

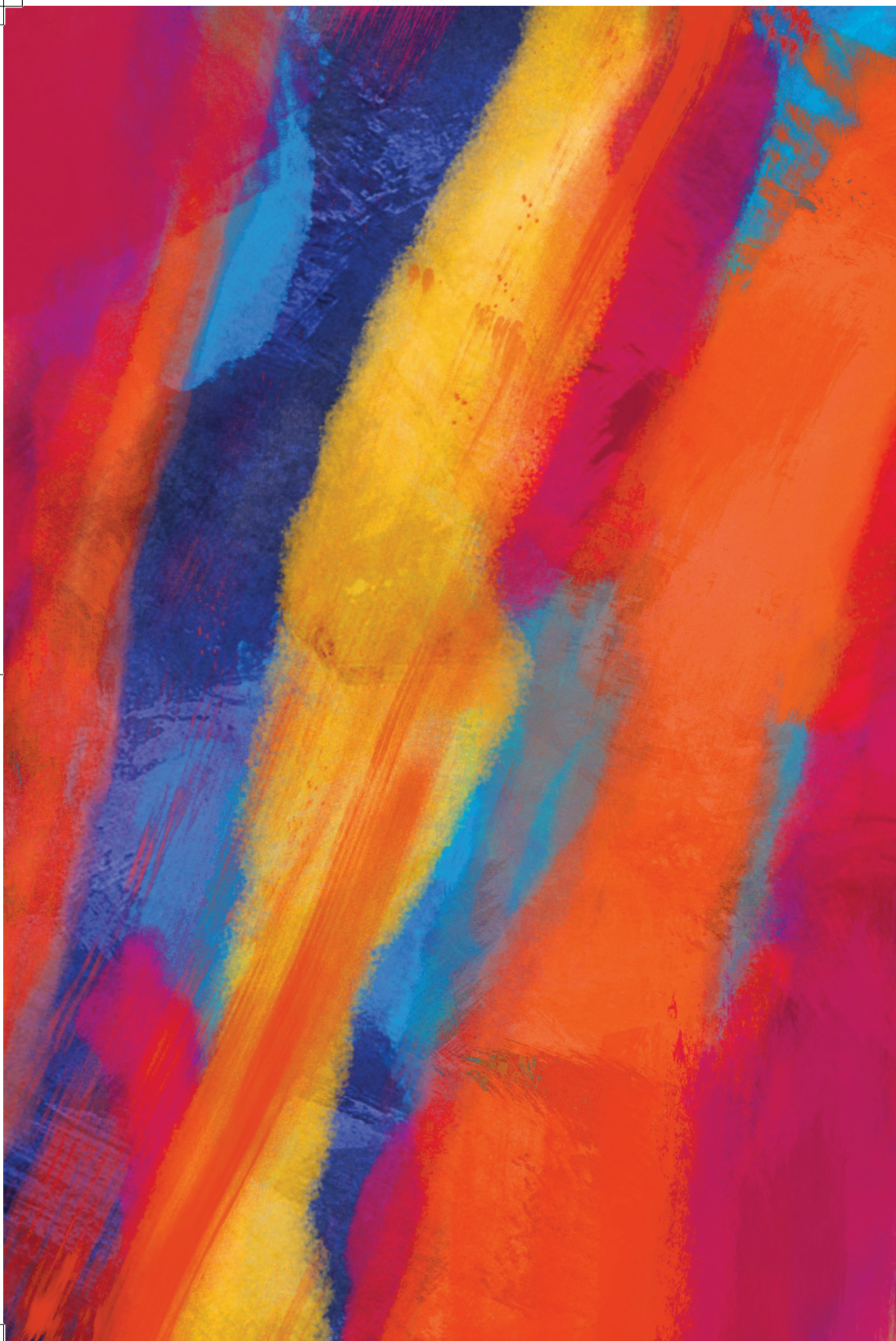
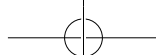
苏州交响乐团音乐会
Suzhou Symphony Orchestra

DVOŘÁK'S SOUND WORLD

品味
德沃夏克

4.08

19:30 SAT 六



指挥 Conductor | 谭利华 Lihua Tan
小提琴 Violin | 林瑞沆 Ruifeng Lin

德沃夏克 斯拉夫舞曲，作品 46，C 大调第一首：急板
A 小调小提琴协奏曲，作品 53
第一乐章 稍慢的快板
第二乐章 稍慢的柔板
第三乐章 终曲：快板；稍慢的快板

