

Mouth



“新上海”上海音乐学院当代音乐周
Shanghai Conservatory of Music
New Music Week

“新上海” 上海音乐学院

第三届当代音乐周节目册

**New Shanghai
THE 3rd NEW MUSIC WEEK
Shanghai Conservatory of Music
Program**

2010年11月2日-6日

2nd-6th. November. 2010

*) siehe Vorwort / see preface

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《卢森堡作曲家和中國作曲家音樂會》
New Music from Luxembourg and China

時間：11月2日 星期二 15:15 2nd November, Tuesday 15:15

地點：北樓報告廳 North Building Room Lecture Hall

溫德青[中國] 第一弦樂四重奏 (1995) 20'
Wen Deqing [China] **String Quartet No.1** (1995)

勒內·翰墨[盧森堡] 克里普托斯 (1969) 11'
René Hemmer [Luxembourg] **Kryptos** (1969)

堅諾特·海因[盧森堡] 研究 (1994) 13'
Jeannot Heinen[Luxembourg] **Recherches** (1994)

邁克爾·溫格勒[盧森堡] 畫 (2010) (世界首演) 15'
Marcel Wengler [Luxembourg] **Tableaux** (2010) (world premier)

演奏者 **Performers**: 盧森堡小交響樂團 Luxembourg Sinfonietta

指揮 **Conductor**: Marcel Wengler

長笛 **flute**: Razika Djoudi

雙簧管 **oboe**: Emmanuel Teutsch

單簧管 **clarinet**: Jean-Philippe Vivier

低音單簧管 **bass clarinet**: Emmanuel Chaussade

圓號 **horn**: Steve Boehm

小號 **trumpet**: Pierre Kremer

大號 **tuba**: Patrick Krysatis

鋼琴 **piano**: Sarah Briganti

豎琴 **harp**: Aude Rocca-Serra

打擊樂 **percussion**: Bob Morhard

第一小提琴 **violin 1**: Cornelia Gudea

第二小提琴 **violin 2**: Jehanne Strepenné

中提琴 **viola**: Roman Borkovskij

大提琴 **cello**: Borbala Janitsek

低音提琴 **double bass**: Francesco Civitareale



René Hemmer

René Hemmer于1919年生于卢森堡大公国，毕业于卢森堡音乐学院。在他20岁那年加入了军乐队并演奏大提琴与小号，随后他便担任了副指挥。他也同时带领并指挥着他的故乡的乐团长达23年。另外，他也在卢森堡音乐学院担任教师一职。他创建并指挥了一支大多都是由非专业音乐家构成乐团——卢森堡室内乐团。**René Hemmer**被认为是卢森堡第二代音乐先驱。他与别的新一代作曲家被认为是反传统的一代，诸如Edmond Cigrand, René Mertzig, Norbert Hoffmann and Claus Krumlovsky等都是其中代表人物。虽然这代人的音乐在当时并没有得到大多数人所接受，但这种音乐上的可能性与变化给作曲家们提供了新的理念。而大众必须接受这种在音乐上的改变，尽管这是一种不可避免的冒险。几乎**René Hemmer**的所有交响乐作品都是由卢森堡爱乐乐团演奏及灌录的。他的作品也常在欧洲诸如澳大利亚、比利时、瑞士、波兰、土耳其、英国等各地演出，同时也通过各广播电台播音演出。

René Hemmer

René Hemmer was born in Luxembourg in 1919. He studied music at the Luxembourg Conservatory. At the age of 20 he joined the Military Band, where he played the trumpet and the cello, and subsequently became the deputy director. He also led the band of his home town for 23 years. In addition he taught at Music Schools and at the Luxembourg Conservatory. He founded and conducted the Chamber Orchestra of Luxembourg which consisted almost entirely of amateur musicians.

René Hemmer is generally considered the pathfinder of the second generation in Luxembourg. This generation covers names such as Edmond Cigrand, René Mertzig, Norbert Hoffmann and Claus Krumlovsky and is characterised by a freedom from traditional patterns and methods. Though this development clearly did not take place on the conscious programmed level, new trends and musical possibilities were nevertheless opened up which led to a new and "bolder" approach to composition. The inevitable risks in terms of public reaction must, of course, be accepted.

Almost all symphonic works by **René Hemmer** have been played and recorded by the Orchestre Philharmonique du Luxembourg. **René Hemmer's** compositions have been played in many European countries such as Austria, Belgium, Switzerland, Pole, Turkey and England and broadcasted by Radio RTL and RTBF, Radio Zurich and Innsbruck, by the Swedish Radio in Stockholm and by the Radio University of Florida.



Jeannot Heinen

Jeannot Heinen于1937年生于卢森堡大公国。在9岁那年开始了他的作曲生涯，至今为止，他一共创作或改编了486首风格迥异的作品。他的作品风格包括受新巴洛克式风格影响的作品以及一些无调性的实验性乐曲。Heinen毕业于卢森堡音乐学院。在跟随Hermann Schroeder与Ernst Krenek的学习过程中他获益良多，Ernst Krenek引荐他去了维也纳音乐学院。Heinen自1969年起生活于巴登巴登，他去那生活的最早9个月是因为收到了勃拉姆斯协会的邀请。在1971年他成为了巴登巴登的音乐文件部的部长并从事着编辑与档案管理员。1981年他应邀前去勃拉姆斯协会的顾问委员会。并且在1989年，由他领导共同创立了Korrespondenzen Baden-Baden协会。这个协会促进了当代音乐的发展，自那之后Jeannot Heinen就一直担任着协会会长。

Jeannot Heinen

Jeannot Heinen was born in Luxembourg in 1937. At the age of nine he began to compose and has so far written or transcribed 486 works of all types. His style ranges from early works influenced by impressionism via Neobaroque to the atonal and experimental. Heinen studied at the Luxembourg Conservatory, at the "Musikhochschule" in Saarbrücken (with Heinrich Konietzny), and at the "Musikhochschule" in Karlsruhe. He took great profit from courses given by composers such as Hermann Schroeder and Ernst Krenek, the latter introducing him to the music of the Vienna School.

