



CHANNEL OF CHINA

CCS SA 80607

弹拨中国 Tug at China's Heartstrings



SUPER AUDIO CD

The cooperation between the left and right hand characterizes the playing method of the plucked instrument and stipulates the pitch, intonation, tone quality and color, speed, loudness and density of plucking. Even the meandering melody originates from each single plucking.

Each player of the ensemble is independent and at the same time integrated in the whole ensemble, wandering between the melody part and the supportive part. China's plucked instrument ensemble can play its time-honored traditional repertoire as well as any other kind of music.

Appreciation of music can only be experienced by feeling it, sharing it and understanding it.



01 Jolly Tune by Gu Guan Ren

'Jolly Tune' was transcribed for an ensemble of plucked instruments from a recitative aria of Su Zhou Ping Tan (traditional Su Zhou recitative singing with accompaniment of a three-string plucked instrument called san hsian). The piece is dominated by pipa and san hsian, supported by an interesting orchestration of other plucked instruments. You can hear the complicated rhythms and changes of colorful tonality modes, all along with the singing of the orchestra.

Pipa: Song Ning

02 Night Banquet by Zhao Ji Ping

Night Banquet is a musical description of a lavish imperial court banquet in ancient China. The music portrays a vivid picture of hosts and guests. You can hear the tinkling wine glasses and the noise of chatting and toasting people in this short, entertaining composition.

Pipa: Song Ning

03 Street-walking Musicians Folk Tune from South China transcribed by Li Guo Hun

pipa solo by Shu Yin

San hsian solo by Zhang Liu Yin

Street-walking Musicians is one of the Eight South China Stringed Music and was traditionally played at weddings and other special occasions and festivals. Musicians were supposed to play when walking down the street through the crowds. The whole piece of music consists of four small parts, hence a nickname for this piece 'Xing Jie Si He', meaning walking musicians playing a set of four pieces of music. The music is fast and slow, jolly allegro and cantabile larghetto. You can hear immediately this is music for festival celebrations.

04 In the Still of Late Night by Wu Hua

Jing Hu(soprano erhu)solo by Wang Cai Yun

Chinese drum by Gao Chao

In the Still of Late Night originates from a four-phrase aria in the Si Fan Scene of Kun Qu and was transcribed by a Jing Hu master, a leading erhu player in Peking opera band. It is a virtuosic piece both for the Jing Hu and the orchestra. The Chinese title 'Ye Shen Chen', is taken from the first sentence of the original lyrics of the aria. The solo Jing Hu tries to imitate the singing of the Peking opera, also there is a lot of percussion in this music.

05 Tune from Jin Region by Yan Hai Deng transcription by Wang Zhi

Sheng(mouth organ) by Wang Lei

This music is adopted from an aria of Shan Hsi Ban Zi (local opera of Shan Hsi province). Chinese mouth organ, though very strange and new to the western eyes and ears, really sounds like an organ. The instrument can produce many varieties of sound and can be very virtuosic. The organ player Mr. Wang Lei is a graduate student from Central Music Academy of Music. No doubt he is the best mouth organ player in China today and probably in the world.

The music is Chinese, traditional and local. If you never heard North Chinese music before, this is a good example.

06 When Spring visits South China by Wang Hui Ran transcription by Jiang Shui Lin and Wei Hong Yu

pipa solo by Yu Yuan Chun

san hsian solo by Chen Shan

This piece was transcribed from a pipa solo piece 'March in South China', composed by Wang Hui Ran. On this recording it is performed on pipa and san hsian, both plucked instruments but each with its own strong characteristic sound that makes the music vivid and

entertaining. If you ever visited South China, this music really reminds you of the scenes in spring of South China countryside.

07 Journey beyond Xi Kou Shang Hsi folk song transcription by Bao Yuan Kai

The piece is played now by a genuine traditional orchestra of Chinese plucked instruments, but was recorded before by Channel Classics on 'Soliloquy at Cold Mountain Temple' (CCS SA 80406), a selection of Chinese music for western orchestra played by China National Symphony Orchestra conducted by Li Xin Cao.

