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FINE MUSIC

美樂集



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Yang Jing and 'The RTHK Chamber Soloists' Concert
楊靜興「香港電台室內樂演奏家」音樂會





© S. Keller

“Pipa virtuoso Yang Jing is an all-rounder.” This is how a Zurich newspaper described Yang Jing after her performance in the Tage für Musik zwischen den Welten Festival. As a Chinese instrumentalist who has settled in Switzerland, Yang Jing is indeed the perfect person to show how Chinese and Western music can be integrated and developed. On 25 February, she will co-host with ethnomusicologist Christopher Pak to give us a pre-concert talk and also perform at RTHK Studio One with the string members of ‘The RTHK Chamber Soloists’. But before the concert, let’s get her insights on the fusion of Chinese and Western music.

「楊靜是一位音樂全才。」瑞士蘇黎世一份報章如此評論琵琶演奏家楊靜的演出。作為一位定居瑞士的琵琶演奏家，楊靜的確是展現中西音樂如何融合和發展的適合人選。本月25日，她將在香港電台與民族音樂學者白德雲主持音樂會前講座，隨後與「香港電台室樂演奏家」的弦樂成員合作，為大家帶來一場耳目一新的音樂會。在演出前，且看楊靜對中西音樂融合的見解。

VIVID AND LIVELY ARTICULATION -

The Fusion and New Growing Point in Chinese and Western Music

氣韻生動 - 中西音樂的融合點和生長點

Yang Jing 楊靜

"What a diversity! The Zurich Tage für Musik zwischen den Welten (Music Between Worlds) Festival offers a wider programme ranges, from Chinese tradition to jazz, Baroque and New music. Even more astonishing, however, is the fact that behind it stands a person who knows how to connect the genres: the Chinese composer and pipa virtuoso Yang Jing, who has been living in Switzerland since 2003."

NZZ New Zurich Newspaper, Switzerland

Speed, Distance and Influence

If the 20th century cracked open the door for composers to begin looking to other cultures for musical interchange, then the 21st century has flung it wide open and is standing on the other side with welcoming arms. Technology – most obviously the speed and ease with which we can travel great distances, both physically and virtually – has exponentially broadened our influences and made musical resources unimaginable to previous generations available to composers. Composers, in turn, have naturally responded by breaking down barriers of culture and style, imagining new combinations of musical aesthetics, and creating new works that have heretofore not been possible.

We are presently experiencing a shift that will fundamentally change composers' views of what is artistically relevant, and the next few decades will likely prove to be pivotal. Indeed, in the future, when historians, sociologists, artists, and scholars of all kinds look back at the music of the 21st century, the impact of cultural interchange will likely stand out as among the most significant developments in music history.

It is against this backdrop that some composers and artists seek to innovate, combining elements of different styles to develop new musical directions. Drawing on the traditional music and instruments of East Asia, while working within the context of contemporary Western art music, composers Donald Reid Womack, Thüring Bräm, and more have written many works for pipa.

New Possibilities for the Pipa

From the perspective of traditional instrument development, the pipa, for example reflects human traditions and, at the same time, human emancipation from tradition. The pipa's sounds, methods

of playing, and repertory have constantly changed, developed, and been enriched for thousands of years. Starting, in particular, in the 20th century, and more so in the 21st century, it benefits where many cultures meet and merge. In my case, for example, as a Chinese composer and pipa soloist, I search for ancient roots of the pipa while widening the pipa's range as informed by other cultures. I develop different musical styles and use their related articulations in looking for new possibilities.

Thanks to an invitation from RTHK, 'The RTHK Chamber Soloists' will present my work *Identity: Music for East and West Strings* in concert, bringing us the Asian premiere of this set of 21st century neo-classical music repertory.

Building a Soundscape with the Two Stringed Instruments

Western strings, the fundamental part in western orchestra has a long and rich tradition. Pipa, the Chinese string instrument, has appeared in various combinations in different musical styles for nearly two thousand years. The similarities and the differences are obvious. What fascinates me is finding out the hidden similarities and differences and building a balanced soundscape between these two stringed instruments. Finding out the best way to select sound sources and timbres, building vivid and lively articulation with effective contrasts and harmonic resonances, and using these sounds to carry out the musical thought to listeners.



“Yang Jing composes pieces in which Chinese music meets classical music, modern European music, jazz and, folk music, but unlike European composers, her musical foundations are based on Chinese tradition.”

