西班牙、北京、上海和台北各地；首演杨青民乐版笛子协奏曲《苍》；首演唐建平交响版笛子协奏曲《飞歌》；首演朱世瑞为柏林夏季音乐节委约创作的笛子协奏曲《“天问”之问》以及与何训田合作继《阿姐鼓》、

《央金玛》之后的又一部唱片力作《波罗密多》等，均获盛赞。柏林爱乐大厅、香榭丽大剧院、梅西安音乐厅、马赛歌剧院、肯尼迪艺术中心、悉尼大剧院、汉堡国会中心、维也纳金色大厅、英国巴比肯艺术中心等著名剧院都曾留下她的笛声。

作为独奏家，她受邀参加的艺术节主要有：日本大阪国际艺术节、法国现代音乐节、尼斯音乐节、伦敦“水上之火”音乐节、澳门国际音乐节、罗马尼亚世界民间艺术节、欧洲夏季音乐节、上海之春、上海国际艺术节、北京国际音乐节、北京现代音乐节等等。国外乐评用“豪迈恩怨尽演绎……震惊国际乐坛的女音乐家，来自中国”（泰晤士报）；“无与伦比的天才演奏家，竹笛在她手中创造了近乎完美的无限的可能……”（华盛顿邮报）来形容她的演奏，作曲家谭盾称其为“最年青一代的演奏大师”。此外她还曾为三十多位国家元首演奏中国传统乐曲，包括2001年在上海合作组织六国元首会议的演出上与江泽民主席共同演奏笛曲《梅花三弄》，2004年的中法文化年她在人民大会堂为国家主席胡锦涛和法国总统希拉克演奏笛子与乐队《喜相逢》，受到极大的好评与赞赏。2003年她在上海大剧院举办个人独奏音乐会——“笛子与交响乐的对话”作为第五届中国上海国际艺术节参演剧目；2005年，她再一次举办《唐俊乔与中国青年民族乐团专场音乐会》参演“上海之春国际音乐节”，均获极大成功。她编写了笛子教材《唐俊乔教竹笛》，并录制出版《竹迹——唐俊乔的笛子世界》、《梅花三弄——唐俊乔》等多张演奏唱片及影碟演奏专辑。

与她合作过的乐团包括：伦敦交响乐团、法国国家交响乐团、汉堡交响乐团、比利时国家广播交响乐团、夏威夷檀香山交响乐团、柏林室内乐团、香港管弦乐团、台北市立交响乐团、中国爱乐乐团、上海交响乐团、上海广播交响乐团、中国广播民族乐团、香港中乐团、澳门中乐团等，曾多次出访英国、法国、德国、奥地利、意大利、比利时、乌克兰、罗马尼亚、美国、加拿大、日本、毛里求斯、西班牙、马达加斯加、澳大利亚及港、澳、台等国家和地区，作为当今中国最具影响力的青年笛子演奏家，她的成就被收入《中国音乐家辞典》及英国剑桥传记中心编著的《世界名人录》。

笛的历史

笛是中国最古老的乐器之一。古代称为“箛”。秦汉后，笛才成为竖吹的箫和横吹的笛的共同名称。1978年，从湖北随县曾侯乙墓出土了两支竹箛，从湖南长沙马王堆三号汉墓出土了两支竹笛，出土的箛和古籍中记载的汉箛，除长度略有出入外，其他形制完全相同；出土的笛除与记载相同外，并在墓内的竹筒上写有箛的字样，显然是古代竹笛，古代的箛和笛非常相似，历来有人箛、笛不分，说成是同一乐器，实际是有区别的。从出土箛、笛可以看出：箛，6孔，闭口，能奏五声加一变化音，全身髹(xiū)漆；笛，7孔，开口，能奏七声加两个变化音，不髹漆。战国时，箛是祭神或宴享时演奏的主要旋律乐器之一，笛也非常流行，屈原学生宋玉的《笛赋》中也曾讲到当时南方的笛，与今日之笛已十分相像。1986年5月，在河南舞阳县贾湖村东新石器时代早期遗址中发掘出16支竖吹骨笛（用鸟禽肢骨制成），根据测定距今已有8000余年历史。竖吹，音孔由五孔至八孔不等，其中以七音孔笛居多，具有与现在我们所熟悉的中国传统大致相同的音阶，骨笛音孔旁刻有等分符号，有些音孔旁还加打了小孔，与今天的中国音调完全一致，仍可用其吹奏现在的民间乐曲《小白菜》。

