RESOUNDING VOICES
AN EVENING OF ETHNIC FOLK SONGS
China Ethnic Song & Dance Ensemble

Conducted by Cao Wen Gong
Accompanied by Ding Yi Music Company
(China/Singapore)

Su Du A Luo 苏都阿洛
Yi tribe 彝族

Yang Qian Lin 杨倩琳
Hani tribe 哈尼族

Sa Ren Hu 萨仁呼
Mongol tribe 蒙古族

2015年9月26日，星期六
晚上7时30分
滨海艺术中心音乐厅

26 Sep 2015, Sat
7.30pm
Esplanade Concert Hall

Lifestyle Sponsor
金品咖啡
Dear audience,

Thank you for joining us at Moonfest – A Mid-Autumn Celebration. We sincerely invite you to cherish the beauty and wonders of the traditional arts with us.

I believe many of us have fond memories of our younger days when it was common to encounter street performances—puppetry, street opera, music and dance that reflect Singapore's different cultural traditions—sometimes even right outside our homes. I remember watching street opera with my grandmother as a young boy and being transfixed by the performance and the whole atmosphere. Looking back, I think the best part was often having everyone in a community or neighbourhood gathering and enjoying the occasion together.

At Moonfest, this atmosphere and community togetherness is something we hope to recreate at Esplanade. As you explore the centre, you will come across many free performances, talks and workshops on Chinese traditional arts and culture. And like those encounters with street performances in the past, language is no barrier to appreciating their beauty and spectacle, or to enjoying the company of friends and fellow audiences. This year, we have brought back the outdoor Chinese opera stage that is a familiar sight to us all.

As a father now with a daughter of my own, the need to ignite fresh interest in Chinese traditional arts and culture, especially amongst the younger generation, is very clear to me. I believe that these art forms and cultural traditions help to connect us to our roots and play an important part in shaping our identity.

Thus at every Moonfest, we showcase leading practitioners and try to create special experiences for the young and young-at-heart. Furthermore, as part of the nationwide SG50 celebrations and in support of active ageing through the arts, seniors can also enjoy various Moonfest ticketed programmes at lower prices.

I trust that your time at Moonfest with your family and friends will be a memorable and meaningful one.

Yours sincerely

Delvin Lee
Moonfest - A Mid-Autumn Festival
Lead Programmer
moonfest@esplanade.com
Lifestyle Sponsor’s Message

As in previous years, Esplanade – Theatres on the Bay is presenting Moonfest 2015 in celebration of the Mid-Autumn Festival. We can look forward to more excellent performances and activities that are steeped in Chinese tradition and culture.

As our country’s economy continues to grow and mature, coupled with telecommunications advancement, the world that we live in is moving at a faster pace than ever. Amidst our hectic lifestyle, we tend to neglect the “spiritual nourishment” that we need, and inevitably, some important traditional festivals gradually fade away from our lives.

The Mid-Autumn Festival falls on a Sunday this year, so I hope you can take some time to spend a relaxing Mid-Autumn weekend with your loved ones at Esplanade! I believe everyone will be inspired by the performances and activities presented at Moonfest, and bask in the atmosphere of this traditional Chinese festival.

Gold Roast 3-in-1 Coffee is honoured to be a sponsor of Moonfest again this year. We are proud to be given this opportunity to contribute to the promotion of this meaningful festival and its underlying tradition and culture.

I wish you a joyous Mid-Autumn Festival, and a resounding success to Moonfest 2015!

Soh Puay Khong
Chief Operating Officer
Viz Branz Pte Ltd

Programme

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(Approximately 1hr 45mins, including a 20min intermission.) Performed in Mandarin and ethnic languages. Hosted in English and Mandarin.
About Folk Songs

Folk songs form an important genre of ethnic music. They are made up of melodic poems and songs that have been passed down orally through generations, with unknown composers and lyricists. Through the years, musicians have ventured deep into the countryside to record these songs that rural people sang as they toiled the earth. The result is a vast collection of folk song transcriptions that have enriched the genre’s repertory. Tonight, Resounding Voices showcases three folk singers who hail from the Mongol, Yi and Hani peoples. Their folk songs have their own characteristics but despite their stylistic differences, they share a common element—a concise and vivid musical language.