「楊靜的創作將音樂傳統融入現代和不同風格，與歐洲作曲家不同的是，她感悟音樂的基礎源於中國傳統。」

Thal Gäu Olten 《瑞士中部報》

VIVID AND LIVELY ARTICULATION -

The Fusion and New Growing Point in Chinese and Western music

氣韻生動 — 中西音樂的融合點和生長點

「在蘇黎世上演的『在世•界之間』音樂節，不僅展示了楊靜豐富多彩的音樂藝術，還闡釋了她對中國文化的見解……然而更令人驚訝的是，能夠完成這創舉，巧妙地銜接多元音樂流派的幕後人物，就只有楊靜一人。音樂風格多樣正好反映楊靜對東西方身份的追溯。」

《瑞士NZZ新蘇黎世報》

文化交流的影響力

如果說，不同文化的大門在二十世紀剛為作曲家打開，一探究竟，那麼二十一世紀，那門已大開讓作曲家鳥瞰全圖。由技術變革帶來的影響——最明顯的是我們可以從實體的旅行和虛擬的數碼途徑，輕鬆而迅速地跨越距離的隔閡，這為不同文化的交流帶來了莫大影響力，為作曲家提供前人無法想像的音樂資源。作曲家也打破文化和風格的障礙，想像出音樂美學的新組合，創作從前無法實現的新作品。

我們目前正在經歷一場轉變，從根本改變作曲家對其藝術的看法。未來，當歷史學家、社會學家、藝術家和各種學者回顧二十一世紀的音樂時，文化交流的影響可能會成為音樂史上最重要的影響力之一。正是在這種背景，藝術家結合不同風格和元素，尋求創新，以發展新的音樂方向。一些西方作曲家在當其當代藝術音樂的背景和基礎上，借鑒和使用東亞的傳統音樂和樂器創作新作品，如來自美國的胡馬克的琵琶獨奏作品〈五行〉、瑞士的布勒姆的琵琶與合唱作品〈過往的記憶〉等。

結合西方弦樂和琵琶的演出

感謝香港電台的邀請，在2月25日與「香港電台室樂演奏家」一起舉辦琵琶與弦樂合奏的音樂會，從而成全了這套二十一世紀新古典音樂曲目的亞洲首演。

弦樂作為西方樂團的基本組成部份，有著悠久而深厚的傳統。中國弦樂器琵琶在久遠的時代已出現，在不同的組合呈現出各種音樂風格。另外，西方弦樂和琵琶的異同顯而易見。讓我著迷和感興趣的是找出那些隱藏的相似和差異，找出兩種弦樂器之間的平衡點。按照不同曲目想要表達的意境和思想，安排合適的聲源和音色，建立生動的氣韻，促成有效的對比和縱深的共鳴，通過聲音向聽眾呈現音樂的意境和理念。



▲ The string members of 'The RTHK Chamber Soloists'
From left: Andrew Ling (viola), Laurent Perrin (cello), and Le Hoai-Nam (violin)
「香港電台室樂演奏家」的弦樂成員
左起：凌顯祐（中提琴）、貝樂安（大提琴）與李海南（小提琴）

“Her outstanding compositional and performing talent puts her at the service of her goal.”
 「她非凡的創作和演奏天賦助她到達成成功的彼岸。」

Gemeinde Arts Lovers 《瑞士藝術網》



© Lorenz Frey

Programme 曲目

- Yang Jing: A Shaanxiner In Muotathal
 Silk Bamboo Strings
 Identity
 String Trio 0-1-2-3 (3rd mov't)
 Jade In Strings
 Laute Lauschen
 The Old Silk Road Pipa
- Womack: Elements
- 楊靜： 一位老陝在莫爾山
 絲竹閑韻
 身份
 弦樂三重奏「零 - 壹 - 貳 - 叁」（第三樂章）
 弦中鈺
 聽琴
 龜茲琵琶舞
- 胡馬克： 五行

Yang Jing and 'The RTHK Chamber Soloists' Ticket Request Form 楊靜與「香港電台室樂演奏家」音樂會門票索取表格

Number of tickets (maximum 2 per concert)
 門票數量(每場最多兩張)

Pre-concert Talk 音樂會前講座

Date 日期 : 25/2/2019 (Mon 星期一)
 Time 時間 : 6:30pm

The pre-concert talk will mainly be conducted in Putonghua
 音樂會前講座主要以普通話進行

Concert at Studio One 一號錄播室音樂會

Date 日期 : 25/2/2019 (Mon 星期一)
 Time 時間 : 8:00pm

Venue 地點 : Studio One, Broadcasting House,
 30 Broadcast Drive, Kowloon Tong,
 Kowloon, Hong Kong
 香港九龍塘廣播道30號香港電台廣播大廈一號錄播室

Name 姓名 : _____

Address 地址 : _____

E-mail 電郵地址 : _____

Tel. 電話 _____ (Day 日間) _____ (Evening 夜間)

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Information collected will be used exclusively for ticket distribution purpose
 資料只作派發門票之用

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