Xi Kou is a river port of Yellow River in North China. North China was notorious for poverty caused by arid land and hostile climate. In the old days many young men left their homes and beloved ones to look for prosperity far away. They took sheep-skin boats and boarded them at Xi Kou port, where they parted with their beloved ones who came along all the way just to say goodbye, not knowing if there would be a return. The story behind the music turned into a romantic one but no matter how the story was and is told, the music is always sad. Nowadays Xi Kou is a very popular tourist place because of the story and the song. pipa solo by Song Ning

08 Riddle guessing Yunnan folk song transcribed by Bao Yuan Kai

Riddle-guessing song from Yunnan province of South West China has been popular for decades for its humorous tongue-twist lyrics and jolly and easy to sing melody. The Chinese composer Mr. Bao Yuan Kai enjoys a great popularity and reputation in China for transcribing folk song melodies into instrumental music both for orchestra of traditional Chinese instruments and western symphony orchestras. The character of the music is perfect for the plucked instruments that are full of fun and joy.

09 Camel Bell Ring Echoing Along the Silk Road by Ning Yong

Ruan by Sun Zheng Handheld drum by Mali

This music may remind you of 'In the Steppes of Central Asia' by Alexander Borodin with a strong influence of Turkish and Arabic music. Though only two instruments are used, the music soon transports you to the Silk Road journey, accompanied by the tinkling ring of a camel bell and the laser like sun rays. The joyful melody and dancing rhythm indicate the dance scene in the small oasis town. But then the dancing fades into the uniform rhythm as heard at the beginning, that brings you back to the Silk Road journey.

10 Xi trio for three sets of cymbals by Guo Wen Jing

Cymbals played by Gao Chao / Gao Yue / Li Xing

Xi (Game) was written in 1995 by the well known Chinese composer professor Guo Wen Jing. This piece was written for three sets of cymbals and was one of the best-loved and influential instrumental music written for Chinese traditional instruments.

When still a music composition student in Central Conservatory of Music back in 1980s, Guo was so much impressed by one percussionist who could play a dozen of different percussive instruments and from then on he hoped that he could write something to let one instrument produce so many different sounds and he accomplished this in Xi.

You can hear lots of Sichuan opera elements in Xi, with which Guo grew up. Sichuan opera is from Sichuan province of southwest China and characterized by variable and expressive percussion that sometimes even imitate human dialogue, like what you can hear in Xi, comedians making funny dialogue. Guo tries to bring out all the characters and sounds a cymbal can produce. This is a very interesting percussion music that enjoys a great popularity both home in China and broad.

11 Ambush on all sides transcription by Zhang Hong Yan

pipa solo by Zhang Hong Yan

pipa band: Song Ning / Song Tao / Liu Hsiao Qin / Shu Yin / Yu Yuan Chun / Wang Zuo / Liu

Hsiao Jing / Ning Yan / Yang Jin / Xu Wei Shan / Song Hong Fei / Liu Yang / Zhang Yun Hsia
/ Li Ting / Wang Hai Bo / Wang Qi / Zai Wen Ting

Ambush On All Sides is a true story about a deadly battle that took place in the second century in the Warring States period of China's ancient history, a story so well known that many different local operas were written about it and the pipa solo version probably is the best known pipa solo piece. In this music, you can easily visualize the war scenes.

Zhong Hong Yan enjoys great popularity for playing this piece. She has also recorded the solo version for Channel Classics (CCS SA 80106). Her professor, Zhang Hong Yan transcribed this technically demanding solo piece into this concertante like version for solo pipa and an ensemble of pipas played by Zhang Hong Yan's students. Wanting to take full advantage of the technology of SACD, all 18 pipa players are spread around the hall. The multi channel version of this SACD recording will let you hear the full multi-dimensional character with you as listener sitting in the middle.

12 Night in Moscow Russian folk song transcription by Wang Dan Hong

In the 1950's when China is spending its 'honeymoon' with Soviet Union and the Soviet culture dominates China, peasants still sing traditional folk songs and watch traditional local operas. But among the educated people it is a big fashion to be able to sing a Russian song. The recorded song has been a hit for decades and even today it still echoes in the ears of the aging generation. You may have heard it played by Russian Ossipov Orchestra but played by an ensemble of traditional plucked instruments; it gives you a totally new listening experience.

13 Saber Dance by Khachaturian transcription by Li Fu Bin

This concert encore piece by the former Soviet composer Khachaturian has been so popular around the world that there is no need for introduction. It is special though to hear this hit played by an orchestra of plucked instruments.

Zhang Hong Yan Artistic Director

Zhang Hong Yan, a graduate from China's prestigious Central Conservatory of Music, has earned a reputation for harmonizing traditional Chinese musical instruments with the Western orchestra.

