



SUZHOU SYMPHONY ORCHESTRA 苏州交响乐团音乐会

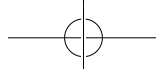
春之序曲

PRELUDE TO SPRING

02 / 18
SAT 19:30

昆山文化艺术中心·大剧院

 苏州交响乐团
Suzhou Symphony Orchestra



指挥 Conductor | 陈燮阳 CHEN Xieyang
苏州交响乐团 Suzhou Symphony Orchestra

李焕之
LI HUANZHI

春节序曲
Spring Festival Overture

奚其明 / 叶国辉 编曲
XI QIMING / YE GUOHUI arr.

江苏民歌《茉莉花》
Jiangsu Folksong Jasmine

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TCHAIKOVSKY

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Nutcracker Suite No. 1

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Coppélia Ballet Suite

中场休息
INTERMISSION

茅沅 / 刘铁山
MAO YUAN / LIU TIESHAN

瑶族舞曲
Dance of the Yao People

小约翰·施特劳斯
J. STRAUSS, JR.

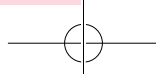
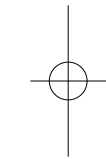
《蓝色多瑙河》圆舞曲
The Blue Danube Waltz

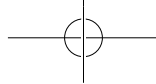
《闲聊》波尔卡
Chit-Chat Polka

《雷电》波尔卡
Thunder and Lightning Polka

比才
BIZET

《阿莱城姑娘》第二组曲
L'Arlesienne Suite No. 2





《春节序曲》 *Spring Festival Overture*

李焕之 LI HUANZHI

李焕之 (1919-2000) 是我国著名的作曲家、指挥家、音乐理论家，为中国当代古典音乐发展作出重大贡献。他曾任职于中央音乐学院，中国音乐家协会，中央歌舞团和中央民族乐团等众多有影响力的机构。作为我国著名的音乐理论家，李焕之曾撰写过许多关于音乐理论和作曲方面的教科书及参考文献。他的作品丰富，其中包括独奏，大型合唱和交响乐作品，协奏曲和电影配乐。他策划编排了许多中国传统节目，其中包括最具代表性的《黄河大合唱》和歌剧《白毛女》。他汲取中国传统音乐的精髓，运用现代手法，创造出了既反映当代音乐风格，又具怀旧情怀的音乐作品。

李焕之最具有代表性的作品是春节组曲，其中《春节序曲》已成为中国农历年庆祝活动的主题乐曲，出现在年度中央电视台春节晚会上，被每位国人所熟知。它巧妙地使用传统的中国打击乐器，结合难忘的曲调和节日的节奏，成为最受每个中国家庭欢迎和尊敬的交响乐作品。

Li Huanzhi (1919-2000) is a leading figure in the development of classical music in contemporary China. In a career spanning over six decades as composer, arranger, educator and activist in the dissemination of music, he has held key positions in major national institutions and professional associations, from the Central Conservatory of Music, Musicians' Association of China, Central Song and Dance Troupe, and the Central Chinese Orchestra, among many other influential institutions. He was also a well-established theorist, having published numerous textbooks and reference manuals in music theory and composition. His large output ranges from works for solo voice, large choral and symphonic works, concertos and soundtrack for movies. He has also curated various arrangement and editions of major Chinese repertoire such as the emblematic *Yellow River Cantata* and the pioneering opera *White Haired Girl*. He was deeply rooted in the traditional elements in Chinese folk music and made significant efforts in fusing these elements into modern techniques, creating a style that mirrored the contemporary tendencies and echoed nostalgic sentiments simultaneously.

His most important legacy is the *Spring Festival Suite*, of which the *Spring Festival Overture* has become the universal theme for the Chinese Lunar Year celebration, recognized by every Chinese person through the annual CCTV Spring Festival Gala Concert broadcast. Its clever use of traditional Chinese percussion instruments, mingled with memorable tunes and festive rhythms, makes it the most endeared and revered symphonic work in every Chinese household.