He has been living in Baden-Baden since 1969; his first nine months spent there were at the invitation from the Brahms Society. In 1971 he became the head of the music documentation department of the "Südwestfunk" in Baden.Baden, acting as an editor and archivist. In 1981 he was called to the Advisory Council of the Brahms Society, and in 1989 he co-founded the association Korrespondenzen Baden-Baden. This association promotes contemporary music and Heinen has been the chairman ever since.

Musical score for measures 69 and 70. The score is written for piano and bass. Measure 69 is marked with a box containing the number 69. The piano part features a melodic line with slurs and dynamics of *f* and *(f)*. The bass part features a rhythmic accompaniment with slurs and dynamics of *f* and *(f)*. Measure 70 is marked with a box containing the number 70. The piano part features a melodic line with slurs and dynamics of *f* and *(f)*. The bass part features a rhythmic accompaniment with slurs and dynamics of *f* and *(f)*. The score includes various articulations such as slurs, accents, and dynamic markings.



迈克尔·温格勒毕业于布鲁塞尔的皇家音乐学院并在科隆音乐学院为汉斯·维尔纳·亨策担任了多年助手。他师从马克维奇与杰利毕达克，后者给了他巨大的影响。迈克尔·温格勒在里约热内卢的国际指挥家大赛上荣获一等奖。他为多家广播电台指挥并灌录音乐作品。他所指挥过的作品涵盖了文艺复兴时期的管弦套曲，本国的音乐艺术，利盖蒂、布列兹、亨策、潘德列茨基、武满彻等的对当代音乐有重要影响的音乐作品以及20世纪优秀作曲家的作品。在1999年，温格勒指挥MusikFabrik NRW乐团参与了Musik im Industrieraum音乐节的巡演并演出了埃德加德瓦雷泽（Edgard Varèse）的所有作品。迈克尔·温格勒至今创作了大约80首风格各异的音乐作品，包括交响曲、协奏曲、舞台剧、室内乐以及芭蕾音乐。他的作曲生涯始于1995年时为独奏乐器与管弦乐队创作协奏曲。他与葡萄牙交响乐团在路易斯本指挥了他的大提琴协奏曲，这也是他指挥的第一次演出。他受波尔图民族乐团委约并创作了长笛与乐队而作的协奏曲并与1999指挥并上演了这部作品。受香港中乐团委约的作品“魔力之舟”在2007年的香港音乐节上首演。迈克尔·温格勒现担任卢森堡现代音乐学会（成立于1983年）理事，并担任首次在卢森堡举办的“2000世界音乐日”艺术总监。

Marcel Wengler studied at the Conservatoire Royal de Musique in Brussels and was assistant for many years to Hans Werner Henze in the Musikhochschule in Cologne. He studied conducting under several persons, including Igor Markevitch and Sergiu Celibidache, the latter having had a great influence on him. Marcel Wengler won the first prize in the International Conductors' Competition in Rio de Janeiro. As conductor, he has recorded over one hundred works for a variety of radio companies, including many premières. With the symphony orchestra of Radio-Télé-Luxembourg, he has recorded a CD series comprising works by contemporary composers.

His extensive repertoire covers the orchestral suites of the Renaissance as well as the music of our century, particular importance attaching to contemporary works by Ligeti, Boulez, Henze, Penderecki, Takemitsu as well as the classic composers of the twentieth century (Schoenberg, Webern, Berg, Bartók, Janacek, Ginastera, Ives, Villa-Lobos, Blacher). Apart from regular symphonic concerts with the Luxembourg Philharmonic Orchestra, he has conducted in England, France, Spain, Romania and Germany as well as in Lisbon, Moscow, Leningrad, Kazan, Beijing, Hong Kong and Rio de Janeiro. In 1999, Marcel Wengler conducted the ensemble MusikFabrik NRW in a concert cycle forming part of the Festival Musik im Industrieraum; this cycle was devoted to the entire oeuvre of Edgard Varèse.

As a composer, Marcel Wengler has so far written around eighty works of the most varied types, including symphonies and concertos as well as stage-, chamber- and ballet music. His compositions, which are published in New York, London and in Germany, are performed the world over. After a successful première, the musical play "Rex Leo" was presented in a new production in the Graz opera house. Marcel Wengler has composed successful music for films and conducted the recordings in Berlin, London, Cologne, Paris, Munich and Hamburg.

Marcel Wengler is the director of the Luxembourg Society for Contemporary Music, which was founded in 1983, and was the artistic director of the "World Music Days 2000" which took place in Luxembourg for the very first time.

画

迈克尔·温格勒先生的2010年新作品，世界首演。

我的作品是在五幅不同风格的画的影响下创作的。每幅画都诉说着一个故事或者描述着一个场景。我尝试着用音乐来表达我的情感。对于听众来说，他们是没有看过这些画的。但听过我的作品以后，他们可以在心里勾画出属于自己的那幅画。五个乐章是由铜管号角（小号，圆号和大号）连接。

Tableaux

This is a new music from Marcel Wengler, world premiere.

