



指挥 **陈燮阳**
钢琴 **安吉拉·齐拉乾**

CONDUCTOR **CHEN XIEYANG**
PIANO **ANGELA CHOLAKIAN**

贝多芬 | 《费黛里奥》序曲 作品72C
C小调第三钢琴协奏曲 作品37
A大调第七交响曲 作品92

BEETHOVEN
FIDELIO OVERTURE, OP. 72C
PIANO CONCERTO NO. 3 IN C MINOR, OP. 37
SYMPHONY NO. 7 IN A MAJOR, OP. 92

陈燮阳与 完全贝多芬/肆

all CHEN
XIEYANG
CONDUCTS

BEETHOVEN

IV



2017.11.25 19:30
苏州文化艺术中心二楼 金鸡湖音乐厅
JINJI LAKE CONCERT HALL
SSCAC 2ND FLOOR

苏州文化艺术中心
Suzhou Culture and Arts Centre
苏州大剧院
Suzhou Grand Theatre

苏州交响乐团
Suzhou Symphony Orchestra



苏艺演出



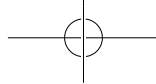
苏艺票务



苏州交响乐团

观演须知

本场演出全长约95分钟，中场休息15分钟。本场演出适合6岁以上人士观看。
DURATION APPROXIMATELY 95 MINUTES WITH A 15-MIN INTERMISSION SUGGESTED AGE 6 AND ABOVE



陈燮阳 指挥
安吉拉·齐拉乾 钢琴

路德维希·范·贝多芬

《费黛里奥》序曲 作品72c

C小调第三钢琴协奏曲 作品37

第一乐章 灿烂的快板

第二乐章 广板

第三乐章 回旋曲：快板

中场休息

A大调第七交响曲 作品92

第一乐章 稍稍持续地；活泼地

第二乐章 小快板

第三乐章 急板

第四乐章 灿烂的快板

CHEN XIEYANG CONDUCTOR
ANGELA CHOLAKIAN PIANO

LUDWIG VAN BEETHOVEN

FIDELIO OVERTURE, OP. 72c

PIANO CONCERTO NO. 3 IN C MINOR, OP. 37

I. Allegro con brio

II. Largo

III. Rondo: Allegro

INTERMISSION

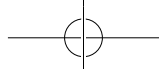
SYMPHONY NO. 7 IN A MAJOR, OP. 92

I. Poco sostenuto - Vivace

II. Allegretto

III. Presto

IV. Allegro con brio



《费黛里奥》序曲 作品72c

创作于1814年

Fidelio Overture, Op. 72c

c. 1814



《费黛里奥》
Fidelio



贝多芬一生唯一歌剧《费黛里奥》的创作可谓好事多磨，曾两度更名（从《莱奥诺拉》改为《费黛里奥》）、先后更换三位剧作家（约瑟夫·冯·松莱特纳、斯特凡·冯·布鲁宁、格奥尔格·特莱齐克）、三幕变两幕、共创作四首序曲。继1805年首演时的《莱奥诺拉》第二号序曲、1806年《莱奥诺拉》第三号序曲、1806年《莱奥诺拉》第一号序曲之后，贝多芬意识到太过复杂的序曲会喧宾夺主，弱化观众对歌剧本身的关注，因而在1818年创作了《费黛里奥》序曲，这是四首序曲中最短小、最活泼、最轻灵的一首，也是最终选定的版本。

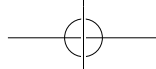
《费黛里奥》原副标题为“婚姻之爱”，原剧本取材于真实历史人物——法国大革命时期从雅各宾党监牢中营救丈夫的杜兰尼贵妇，讲述反对暴政的佛罗列斯坦身陷囹圄，妻子莱奥诺拉女扮男装、化名费黛里奥、假扮狱卒救夫的动人故事。因其主题“暴政终将灭亡”深刻的政治内涵，两个世纪之后的“天鹅绒革命”期间，歌剧在前东德上演时，其第一幕尾声的囚徒合唱台词“轻点声，隔墙有耳”甚至被用作发动战斗的暗号。