Mongolian folk songs

Mongolian folk songs are famed for their powerful singing and soaring melodious tunes. They cover a variety of subject matters—love, wedding celebrations, strong horses, sweeping prairies, majestic mountains and rivers—all of which reflect their way of life. Mongolian folk songs can be classified broadly into long songs (urtyn duu) and short songs (bogino duu). The former is in the form of a pastoral song that reflects the nomadic lifestyle of the Mongolian people. They are rhythmically free, deeply emotional with long melodic phrases and feature distinctive delicate vibrato embellishments. As for the short song, it is musically tighter, rhythmically tidy and has a narrower tonal range.

Yi folk songs

The folk songs of the Yi people can be divided into storytelling songs, mountain songs, love songs and children’s songs. The majority of Yi folk songs are love songs that are melodious and rich in emotions. The mountain song features more rhythmic variations, a wide tonal range and can either be sung as a solo, duet or group. The children’s song of the Yi people is very unique as it features simple, lively tunes and vivid, humorous lyrics. Back in the years when children did not have the opportunity to go to school, these songs became how adults imparted simple life lessons and knowledge to the young. Other traditional Yi folk tunes include songs for mountain climbing, welcoming guests, drinking and weddings.

Hani folk songs

The Hani people are descendants of the ancient Qiang people. They have their own language and three dialects which differ vastly from one another. The Hani people have a rich folk music culture, which can be divided into folk songs, dance music and instrumental music. They did not possess a written language until 1957 when they created one that was phonetic in nature and based on the Latin alphabet. Hani folk songs are mostly sung as a duet in a question-and-answer format, with the rest being sung solo. As they are sung outdoors, they are more soaring in terms of tonal range and sonority. The songs are odes to labour, love and the beauty of nature.

Sa Ren Hu

A key singer with the China Ethnic Song and Dance Ensemble, Mongolian songstress Sa Ren Hu graduated from the China Conservatory of Music and has since won a series of awards, including the Newcomer and New Composition Gold Medal, Meritorious Award at the Peacock Cup Competition, and Best Singer Award at the CCTV Young Singers Competition. Brought up on the Horqin prairie in Inner Mongolia, her favourite songs are the Mongolian long songs (urtyn duu) that have long lingering phrases and are rhythmically free, such as Wild Geese and Song of Praise, both of which she will be singing at this concert.

Sa Ren Hu was the first Chinese folk singer to perform on the stage of the vaunted golden hall of the Musikverein in Vienna, Austria. Her voice is beautiful and smooth, with a wide vocal range that retains the breadth and lyricism of native singers. With a combination of modern singing techniques, her voice is even more brilliant and clear.
Yang Qian Lin

Yang Qian Lin is a soloist with the China Ethnic Song and Dance Ensemble, National First Grade Performer, and one of the new generation of ethnic minority singers currently performing actively at the top echelon of Chinese ethnic vocal music. She is an all-rounded singer who is equally comfortable with bel canto, folk, pop or native singing styles, which goes to show how solid is her artistic foundation. Her singing tugs at the heart with a sweetness and innocent intimacy that is like a refreshing cup of vintage wine.

She won the Gold Award at the Yunnan TV Singing Competition - Ethnic Category, Gold Award at the National Broadcasting New Songs Competition, and the Silver Award at the 13th Peacock Cup Ethnic Minority Singing Competition. She held a successful solo concert in Beijing in 2008, during which she also launched her solo album *Voices of a Daughter of the Hani People*. She has also made many appearances at the Spring Festival Concerts organised by national and provincial broadcasters, including CCTV, charming the nation with her unpretentious performance of the music of the Hani people.

Su Du A Luo

Nicknamed the Lark of the Yi people, Su Du A Luo is a soprano soloist with the China Ethnic Song and Dance Ensemble. Her voice has been likened to a cooling mountain spring that is mesmerising, soaring and sweet; her performances are lively, intricate, and filled with a natural innocence. She studied vocal music at the Department of Vocal Music at the Minzu University of China, and was the soloist of the Sichuan Liangshan Yi Autonomous Prefecture Song and Dance Ensemble. In the years of her singing career, she has received a number of prestigious awards, including the Excellence Award and Third Prize at the Eighth and Ninth Peacock Cup Ethnic Minority Singing Competition respectively, and has participated in the 2003 CCTV Spring Festival Evening Concert.