Born in Zhejiang province, she began to learn the stringed instrument at age seven. In 1990, she graduated from the Department of Traditional Chinese Musical Instruments and was accepted into the graduate school of China's best music school without taking the entrance exam. She studied under Mr. Lin Shicheng, a pipa Maestro, and became the second recipient of a Master's degree in pipa in China. She is associate professor of China Central Music Conservatory in Beijing.

Zhang began her performance career when she was 14. In that year, she took the top prize at a national contest for young players of traditional Chinese musical instruments. In June 1992, at her graduation concert, she once again became the focus of attention by becoming the first Chinese performer who plays a traditional Chinese musical instrument to the accompaniment of a Western orchestra in one concert. That concert won high critical acclaim.

Since then, Zhang has staged many solo concerts at home and abroad. Among countries where she has performed are Germany, France, the Netherlands, Estonia, South Korea, Thailand and Singapore. The list of conductors who have collaborated with her includes Han Zhongjie, Zheng Xiaoying, Hu Yongyan, Chen Zuohuang, Chen Xieyang, Hu Bingxu, and Bian Zushan.

Zhang distinguishes herself from her fellow pipa players by not limiting herself to being a mere inheritor of traditional art. Instead, she endeavors to blend Chinese tradition with the fine arts of the world. Her repertoire includes not only traditional must-haves such as

The Ambush, The Highbrow and Lowbrow, and Melody Beyond the Great Wall, but also modern compositions such as Water-Borne Lotus, Dragon Boat, and Spring Rain. In fact, she premiered a number of pipa concertos with orchestras, including The Story of a Huian Woman (Cheng Dazhao), The Disarmed Hero (Zhou Long) and Regrets by Wujiang River (Yang Liqing). Her interpretation of pipa compositions, both classical and modern, has been acclaimed as 'soul-inspired', 'exquisite', 'natural', 'elegant', 'charming' and 'outstanding'.

Zhang has also recorded CD albums and played to live broadcasts by leading media organizations, including the China Central Television station (CCTV), Central People's Broadcasting Station, Beijing Television station, and others in Shanghai and Hong Kong. Her first recording for Channel is Classics Ambush on All Sides (CCS SA 80106), featuring classic ancient Chinese music for Pipa.

Central Music Academy Orchestra of Plucked Instruments

Central Music Academy Orchestra of Plucked Instruments (CMAOPI) was founded in 2003 by Ms.Zhang Hong Yan, director of the orchestra and a well known Chinese woman pipa master. The orchestra members are excellent under graduates and graduates from Central Music Academy of China in Beijing, with executive managing director Mr.Zhang Yu Wen, deputy managing directors Mr.Li Guo Hun and Mr.Sun Zhengthe and the orchestra's chief conductors Mr.Zhang Lie and Ms.Chen Bing.

The orchestra is specialized in music written for plucked instruments, helps young talents develop their music making opportunities and introduces 21st century music. Since the beginning the orchestra has won high credits from famous musicians, gave premier performances of specially written compositions, gave concert tours in China, participated in major state cultural activities and recorded for CCTV (China Central TV) broadcasting.

Orchestra members for this recording

First Pipas	Song Ning	Song Tao	Shu Yin	Yu Yuan Chun
Secodn Pipas	Liu Xiao Qin	Qu Jin Nang	Wang Zuo	Liu Xiao Jing
Cymbalo	Wang Se			
Liu Qin	Li Yang Yang	Chen Yan		
Baritone Ruan	Xu Tao	Ning Yan	Yang Jin	Xu Wei Shan
	Guo Xiao Meng	Liu Yang	Zhang Yun Xia	Li Ting
Bass Ruan	Gao Wei	Zhang Liu Meng	Wang Hai Bo	Wang Qi
Double Bass Ruan	Zai Wen Ting	Cheng Shan		
Chinese Zither	Zhou Shan	Zhang Ying Ying		
Double Bass	Yin Lei Peng	Liu Chun Jie		
Bamboo flute	Li Chen			
San Xian	Chen Shan			
Percussions	Gao Chao	Gao Yao	Li Xin	Wei Ran



Chen Bing

Chen Bing, one of the fine woman conductors in China, was the conductor of China Woman Philharmonic Chamber Orchestra and guest conductor of Amoy Philharmonic orchestra and guest conductor for major TV music programs. In 2001, Chen Bing was invited to conduct Bangkok Philharmonic Orchestra, China Youth Orchestra of Traditional Chinese Instruments and China Children Choir. Chen helped to establish the course of music conducting at Music School affiliated to Central Music Academy of China and since then, she has been teaching conducting in this school.