黄帝时期，即距今大约4000多年前，黄河流域生长着大量竹子，开始选竹为材料制笛，《史记》记载：“黄帝使伶伦伐竹于昆侖，斩而作笛，吹作风鸣”，以竹为材料是笛制的一大进步，一者竹比骨振动性好，发音清脆；二者竹便于加工。秦汉时期已有了七孔竹笛，并发明了两头笛，蔡邕、荀勖、梁武帝都曾制作十二律笛，即一笛一律。

笛子的分类

一、梆笛和曲笛

二、闷笛、竖笛、定音笛、平均孔笛、接铜调音笛、新笛、加孔加键笛、排笛

梆笛和曲笛

梆笛用于北方梆子戏的伴奏，笛身细且短小，音色高亢明亮有力，着重于舌上技巧的运用。梆笛善于表现刚健豪放、活泼轻快的情致，具有强烈的北方色彩，这和北方人民所处的地区特点和生活、劳动习惯是分不开的。多用于北方的吹歌会、评剧和梆子戏曲（如秦腔、河北梆子、蒲剧等）的伴奏，也可用来独奏。

曲笛用于南方昆曲等戏曲的伴奏，又叫“班笛”、“市笛”或“扎线（即缠丝）笛”，因盛产于苏州，故又有“苏笛”之称。多为C调或D调。管身粗而长，音色醇厚、圆润。讲究运气的绵长，力度变化细致，常采用先放后收，一音三韵，悠扬委婉，演奏的曲调比较优美、精致、华丽，具有浓厚的江南韵味。曲笛与北方风格的梆笛笛子独奏曲那种粗犷、有力，形成鲜明的对照。曲笛在我国南方广泛流行，适宜独奏、合奏，是昆曲等戏曲音乐、江南丝竹、苏南吹打、潮州笛套锣鼓等地方音乐中富有特色的乐器之一。现在新创作的笛子独奏曲，大部份都吸取了“曲笛”和“梆笛”的演奏特点。

笛子制作

竹笛用自然长成的竹管制做，玉屏笛是笛中之珍品。制笛时，采一节竹管，里面去节中空成内腔，外呈圆柱形，在管身上开有1个吹孔、1个膜孔、6个音孔、1个前出音孔和2个后出音孔。

竹笛用自然长成的竹管制做，适于做笛子的竹子有紫竹、黄枯竹、长茎竹、凤眼竹、香妃竹和海鹿竹等。制笛时，采一节竹管，里面去节中空成内腔，外呈圆柱形，在管身上开有1个吹孔、1个膜孔、6个音孔、1个前出音孔和2个后出音孔。吹孔是第一孔，气流由此吹入，使管内空气柱振动而发音。

膜孔是第二孔，专用来贴笛膜，笛膜多用芦苇膜或竹膜做成，经揉绞后取一小方块使用。笛膜经气流振动，便能发出清脆而圆润的乐音，笛子的华彩音色，就是由于笛膜配合竹管的振动而构成的。

音孔共有6个，近笛首的为第六孔，近笛尾的为第一孔，分别开闭这些音孔，就能发出高低不同的音。前出音孔又称基音孔，可用来调音，起着划定笛子最低音范围的作用。后出音孔又称助音孔，是距笛尾最近的两个孔，起着美化音色、增大音量的作用，也可系飘穗之用，所以也有“穿绳孔”之称。飘穗用丝带编成，是笛子的装饰品。

在吹孔上端管内的一定深度里，堵有用软质木材制成的笛塞。由笛塞至吹孔的一段管身内腔，称作“海底”或“笛脑”，它阻止气流向上，使口风向下流动，集中发音。

有的笛子，在笛首或笛尾镶以牛骨或象牙，还有的将丝弦缠于笛身外面，呈21~24道缠丝，它们主要起防裂作用。

01 《早晨》 赵松庭曲

乐曲描写春天的早晨，太阳刚刚从东方升起，小鸟在树上歌唱，孩子们在森林中欢乐游戏的生活情景。此曲将西洋长笛音阶练习曲的吹奏法与中国竹笛传统演奏法结合，这在 50 年代中国的笛子界属先进和新颖的技法，这种演奏技术很好地体现了乐曲的内容，音乐化的鸟鸣十分有机地融入到旋律之中，增强了乐曲的音乐性。