She hopes to continue using her voice to sing songs that are as crystalline as the sunshine, air and water in her hometown.
Cao Wen Gong
Conductor

Cao Wen Gong is a music educator, conductor, ensemble instructor at the China Conservatory of Music and resident conductor of the China National Youth Orchestra. For over 40 years, Cao has worked tirelessly at composing and arranging music, and conducting and teaching the Chinese orchestra. He has also arranged a body of folk vocal and choral works. With years of practice, Cao is a seasoned ensemble conductor. In addition to emphasising the blending and harmony of the ensemble, his compositions also create space for each instrument to showcase its characteristic and virtuosity. This simple formula is able to achieve an exquisite overall performance effect, making his works approachable and yet full of intriguing surprises. He has led various ensembles on well-received tours to a number of countries and regions.

Ding Yi Music Company

Established in 2007, Ding Yi Music Company has been recognised as one of Singapore’s most prodigious Chinese chamber music ensembles. It has captivated audiences with its distinctive approach to music-making and dedication to showcasing a vast repertoire that ranges from traditional Chinese music to contemporary interpretations and cross-genre works.

Under the direction of Music Director Dr Tay Teow Kiat, and Conductor Quek Ling Kiong, the ensemble has garnered distinctions and prizes both locally and abroad. With a group of 20 of Singapore’s most dynamic, talented and multiple award-winning musicians, many of whom went through professional training at the Nanyang Academy of Fine Arts. It first drew national attention in 2008 by winning the First Prize in the Singapore National Arts Council’s National Chinese Music Competition. In the subsequent year, it emerged Champion in the prestigious Llangollen International Musical Eisteddfod held in Wales, United Kingdom; and more recently it clinched the Silver Award in the 28th Shanghai Spring International Music Festival.

The Company has pioneered two iconic major events for the Chinese music industry—the Composium in 2012, a triennial festival which includes composition competitions and symposiums to encourage new Chinese chamber music works from composers worldwide, and the biennial Ding Yi Chinese Chamber Music Festival, a collaboration started with Esplanade – Theatres on the Bay in 2013, which saw the participation of acclaimed Chinese chamber music ensembles from China, Taiwan and Macau.

Through the support of the National Arts Council, private patrons, companies and luminaries from the regional Chinese orchestra music scene, Ding Yi Music Company hopes to explore, create and develop a unique sound for Singapore.

Ding Yi Music Company is a recipient of the National Arts Council’s Major Grant 2013-2016.
**Programme Notes**

**Send Me A Rose**
This song has its roots in a Xinjiang folk song that depicts a girl’s feelings for her lover. Melodious and distinctly Uyghur in style, it was arranged by Professor Huang Xiaofei from the China Conservatory of Music for a folk instrumental ensemble. This arrangement retains the song-like quality of the original work while the melody is set to a lively rhythm of a tango. The overall effect is a musical piece with a rich sense of dynamism and passion that vividly conveys the love and life of the people of Xinjiang.

**Song of Praise**
The popular Song of Praise is taken from the dance-drama epic The East is Red. Steeped in the Mongolian tradition, this emotional ode to the motherland expresses the feelings of emancipated herders. The song is one of the signature pieces of famous Chinese tenor Hu Songhua.

The opening and ending sections take the form of the Mongolian long song (urtyn duu). Although not set to any lyrics, the achingly beautiful melody and the rich emotions of these passages are the reasons why many fall in love with this song. The whole song exudes an atmosphere of vastness and depth, as if the singer is coming in from the sweeping prairies from afar, carrying with him the fragrance of the grass and the earth.

**Wild Geese**
The lyrics of Wild Geese convey a succinct longing for home. Subtly melancholic, it expresses the deep homesickness of the Mongolian people that is encapsulated in these verses: “In the vastness of the world / where are you, wild geese? / For my heart longs for my hometown in the north”; “The wild geese fly north / bearing my longing”; and “Drink up and refill your cup / for we shall not turn in for the night until we are drunk”. These words convey the vastness and grandeur of the prairies of northern China, while expressing a deep and lingering longing. Wild Geese is a classical work of the nomads of China; to a certain extent, it also a song through which the world is introduced to the beauty of ethnic Chinese music.