《费黛里奥》序曲不同于《莱奥诺拉》第一、二、三号序曲，它并未引用歌剧音乐的任何主题。先由圆号、木管奏响极具英雄色彩、军号般的第一主题，这是勇敢果决的莱奥诺拉；圆号紧接着吹响明亮活泼的第二主题，形成对比。但全曲均以不协和的紧张感渲染着牢狱之阴森可怖，直至主题发展为凯旋般振奋人心的终曲。

Beethoven's sole opera, *Fidelio*, had gone through dramatic changes in its title (from *Leonora* to *Fidelio*), librettists (Joseph von Sonnleithner, Stephan von Breuning, and Georg Treischke), number of acts (from three to two) and four overtures in total. His first attempt at the overture was premiered in 1805 and in fact referred to as *Leonora* No. 2, second one *Leonora* No. 3 in 1806, and the third one to be premiered in 1808 was actually *Leonora* No. 1. Eventually, when the composer believed that an overture was not supposed to be too long and complicated to eclipse the opera itself, he penned another overture entitled *Fidelio*, the shortest and the lightest of all, in 1814.

The libretto of *Fidelio* (originally with a subheading "The Conjugal Love") based itself on la Dame de Touraine, who had rescued her husband from the Jacobinist prison during the French Revolution. Florestan, having denounced the illegalities of the tyrannical governor, suffered political persecution in jail. His wife Leonora dressed up as a male guardian under the alias Fidelio, and cleared her husband of the injustice. The opera's political implications crossed the time. During the "Velvet Revolutions" in East Germany two centuries later, the "Prisoners' Chorus" at the end of Act One in *Fidelio* signaled the start of violent demonstrations in Dresden.

In contrast with the three *Leonora* Overtures, the *Fidelio* Overture does not borrow any themes from the opera. The horn and woodwinds introduce the heroic first theme with martial quality, depicting Leonora's courage and decisiveness; it is followed by the brighter second theme on the horn. Against both, an increasing sense of tension continually segues, and the overriding sonic impression of steadfast nobility develops into a rousing, triumphant finale heralding the triumph of the good.



C小调第三钢琴协奏曲 作品37

创作于1803年

Piano Concerto No. 3 in C minor, Op. 37

c. 1803



维也纳河畔剧院
Theater an der Wien



1803年4月5日, 贝多芬的三首杰作于维也纳韦恩河畔剧院首演: 第二交响曲、清唱剧《橄榄山上的基督》及第三钢琴协奏曲。因首演当日, 作曲家身兼繁重的合唱、乐团排练任务, 第三钢琴协奏曲的钢琴部分直至正式演出也未完成。当时负责为贝多芬翻谱的学生塞弗里特回忆道:“独奏部分他几乎全曲皆凭记忆弹出, 钢琴谱一片空白, 他只写了些我看不懂的、形似古埃及象形文字的字符作为提示。”

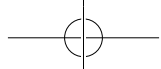
C小调第三钢琴协奏曲是贝多芬唯一以小调写成的钢琴协奏曲, 脱离了前两首协奏曲柔弱单薄的表达, 全曲洋溢着年青力壮的粗犷男性的作风, 更有着几分交响曲手法。此外, 此曲也标志着他与之前作曲家对于形式优雅、乐句装饰性强的重视不同, 贝多芬将情感表达之淋漓尽致列为最高准则。

第一乐章由威风凛凛的乐队齐奏出第一主题, 恬静闲适的第二主题与之对比, 钢琴独奏在乐队引子后将这两个主题发展演变为一系列复杂快速的旋律行进。首末两个快板乐章中间的第二乐章广板, 如同沙漠中的绿洲, 钢琴与加强音器的弦乐部以琶音编织, 静静倾诉悠扬动人的遐思。颇具舞曲性格的终乐章巧妙结合了回旋曲叠部、插部交替的特征, 与奏鸣曲调式的变化(C小调与降E大调, 其中降E大调以下行音阶的形式, 展开欢愉如田园的俏皮节奏音形)。赋格曲乐段后, 超凡技巧的钢琴华彩逐渐升华至灿烂的尾声。