江苏民歌《茉莉花》 *Jiangsu Folksong Jasmine*

奚其明 / 叶国辉编曲 XI QIMING / YE GUOHUI arr.

《茉莉花》是中外闻名的一首中国江苏民歌，整首歌曲以细腻的感情和温婉的旋律含蓄地表现了男女间淳朴柔美的感情。

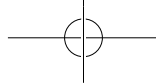
作曲家叶国辉现为上海音乐学院教授兼作曲系系主任。叶博士曾获得“台湾省立交响乐团第四届作曲比赛”第一奖，全国第十届音乐作品[交响音乐]评奖中、小型作品二等奖以及“2002 台湾国际作曲比赛”二等奖。

叶国辉协助编曲的《茉莉花》采用他音乐风格中的代表性手法，以多元的架构和视角，表达了其在当代语境下凸显中国元素的创作取向，整首曲子融汇了中国古典音乐元素以及现代音乐技术，体现了音乐本身的魅力。

The Jiangsu Folksong *Jasmine* is probably the most well known Chinese melody ever in the popular consciousness of music lovers in China as well as in the West. Its gentle and beautiful tune has inspired composers to re-create it in various contexts and settings, using the jasmine flower as a symbol for pure love.

The composer YE Guohui is currently professor and head of the Composition Department at the Shanghai Conservatory of Music. Dr. Ye has garnered numerous awards such as the First Prize of “The 4th Composition Competition in Taiwan”, “Tenth Nationwide Musical Works” Award for Best Symphonic Music, and 2nd Prize in the 2002 “CCA Taiwan International Composition Competition”. His commission for Young Euro Classic 2008 was performed by all the participating orchestras from all over the world, and was praised as “fanfare from China” by European media.

The arrangement of *Jasmine* by YE Guohui is a fine example of his musical language that covers a characteristic perception of sounds and their attribute, reflecting the consideration and integration of various factors such as the nature of music itself, space effects, Chinese elements and modern music techniques.



《胡桃夹子》 *Nutcracker Suite No.1*

柴可夫斯基 PETER ILYICH TCHAIKOVSKY

柴可夫斯基的芭蕾舞作品《胡桃夹子》是他最具代表性的作品之一，自1892年在圣彼得堡的皇家马林斯基剧院首映以来颇具盛名。《胡桃夹子》剧本是根据德国名作家霍夫曼的童话《胡桃夹子和鼠王》改编的，芭蕾舞赋予了这部剧独特的异域情调。事实上，克拉拉的教父德罗赛尔梅亚被比作是古怪的科佩尔博士。剧中中国、阿拉伯、俄罗斯和西班牙舞者巧妙的将巧克力、咖啡、茶拟人化，使整个舞剧极具异域风情。而花，露珠，糖梅和母姜则填充了主角小克拉拉想象世界中的宫殿。《胡桃夹子》现已成为儿童和成人在节日期间最喜欢的节目。

Tchaikovsky's ballet work *The Nutcracker* has become one of his most famous scores, enjoying enormous popularity across the centuries and continents since its premiere in 1892 at the Imperial Mariinsky Theater in St. Petersburg. Based on E. T. A. Hoffmann's story *The Nutcracker and the Mouse King*, the ballet features an interesting host of exotic characters. In fact, the sinister figure Herr Drosselmeyer is likened with the weird Dr. Coppélius. Personages such as the Chinese, Arabian, Spanish and Russian dancers incarnate party items such as tea, coffee, and chocolate, while fairies like the flower, dewdrop, sugarplum and Mother Ginger populate the imaginary court of the protagonist, little Clara's world. *The Nutcracker* has since become an all-time favorite for children and adults especially during holiday season.