**Strong is our Love, Lasting is our Friendship**
A song taken from the dance-drama epic The East is Red. The flowing melody and poetic lyrics work together to convey the strong admiration that the Yi people had for the Red Army. (Note: Before the Second Sino-Japanese War, the army led by the Communist Party of China was commonly known as the Red Army.)

**Return from the Marketplace**
The song is a lively caricature of a young lady of the Yi people singing excitedly about the bustling market, from which she was returning home. The lilting melody and the down-to-earth lyrics coming from a youthful voice are like a breath of fresh air, while the “ah-li-li” vocalisation adds a distinct ethnic flavour and bounce to the song.

**The Flowers of Romance**
A Hani love song that uses the flower as an expression of love. The lyrics go:

“A flower in blossom draws butterflies / an empty bee hive invites bees to reside in it / I am waiting for my love to come / my petals and your leaves to make us one / Together, with each other; forever.”

**Hua Yao Girl**
A Hua Yao Yi tribe love song, adapted from the Yunnan hai cai qiang. The mountains of Yunnan are tall and far apart, so when courting hill tribe youth sing their call-and-response love songs, they have to sing in the top registers of their voices for their profession of love to carry across the valley that lies between them. For this reason, their singing style is always soaring and penetrating, and requires a very long breath. The breadth and power in their voices are as broad and sweeping as the ocean, and this is known as hai cai qiang.

**Dance of the Kyrgyz People**
The ethnic Kyrgyz minority group from Xinjiang numbers around 160,000, and is scattered across the various counties and cities in the province. They have a long history, a rich cultural heritage, and are famous for their hospitality. They love to sing and dance, and have developed their own unique ethnic musical instruments, including the komuz (a sonorous ancient three-stringed instrument) and the dobulba (hand drum).

The piece expresses the innocent kindness of the Kyrgyz people and their pursuit for truth, goodness and beauty. The song is melodious and moving, flowing and throbbing with life, and contains an allegro section that depicts a jubilant dance scene of the people celebrating a good harvest.

**The Prairie of Hulunbuir**
Dubbed the “pasture kingdom”, the prairie of Hulunbuir is famed for its lush ocean of grass. This song attempts to capture the vastness and beauty of the prairie with its stately rhythm and gracefully flowing melody. Its simple yet poetic lyrics paint a vivid picture of a verdant grassland that stretches as far as the eyes can see, with white-tipped mountains reaching towards the white puffy clouds, amongst which a majestic eagle soars and circles, and a crystal-clear river cutting through the grassland that is dotted with snowy white Mongolian yurts. The song is a hymn to the pristine and expansive beauty of the prairie, as well as a ballad of the prairie folks’ love for their homeland.

**Good Fortune**
The charming classical Inner Mongolia drinking song Good Fortune amply exemplifies the generous hospitality of the nomadic people and the virtues of true friendship. Always sung at feasts on the prairies, its lyrics are straightforward and honest, its melody cheerful and its rhythm is free and relaxed.

**How Sweet and Clear is the Water of Long Lake**
One of the songs taken from the classic musical film A Shi Ma, starring famous actress Yang Likun, the simple lyrics of the melodious song invokes the image of the crystal-clear Long Lake that stretches into the mountains which are covered with pine trees, while hardworking folk of the Yi people tend to their livestock beside the glistening lake, their joyful singing echoing across the plain.

**Never Apart**
This is a Yi song that pays tribute to a timeless emotion shared by all humans—love. It is also a shan ge (literally “mountain song”) that praises the clear sky above the home of the Yi people and the unchanging mountains. Commonly sung as a duet, Never Apart is a touching and sincere song that is very popular among the Yi people.
Resounding Voices - An Evening of Ethnic Folk Songs

Hani Lullaby
The folk melody incorporates a number of Western musical elements, including chromaticism. It is a unique East-meets-West lullaby that is melodious and rhythmically interesting.