My composition is inspired by five paintings of different artists and different styles. Each painting tells a story or shows a landscape. I tried to express my impressions in music. The auditor for his part, he does not know these tables. But listening to music, he can make his own "images". The five movements are linked by short fanfares of brass (trumpet, horn and tuba).

The image displays a page of musical notation for the piece 'Tableaux' by Marcel Wengler. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Kl. (Trumpet), Bkl. (B) (Baritone), Glsp. (Glockenspiel), Hfe. (Harp), Klav. (Piano), VI. 1 (Violin I), VI. 2 (Violin II), Vla. (Viola), Vc. (Violoncello), and Kb. (Kontrabaß). The score begins with a 4/4 time signature and a tempo marking of 48. Above the first staff, there are five time signature changes: 7/8, 4/4, 7/8, 3/4, and 3/4. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The piano part features a prominent bass line with repeated notes.

卢森堡小交响乐团

由其指挥Marcel Wengler 成立于1999年的卢森堡小交响乐团，是卢森堡当代音乐界数一数二的乐团。自从成立之日起，它便将向公众推广当代音乐作品和推介卢森堡作曲家（尤其是向海外）作为自己的奋斗目标。2000年，乐团参加在卢森堡举办的国际音乐节“2000年世界音乐日”以及同年在德国汉诺威举办的世界博览会，便是乐团第一次践行了自己的承诺。除了首演许多当代曲目之外，它还演绎了不少上世纪著名的古典音乐作品。尤其值得一提的是，由卢森堡小交响乐团自行改编和重新配器的一些经典作品，令人耳目一新。为了进一步将卢森堡建设成欧洲音乐创新的中心，从2001年起，卢森堡小交响乐团设立了自己的年度国际作品奖，目前，专门为卢森堡小交响乐团所创作的作品已超过900部。

卢森堡小交响乐团受到了越来越多国际音乐节的邀请，显示了自己的强大实力，他们所演出的所有曲目全部是当代作曲家的作品。乐团曾在德国、法国、瑞士、罗马尼亚等多个国家演出，2007年它在中国香港举办的“世界音乐日”的演出为其中国之行拉开了帷幕，随后该团成功于2008年北京、成都等多个城市进行了中国巡演。



Luxembourg Sinfonietta

The Luxembourg Sinfonietta, the leading ensemble for contemporary music in Luxembourg, was founded in 1999 by its conductor Marcel Wengler. Ever since that time, it has endeavoured to make contemporary music accessible to a wider public and to present Luxembourg composers, particularly abroad. Its first opportunity to pursue this goal was the international festival “World Music Days 2000” held in Luxembourg and the World Exhibition in Hanover in 2000. Apart from a number of first performances, the Luxembourg Sinfonietta also plays the classics of the past century, as well as its own arrangements and orchestrations of existing works which thus attain a new dimension and importance. In order to further establish Luxembourg as a European centre for musical innovation, the Luxembourg Sinfonietta has organized its own annual International Composition Prize since 2001. The number of works which have been specially composed for the Luxembourg Sinfonietta is in excess of 900. Numerous invitations to international festivals underscore the significance of this ensemble, which has all the celebrated contemporary composers in its repertoire. The Luxembourg Sinfonietta has played in Germany, France, Switzerland, Romania and as part of the prestigious International Festival «World Music Days 2007» in Hong Kong as well as in Beijing and Chengdu on its successful China tour in the year 2008.

开幕式：传统与当代的对话

Dialog between Traditional and Modern

时间：11月2日 星期二 19:15

2nd September, Tuesday 19:15

地点：贺绿汀音乐厅

He Luting Concert Hall

1. 赖光能、肖根其、刘新华等 《闹花台》 浙江遂昌县昆曲十番

Lai Guang-neng, Xiao Gen-qi, Liu Xin-hua etc. "Exulting stage"(Tentative)

Kun-qu Shi-fan("Ten variations" percussion ensemble from 'Kun' Opera) from Sui-chang, Zhejiang

徐孟东 《相生·弦管之乐》(2010, 世界首演, 当代音乐周委约) 长笛、单簧管、小提琴与大提琴 8'05"

Xu Mengdong "Interaction-Quartet" for Flute, Clarinet, Violin and Cello

world premier commissioned by 3rd New Music Week

2. 彭泗德锣鼓班 《茅草开花扯不齐》、《五句子》 湖北兴山县薨草锣鼓

Peng Si-de Luogu Bands "Unevenness Grass Flower", "Five Sentence"

Hao-cao Luo-gu from Xing-shan, Hubei

叶国辉 《徒歌II》(2010, 世界首演, 当代音乐周委约)

Ye Guo-hui "Natural Song II" world premier commissioned by 3rd New Music Week

3. 阿音组合 《四季》 蒙古呼麦

Yin "Four Season" Homeii from Mongolia

许舒亚 《草原晨曦》(1997, 中国首演) 为人声和室内乐团而作 12'

Xu Shu-ya DAWN ON STEPPE China premier for voice and ensemble

主持人：温德青

Host: Wen Deqing

音乐顾问：肖梅

Musical Consultant: Xiao Mei

音乐会策划：程之伊

Conception: Cheng Zhiyi

十番，是流行于江南民间的器乐形式之一，兴起于明末，是一种由若干曲牌（labelled pieces）与锣鼓段（percussion sections）作轮番变化连缀而成的一种器乐套曲。遂昌十番是各地十番中较为独特的一支。其音乐非集民间小曲，也不是清锣鼓敲打，而是古朴典雅的“南北词曲”名剧套曲（The suite formed by Northern and Southern tunes in Kun-qu opera）器乐联奏，这与该地自古流行昆曲有关。明万历二十一年至二十六年（1593-1598），著名文学家、戏剧家汤显祖于遂昌担任知县时创作了传世名著《牡丹亭》，与遂昌的民间音乐结下了不解之缘。遂昌十番的主要乐器包括梅管、板鼓、三弦、云锣、笙、笛、双清与提琴（提胡）。