《葛蓓莉亚》 芭蕾舞组曲 *Coppélia Ballet Suite*

德利布 LÉO DELIBES

德利布的喜剧芭蕾《葛蓓莉亚》是芭蕾舞剧的主要表现形式之一，这部剧改编自霍夫曼著作《睡魔》。《葛蓓莉亚》于1870年在巴黎帝国歌剧院首演，演出大获成功。古怪的发明家科佩留斯博士创造了一个真人大小的舞蹈娃娃，并将她命名为葛蓓莉亚。舞蹈娃娃制作得非常逼真，这使得青年弗朗兹对她一见钟情，并舍弃了他的真爱斯万尼尔达。斯万尼尔达通过将自己伪装成葛蓓莉亚，假装赋予葛蓓莉亚生命，并最终将弗朗兹从古怪的发明家手中拯救出来。

Delibes' comical ballet *Coppélia* is one of the major staples in the ballet repertoire. Partially based on the E. T. A. Hoffmann's well-known story *The Sandman*, *Coppélia* enjoyed immediate success at its premiere in 1870 at the Imperial Opera Theater in Paris. The plot involves a bizarre romance between a beautiful life-size mechanical doll and a village youth Franz, the potential breakdown of the young man's life and his real-life sweetheart's attempt in saving him from the brink of collapse. The eccentric inventor Dr. Coppélius has made a life-size dancing doll, named Coppélia. It is so lifelike that Franz becomes infatuated with it and sets aside his true heart's desire, Swanhilda. Swanhilda shows him his folly by dressing as the doll, pretending to make it come to life and ultimately saving him from an untimely end at the hands of the inventor.

《瑶族舞曲》 *Dance of the Yao People*

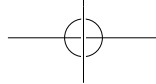
茅沅 / 刘铁山 MAO YUAN / LIU TIESHAN

管弦乐《瑶族舞曲》是刘铁山和茅沅想象力与创造力结合的产物。《瑶族舞曲》于1952年首演，成功突出了民族乐器的音色与性能，善用同组乐器的不同音色组合，以说明了瑶族人民节日庆祝的“自由”。

刘铁山有感于粤北瑶族同胞载歌载舞欢庆节日场面，以当地传统歌舞鼓乐为素材创作了《瑶族长鼓舞歌》，后由茅沅将该曲的部分主题改编为管弦乐，最终完成了这首中国管弦乐作品——《瑶族舞曲》。该作品被誉为是中国传统音乐元素与西方管弦乐的完美结合，反映了新中国在西方管弦乐的影响下发生着不断的变化。

The symphonic dance *Dance of the Yao People* is the joint product of the imagination and ingenuity of LIU Tieshan and MAO Yuan. Premiered in 1952, this piece is a successful example of optimizing the colors of Chinese traditional instruments and the musical essence of the Yao people, in order to illustrate the festive celebrations of the “footloose”, fun-loving Mao Tribe.

The genesis of the work began with LIU Tieshan's visit to the North of the Guangdong Province, where he took samples of the song and dance from the Mao Tribe, and created musical compositions fashioned after their tribal festive celebrations. MAO Yuan subsequently orchestrated materials from Liu's compositions and morphed the work into what is now known as the orchestral work, *Dance of the Yao People*. The work has been praised as a consummate model of Chinese traditional musical elements married with Western orchestral idioms, reflecting perfectly the changing aesthetics of the new Chinese Republic.



《蓝色多瑙河》圆舞曲 *The Blue Danube Waltz*

《闲聊》波尔卡 *Chit-Chat Polka*

《雷电》波尔卡 *Thunder and Lightning Polka*

小约翰·施特劳斯 JOHANN STRAUSS, JR.