On April 5, 1803, audiences at the Theater an der Wien witnessed a marathon premiere by Beethoven: his new Symphony No. 2, oratorio *Christ on the Mount of Olives*, and the Piano Concerto No. 3 with the composer as the soloist. Given the composer's tight schedule—including orchestral and choral rehearsals within a day — the score of the Piano Concerto remained a work-in-progress even during the performance. According to his page turner and pupil, Ignaz von Seyfried, Beethoven played most of the piano part from memory with “empty pages of what looked like Egyptian hieroglyphs scribbled to serve as clues for him”.

The Piano Concerto No. 3 is Beethoven's only concerto in minor key. In contrast with the softness and tenderness in his previous two concertos, a vigorous, symphonic masculinity characterizes this piece. The sheer expressiveness also distinguished Beethoven from his predecessors, who focused more on formal elegance and ornamentation of lines.

The opening movement – in sonata form – introduces a solemn and muscular first theme in the orchestra, contrasted by a rather lyrical second theme, based upon both of which the piano freely develops. Amidst the agitated outer movements comes the second movement, an oasis full of cantabile arpeggios by the piano and then the muted strings. The dance-like finale masterly combines elements of both rondo and sonata form: rondo in the alternation of the opening motifs with other materials, and sonata in the comparison of C minor and E-flat major, the latter presented as a descending scale to a merrily skipping rhythm. After a brief fugal development, the piano cadenza climbs up into a presto coda full of verve and vigor.



A大调第七交响曲 作品92

创作于1811-1812年

Symphony No.7 in A major, Op. 92

c. 1811-1812



A大调第七交响曲 作品92
Symphony No. 7 in A major Op. 92



A大调第七交响曲于1813年12月8日首演于维也纳，为哈瑙战役中幸存的奥地利-巴伐利亚伤兵义演。其中第二乐章小快板应观众热烈要求当场重演，约两个世纪后，这一乐章也成为电影配乐者的钟爱之选，为《国王的演讲》《坠入》《神秘代码/先知》等电影渲染氛围。

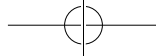
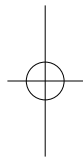
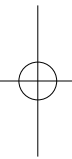
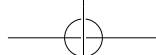
第七交响曲以其酒神般狂欢与贯穿全曲的舞蹈性受到众多乐评赞赏，其中瓦格纳的解读最为著名：“自心底生发出的激动、渴望与风暴”“这首交响曲就是舞蹈的神化，是舞蹈颂赞的最高形式，将最为高雅的肢体语言融入音符之中。”

第一乐章有着贝多芬交响曲中最长的引子，随后出现的活泼跳跃的主题被柏辽兹盛赞为“农人的轮舞”。第二乐章虽标为“小快板”，实际上并不轻快，弦乐、木管乐奏出A小调的主题庄重如心跳不绝。第三乐章谐谑曲充满惊人的对比，忽而急速奔驰、忽而悄然无声，时而喷薄爆发、时而喁喁低语。第四乐章“舞蹈的颂赞”仿佛是希腊神话中酒神巴克斯的化身，旋风般的舞蹈不停歇地席卷全篇，上升至壮丽无比、生命力极强的尾声。

Symphony No. 7 in A major was premiered at one of Beethoven's most successful concerts, in Vienna on December 8, 1813, to benefit the wounded soldiers in the battle of Hanau. During the premiere its second movement Allegretto encored by popular demand; and in later generations, it had its place in quite a number of movie soundtracks, such as *The King's Speech*, *The Fall and Knowing*.