02 《沂河欢歌》 曲祥 曲

乐曲以富有浓郁山东韵味的旋律，热情赞颂沂蒙山区秀丽风光和人民愉快的劳动生活。

03 《小放牛》 民间乐曲 陆春龄改编

本曲原为昆曲中的“吹腔曲牌”，于 50 年代被改编为笛曲。乐曲富有田园风味，生动地表现了天真活泼的牧童在互相问答时的明快情绪。

04 《喜相逢》 冯子存编曲

原为内蒙民间乐曲，后被引用到山西梆子和二人台等地方戏曲中做过场音乐，笛子曲《喜相逢》是笛子演奏家冯子存先生改编的。乐曲欢快风趣表现了亲人惜别和重逢的情景。

05 《千山情》 唐立忠 唐俊乔曲

乐曲表现了中国辽宁省风景秀丽的千山，楼台殿阁，古刹群立，初春拂晓，人们畅游其中的喜悦心情。

06 《琅琊神韵》 俞逊发曲

“辞翁之意不在酒，在乎山水之间也……”。作者途经琅琊山，被其秀丽的景色迷恋。曲作者读北宋欧阳修的《醉翁亭记》一文有感而发，写下此意境深邃的笛曲。乐曲在演奏上运用了两种新的表现技法，一是小溪的流水声，二是充满虚幻空灵的哨笛声，此技法增强了乐曲

的感染力。

07 《春到湘江》 宁保生曲

这是以湖南花鼓音乐为风格特点而作的一首笛曲。乐曲富有歌唱性，旋律婉转，优美。

08 《幽兰逢春》 赵松庭 曹星曲 李滨扬改编

作者在乐曲前曾有这么一段题记：“周总理说：‘昆曲是兰花’。今天，兰花逢春，重放幽香。缅怀总理，仿昆曲情趣，作此曲。”作者以写意的手法，倾诉自己的情怀。此曲后半部经由李滨扬先生重新改编创作，并运用了大段连续循环换气技巧，增加了乐曲的难度，使全曲音乐线条更加生动流畅。

09 《卖菜》 山西民歌 刘管乐改编

根据山西民间乐曲改编，乐曲生动、活泼，表现了山西人民对美好生活的追求和向往。

10 《苍》 杨青曲

素材来自于古老的民谣，经作曲家之精心构思，衍化成一首生生不息的生命赞歌。乐曲中有痛苦、有迷茫、有欢乐，更有对世间一切美好事物的追求和向往。此曲在创作上打破了传统笛曲的写作手法，运用了现代西方作曲中十二音体系，音域跨跃三个八度，这就要求演奏者不仅要有扎实的基本功，还要有对微分音音准的听辨能力和娴熟准确的演奏技巧，是一首极具挑战性的作品。

扬琴伴奏 应皓同

应皓同，上海音乐学院附中民乐学科副主任，扬琴专业教师。6岁开始学习扬琴，1986年考入上海音乐学院附小，1989年升入上音附中，1995年进入上海音乐学院民乐系学习，先后师从彭璐，洪圣茂，郭敏清，成海华老师。在校期间，多次获得学校颁发的“人民奖学金”。1999年以优异成绩毕业，留校任教。

钢琴伴奏 沈逸文

沈逸文，4岁开始学钢琴，1996年起师从上海音乐学院黄泓老师学琴，同时随邓尔博副教授学习作曲。1999年考入上海音乐学院附中作曲专业，2002年后师从丁纘副教授。曾获得首届上海“TOYAMA杯”青少年钢琴比赛第二名。第二届上海音乐学院附中民乐室内乐创作比赛第一名，作品《俑》获第四届中国音乐金钟奖琵琶作品银奖（金奖空缺）。2005年以优异成绩直升上海音乐学院作曲系，师从何训田教授，2006年以全额奖学金考取美国巴德音乐学院。

DSD 录音，前所未有的超清晰度高保真录音技术

SACD 唱片，唯一能够储存和还原 DSD 录音的激光唱片

苏立华

自 1983 年激光唱片问世以来，数码录音和激光唱片更新换代之快以至于让不少消费者对其感到厌倦和反感。DSD 录音和 SACD 唱片的问世，也被一些对此技术不了解的人误解和误传。