十九世纪末，维也纳音乐界由施特劳斯父子主导，他们创作了大量以维也纳轻音乐为原型的音乐流派，如轻歌剧和各种舞蹈音乐。

小约翰·施特劳斯继承了其父亲老约翰·施特劳斯在轻音乐领域的写作，并极大推动了一系列舞蹈音乐的发展，如圆舞曲和波尔卡舞曲，因此他被后人称为“圆舞曲之王”。小约翰·施特劳斯为庆典创作了无数个浪漫的华尔兹和令人炫目的波尔卡舞曲。《蓝色多瑙河》是小约翰·施特劳斯最为著名的华尔兹曲目，该曲以浪漫的手法，描述了多瑙河作为维也纳的文化重要标志之一，日夜滋养着中欧大地的美妙场景。《闲聊》、《雷电》这些不仅仅是波尔卡与圆舞曲的标题，它们用生机勃勃的效果以及浪漫乐章，将派对气氛推至最绚丽的高潮！

A dynasty of father and sons, the Strauss family dominated the Viennese musical scene in the late Nineteenth Century, producing the archetypical genres of Viennese light music such as the operetta and various dance music.

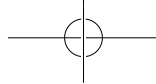
Johann Strauss Jr. in particular, inherited his father's talent in writing colorful and thrilling waltzes and polkas, earning him the nickname "King of Waltz". He has written countless romantic waltzes and dazzling polkas to celebrate every occasion and depict any situation. *The Blue Danube* is his most famous waltz, romanticizing the majestic river nurturing the Central European plains and celebrating one of the Viennese cultural icons. *Chit-chat* and *Thunder and Lightning* are more than mere titles for polkas and waltzes; with their vivid effects and romantic strains, they literally jump off the page and give the party to a swirling climax.

《阿莱城姑娘》第二组曲 *L'Arlesienne Suite No.2*

比才 GEORGES BIZET

比才所作的《阿莱城姑娘》于1872年首演，该曲根据法国近代写实抒情作家都德的原作《阿莱城姑娘》而创作。比才也曾创作过许多民间音乐主题的音乐，其中三曲在1864年于维达尔的民间音乐合辑中发表。戏剧《阿莱城姑娘》演出获得了极好的票房却未得到很好的口碑，这部剧是为了替代另一部戏剧临时被安排上演的。时至今日，《阿莱城姑娘》组曲以交响乐的形式被广为流传，组曲包括四个乐章：田园，间奏曲，小步舞曲和法兰多尔舞曲，每节音乐都描绘了法国普罗旺斯的社会情景与生活方式。比才成功地运用了各种民俗舞蹈元素，将我们带到了奥西塔尼亚和普罗旺斯安逸的田园乡村生活中。

Bizet composed the incidental music for the play *L'Arlesienne* for its premiere in 1872. For the play usually translated as "The Girl from Arles", He penned several folk-like themes for the music but also incorporated three existing tunes from a folk-music collection published by Vidal of Aix in 1864. The score achieved powerful dramatic ends with the most economic means but did not receive glowing reviews from the first performance. The play fared no better for it was a last-minute substitute for another play banned by the censors. Today, the *L'Arlesienne* is heard in the form as two suites for orchestra. The suite consists of four movements: Pastorale, Intermezzo, Minuet and Faradole, each section giving a pictorial account of community scene and life in Provence, France. Bizet's successful play of the various folkloristic dance elements transports us to the fields of Occitania and the bucolic landscape of Provencal countryside.



指挥 CONDUCTOR

陈燮阳 CHEN XIEYANG

著名指挥家。从上海音乐学院毕业后，曾任上海芭蕾舞团管弦乐队常任指挥、中央歌剧院院长。1982年他应邀在美国阿思本音乐节指挥音乐节乐团，大获成功。1984年出任上海交响乐团团长，1986年被任命为上海交响乐团音乐总监，成为中国文化发展史上第一位文艺院团的总监。