Dance Song
A song from the Yi people in Yunnan. Its Chinese title da ge (literally “beat song”) simply means it is a song that is sung while dancing. On auspicious days that calls for a celebration, like the Lunar New Year, various festivals, harvest time or during weddings, a spectacular mass of Yi people—men and women young and old—would gather on the “dance song” field to sing and dance around the bonfire from sundown to sunrise. And when your shoes are worn out? Change into a new pair and dance on!

Rushing Through the Streets
The musical sketch piece is a lively caricature of an aspect of the life of the ethnic minority of China. It depicts the charming scene of the people gathering at a street market under a clear blue sky with the Cangshan Mountain and Erhai Lake forming the backdrop. With a lively rhythm, lilting melody and exquisite orchestration, the song brings to life the charm of folk music.

Please Stay My Dear Guests
This is a song with a strong Yunnan folk song flavour that was inspired by the eager hospitality of the Yi people from Yunnan province. It is strongly rhythmic with a musical structure that is clearly defined, and invokes a thrilling sense of happiness and joy that lends well to being sung and danced to. The recurring refrain “O Guest from afar, stay for a while” is a vivid portrayal of the sincere hospitality of the Yi people that warms the heart of any visitors. In addition, the vocalisation in the Yi language within the lyrics imbues the song with a sense of peace and benevolence.

传统艺术 薪火相传

欢迎大家莅临一年一度的艺满中秋与我们一起欣赏并珍视历久弥新的传统艺术之美。

我相信我们当中许多人对年幼时看街头表演都有许多难忘美好的回忆，无论是木偶戏，街戏，还是舞蹈歌唱，有时节目就在自家门前上演。这些，全都是新加坡独特的文化传统。我记得自己是个小男孩时跟婆婆一起看街戏，我的心就被那种氛围紧紧扣住，在其中陶醉不已。回望过去，我想最令人难忘的就是和家人，邻居及朋友们聚在一起，同在露天看戏的美好时光！

在艺满中秋，我们也致力于在艺术中心重现这样一种社群欢聚的氛围。只要你来到来艺中心，就能欣赏或参于许许多多关于华族传统文化艺术的演出，讲座，以及工作坊。就如过去所接触的街头表演，语言不会是人们欣赏这些表演与活动的障碍，大家都能在这里尽情享受传统文化的美和友伴欢聚的喜悦。今年，我们再度架起以往常见的街戏大戏台，为滨海湾添加旧港追忆的风景，让人驻足重温当年情。

作为育有一名女儿的父亲，我很清楚明白引导我们的下一代对传统文化艺术产生兴趣是重要的。我坚信这些传统文化形式与文化，能让我们更亲近和理解己身民族文化，也是建构身分认同过程中重要元素。

因此，每年艺满中秋，我们策划的节目都尝试为小朋友、年轻人和保持心境永远年轻的观众，营造特别的观演感受。同时，为欢庆我国建国50年，及响应透过观赏艺术积极乐活生活计划，乐龄人士可以购买特别优惠票，观赏艺满中秋的多项售票演出。

祝愿您同家人和朋友在艺满中秋度过有意义和充满美好回忆的时光。

李国铭
艺满中秋节目策划组组长
moonfest@esplanade.com
优质生活赞助商的话

今年的中秋节，滨海艺术中心和往年一样举办了艺满中秋，给我们带来了富有浓厚华族传统色彩的艺术演出与活动。

随着我国经济的发展及成熟，加上电讯的日益发达，国人的生活水平比以往加快了许多。在忙碌的生活中，难免忽略了家人和个人的“精神食粮”，也把一些重要的传统节日渐渐淡忘！

今年的中秋节恰好落在周末期间。届时，希望大家能轻轻松松地与家人朋友一同到滨海艺术中心度过一个美好的中秋周末！我相信大家一定会对这次艺术节所安排的演出感到满意和赞赏，并在活动中感受到中秋节的传统气氛！