面对数字多媒体播放器和互联网上肆无忌惮的上传和下载视听节目，唱片业和传统音响行业受到了前所未有的重创。我们已经看到中低档的传统音响产品已经频频将市场让给了多媒体播放设备，低级录音和廉价制作的唱片也慢慢死在网络视听之毒手下。最终胜出的将是那些极品音响器材和极品录音和极品制作的唱片，消费者则是那些在乎和追求高品位和高品质视听享受的人群。DSD 和 SACD 意味的不仅仅是高科技，它更意味着追求生活质量的人们对高级音乐和高级声色的向往和需求。

SACD 最初开发的用途是用于存放电子数据文件的。后来，开发此技术的科学家们意外地发现只有 SACD 是 DSD 录音的最佳载体。DSD 录音开发出来后，很多录音师欣喜若狂，因为此前没有任何录音技术能具备如此完美的捕捉、储存和无损还原重播的能力。DSD 技术录制的声音，信噪比可以超过 120db，频响范围宽达 0—100kHz，采样频率高达 2.8224MHz（是此前 PCM 数字录音的 64 倍）。理论上的数据差异惊人，而实际运用对比的结果更是令人不可思议。DSD 录音可以录制下 PCM 录音无法捕捉和录制到的声音。而 PCM 数字录音刻录光盘又无法在容量有限的 CD 上无损地记载和无损地还原 DSD 录音，能做到完全记载和完全还原 DSD 录音的光盘只有 SACD。

重播终端还原不好，前端录音再好也没有意义。录音师可以用一些常用的录音软件以最高采样率录音，获得消费者在普通唱片上不可能听到的音质。重播能否最大和对等还原录音全赖于用什么方式储存录音和用什么方式重播。众所周知，普通激光唱片（包括 HDCD、XRCD 等）要在普通 CD 机上播放，必须采用 16bit/44.1kHz 采样的音频文件刻碟，否则就无法在普通 CD 机上播放。有些唱片上写着 24bit/96kHz，那是指录音时或后期做母带时用的采样频率，并不是指成品 CD 上的音频文件。无论前端采用什么样的录音（即便是 DSD 录音），记录到了普通

CD(最大容量 800 兆,最多记载 80 分钟的 PCM 音频文件)上,永远只能是 16bit/44.1kHz。再高格式的录音都得下转成 16bit/44.1kHz 才能记录在能被普通 CD 机读取信号的激光唱片上。当然,高格式的录音下转后肯定比低格式的录音好,不过这种“好”是非常有限的。CD 不能 100% 储存和还原原始拾音渠道进来的声音。SACD 却能 100% 地记录下 DSD 的原始录音,并通过 SACD 播放机上的专用 DA 转换芯片处理器将 DSD 录音 100% 还原和重播,这时消费者听到的声音也就是录音师在录音棚里听到的声音。成品 SACD 本身就可以作为母带保存,用于再版压碟时使用。时下,刁钻的发烧友们不是迷恋 LP 的声音吗?可以这么说,通过 SACD 播放出来的 DSD 录音在音色上与 LP 音色是一样的,而在频响范围、信噪比和动态方面,LP 远远无法与 SACD 比。实际上,DSD 录音不是数字录音,而是模拟录音。运用 DSD 录音时,从麦克风到 DSD 模拟—数字转换器的信号是模拟信号,而在 AD 转换器中模拟音频信号到数字的转换压缩的不是声音而是数据包,当 SACD 播放机重播 SACD 时,SACD 光盘上经过 SACD 播放机上的 DA(数模转换器)解压的是文件包,重新无损把模拟拾音信号还原。如果你不信,你不妨试试将 LP 播放出的声音通过 DSD 录音专用的 AD 转换器记录下,让后制作成 SACD 再去重播听听!耳听为实。有些唱片公司将从前录制的优秀模拟录音制作成 SACD,我们便可以听到模拟母带的音效;而那些将 20 世纪 80 年代的 PCM 数码录音制作成 SACD 完全就没有任何意义。SACD 能够忠实地储存和还原所储存的声音,但是它无法做到无中生有。

令人遗憾的是 SONY 和 PHILIPS 公司花巨资开发了此完美的 DSD 录音和理想的 SACD 唱片,却没有很好地推广它,让众多唱片厂家享用,最终去淘汰 CD 和 LP。眼看一些发烧友被 HDCD、XRCD 和 LP 忽悠在云里雾里,我哭笑不得,甚至还惹来嘲讽讥笑。无奈之下,只好利用小小的唱片内页空间就自己有限的理解,用有限的表达解释一下 DSD 录音和 SACD 的神奇。