Countless reviews have touched upon this symphony's bacchanal frenzy and dancing elements. Above all was Wagner's account: "All tumult, all yearning and storming of the heart", "[t]he symphony is the Apotheosis of the Dance itself: it is Dance in its highest aspect, the loftiest deed of bodily motion, incorporated into an ideal mold of tone."

After perhaps the longest of Beethoven's introductions emerges a skipping, vivacious motif – what Berlioz named "ronde des paysans (round of the peasants)". The second movement, though marked as Allegretto, is a slow, solemn yet thrilling movement, with a memorable theme in A minor by the strings and the woodwinds. Here comes the Scherzo, the third movement full of surprises, comparisons and contrasts between the rapid passages and the pause, outbursts and murmurs. One may find Bacchus himself in the finale, an endless whirlwind of dances spiraling until a brilliant closing of overwhelming vitality.



指挥 陈燮阳

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CONDUCTOR
CHEN XIEYANG

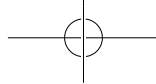


陈燮阳现为苏州交响乐团音乐总监、上海交响乐团名誉音乐总监、中国国家交响乐团特邀指挥、第十届全国政协委员、上海市政协委员、国家一级指挥、上海音乐家协会副主席、中国音乐家协会理事和上海交响乐爱好者协会会长。

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。



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

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 US, 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.

指挥 陈燮阳
CONDUCTOR
CHEN XIEYANG



钢琴 安吉拉·齐拉乾

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PIANO
ANGELA CHOLAKIAN

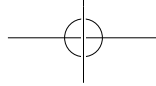
“俄罗斯钢琴演奏学派”出身的安吉拉·齐拉乾博士，艺术造诣涵盖演奏、教学，生于俄罗斯，4岁开始学习钢琴，6岁入学音乐院校，13岁被亚美尼亚柴可夫斯基音乐学院天才班录取，同年公开演奏引起轰动。17岁时于莫斯科俄罗斯国立柴可夫斯基音乐学院学习，师从于钢琴家、教育家叶甫盖尼·马里宁(俄派钢琴奠基人之一海因里希·涅高兹的最后一位助教)。马里宁称赞齐拉乾博士是一位“充满浪漫情怀、诗意、并富有激情和炫技性的钢琴演奏家”。齐拉乾博士也致力于演奏当代作品，与当代作曲家频繁合作，曾在音乐会中演奏了著名作曲家阿尔诺·巴巴扎年钢琴作品全集。

移居美国后，安吉拉在洛杉矶创立了教授俄国传统演奏学派的“柴可夫斯基学校”。在担任音乐学校总监的十多年里，许多包括柯蒂斯音乐学院与朱莉亚音乐学院在内的学生也曾慕名前来找她授课。在此期间内，安吉拉·齐拉乾也在美国获得了她的钢琴演奏博士学位(DMA)、最高艺术家文凭。

齐拉乾博士的演出足迹遍布世界各地。她所持有的音乐信念和激情造就了她非凡的技术。2014年，她所录制弗兰茨·胡默尔《迪亚贝里变奏曲》唱片一经在全球范围发行上市，立刻引起全球关注。不久前齐拉乾的最新唱片不仅收录肖邦、李斯特的浪漫派经典，以及弗兰茨·胡默尔、阿尔诺·巴巴扎年现代音乐作品。同时，担任胡默尔第二钢琴奏鸣曲《催眠》的世界首演工作。

作为拥有超过25年的钢琴教学经验的教育家，她曾执教于美国著名的南加州大学，她的学生多次获得国际比赛的冠军或被世界知名音乐学府录取。她一直致力于年轻一代钢琴家的培养，她认为好的钢琴演奏传统应该得以传承。与此同时，她经常作为特邀嘉宾出席世界范围的讲座、大师班和国际音乐比赛。