遂昌十番

Shi-fan, a kind of Chinese instrumental music genre which is popularizing around Jiang-nan(south of the Yangtze) area since Ming Dynasty. It always connects sequence of labelled pieces and percussion sections as a suite. Kun-qu Shi-fan from Sui-chang, Zhejiang is a more special type of this genre. There are the Nan Bei Ci-qu (suites by Northern and Southern tunes) in the music but not the folk songs or percussion ensemble commonly. One reason is Tang Xianzu who wrote The Peony Pavilion during the Ming Dynasty when he lived in Sui-chang, then make a influence to the local music strongly.

The main instruments of Kun-qu Shi-fan in Sui-chang include double-reed pipe, clapper drum, San-xian(plucked lute), yun-luo(gong frame), sheng(free-reed mouth organ), flute, shuang-qing (four-string lute) and ti-hu (two-string bowed lute).

传统音乐部分演奏人员:

Performers of traditional music part:

赖光能、肖根其、刘新华、彭泗德、王克序、唐学良、Lai Guang-neng, Xiao Gen-qi, Liu Xin-hua, Peng Si-de, Wang Ke-xu, Tang Xue-liang,

额尔敦布和、金龙、苏雅、辛巴雅尔、萨其日拉、门德巴雅儿、刑·木仁、恩和。Erdunbuh, Suya, Sin·bayir, Sacirel, Mendbayir, Sing·muren, Kimlong, Enghe

新作品音乐部分演奏人员:

Performers of contemporary music part:

法国时代乐团

Ensemble Les Temps Modernes :

指挥: Direction, Fabrice Pierre

长笛: flute, Michel Lavignolle

单簧管: clarinet, Jean-Louis Bergerard

小提琴: violin, Claire Bernard

大提琴: cello, Luc Dedreuil

钢琴: piano, Wilhem Latchoumia

男高音Tenor: 张晶Zhang Jing

筝Zheng: 王伊Wang Yi

琵琶Pipa: 施劝耘Shi Quanyun

卢森堡小交响乐团Luxembourg Sinfonietta

指挥Conductor: Marcel Wengler

长笛flute: Razika Djoudi

双簧管oboe: Emmanuel Teutsc

单簧管clarinet: Jean-Philippe Vivier

钢琴piano: Sarah Briganti

竖琴harp: Aude Rocca-Serra

打击乐percussion: Bob Morhard

第一小提琴violin 1: Cornelia Gudea

中提琴viola: Roman Borkovskij

大提琴cello: Borbala Janitsek

《许舒亚室内乐作品专场音乐会》

Concert Portrait of Xu Shuya

时间：11月3日 星期三 19:15 3rd November, Wednesday 19:15

地点：贺绿汀音乐厅 He Luting Concert Hall

散 (1995) 为11件乐器而作 13'

SAN (1995) for ensemble

题献 II (2006) 为笙与弦乐四重奏而作 11'

IN NOMINE II (2006) for Sheng and string quarter

虚实 (1996) 为琵琶、古筝和室内乐队而作 13'

VACUITE/CONSISITANCE (1996) for Pipa, Zheng and ensemble

拉姆之魂 (2002) 为女高音和室内乐队而作 15'

L'AME DE LAMU (2002) for soprano and ensemble

无极 (2000) 为五件乐器而作 11'

INFINIE (2000) for 5 instruments

演奏者 Performers:

指挥 Conductor: Marcel Wengler

卢森堡小交响乐团

Luxembourg Sinfonietta

长笛 flute: Razika Djoudi

双簧管 oboe: Emmanuel Teutsc

单簧管 clarinet: Jean-Philippe Vivier

低音单簧管 bass clarinet: Emmanuel Chaussade

钢琴 piano: Sarah Briganti

打击乐 percussion: Bob Morhard

第一小提琴 violin 1: Cornelia Gudea

第二小提琴 violin 2: Jehanne Strepenne

中提琴 viola: Roman Borkovskij

大提琴 cello: Borbala Janitsek

当代音乐周室内乐团

Ensemble of New Music Week

女高音: 陈小群

Soprano: Chen Xiaoqun

笙: 张梦

Sheng: Zhang Meng

箏: 王伊

Zheng: Wang Yi

琵琶: 施劝耘

Pipa: Shi Quanyun

柳琴: 潘晶晶

Liuqin: Pan Jingjing

吉他: 吕源能

Guitar: Lu Yuanneng



许舒亚

许舒亚，1983年毕业于上海音乐学院。1992年获巴黎音乐学院（CNSMDP）高级作曲班一等奖文凭，1994年获该学院第三阶段作曲大师班文凭。现任上海音乐学院院长。

他的作品获美国亚历山大·齐尔品协会作曲比赛一等奖，法国第五届贝藏松国际交响乐作曲比赛第一大奖，法国第21届布尔热国际电子音乐作曲大赛第二大奖，意大利第15届吕齐·卢索罗国际电子音乐作曲比赛第二大奖和日本东京“入野羲郎音乐奖”。其主要作品有：歌剧《八月雪》、交响乐《涅槃》、歌剧《太平湖的记忆》、舞剧《马可·波罗的眼泪》、《拉姆之海市蜃楼》、《秋天的陨落》等。其音乐被德国、法国、荷兰、意大利等唱片公司出版唱片，作品乐谱由法国Jobert音乐出版社和Lemoine音乐出版社出版。

XU Shuya

XU Shuya, president of the Shanghai Conservatory of Music. He graduated from Shanghai Conservatory of Music in 1983. He entered into the Conservatory of Paris (CNSMDP) and getting his "Diplôme Supérieur" (first price) in 1992. He was graduated from the third cycle of composition (Doctor) in 1994.