“金味”3合1咖啡很荣幸能再次赞助艺满中秋，回馈社会，对提倡传统文化艺术的普及略出绵力！

我在此祝愿大家中秋节快乐！艺满中秋2015圆满成功！

苏培康
营运总裁
Viz Branz Pte Ltd

曲目

器乐合奏
送我一支玫瑰花
萨仁呼
赞歌
鸿雁
苏都阿洛
情深谊长
赶圩归来阿哩哩
杨倩琳
花恋
花腰女

器乐合奏
柯尔克孜舞曲
萨仁呼
呼伦贝尔大草原
吉祥如意
苏都阿洛
长湖水、清又凉
不分离
杨倩琳
哈尼摇篮曲
打歌

器乐合奏
赶街
合唱
远方的客人请你留下来

（时长约1时45分钟，包括20分钟中场休息）
华语与少数民族语演唱，华英语主持。
民歌面面观

民歌是民族音乐的重要体裁，它是民间口头流传的诗歌或歌曲，作者姓名多不得而知；经历多年多代作曲家、民歌作者与歌者不断地深入山里区里采风，把老百姓劳动时的哼唱记录在案，采集了大量的民歌音谱，挖掘了大地儿女最纯朴真挚的歌曲素材，从而丰富了我们今天的民歌库存。

本场演出三位歌唱家分别是蒙古族、彝族、哈尼族，作为比较主要的中国少数民族族群，三族民歌各有特色，在风格迥异的同时却又有着音乐语言简练生动的共同之处，以下同大家分享这三位民族的民歌特点。

蒙古民歌

蒙古民歌以声音宏大、曲调高亢悠扬见著，其题材丰富多彩，描写爱情与嫁娶喜庆、歌颂马儿壮草原广，无论热情奔放或是节奏细腻缓慢，均反映了蒙古风土民情。蒙古民歌大致分长调和短调，前者于2005年被联合国教科文组织列为非物质文化遗产，它反映蒙古游牧生活的牧歌式体裁，篇幅较大，节奏自由、气息宽广，字少腔长，还有独特的颤音装饰；本场演出的《赞歌》是长调的代表。而蒙古短调，篇幅则较小，曲调紧凑，节奏整齐，相对于长歌，其音域较窄。

彝族民歌

彝族民歌大致可分叙事歌、山歌、情歌和儿歌等类别，其中以对唱为主的情歌居多。其他如用作祭祀的叙事歌，一般较音域不宽、旋律变化不大的小曲；山歌类则节奏自由、音域宽广，分男女声调，但自由独唱，对唱、重唱和一唱众和等形式来表现；情歌类则节奏特别，曲调活泼简练，语言生动风趣，在孩子没有能力上学的年代里，大人们就以儿歌来向孩子传授简单的生活知识。此外，彝族民歌还有各式传统曲调，如爬山调、迎客调、吃酒调、娶亲调等，无论男女老少都会唱它几首。

哈尼族民歌

哈尼族源于古代的羌族（中国西部古老的民族），有自己的语言，并有三种差异颇大的方言，故不能相互交流通话，但该族民间音乐丰富，可分民歌、歌舞音乐和器乐三大类；过去他们也没有文字，直到1957年才创造了以拉丁字母为基础的拼音文字。哈尼族民歌以男女问答式的对唱为主，但也有独唱，因为是在山野中唱，声音比较高亢嘹亮；歌曲内容包括了歌颂劳动、赞美爱情、讴歌山野田园美景等。
中央民族歌舞团独唱演员，是目前活跃在中国民族声乐一线舞台的少数民新锐代表人物。杨倩琳歌唱风格全面，无论是美声、民歌、通俗或是原生态的演唱都能发挥自如，展现其深厚的艺术功底。她的演唱婉转动人，亲切朴实，总给人一股沁人心脾的甘醇。

曾先后荣获第十届哈药六杯全国青年歌手电视大奖赛云南赛区民族唱法金奖、全国广播新歌金奖、第十三届孔雀杯少数民族声乐大赛银奖等，并在2008年于北京成功举办个人独唱音乐会与2009年发行个人专辑《哈尼女儿的心曲》，另外还多次在央视等电视台的春晚亮相，哈尼族的诚意演绎，让人耳目一新。