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

乐曲介绍

01 喜悦 顾冠仁曲

这是一首以苏州评弹为音乐素材创作的弹拨乐合奏曲。琵琶和大三弦典型的演奏手法与弹拨乐队的多变音色相融合。作品通过节拍与调性的丰富变化发展，气韵深远地将极具歌唱性的音色主题推向高潮。乐曲中段的小快板呈现出机智活泼的形象，耐人寻味。

琵琶演奏：宋宁

02 夜宴 赵季平曲

宫廷的盛宴开始了，人们沉浸在欢快祥和的气氛之中，叮当的环配之声不绝于耳。打击乐器的喧闹声将宴会的高潮展现出来。这是一首短小而精炼的小品。

琵琶演奏：宋宁

03 行街（琵琶三弦二重奏） 江南丝竹 李国魂改编

琵琶演奏：舒银

三弦演奏：张柳萌

《行街》是江南丝竹八大曲之一，因为经常用于婚嫁迎娶和节日庙会巡演而得名。所谓行街，就是在街上行走，是一种边走边演奏的形式。由于它一般用四首民间小曲组合而成，故原名《行街四合》。全曲分为慢板和快板两部分，慢板轻盈优美，快板则热烈欢快，充满欢喜喜悦的情趣。





04 夜深沉 (京胡与弹拨乐) 吴华曲

京胡演奏：王彩云

中国大鼓：高超

此曲原以昆曲《思凡》一折中的四句唱腔为基础，经历代京剧琴师改编发展而成。乐曲标题沿用中国古代词牌取名时常用的办法，以唱腔的首句“夜深沉”三字命名。弹拨乐队与胡琴的表现方式是一种新的探索，力求通过这种演奏组合，刻画出古代女子秀美与飒爽的英姿。



05 晋调 (笙与弹拨乐) 阎海登曲 王直编配

笙演奏：王磊

乐曲以山西梆子的曲牌唱腔为素材，音调高亢有力，活泼跳动，演奏气息要求坚实饱满。其中，清晰快速的和音和大段的历音技巧的应用，把曲牌唱腔模仿得淋漓尽致，富有浓郁的乡土气息。阎海登在历史悠久的山西民间鼓吹乐、戏曲音乐的基础上，通过创作乐曲，创新演奏技巧，推动了笙演奏艺术的发展。



06 江南春 (琵琶与三弦) 王惠然曲 姜水林 韦红雨改编

琵琶演奏：于源春

三弦演奏：程珊

乐曲根据王惠然的琵琶曲《江南三月》改编。乐曲运用了评弹的素材，在改编中更是采用了琵琶与三弦的评弹演奏形式，表现江南三月万物复苏，春气盎然的景象。



07 走西口 山西民歌 鲍元恺改编

《走西口》讲述的是过去年代，生活在黄土高原贫瘠地区的人们，离乡背井，西渡黄河口出外谋生的故事，流行于山西、陕西的北部和内蒙古西部。各地的《走西口》内容相近，曲调却有很大差异。这里所采用的是山西小调的旋律：“哥哥你走西口，小妹妹我实难留，手拉著哥哥的手，一直送到小村口。”乐曲以细腻落错的复调声部淋漓尽致地表现了一对情人依依不舍的离愁别绪。这里有缠绵悱恻的喃喃私语，更有肝肠欲断的生离死别。

琵琶演奏：宋宁

08 猜调 云南民歌 鲍元恺改编

这首幽默诙谐的云南童谣以“绕口令”式的节奏表现了姐妹问答对歌的活泼情趣：“小乖乖来小乖乖，我们说给你们猜：什么长，长上天？哪样长，海中间？什么长长街前卖嘛？哪样长长妹跟前？”“……银河长，长上天；莲藕长，海中间；银线长长街前卖，丝线长长妹跟前。”乐曲以弹拨乐的轻快节奏突出显现了旋律的戏谑气氛，中部引用了另一首云南民歌《安宁州》的优美旋律。