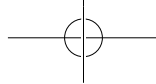
中场休息

G 大调第八交响曲，作品 88
第一乐章 活泼的快板
第二乐章 柔板
第三乐章 欢快的快板
第四乐章 稍慢的快板

DVOŘÁK Slavonic Dance No. 1 in C major : Presto, Op. 46
Violin Concerto in A minor Op. 53
I. Allegro; ma non troppo
II. Adagio; ma non troppo
III. Finale: Allegro giocoso; ma non troppo

Intermission

Symphony No. 8 in G major, Op. 88
I. Allegro con brio
II. Adagio
III. Allegretto giocoso
IV. Allegro ma non troppo



品味德沃夏克

安东·利奥波德·德沃夏克

1841年9月8日，生于布拉格附近的一个小村庄——内拉霍杰伏斯
1904年5月1日，在布拉格逝世

德沃夏克出生于奥匈帝国统治之下的波西米亚，是世界上公认的民族英雄。尽管受训于德国式的音乐教育，但这位骄傲的波希米亚人，将每一个音符深深地扎根在他民族的传承里。德沃夏克经常把斯拉夫舞曲融入他的作品中，巧妙地把摩拉维亚和故土波希米亚的民间传统音乐交织在一起，融入他的经典作品。他音乐中所强调的捷克精神使他成为继斯美塔那之后，另一位捷克民族音乐的开拓者。

作为一名小提琴家，他天赋异禀，从小便显露了非凡的音乐天赋。作为一名作曲家，他虽然较早便取得了一定的成就，但直到获得奥地利国家奖，他的名声才逐渐在布拉格之外流传开来。他担任自己作品的指挥，在布拉格音乐学院任教，并在约翰内斯·勃拉姆斯的大力举荐下，得到一位出版商的邀约。勃拉姆斯十分欣赏德沃夏克的才华，他对德沃夏克不遗余力的坚定支持，推动了德沃夏克的音乐生涯，令其蜚名海外。

德沃夏克曾在美国工作三年，出任纽约国家音乐学院院长。远渡重洋，来到新大陆，他谱写了最负盛名的管弦乐作品——第九交响曲《自新大陆》、广受世人喜爱的大提琴协奏曲，以及珍贵的弦乐四重奏《美国弦乐四重奏》。时至今日，它们仍是室内乐的经典曲目。自从接触了新世界的本土风景和音乐，他极力拥护美国黑人和印第安人音乐，认为这就是美国独特民族音乐风格的灵感和基础。

由于被拖欠薪水，对欧洲的热忱与日俱增，最重要的是，他再也无法忍受与故土的长久分离，德沃夏克离开美国，回到了波希米亚。勃拉姆斯曾多次力邀德沃夏克来到维也纳，但德沃夏克谢绝了，他要留在波希米亚，成为了最有名望、最忠诚的故园赤子。

DVOŘÁK'S SOUND WORLD

Antonín Leopold Dvořák

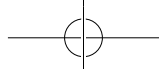
Born September 8, 1841 in Nelahozeves, near Prague
Died May 1, 1904 in Prague

Born in Bohemia under the Austro-Hungarian Empire, Dvořák was a national hero who attained worldwide recognition. Schooled in Germanic musical training, the proud Bohemian never wrote a note that was not deeply rooted in his native land's heritage. The Slavic dance forms frequently found their presence in Dvořák's compositions and he masterfully wove the folk tradition of Moravia and his native Bohemia into his classically architected works. The Czech psyche underscores all of his music and distinguishes him as a trailblazer of Czech musical nationalism, in the footsteps of Smetana.

He displayed early musical gifts as a violinist and achieved some degree of success as a composer relatively early but gradually gained recognition outside of Prague only when he won the Austrian State Prize for Composition, which secured him a publisher, all at the behest of Johannes Brahms, as well as conducting engagement of his own works and teaching tenure at the Prague Conservatory. Brahms was such a fervent believer of Dvořák's talent and his unwavering support helped launched Dvořák's career and international reputation.

He had a three-year stint in the United State, having been appointed as the Director of the National Conservatory of Music of America in New York City. It is from the new continent that he would compose his most well-known orchestral works, Symphony No. 9, From the New World, and the beloved Cello Concerto, as well as the precious string quartet, American, which remains until today a treasure of the chamber music repertoire. Since his exposure to the native sights and sounds of the New World, he championed the Afro-American and Native American folk music, which he proclaimed to be the inspiration and foundation of America's own national style of music.

Dvořák returned to Bohemia from the United States because of shortfall in salary payments, increasing commitment in Europe, and more importantly a huge pang of homesickness. Brahms extended repeated invitation for Dvořák to join him in Vienna, but Dvořák chose to remain in Bohemia, and became its most celebrated and faithful native son.