彝族

彝家的百灵鸟苏都阿洛，中央民族歌舞团女高音独唱演员。她的歌声像清凉的山泉，富有磁性，高亢甜润，她的表演，活泼细腻，淳朴自然清新。曾在中央民族大学声乐系深造，并曾经在四川凉山彝族自治州歌舞团的独唱演员，在多年的演唱生涯中，她曾获多项大奖，包括第九届孔雀杯少数民族声乐大赛中获民族唱法优秀奖、三等奖，并在2003年参加中央电视台的春节联欢晚会演出。

她希望自己能够继续用歌声，唱出跟家乡的阳光、空气、水一样清澈透明的歌来。
音乐教育家、指挥家、中国音乐学院合奏课导师、中国少年民族乐团常任指挥。曹文工四十余年来致力于民族管弦乐的创作、编配、指挥及教学，也为民族声乐作品作大量的编配工作，在多年的实践中，更是积累了丰富的乐队指挥经验。他的创作在强调乐队的融合性之际，也赋予了每一种乐器单独发挥的空间，以简洁纯粹的技艺取得精致的整体演奏效果，给人以动听又不缺奇巧的听觉感受。他曾多次率团出访多个国家和地区，并受到好评。

鼎艺团

2007年成立的鼎艺团，希望借由演奏华族传统音乐与跨流派的现代作品，弘扬并推广华族室内乐。成立翌年，鼎艺在全国华乐比赛中荣获合奏小组总冠军；2009年则在兰戈伦国际威尔士诗人与音乐家节民族器乐比赛中夺魁；2011年在第28届“上海之春国际音乐节”的海内外江南丝竹邀请赛中荣获银奖。

由二十名乐手组成的鼎艺团，多是受过南洋艺术学院音乐系的专业训练，其中不乏在国内外多项大奖赛中夺冠的优秀演奏家。

鼎艺团在短短四年内，先后荣邀得多位乐坛名家同台演出，并首演多首由海外和本地作曲家创作的优秀室内乐作品。2012年，鼎艺团首次举办新加坡国际华乐室内乐作品创作比赛与论坛——作弹会，评委与演讲者包括周龙（美国）、唐建平（中国）、王建民（中国）、霍尔森（英国）、陈锦标（香港）、何仲实（新加坡）、许美端（新加坡）、何仲实（新加坡）、钟启荣（马来西亚）。通过几天的比赛，成功发掘了不少青年作曲家与优秀作品，为新加坡积累了许多华乐室内乐曲目。鼎艺团在2013年与滨海艺术中心成功举办首届鼎艺华乐室内乐节，与诸多受邀的著名团体共谱一场音乐盛宴。乐团也被邀请出访参加兰戈伦国际威尔士诗人与音乐家节、上海世博会、上海管乐周、菲律宾艺术节、2012年亚细安艺术节、亚细安传统音乐节、2013中国—东盟（南宁）音乐周、婆罗洲世界音乐节、砂拉越雨林世界音乐节、挪威国际表演艺术节2014与2014挪威国乐节，鼎艺团也在英国、马来西亚、香港、台湾、中国等国家和地区成功举办多场演出。

乐团由新加坡文化奖得主郑朝吉博士担任音乐总监、郭勇德担任指挥。
曲目

送我一支玫瑰花
原为新疆民歌，描写一位姑娘对爱人的爱，旋律优美，富有浓郁的新疆维吾尔族风情。该曲由新疆文联音协、新疆艺术学院音乐系共同改编，保留原有歌曲的歌唱性，由著名歌唱家雅玛再提演唱，旋律优美，节奏明快。

呼伦贝尔大草原
有“牧草王国”之称的呼伦贝尔草原，水草丰美，幅员辽阔，这首歌节奏大方开阔、曲调委婉悠远、旋律优美流畅，浅白但富诗意的歌词甚具形象地绘出一幅绿草如茵的草原景色，高山河流白云和矫健的雄鹰，还有洁白的蒙古包，一并融入，展现出草原净土之美的一望无际，也抒发了草原人民对家乡无比的热爱和赞美的情感。

吉祥如意
经典的内蒙古酒歌《吉祥如意》深情的表现了草原上的人们热情好客的风范，唱出了朋友之间真挚的情谊。歌曲文词朴实、真诚，旋律欢快，节奏自由舒展，是草原酒席必唱的酒歌。