从前的 PCM 录音并不能拾取和记录下麦克风能收到的所有声音信息,DSD 录音完全做得得到。PCM 数字录音 AD 转换器在转换和储存音频信号会丢失拾音信息(细节),CD 重播时,来自 CD 的数字信号在经过播放机里的 DA 转换器时再丢失信号,这就是为什么 CD 听起来没有感染力(老外说的没有 the emotion in music),音色冷硬难听。DSD 录音和 SACD 唱片完全没

有这些缺点。CD 给我们带来的是打了折扣的录音，SACD 给我们带来的是完美的录音。打个比喻，如果说 SACD 是超清晰度彩色照片，CD、HDCD 和 XRC D 就是普通黑白照片，MP3 和 ipod 则是 X 光片。

DSD 录音消除了以往数码录音冷硬的音色（即：俗称的“数码味”），集模拟录音生动优美的音色与数码录音的高信噪比、大动态、超宽频率范围等优点于一体，无疑是迄今为止最为完美的录音技术。

Channel Classics 公司 SACD 使用的是 4.7G 的 DVD 盘片，碟片上镀有三种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 普通 CD 音频信号（由 DSD 音频文件下转来的 PCM 音频文件）。

已经出版的“聆听中国”系列唱片：

- CCS SA80406 《枫桥夜泊》 中国交响乐团演奏 指挥：李心草
- CCS SA80106 《十面埋伏》 中国经典琵琶独奏专辑 演奏：章红艳
- CCS SA80206 《闲居吟》 中国经典二胡独奏专辑 演奏：于红梅
- CCS SA80507 《中国魔笛 唐俊乔》 中国经典笛子独奏专辑 演奏：唐俊乔
- CCS SA80607 《弹拨中国》 中央音乐学院民族弹拨乐团演奏专辑 指挥：陈冰

即将出版：

- 《两把小提琴的对话》 中外小提琴二重奏专辑 演奏：胡铮 宁峰
- 《理察·斯特劳斯 / 勃拉姆斯小提琴奏鸣曲》 小提琴：陈响 钢琴：瓦伦蒂纳
- 《早安！帕格尼尼先生》 帕格尼尼小提琴作品专辑 小提琴：宁峰 钢琴：霍普

COLOPHON 制作群体

Production

出版

Producer

制作人

Recording engineer

录音

Assistant recording engineer

录音助理

Recording editor

录音剪辑

Graphic design

平面设计

Liner notes

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Technical information 录音设备

Microphones 麦克风

DPA 4006, Schoeps MK2

A/D & D/A Converter 转换器

ADC8 & DAC8 mk IV / Meitner

Monitoring 监听音箱

Pyramix Editing / Merging Technologies

Cables 麦克风信号线

Bowers & Wilkins 805 www.bwspeakers.com

Recording location 录音地点

Van den Hul * www.vandenhul.com

He Lu Ting Concert Hall of Shanghai Music Conservatory

上海音乐学院贺绿汀音乐厅

Recording date 录音时间

February 2006 2006年2月

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

唐俊乔
笛子演奏专辑

中國魔笛

PORTAIT OF

OF

Dizi

MASTER

TANG

JUN

QIAO

MAGICAL

FLUTE

OF

CHINA

1 早晨 赵松庭 曲

Morning By Zhao Song Ting

05:10

2 沂河欢歌 曲祥 曲

Paeon of Yi River By Qu Xiang

04:37

3 小放牛 民间乐曲 陆春龄 改编

Little Buffalo Cowboy Arranged By Lu Chun Ling

04:42

4 喜相逢 冯子存 编曲

Jolly Meeting By Feng Zi Cun

02:50

5 千山情 唐立忠 唐俊乔 曲

Impression of Mt. Qianshan By Tang Li Zhong and Tang Jun Qiao

05:10

6 琅琊神韵 俞逊发 曲

Mysterious Tune From Lang Ya By Yu Xun Fa

10:19

7 春到湘江 宁保生 曲

Spring Visiting Xiang Jiang River By Ning Bao Sheng

05:40

8 幽引逢春 赵松庭 曹星 曲 李滨杨 改编

Solitary Orchid Greeting The Spring

By Zhao Song Ting and Cao Xing Arranged By Li Bin Yang

07:35

9 秧歌 山西民歌 刘管乐 改编

Vegetable Vendor Arranged By Liu Guan Yue

03:08

10 芦花 杨青 曲

Blue Canopy By Yang Qing

12:22

Total Time:

62:59