近年来，齐拉乾博士多次受邀在国际音乐节演奏、教学，其教学方法在欧洲引起关注。在2015年8月，她的学生在位于意大利雅典娜国际音乐节和德国诺伊堡夏



季音乐节中的精彩演奏获得了当地电视媒体和报社的高度赞扬。2016年,她受邀在上海国际钢琴音乐节的开幕式上与上海爱乐乐团合作演出柴可夫斯基第一钢琴协奏曲。2017年,她受邀于久负盛名的奥地利沃瑟尔西古典音乐节(著名指挥家里卡多·穆蒂、维也纳爱乐乐团等都在此演奏),成功举办现代作曲家胡默尔专场音乐会,好评如潮。

作为一名活跃于世界舞台的钢琴家,齐拉乾博士正在进行其下一张唱片录制发行以及即将到来的音乐会的准备工作。

The art of Angela Cholakian is defining the concept of a performer and educator of what we call today "the Russian School of Piano Performance." Born and raised in Russia, she began taking piano lessons at the age of 4. She was already a pupil of a music school when she was 6, and when she was 13, she was accepted by the Tchaikovsky Central School for Gifted Children in Armenia, where she caused a sensation with public performances. At the age of 17 she began to study music at

the Moscow State Tchaikovsky Conservatory in Russia with Yevgeny Malinin, who was Heinrich Neuhaus's last assistant at Moscow Conservatory (the latter was also raised and taught Sviatoslav Richter, Emil Gilels, Vladimir Krainev, Alexei Lubimov and Grigory Sokolov). Yevgeny Malinin spoke highly about Angela and was the first one to recognize her as "a pianist of the romantic style, passionate, poetic, and virtuosic". She was particularly renowned for her dedication to contemporary works and for the meticulousness with which she worked on these with their composers, such as the famous Arno Babajanian, whose complete piano works she performed in concerts.

Shortly before the collapse of the Soviet Union, the Cholakians emigrated to America. There, Angela Cholakian founded the well-known "Tchaikovsky Music Academy" in Los Angeles, where piano performance in the tradition of classical Russian style was taught. For ten years she was the Director of this artistic academy, where numerous students from the "Curtis Institute of Music" and the famous Juilliard School came to take additional private lessons with Angela Cholakian. During this period, she also received her American Artist Diploma and a doctoral degree in Musical Arts in Piano Performance.

Angela Cholakian, who has performed concerts in America, Europe, Asia and the former Soviet Union, is a pianist whose phenomenal technique always serves her musical convictions and passion. She was highly acclaimed in numerous critical reviews in France, Luxemburg, USA, Canada, Germany and Austria. Her 2014 CD recording of Franz Hummel's *Diabelli Variations* (TYXart label, Germany) attracted immediate attention of music critics in Europe, Canada, and USA. Recent reviews and features include National Classical Music Radio Station in Poland and in May 2017, review of the 2016 CD recording of virtuosic works by Chopin, Liszt, Franz Hummel and Arno Babajanian in a well-known portal in Austria.

A piano pedagogue with over 25 years of experience, Angela Cholakian has strong commitment to the young generation of pianists. Today, she teaches as a Professor of Piano at Soochow University School of Music in China, because she is convinced that the best traditions of the past and her legacy

must be passed on. She is a frequent guest at the national and international master classes, lectures, teacher training programs and major piano competitions in China and abroad.

In the recent years, Angela Cholakian's teaching approach drew attention in Europe, where she's been repeatedly invited to perform and teach in several international summer festivals. In August 2015, Dr. Cholakian's students received high critical acclaim in the newspapers and online media for their performances in the

Athenaeum International Academy for the Performing Arts in Italy and in Sommerakademie Neuburg an der Donau in Germany. Angela Cholakian is frequently invited to perform in the prestigious international festivals. Her performances in the 2016 Shanghai International Piano Festival and the most recent 2017 Woerthersee Classics Festival in Austria, where great masters, such as Riccardo Muti and Vienna Philharmonic were guest performers, further attracted attention of the audiences and media to the charismatic art of Angela Cholakian.

钢琴 安吉拉·齐拉乾

PIANO
ANGELA CHOLAKIAN