He won the Prize of the Alexander Tcherepnin Fundation in USA (1982), the 1st Prize of the 5th Besançon Internacionel Competition of Symphonic Composition in France (1992), 2nd Prize of the 21st Bourges International Electroacoustic Music Competition in France (1993), and the 2nd Prize of the 15th "Luigi Russolo International Competition" in Italy (1993), and THE IRINO PRIZE.

His main works include opera "Snow in August", symphonies "Nirvana", opera "Taiping Lake's Memory", "Les Larmes de Marco Polo", "L'Ame de Lamu", Chute en Automne, etc...

His works have been released on Germany, France, the Netherlands, Italy and other record companies. His music score is published by Editions Jobert and Editions Henry Lemoine.

《拉姆之魂》

拉姆在藏语中是“仙女”，同时象征着纯洁和美丽。这首作品的音乐设计受到了西藏民间音乐的影响。乐曲分为两个段落，（1）天边的歌，（2）心灵祈祷。

《拉姆之魂》由2002年亚洲作曲家联盟暨韩国首尔国际音乐节委约创作，2002年5月世界首演于首尔国际音乐节，荷兰新音乐乐团演奏，指挥：埃德·斯帕雅尔德。

L'AME DE LAMU

In Tibetan language, Lamu means “fairy” and is also the symbol of purity and beauty. The music design of this piece was influenced by the Tibetan folk music and was divided in two movements: (1) Song of Sky, (2) Prayer of Spirit.

The composition was commissioned by Asian Composers League cum Seoul International Music Festival in 2002 and was premiered at Seoul Festival in May 2002 by Netherlands Nieuw Ensemble and Ed Spanjaard.



陈小群，出生于上海的一个艺术世家，毕业于上海音乐学院声乐系，后又于奥地利萨尔茨堡莫扎特音乐与表演艺术大学深造，获“歌剧表演家文凭”和“清唱剧与艺术歌曲演唱家文凭”。曾获巴西里约热内卢国际声乐比赛“最佳音色奖”、奥地利萨尔茨堡第五届国际莫扎特音乐比赛“贝仁莱特奖”、西班牙巴塞罗那国际声乐比赛“莫扎特奖”、国际莫扎特基金会授予的“莉莉蕾曼金牌奖”等众多优异奖项。作为抒情花腔女高音，在多部中外歌剧中担任主角，并在国内外举行过多场独唱音乐会。还在国际国内声乐比赛中担任评委。上海音像出版社和中国唱片出版社先后出版了【陈小群演唱的欧洲经典艺术歌曲】和【灵心之约——陈小群演唱的经典圣歌】，最近她又录制了【玫瑰三愿——中国艺术歌曲精选（1920—1949）】专辑，并即将出版发行。她现任上海音乐学院声乐系教授，研究生导师。

XiaoQun Chen was born in Shanghai and graduated from Shanghai Conservatory of Music Vocality Department. She furthered her study in Universitat Mozarteum Salzburg and got diplomas of “opera performance” and “Oratorio and artistic performance”. She won “the best timbre” in Rio de Janeiro International Vocal Competition in Brazil, “Berenlait Prize” in Salzburg 5th Mozarteum Music Competition in Austria, “Mozart Prize” in Barcelona International Vocal Competition in Spain and “Lily Realm Prize” by International Mozart Foundation.

As a coloratura, she performed as main characters in many operas and held many solo concerts at home and abroad. Furthermore, she was the judge of lots of international vocal competitions. Shanghai YinXiang Press and China Disc Press have published “Europe classic songs by XiaoQun Chen” and “Dating with Soul-classic anthems by XiaoQun Chen”. Recently, she has recorded CD “Rose’s three wish-Chinese artistic songs selection(1920-1949)” which will be published soon. She is a professor of Music Vocality Department in Shanghai Conservatory of Music and a tutor of postgraduates.

卢森堡小交响乐团 简介及照片见 24 页
The resume and photo of Luxembourg Sinfonietta is on the page 24

闭幕音乐会贾达群昆曲风新歌剧——音乐会版《梦蝶》
Closing Concert: Kun style Opera "Butterfly Dream" by Jia Daqun

时间: 2010年11月6日星期六19:15 November 6th, 2010 Saturday 7:15pm

地点: 上海音乐学院贺绿汀音乐厅 He Luting Concert Hall of Shanghai Conservatory of Music

贾达群 《弦乐四重奏》(1988)

Jia Da-qun *String Quartet* (1988)

演奏: 上音学院四重奏

贾达群 《回旋曲》——单簧管与钢琴(1984)

Jia Da-qun *Rondo, for Clarinet & Piano* (1984)

贾达群 《漠墨图》——小提琴、大提琴、笙、琵琶与打击乐(2000)

Jia Da-qun *The Prospect of colored Desert, for Violin, Cello, Sheng, Pipa and Percussion* (2000)

美国丝绸之路文化发展公司、日本Sony唱片等委约

Commissioned by the Silk Road Project of USA and Sony Music Entertainment.