斯拉夫舞曲，作品 46，第一首 Slavonic Dance No.1, Op. 46 No. 1

创作于 1878 年 | c. 1878

《斯拉夫舞曲》是由德沃夏克于 1878 年和 1886 年创作的 16 部交响乐系列作品，之后分别以作品 46 和作品 72 的形式问世。该曲原本是为钢琴四手联弹所作，受到勃拉姆斯《匈牙利舞曲》的启发，曲目一经创作完成就立即由交响乐演绎。舞曲生动活泼、极具民族特色，问世后好评不断。现如今，该曲成为德沃夏克最值得纪念的作品之一，并常常于各种演出场合上演。

德沃夏克借鉴勃拉姆斯的《匈牙利舞曲》——当然也不完全是借鉴，两部作品各有千秋。比如，勃拉姆斯使用了典型的匈牙利民族旋律，而德沃夏克仅仅使用了代表斯拉夫民族音乐的节奏元素，旋律本身全部由他自己创作。当西姆罗克第一次听到《斯拉夫舞曲》（原为钢琴四手联弹所作）就留下了深刻印象，他要求作曲家立即谱写交响乐团演奏版本。两个版本于同一年问世，并迅速为德沃夏克赢得了国际声誉。

此类德沃夏克的舞曲里包含富里安特舞曲、悲歌、波尔卡、斯科契那、斯科纳、玛祖卡、欧德色门克舞、斯巴契利卡、科洛舞和波洛涅兹舞。作品 46 号第一首 C 大调“富里安特”。

The Slavonic Dances (Czech: Slovanské tance) are a series of 16 orchestral pieces composed by Antonín Dvořák in 1878 and 1886 and published in two sets as Opus 46 and Opus 72 respectively. Originally written for piano four hands, the Slavonic Dances were inspired by Johannes Brahms's own Hungarian Dances and were orchestrated at the request of Dvořák's publisher soon after composition. The pieces, lively and full of national character, were well received at the time and today are among the composer's most memorable works, occasionally making appearances in popular culture.

Dvořák used Brahms's Hungarian Dances as a model—but only as a model; there are a number of important differences between the two works. For example, whereas Brahms made use of actual Hungarian folk melodies, Dvořák only made use of the characteristic rhythms of Slavic folk music: the melodies are entirely his own. Simrock was immediately impressed by the music Dvořák produced (originally for piano four hands), and asked the composer for an orchestral version as well. Both versions were published within the year, and quickly established Dvořák's international reputation.

The types of dances upon which Dvořák based his music include the furiant, the dumka, the polka, the sousedská, the skočná, the mazurka, the odzemek, the špacírka, the kolo and the polonaise. The first dance, Opus 46 No. 1 in C major is a "furiant".



A 小调小提琴协奏曲，作品 53 Violin Concerto in A minor Op. 53

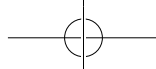
创作于 1879 年 | c. 1879

在与小提琴家约瑟夫·约阿希姆有了一面之缘后，德沃夏克突发灵感，为约阿希姆写了一首协奏曲。他为约阿希姆献上这首 A 小调小提琴协奏曲，但约阿希姆却不为所动。作为一位严谨保守的古典音乐家，约阿希姆对这首协奏曲的结构颇有疑虑，但从未对这一结构性问题发表公开评论。

1883 年，小提琴家弗朗蒂塞克·翁德里克 (František Ondříček) 演奏了该曲目，迎来了该首协奏曲的初次公演。他后来也在维也纳和伦敦首次公演了这首曲目。虽然传说中协奏曲的受献者从未演奏过这首曲子，但它传递出的极致美感使它成为当今小提琴经典曲目中的代表作品。

Upon meeting the violinist Joseph Joachim, Dvořák's was inspired to write a concerto for Joachim. He showed his completed the Violin Concerto in A minor to Joachim who was however rather unimpressed by the work. As a strict classicist, Joachim had misgivings about the concerto's structure but never made public comments about what he considered to be the structural issues.

The premiere was eventually given in 1883 by František Ondříček, who also gave the Vienna and London premieres. Though the concerto's legendary intended dedicatee never did play the work, its utter beauty has made it an important work in the violin repertoire today.