1985年以来，陈燮阳先后赴苏联、日本、意大利、美国、英国、瑞士、韩国、朝鲜、泰国、新加坡、澳大利亚、德国、丹麦、奥地利、法国、西班牙、俄罗斯等国家和港、澳、台地区，指挥本团或当地著名乐团举办音乐会，均受盛赞。1998年1月和1999年2月，陈燮阳率中央民族乐团赴奥地利、德国、丹麦，在世界著名的维也纳金色大厅和柏林爱乐大厅，以及其他城市音乐厅举办中国新年音乐会。2000年8月，他又率中央民族乐团赴美国参加“中华文化美国行”的巡回演出，其中包括在纽约著名的林肯艺术中心举办音乐会。他带领上海交响乐团2003年在美国11个城市的巡演、2004“中法文化年”的欧洲巡演，以及2007年维也纳金色大厅的音乐会，好评如潮。特别是2004年6月20日，为庆祝上海交响乐团建团125周年，由他指挥上交在柏林爱乐大厅举行的庆典音乐会，获得巨大成功。

陈燮阳指挥的小提琴协奏曲《梁祝》获得1989年中国唱片社颁发的金唱片奖，2008年荣获第六届中国金唱片奖评委会（指挥）特别奖，1987年起，他多次被选入英国剑桥国际传记中心出版的《世界名人录》。2002年，上海音乐出版社出版了由他指挥的《朱践耳交响曲集》系列唱片，2006年又出版了《朱践耳管弦乐曲集》、《吕其明管弦乐曲集》《贝多芬交响曲集》系列唱片。

陈燮阳现为上海交响乐团名誉音乐总监、中国国家交响乐团特邀指挥、第十届全国政协委员、上海市政协委员、国家一级指挥、上海音乐家协会副主席、中国音乐家协会理事和上海交响乐爱好者协会会长。

Renowned conductor CHEN Xieyang is Honorary Music Director of Shanghai Symphony Orchestra and Principal Guest Conductor of China National Symphony Orchestra.

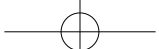
After graduating from the Shanghai Conservatory of Music, Chen was appointed resident conductor of the Shanghai Ballet Orchestra, and served as Director of the Central Opera House in Beijing. In 1982 Chen was invited to conduct the Aspen Festival Orchestra in the United States. Following his success there he was appointed the President of the Shanghai Symphony Orchestra.

In 1991 Chen became appointed Music Director of the Shanghai Symphony Orchestra – the first music director of any performing groups in Chinese history. During his tenure at the Shanghai Symphony Orchestra, he took the orchestra on an 11-city tour in the United States in 2003 and in the following year to Europe for the Sino-French Culture Year. On the occasion of the 125th Anniversary of Shanghai Symphony Orchestra, he conducted the orchestra in the Berlin Philharmonie to great acclaim.

He has conducted orchestras both in China and abroad, including the USA, Austria, Denmark, France, Germany, Great Britain, Italy, Russia, Spain, Switzerland, Japan, Korea, the DPRK, Thailand, Singapore, Australia, Hong Kong, Macau and Taiwan. He has led the China National Symphony Orchestra on its tours in Austria, Denmark and Germany, as well as the “Chinese Culture in America” Festival at the Lincoln Center. His concerts at the Großer Saal Musikverein of Vienna and the Lincoln Center of New York have won enormous successes.

Chen's recording of the Butterfly Lovers Violin Concerto won the Gold Record prize in 1989. Since 1987 he has been listed in the Who's Who in the World compiled by the Cambridge International Biographical Center in the United Kingdom. Chen's discography includes the “Complete Symphonies of Zhu Jian-er”, Compilation of “Zhu Jian-er's Orchestral Works”, “Lv Qiming's Orchestral Works” and “Complete Beethoven Symphonies”.

Chen is now a member of the Chinese People's Political Consultative Conference and the Shanghai Municipal Committee of the People's Political Consultative Conference, vice chairman of the Shanghai Musicians' Association, member of the Standing Committee of the China Musicians' Association, and chairman of the Shanghai Symphonic Music Lovers' Society.



苏州交响乐团
Suzhou Symphony Orchestra