——休息 Intermission——

贾达群 七场昆曲歌剧《梦蝶》(2007, 音乐会版)

Jia Da-qun *The Butterfly Dream*, seven scenes Kun style Opera (2007, concert version)

台湾当代传奇剧场委约 Commissioned by the Contemporary Legend Theatre, Taiwan

指挥 Conductor: 江靖波 Chiang Ching-Po

主演 Cast: 吴兴国 Wu Hsing-Kuo (庄子 Zhuangzi、王孙公子 Prince)

郑巧儿 Zheng Qiao-er (田氏 Tianshih、搨坟女 The young woman who fluttering the grave)

制作 Production: 当代传奇剧场 The Contemporary Legend Theatre

导演 Director: 吴兴国 Wu Hsing-Kuo

剧本、编舞 Written/Choreographer: 林秀伟 Lin Hsiu-Wei

编腔 Singing Arranger: 周雪华 Zhou Xue-Hua

服装 Costume Designer: 前田文子 Ayako Maeda

演奏者 Performer:

卢森堡小交响乐团 **Luxembourg Sinfonietta**

指挥Conductor: Marcel Wengler

长笛flute: Razika Djoudi

双簧管oboe: Emmanuel Teutsch

单簧管clarinet: Jean-Philippe Vivier

低音单簧管bass clarinet: Emmanuel Chaussade

打击乐percussion: Bob Morhard

第一小提琴 1st Violin: Cornelia Gudea

中提琴Viola: Roman Borkovskiy

大提琴Cello: Borbála Janitsek

低音提琴double bass: Francesco Civitareale

钢琴Piano: Sarah Briganti



贾达群

作曲家、理论家、上海音乐学院教授、博士生导师、国务院学位委员会艺术学科评议组成员、教育部全国艺术硕士(MFA)专业学位教育指导委员会委员、教育部出国留学评审专家、上海音乐学院学科专业规划建设委员会办公室主任、上海音乐学院研究生部主任、中国音乐家协会教育委员会理事、中国音乐分析学学会会长、上海音乐家协会理事。上海大学、山东艺术学院、河南大学、山西师范大学音乐学院、武汉音乐学院、云南艺术学院音乐学院、青岛科技大学艺术学院、天津音乐学院、杭州师范大学音乐学院、东北师范大学音乐学院等大学客座教授。毕业于四川音乐学院作曲系，师从黄万品教授和高为杰教授。

个人作品在北京、上海、成都、台湾、香港；东京、仙台、横滨；新加坡；汉城、光州；阿姆斯特丹；巴黎、里昂；柏林、科隆；伦敦；布鲁塞尔；纽约、洛杉矶、坦戈伍德、芝加哥、洛杉矶、俄亥俄、明尼苏达；阿德莱德等地及在国内外许多重大的音乐节上（如：美国坦戈伍德音乐节、日本横滨亚洲音乐节、德国柏林音乐节、法国中法文化年音乐节、香港国际现代音乐节、香港艺术节、上海国际艺术节以及北京现代音乐节等），被中国及世界各地乐团演出并获得广泛的好评。作品《弦乐四重奏》（1988）于1991年在日本东京举行的“第十二届IRINO室内乐国际作曲比赛”中荣获大奖；《蜀韵，两支小提琴、钢琴与打击乐》（1995）被评为“20世纪华人经典”；《回旋曲，单簧管与钢琴》（1984）、《龙凤图腾，琵琶与交响乐队》（1985）、《两乐章交响曲》（1986）、《巴蜀随想，交响序曲》（1996）等在国家级作曲比赛中获奖。1995至1996年，作为高级访问学者去美国一年，并应邀在雷得兰大学、南加利福尼亚大学、奥格斯堡大学、密歇根大学、明尼苏达大学等九所美国大学讲学。2005年8月至2006年2月，作为美国亚洲文化基金会的研究学者赴美与美国朱丽亚音乐学院新室内乐团合作，为朱丽亚音乐学院校庆100周年音乐会创作了一部室内乐作品；并应邀在曼哈顿音乐学院、密苏里大学音乐学院、康乃尔大学进行了学术讲学和作曲大师班活动。1996年被四川省委、四川省政府授予“四川省有突出贡献的优秀专家”称号。2007年获教育部“全国百篇优博论文指导教师奖”，2008年获“宝钢优秀教师奖”，2009年获教育部“高校科学研究优秀成果二等奖”，其个人传略被国内外几十种名人录或辞典收录。

上音学院四重奏组

The String Quartet of Shanghai Conservatory of Music

第一小提琴1st Violin: 吴淑婷Wu Suting

第二小提琴2nd Violin: 申丹枫 Shen Danfeng

中提琴 Viola: 刘念Liu Nian

大提琴Cello: 吴瑕Wu Xia

当代音乐周室内乐团

Ensemble of New Music Week

笙Sheng: 赵臻Zhao Zhen

琵琶Pipa: 汤晓风Tang Xiao-feng

笛子Dizi: 王俊侃Wang Jun-kai

箏Zheng: 刘乐Liu Le

打击乐Percussion: 孙潇Sun Xiao 张艺妍Zhang Yiyan

JIA Da-qun

A distinguished Chinese Composer and Theorist, Member of the Appraisal Group for Art Subjects of the Academic Degrees Committee under the State Council of China, Supervision Board member of National MFA Professional Degree in China, Trustee of Educational Committee of Chinese Musicians Association, Chairman of Chinese Association of Musical Analytics, Director of the Office of the Academic Subjects and Specialties Programming Committee of SHCM, Dean of the Graduate Study Programs and a Senior Professor in Composition and Theory at Shanghai Conservatory of Music.