09 丝路驼铃（大阮与手鼓） 宁勇曲

大阮演奏：孙铮 手鼓演奏：马里

乐曲描绘了丝路驼商行进的情景，空旷荒凉的丝绸之路，清脆的驼铃声，由远而近。然后是轻灵的旋律，表现了商人们跳起了欢快的舞蹈。然后又满怀希望，精神振奋地踏上了征途，驼铃声渐渐远去。乐曲旋律优美清淡，风格纯朴。此录音曲目采用的是《丝路驼铃》原曲的节选版。





10 戏 郭文景曲

铙钹演奏：高跃 高超 李鑫

《戏》是中国当今著名作曲家，中央音乐学院作曲系教授郭文景先生在1992年至2003年间创作的几部广受好评的民乐精品之一，此曲是为三对铙钹写的打击乐三重奏，与作曲家同期为六面锣写的打击乐三重奏《炫》是姊妹篇。与大型民乐合奏《滇西土风两首》、《日月山》和竹笛协奏曲《愁空山》构成了作曲家一组精致而备受音乐界极大关注的现代民族器乐作品。

《戏》创作于1995年，与其2003年创作的姊妹篇《炫》表现了作曲家“极限写作”的理念。面对时下流行的一个人演奏多种乐器，郭文景教授反其道而行之，让一种乐器发出多种声音。他在最传统的打击乐器铙钹和锣上开发出了多种新的演奏技法，最大限度地挖掘它们的表现力，有人甚至称“戏”是铙钹演奏的百科全书。和郭文景先生的其它作品一样，《戏》尽管是一部富有现代音乐特色的作品，可其对普通听众仍有很高的可听性，可谓曲高而和不寡。

中国著名作曲家郭文景（中央音乐学院作曲系教授，博士生导师）是文革结束后中国培养出的第一批世界级作曲家，当时在音乐界被称为“中音四大才子”之一。

11 十面埋伏 古曲 章红艳改编

琵琶独奏：章红艳

琵琶协奏：宋宁 宋涛 刘晓岑 曲锦楠 舒银 于源春 王佐

刘小菁 宁燕 杨瑾 徐玮珊 宋虹霏 刘扬

张云霞 李婷 王海波 王琦 辛雯婷

乐曲以我国历史上的楚汉相争为题材，描绘刘邦和项羽在垓下决战的情景。主要歌颂了楚汉战争的胜利者刘邦，尽力刻画“得胜之师”的威武雄姿，全曲气势恢宏，充斥着金戈铁马的肃杀之声。

此曲为弹拨乐团每场必演的保留曲目。乐曲由一把琵琶领奏，领奏者坐在舞台上演奏，十八把琵琶协奏，呈扇形面对舞台依次坐在听众席中演奏，形成了声音的十面埋伏，声音此起彼伏从四面八方射进听众的耳里，音响效果奇特，声音远与近、强与弱的变化异常丰富，战鼓声、吹打声、人仰马嘶声、兵刃相击声、马蹄声、呐喊声等等，惊心动魄，让人振奋，生动再现了这场惨烈的古代战争。

着迷于多声道现场同期录音的录音师加雷德先生在录音现场被这精彩的演奏所折服，同时也让其复杂的多声道录音设备大显身手，极其完美地录制下了这令人耳目一新的“多声道演奏”。这将是音响玩家表现其高级多声道音响器材的首选曲目。

12 莫斯科郊外的晚上 王丹红编配

《莫斯科郊外的晚上》这是一首广为流传的著名俄罗斯歌曲，选自电影《在运动大会的日子里》。乐队运用弹拨乐器独特的演奏技法“点对点”，以及那些以无数个“点”所构成的令人陶醉的虚线旋律，正是弹拨音乐赋予这首乐曲的独特魅力。

13 马刀舞曲 (俄) 恰恰图良曲 李复斌编配

俄国作曲家恰恰图良创作了大量脍炙人口的交响曲、舞剧以及为各种乐器写的协奏曲等。这首《马刀舞曲》选自其著名的舞剧《格央鲁》中的一段，是当今许多乐团音乐会曲目单中久演不衰的精品。在快速果断的节奏中显示出哥萨克骑兵的勃勃英姿，富有浓郁的哥萨克民间舞曲风格。

认识弹拨 章红艳

历史与逻辑告诉我们：有节奏而无旋律的打击乐，发生于石器时代；弹拨乐应是伴随弓箭产生，并同时产生旋律虚线；弓弦相交，才出现了拉弦乐器及连贯的旋律线。由此推论“弹拨”后于“打击”，而先于“拉弦”。

