

音樂會序曲 — 金蛇狂舞

唐建平曲 張大森編曲

此曲以《金蛇狂舞》主題發展為一大型西洋管弦樂合奏曲，後改編用民族樂器演奏。樂曲熱烈輝煌，如金蛇翻騰舞動。

天行健

周成龍曲

此曲是作曲家特為宏光國樂團成立三十周年紀念時而創作，曲名以《易經》「天行健，君子以自強不息」為題。曲意為作曲家勉勵宏光本着自力更生精神，自強不息為發揚中國民族音樂而奮鬥。

龍騰虎躍

李民雄曲

樂曲以浙東鑼鼓《龍頭龍尾》的音調變化發展而成，氣勢磅礴，情緒熾烈，並富於濃郁的民族風格。作曲家以獨特的構思，巧妙地利用不同鼓的相異音色和節奏的多樣組合，並加之群鼓表演的多層次立體效果，拓展了鼓樂合奏的新形式。其中領奏和合奏的段落交替烘托，渲染出氣勢壯闊的場面。樂曲最後部分，主題旋律和鼓聲交相鳴奏，震撼人心，表現出人們如龍騰虎躍、奮勇果敢的氣勢。

中國暢想曲第三號

黃安倫曲

《中國暢想曲》在一九八八年作於加拿大，原為薩克管與西洋弦樂團而作，作曲家後再改編為嗩吶與中樂團的版本。全曲分為五個段落，但作不間斷地演奏，在風格上表現出塞北的地方特性，這顯然又和黃安倫大量「張家口口音」的作品一脈相承。

第一段是炫技性的華彩樂段，薩克管在無伴奏的情況下詠吟出作曲家對塞北這片廣闊的土地之一片深情；樂隊在第二段始加入，並以挺拔、深沉的旋律與薩克管交相輝映，表現出塞北山人豪放的氣派；土風舞的節奏導入第三段，表現出塞北人樸實、堅強和樂觀的性格；一曲徐緩間奏將樂曲連接到其慢板的第四段，此刻薩克管奏出夢幻般的悠長旋律；鑼鼓的闖入標誌著第五段的開始，西北吹打樂與河北吹歌的風格混合在一起，將樂曲推向歡騰的高潮。

中國龍

顧冠仁曲

龍象徵不屈的進取精神，中國是龍的故鄉，我們為祖國的強盛興旺而自豪，在龍的精神鼓舞下，去迎接祖國更美好的明天。

一江春水

徐景新曲

此曲表現南唐後主李煜《虞美人》一詞的意境。

第一樂章《春花秋月》慢板：在簫徐緩的引子後，鋼琴模仿古琴奏出哀怨的主題，表現了在東風吹拂的月明之夜，無數往事湧向心頭的惆悵心情。經過一段發展後，樂曲漸漸沉浸在朦朧的夜霧之中。

第二樂章《不堪回首》小快板：在弦樂的長音背景襯托之下，鋼琴把人帶入回憶的夢境中，使人回想起當年的歡樂景象，然而美好的景物卻已是不堪回首。在這似乎歡樂的音調中，又飽含著苦澀之情。

第三樂章《一江春水》廣板轉中板：鋼琴的華彩如波濤翻騰，引出了由樂隊全奏的愁苦主題；接之而來的是鋼琴與樂隊的競奏，恰似一江春水、東流而去，抒發了無窮無盡的滿腔愁情。

樂曲介紹由宏光國樂團提供

Concert Overture - Wild Dance of the Golden Snakes

Tang Jianping Arr. Zhang Dasen

The theme of the original short tune *Wild Dance of the Golden Snakes* was first expanded to become a full-scale work for the western symphony orchestra before it was transposed for the Chinese orchestra. The rousing, brilliant music reminds one of the serpentine movements of the golden snakes.

Like the Heavens' Ways of Self-rejuvenation

Zhou Chenglong

This piece of music was specially composed for Wang Kwong Chinese Orchestra's 30th Anniversary. The title is inspired by the famous statement in the *Book of Changes*, 'Just as the heavens have their ways of self-rejuvenation, the superior man ought never to rest in his self-improvement.' The Wang Kwong takes it as a motto for all members to strive to improve themselves for the continuing growth of Chinese music.

Flying Dragons and Leaping Tigers

Li Minxiong

The themes of this piece are developed from the Zhejiang gongs and drums music *Dragon Head and Dragon Tail*. Imbued with a strong folkloric flavour, the music is dynamic and in grandiose style. With innovative ideas and ingenuity the composer makes use of the diverse timbres of different drums and varied combinations of rhythms, coupled with the graphic effects of drum playing in groups, to bring forth a new texture of drum ensemble playing with the orchestra. A majestic scene is set against alternating passages of the leading player and the ensemble.

In the final section the thematic melody criss-crosses with the sounds of drums to stunning effect depicting people's vitality and audacity as if leaping dragons and bouncing tigers were in action.

Chinese Rhapsody No. 3

Huang Anlun

Chinese Rhapsody was composed by Huang Anlun in Canada in 1988. Originally written for the saxophone and the western symphony orchestra, it was later rearranged for the *suona* and the Chinese orchestra by the composer himself. The music is in five sections, but is played non-stop. Stylistically it highlights the ethnic colour of the land to the north of the Great Wall of China, and has the "Zhangjiakou vernacular" lineage for which Huang is so famous.

The first section is a cadenza that gives centre stage to the saxophone, which plays an unaccompanied solo in a soulful delivery of the composer's fondness for the vast land in the northernmost part of China. It is joined by the Chinese orchestra in the second section, in the form of a polyphonic dialogue with the saxophone. The outstanding yet deep notes suggest the exuberance of the people living on the highlands of the region. Folk dance rhythms are introduced in the third section, suggestive of the strength of character and optimism of people who live close to the earth. A *rallentando* passage leads on to the *adagio* in the fourth section, dreamily played until it is broken by the barging in of rousing gongs and drums in the fifth section. The wind-and-percussion ensemble of China's northwest joins the winds and percussions of Hebei in a jubilant climax.

The Chinese Dragon

Gu Guanren

China has often been called 'the Land of the Dragon', and to the Chinese, the 'dragon' has long been a symbol of the indomitable, go-getting spirit. The music expresses the Chinese people's optimistic outlook of the future as they witness the prosperous growth of their motherland.

The Spring River Flows

Xu Jingxin

The music was inspired by the imagery of a poem *Yu-Mei-Ren* by Li Yu (937 – 978), the last ruler of the Southern Tang regime. The pain of witnessing his country and homeland's demise gave his poetry deep insight into the human condition.

The first movement is an *adagio*, *Spring Flowers and the Autumn Moon*. The slow introduction by the *xiao* is followed by the lamenting theme on the piano which imitates the tonal characteristic of the *guqin*. On a moonlit night, as the east wind rises, the protagonist recalls the many incidents of a lamentable past. After a development section, the music slowly sinks into the nebulous world of the evening mist.

The second movement is an *allegretto*, *Painful Recollections of Yore*. Amidst the long, lingering notes of the strings, the piano takes the protagonist to revisit the happy days of yore. But beneath that deceptively glorious and happy past is the bitter bile of life.

In the third movement, *The Spring River Flows*, which is a *largo* followed by a *moderato*, begins with a surging, stormy cadenza by the piano. The sorrow-laden theme follows, played by the orchestra tutti. As the piano and the orchestra furiously play in succession, the heart's gate is lifted, and all the pains and sorrows cascade to join the surging waves that run to the eastern seas.

Chinese Programme Notes by Wang Kwong Chinese Orchestra
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