His works were played in Beijing, Shanghai, Chengdu, Shenyang, Taiwan, Hong Kong, Tokyo, Sendai, Yokohama, Singapore, Seoul, Amsterdam, Paris, Lyon, Berlin, London, Brussels, New York, Tanglewood, Chicago, Los Angeles, Ohio, Minnesota, Adelaide, and several major musical festivals such as: Tanglewood Music Festival, Yokohama Asian Music Festival, Berlin Music Festival, Sino-French Cultural Years in Paris, Hong Kong International Contemporary Music Festival, Hong Kong Arts Festival, Shanghai International Arts Festival and Beijing Contemporary Music Festival etc. His *'String Quartet'* (1988) has won the grand prize in **'The 12th IRINO Prize'** in 1991 in Japan and other compositions, such as *'Rondo, for Clarinet and Piano'*(1984), *'The Dragon and Phoenix Totem, for Pipa and Orchestra'* (1985), *'Two Movements Symphony'*(1986-87) and *'Symphonic Prelude --- Bashu Capriccio'*(1996) etc. received several awards in the composition competitions in China. His work *'Flavour of Bashu, for two violins, piano and percussion'* (1995) was awarded as **'The Chinese Classic Musical Composition of the twentieth-century'** by Chinese government. In 1996, he was awarded "Expert of Excellence with outstanding contribution of Sichuan Province" by Sichuan Provincial CCP Committee and Sichuan Government, 'Instructor of A Hundred ss of Formulization etc. Excellent Doctoral Dissertations in China' in 2007 by The Ministry of Education in China, and the 'Bao Steel Excellent Teacher Award in 2008' by the committee of the Cultural Foundation of Bao Steel. His biography has been edited in many collections of World Famous People and dictionaries both at home and abroad.

Jia Da-qun graduated from Sichuan Conservatory of Music and received BA, MA of composition there. His previous teachers were Prof. HUANG Wan-pin and Prof. GAO Wei-jie. From 1995 to 1996 academic year, he visited USA as Visiting Scholar at the University of Redlands. He presented lectures on Chinese Contemporary Music at the University of Redlands, University of Southern California, Riverside Community College, Butler University, Augsburg College, Macalester College, University of Minnesota, University of Michigan. During August 2005 to February 2006, Jia as a grantee of ACC (Asian Cultural Council) and the Guggenheim to collaborate with the New Juilliard Ensemble in the States to compose a new composition for its special concert for the Juilliard Centennial. This new commissioned work be titled as *'The Three Images from Ink-Washing Painting, for Chamber Ensemble of 17 Players'*, and he was also invited to present the lectures on his music and hold the master classes in composition at the Music School of Manhattan, The Conservatory of UMKC and Cornell University



About the music of Dream Butterfly

JIA Daqun

When a composer writes music for Kunqu or composes a modern opera in Kunqu's style, he must carefully study the music of Kunqu. For this Chinese traditional opera, the most distinguishable feature is its elegant, tender and mildly aria melodies, but as some other traditional operas, the music of kunqu is limited by a series of Qupai (the stationary melodic formulas) and the possibilities of music creation is also restricted. I have written an article to discuss the relationship between the Qupai formulas and the development of the music of traditional operas and I think that the Qupai restricts the music of traditional operas in a formulaic frame and then limits the space of music creation. In contrast, the literature gets much more possibilities which embodies in the plays and the texts of Chinese traditional operas, whose language are excellent and expressive, everyone can perceive the extraordinary literary value of them.

Because of above situations, many modern audience regard kunqu as an art lacking of dramatic tension, timbre's change (specially the orchestral part) and three dimensional sound of music itself, these limitations become the meaning and purpose of my composing of this work.

So this composition is not a simply transplantation of western opera's music in an opera of kunqu style, but exactly a combination of academic composing and the manners and conceptions of folk music and Chinese traditional operas. I try to give this work more perceived points in its music and make it not only an incidental music, but also a independent chamber musical theater with a visible kunqu style.

My concrete manners are:

1) An orchestration of Sino-occidental chamber music, including 8 occidental instruments (1 flute doubling piccolo, 1 oboe doubling English horn, 1 clarinet, 1 bass clarinet, 1 violin, 1 viola, 1 cello, and 1 contra bass), 4 Chinese instruments (1 kunqu flute, 1 sheng, 1 pipa and 1 zheng) and a mixture ensemble of almost all the Chinese-occidental percussions (3 players), plus a small chorus group. This design breaks the traditional kunqu orchestra and expresses an open conception of music, and then the multiple sound effects become materially possible.

2) The overall music design. After the needs of drama action, I design several important themes and featured patterns throughout the whole music and give the work some characters of pure music.

3) In every aria music, I adapt a texture of timber music (which is a technique of avant-garde) together with Chinese traditional heterophony for the orchestral part, for making the music has a chamber polyphonic character with the aria as melody or subject, the content and capacity of music are then greatly enriched and the music itself could express the artistic conception of texts and actions without the arias.

4) For the sound and harmonic language, I apply a combination of multi-languages rather than any unified system according to the needs of actions and mood, and then create a more rich space of sound colors.