弹拨，既指乐器种类，又指演奏方法及技巧。弹拨音乐则是以各种不同的弹拨乐器所演奏的音乐。弹拨音乐是中国音乐的组成部分，或可谓国乐之中的弹拨一族。与其他国家、民族的同类乐器相比，无论就其乐器品种的多样与完备，还是就其历史传统的悠久与丰富，中国弹拨音乐都堪称世界之最。可以说，它是音乐世界中的“中国特色”。

中华民族是以汉族为主体，包括各少数民族在内的文化共同体。无无数计的年代与交融，形成了当今中国的“弹拨一族”：琵琶、阮、古琴、古筝、三弦、扬琴、柳琴以及形制多样、流传于少数民族地区的弹拨乐器。

弹拨乐器的构成要件是“弦”与“箱”。弦是发声器，箱则是放大器与传声器。与打击乐相同，弹拨乐的基本声响单位是“点”。而与打击乐不同的是，弹拨乐的“点”音域宽广，音律完备。

弹拨的方法与技巧，体现于左手的按弦与右手的弹拨，并由此产生左、右手的“点对点”。

作为基本声响单位的“点对点”，决定着音高、音准、音色、快慢、强弱、密集、舒缓等，无一不发生于变幻无穷的“点对点”！那些撩动人心的“点”，那些以无数个“点”所构成的令人陶醉的虚线，正是弹拨音乐特有的美学风貌。

“弹拨一族”的每一个成员，既很独立，又极亲和。它们既是各领风骚的歌手，又是训练有素的合唱队员；既可以是单声部及多声部的独奏者，又可以是性格随和的重奏者；既可以担任主奏，又可以担任协奏；既可以独立构成具有族群个性的弹拨音乐，又可以与其他不同的东、西方乐器交融并举。

音乐欣赏是一种意会，一种领悟，一种共享。



章红艳简历

中国著名青年琵琶演奏家章红艳，中央音乐学院副教授，硕士生导师，中国民主促进会会员，中华全国青年联合会委员，香港海外文学艺术家协会荣誉会员兼高级顾问。美国哥伦比亚大学访问学者。

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、林石城教授。

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。

章红艳任教同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。她的足迹遍布世界各地的音乐厅：美国纽约卡内基音乐厅、林肯中心、波士顿乔丹音乐厅、德国柏林大厅、慕尼黑 Gasteig 艺术中心音乐厅，此外，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。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，并与郑小瑛、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、德国巴伐利亚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》。

2005 年章红艳在荷兰 Channel Classics 公司录制出版的《十面埋伏》(中国琵琶经典作品专辑)是世界首张在音乐厅里以 DSD 录音 SACD 出版的琵琶独奏专辑,也是首张外国录音师按照西方录音理念首次以最先进的 DSD 录音技术录制的中国民族乐器独奏专辑。该专辑自出版后在音乐界和录音界引起极大的关注,同时被海内外不少音响器材玩家用来作为音响测试唱片,目前该专辑已在全球 40 多个国家和地区发行。

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。

需要了解章红艳老师更多的信息,请访问中国弹拨之友网站: www.tbzy.cn

陈冰简历

陈冰，青年女指挥家。曾多次担任爱乐女室内乐团指挥；曾受聘出任厦门爱乐乐团指挥；多次完成国家重大节日期间为电视台录像录音任务。2001年应聘指挥泰国曼谷爱乐乐团，并获得极大的成功。现任教于中央音乐学院附中，同时担任中国少年交响乐团、中国少年民族管弦乐团、中国少年合唱团指挥。策划并建立了中央音乐学院附中指挥专业，作为专人教师为中国指挥界培养青年后备力量。

现为弹拨乐团的常任指挥。



中央音乐学院弹拨乐团简介

中央音乐学院弹拨乐团弹拨乐团创立于2003年，创办人兼音乐总监：章红艳，团长：张玉文，副团长：李国魂、孙铮。常任指挥张列、陈冰。团员以本院优秀本科生及研究生为主体。

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，致力于实验和推出新的作品。

创立迄今，乐团在中国各地举行多场巡回音乐会，多次参加国家重要演出，其音乐节目在CCTV等国家媒体多次播出。乐团表现卓越，获得乐评家和听众的崇高赞誉，是当代中国最富创造力和标志性的弹拨乐团。