长湖水 清又凉
由著名演员杨丽坤主演的经典故事片《阿诗玛》插曲，质朴的歌词，动人的旋律，叫人听着听着的仿佛来到了清澈的长湖边上，仰头看到满山高耸的青松，放眼皆是勤劳的人们在牧牛放羊，欢乐响亮的歌声在山间田野里回荡。

不分离
这是一首彝族情歌，唱出人类共通的情感，永恒的主题；它也是一首山歌，唱出彝乡天空的晴朗，山峦的亘古不变。多为男女对唱的《不分离》，旋律舒缓深情，语言清新真挚，乃广为传唱的经典。

哈尼摇篮曲
旋律融大量西方音乐元素，采用许多半音，是一首节奏婉转，音乐唯美，别具一格的中西合璧摇篮曲。

打歌
云南彝族歌曲，“打歌”简单的说就是边跳边唱。凡过年过节、欢庆丰收或是迎亲嫁娶等大喜日子，许许多多的少数民族，不分男女老少，都全涌到打歌场，绕着篝火，从太阳下山起打歌，边唱边跳的直到天亮，磨破了鞋子，不打紧，换一双再继续，场面极为壮观！

赶圩归来阿哩哩
此曲生动描绘了彝族姑娘赶集归来，一路欢歌的热闹场面和兴奋的心情。优美的旋律，好似泥土的芬芳扑面而来，歌词中的“阿哩哩”，很具民族气息，唱着唱着的，使全曲情绪更为炽热。

情深谊长
大型舞蹈史诗诗剧《东方红》中的插曲，《情深谊长》旋律优美，歌词在诗意之中显出激情澎湃、全曲朴实凝炼，通俗易懂，充分表现了彝族人民对红军的敬爱之情。（注：抗日战争前，中国共产党领导的军队一般称红军）

赶快来阿阿哩
此曲生动描绘了彝族姑娘赶集归来，一路欢歌的热闹场面和兴奋的心情。优美旋律，好似泥土的芬芳扑面而来，歌词中的“阿哩哩”，很具民族气息，唱着唱着的，使全曲情绪更为炽热。

花恋
哈尼族情歌，借花传情，歌词中所唱到：鲜花开放引蝶来，蜂巢空心请蜂来，阿妹等待阿哥来，鲜花绿叶不离分，相依相伴到永远。

花腰女
云南“海菜腔”改编的花腰彝情歌。云南大山较高较远，年轻姑娘和小伙子谈恋爱对歌的话，就得吊高嗓门，以高亢而嘹亮的声音诉情，才能叫彼此听到各自的心意。这种需要很长气息，像大海一样辽阔的唱腔就称作“海菜腔”。

柯尔克孜舞曲
新疆地区的少数民族柯尔克孜族，大部分居住在南北疆各县市，人口约16万，他们有着悠久的历史和璀璨的文化背景，以热情好客闻名于世；他们能歌善舞，有自己独特的民族乐器包括库依孜（琴声优美的古老弹拨乐器）、多兀勒（手鼓）。

这首《柯尔克孜舞曲》满有民族的音乐色彩，表达了淳朴的人们的情感，以及他们对真善美的追求。全曲旋律动人，悠长舒缓、意境开阔、气韵绵长，当中的快板乐段呈现了丰收时节人们欢歌热舞的场景。
Ding Yi Musicians

Huqin
Chin Yen Choong *
Lim Kwan Boon +
Lena Heng *
Fred Chan Hong Wei ^

Cello
Chua Yi Jun Eugene

Double Bass
Lee Khiang

Dizi
Ng Hsien Han
Ong Ting Kai

Gaoyin Sheng
Soh Swee Kiat

Zhongyin Sheng
Teo Kah Chin

Suona
Wong De Li Dedric

Pipa
Chua Yew Kok #

Zhongruan
Jonathan Ngeow Si Ming

Ruan/Sanxian
Kenny Chan

Guzheng
Tay Yvonne

Percussion
Toh Kai Siang Eugene

Drum
Phang Kok Jun

* Concert Master
+ Associate Principal
# Full time Musician
^ Contract Musician
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Phong Kok Jun
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