吴兴国 / 【当代传奇剧场】艺术总监



当代传奇剧场艺术总监，毕业于台湾复兴剧校、中国文化大学戏剧系，曾赴纽约大学戏剧研究所选修理查德·谢喜纳环境剧场课程，是少数横跨电影、电视、传统戏曲、现代剧场以及舞蹈之全方位表演艺术家。

1986年吴兴国创立当代传奇剧场，编导主演多出融合现代剧场形式的京剧作品，包括多出改编自莎士比亚与希腊悲剧经典的戏剧作品。其中，改编自莎剧《麦克白》的剧团作品《欲望城国》，及《李尔在此》等广受国际邀约，足迹遍至纽约林肯中心艺术节、英国皇家剧院，法国亚维侬艺术节、丹麦欧丁剧场等十余国，由此，使吴兴国成为传统戏曲艺术发展与创新的掌旗人物，

每部新作皆引起热烈的回响与讨论；而他演技也大获世人肯定，英国泰晤士报写道：「他使我们想起英国著名演员劳伦斯·奥立佛」。日本读卖新闻对他也赞赏有加：「作品深厚有力，吴兴国演出层次丰富，技巧高超」

2006年12月受邀至纽约大都会歌剧院，与世界三大男高音之一的多明哥同台演出《秦始皇》歌剧，表现大受好评。2007年10月与12月分别推出《水浒108》与《梦蝶》等两出全新制作，展现旺盛的创作活力，后者且入围第六届台新艺术奖年度十大表演艺术节目。

曾加入云门舞集，参与《白蛇传》、《奇冤报》等剧目的演出，启开对当代表演艺术的初步探索；后加入陆光国剧团，拜台湾名师周正荣先生改唱文、武老生，渐在京剧界闯出名号，连续三度荣获文艺金像奖最佳生角奖，受欢迎之戏码甚丰。曾经荣获台湾电影金马奖最佳男主角提名，及香港电影金像奖「最佳新人奖」（《诱僧》），电影代表作还有：《青蛇》、《宋氏王朝》（饰蒋介石）、《赌神2》、《西楚霸王》、《特务迷城》、《谁主沉浮》…等。

WU Hsing-Kuo / Artistic Director, Contemporary Legend Theater

WU Hsing-kuo is currently the Artistic Director of Contemporary Legend Theater. From age 11, he studied at the Fu-Hsing Chinese Opera School for eight years, specializing in *wu sheng* (male martial roles). He was admitted with honor into the Theater Department of Chinese Culture University and became the leading dancer of the Cloud Gate Dance Theater. Later, he studied with Master ZHOU Zheng-rong, broadening his field to include civil and martial *lao sheng* (middle-aged or old male roles). He played a wide variety of roles and won the Military Golden Award for the best actor three times.

In 1986, he and a group of enthusiastic friends founded the Contemporary Legend Theater, revitalizing traditional Chinese Theater by adapting Western classical plays to the styles and techniques of Peking opera. He was both leading actor and director of 4 Shakespearean plays, 2 Greek tragedies, 4 Chinese traditional pieces, and Samuel Beckett's *Waiting for Godot*. He has been a regular participant of international festivals and generally recognized as a pioneer in cross-cultural performances.

A versatile performing artist, Mr. Wu crosses the fields of traditional opera, dance, modern Theater, cinema, and television. He received Fulbright Scholarship to study in New York with Richard Schechner in 1992. In the same year, he won the Hong Kong Film Award as best new actor. In 2002, he received a performance invitation from GAO Xinjian, the 2000 Nobel Laureate for Literature, to play the leading role Hui-Neng, the great Sixth Patriarch of Zen, in *August Snow*. The play was a tremendous success at the Opéra de Marseille in 2005. In the same year, Mr. Wu was also commissioned by the Council for Cultural Affairs to help reconstruct the traditional Theater in Cambodia. In 2006, he was invited to play, at New York's Metropolitan Opera, the Yin-Yang Master in *The First Emperor*, directed by ZHANG Yi-mou. After the CLT's extensive US tour of *The Topsy Concubine*, *Farewell My Concubine*, and *King Lear*, in October 2007, Mr. Wu directed *108 Heros from the Water Margin*, and directed/performed, in December, in *The Butterfly Dream* with Kunqu Opera actress QIAN Yi.



郑巧儿

旅美优秀青年昆剧演员，专攻「闺门旦」。1999年考入上海戏曲学校昆剧班，2003年又考入上海戏剧学院表演系，继续学习昆剧表演，毕业进入上海昆剧团工作。在校期间曾师从王英姿，王君惠，张洵澎，张静娴等老师，而后，又有幸得到昆剧表演艺术家华文漪的亲授。

曾学习并演出过《牡丹亭·游园·惊梦·寻梦》，《玉簪记·琴挑·偷诗·秋江》，《白蛇传·断桥》，《烂柯山·痴梦》等传统剧目，并在两出全国十大精品工程剧目《公孙子都》，《班昭》中担任主题曲演唱。在2005年全国优秀青年昆剧演员展演中主演《牡丹亭·游园》一折，获得观众与专家的好评。

郑巧儿扮相端庄秀丽，身段优美，表演细腻，唱腔清丽婉转尤见其长。

Qiaoer Zheng, is an outstanding young actress of Kun opera living in America specializing Guimenda (an elegant-young-lady role type). 1999-2003, she studied in Kun opera class of Shanghai Theatre school. she went to Shanghai Theatre Academy majored in Kun opera in 2003-2007. Since her graduation, she worked in the shanghai Kun opera troupe. Her teachers include Ying-zi Wang, Jun-hui Wang, Xun-peng Zhang, Jing-xian Zhang. She also has been guided by Jennifer-Hua Wen-yi , the famous artist.

Qiaoer Zheng has decorous and elegant appearance, beautiful figure, fine and smooth performance and melodious voice. She has played roles of different tempers and emotions, including The Peony Pavilion, The White Snake .And she sang the theme song Gongsunzidu and Banzhao of two of plays in the National best stage art project. Specially, As the main character in the Peony Pavilion, her performance won great acclaim from the experts and audience.