乐队成员

一琵琶：宋宁 宋涛 舒银 于源春

二琵琶：刘晓岑 曲锦楠 王佐 刘小菁

扬 琴：王瑟

柳 琴：李洋洋 陈艳

中 阮：徐涛 宁燕 杨瑾 徐玮珊 宋虹霏 郭小萌 刘扬 张云霞 李婷

大 阮：高伟 张柳萌 王海波 王琦

倍 阮：宰雯婷 程珊（兼）

箏：周珊 张莹莹

倍大提：尹雷鹏 柳春杰

笛：李晨

三 弦：程珊

打击乐：高超 高跃 李鑫 魏然

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

COLOPHON 制作群体

Production

出版

Producer

制作人

Recording engineer

录音

Recording assistant

录音助理

Recording editor

录音剪辑

Editing assistant

剪辑助理

Graphic design

平面设计

Photography

小册子内照片摄影

Liner notes

中英文文案

Channel Classics Records by

荷兰音乐频道唱片公司

C. Jared Sacks Zhang Hong Yan

加雷德 · 萨克斯 章红艳

C. Jared Sacks

加雷德 · 萨克斯

Feng Han Ying

冯汉英

Feng Han Ying

冯汉英

Zhang Hong Yan

章红艳

Bei jing Zhang Qing Graphic Design Studio

北京张清平面设计工作室

Kang Xiao Feng Feng Han Ying

亢晓峰 冯汉英

Su Li Hua Zhang Hong Yan

苏立华 章红艳

Technical information 录音设备

Microphones 麦克风

A/D & D/A Converter 转换器

Monitoring 监听音箱

Cables 麦克风信号线

Recording location 录音地点

Recording date 录音时间

DPA 4006, Schoeps MK2

ADC8 & DAC8 mk IV / Meitner

Pyramix Editing / Merging Technologies

Bowers & Wilkins 805 www.bwspeakers.com

Van den Hul * www.vandenhul.com

Concert Hall of the Music school affiliated to Central Music Academy
of Beijing, China 中央音乐学院附中音乐厅

June 5th -8th 2006 2006年6月5-8日

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

弹拨中国 Tug at China's Heartstrings

中国弹拨乐精品 Chinese music for plucked instruments

演奏：中央音乐学院民族弹拨乐团 Central Music Academy Orchestra of Plucked Instruments

01 喜悦 顾冠仁曲 Jolly Tune By Gu Guan Ren	06:00	08 猜调 云南民歌 鲍元恺改编 Riddle guessing Yunnan folk song transcribed by Bao Yuan Kai	03:30
02 夜宴 赵季平曲 Night Banquet By Zhao Ji Ping	04:44	09 丝路驼铃 (大阮与手鼓) 宁勇曲 Camel Bell Ring Echoing Along the Silk Road (for Ruan and handheld drum) By Ning Yong	04:55
03 行街 (琵琶三弦二重奏) 江南丝竹 李国魂改编 Street Musicians (duet for Pipa and San Hsian) Transcribed by Li Guo Hun	06:22	10 戏 (打击乐三重奏) 郭文景曲 Xi (trio for three sets of cymbals) Guo Wen Jing	04:08
04 夜深沉 (京胡与弹拨乐) 吴华曲 In the Still of Late Night By Wu Hua	07:33	11 十面埋伏 古曲 章红艳改编 Ambush on all sides transcribed by Zhang Hong Yan	07:22
05 晋调 (笙与弹拨乐) 阎海登曲 王直编配 Tune from Jin Region Composed by Yan Hai Deng Transcribed by Wang Zhi	06:11	Bonus tracks (特别奉送)	
06 江南春 (琵琶与三弦) 王惠然曲 姜永林 韦红雨改编 When Spring visits South China (duet for Pipa and San Hsian) Composed by Wang Hui Ran Transcribed by Jiang Shui Lin and Wei Hong Yu	05:26	12 莫斯科郊外的晚上 王丹红编配 Night in Moscow Russian folk song Transcribed by Wang Dan Hong	03:16
07 走西口 山西民歌 鲍元恺改编 Journey beyond Xi Kou Shang Hsi folk song Transcribed by Bao Yuan Kai	04:21	13 马刀舞曲 (铁) 哈恰图良曲 李复斌编配 Saber Dance Khachaturian Transcribed by Li Fu Bin	02:32
		Total Time	67:46