德沃夏克 G 大调第八交响曲，作品 88 Symphony No. 8 in G major, Op. 88

创作于 1889 年 | c. 1889

德沃夏克第八交响曲的创作背景是快乐的，写于他在波希米亚科学文学艺术学院的入学之际，整首交响乐散发出一种快乐的乐观精神，这对德沃夏克本人和 19 世纪末的时代环境来说非同寻常。波希米亚的精髓渗透在这首交响曲的每个音符当中，许多主题都取材于波希米亚的文化。唤起乡村乐队之声的模式，捷克快乐与忧郁的古怪的混合，二者和谐地交织于一体，一同呈现出清晰明朗的波希米亚风情。虽然第八交响曲的演奏频率不及第九号交响曲，但其仍是音乐厅里最受欢迎的曲目之一，因为在这段历史时期，它所传达出的饱满精神、朴实、独特的波希米亚乐观主义色彩实属罕见。

德沃夏克保留了交响乐典型的四乐章形式，但广泛取材于波西米亚文化，采取不同寻常的架构方式。随后，主题如同意识流一般即兴发展。第一乐章展现了恢弘的气势，而第二乐章描绘了暴风雨来袭，扰乱了夏日午后的宁静。第三乐章为受波希米亚民间舞蹈启发的忧郁华尔兹。而第四乐章让听众在想象的海洋中自由驰骋。最末乐章以一个主旋律和变奏曲式的形式展现了一个热闹的旅程，探索着捷克元素和捷克的身份线索。它以欢庆的独奏小号呼唤声开始，不是号召众人去战斗，而是呼吁众人一同舞蹈，展现了波希米亚的精神。

The circumstance surrounding the composition of Dvořák's Eighth Symphony was a happy one; written on the occasion of his induction into Bohemian Academy of Science, Literature and Arts, this symphony exudes a cheerful optimism that is unusual for Dvořák himself and for the general milieu of the late 19-th Century. The essence of Bohemia is omnipresent in this symphony; many themes are based on Bohemian material. The clever exchange between modalities evoking the sound of a village band, and the overall quirky blend of Czech joviality with melancholy, all point to an unmistakably Bohemian flavor. Though not as frequently performed as the famous Symphony No. 9, the symphony remains one of the favorites in concert halls for its freshness, honesty, and uniquely Bohemian brand of optimism that was rare during this period in history.

Dvořák maintained the typical four-movement format of a symphony, but structured them in a very unusual manner using a great variety of themes drawn from Bohemian sources. The themes are then developed in an improvisatory way, almost as in a stream of consciousness. The first movement is a powerful exposition of temperament, while the second movement depicts a tranquil landscape on a summer afternoon interrupted by a storm. The third movement is a languid waltz inspired by a Bohemian folk dance. It is the fourth movement however, that captures the imagination. Formally a set of theme and variations, the movement is a turbulent journey exploring Czech elements and clues of Czech identity. It begins with a trumpet fanfare which has been described, not as a call to battle but as a call to dance, in keeping with the Bohemian spirit.

指挥 Conductor



谭利华
Lihua Tan

谭利华，当今活跃在国际和中国乐坛上最重要的指挥家。谭利华的指挥风格优雅流畅，具有高超的技巧和感人的艺术魅力。作为一位在国际上享有盛誉的指挥家，谭利华曾应邀指挥了俄罗斯国家交响乐团、伦敦爱乐乐团、英国皇家爱乐乐团、以色列爱乐乐团等世界一流乐团，并与美国、德国、英国、捷克、法国、比利时、意大利、加拿大、瑞士、以色列、西班牙、澳大利亚、阿根廷、墨西哥、哥伦比亚、委内瑞拉、巴拿马等三十多个国外著名的交响乐团有过成功的合作。与谭利华合作的大师包括：拉扎尔·贝尔曼、弗拉第米尔·奥弗奇尼科夫、让·伊夫·蒂博戴、弗兰茨·尤斯图斯·郎朗、劳埃德·韦伯以及宓多里等。

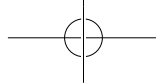
谭利华现任中国音乐家协会副主席、北京音乐家协会主席、国家大剧院艺术委员会副主任、中国交响乐发展基金会副理事长、北京交响乐团艺术总监、首席指挥。

谭利华 16 岁起开始指挥生涯。1977 年考入上海音乐学院指挥系，师从中国著名指挥家、教育家黄晓同教授。随后，他跟随指挥大师李德伦继续研习指挥技艺并担任其助理。1982 年至 1991 年任教于天津音乐学院，1991 年至 1995 年任中国中央交响乐团主要指挥。2000 年—2001 年音乐季，谭利华担任俄罗斯国家交响乐团的常任指挥。作为中国最活跃指挥家之一，谭利华还经常指挥中国交响乐团、中国爱乐乐团、上海交响乐团等中国主要乐团，参加国内最重要的音乐节、比赛和演出音乐会。

谭利华所涉猎的曲目包括古典、浪漫以及近现代不同时期的大量经典中外交响乐作品。其中，谭利华尤为擅长指挥西方浪漫派后期和中国当代新创作品。谭利华在中国指挥和首演了许多中外著名作曲家的经典交响乐作品和当代作品。这些作品包括：雷斯庇基《罗马的松树》交响诗、普罗科菲耶夫《第五交响曲》、德沃夏克的大部分交响乐作品以及其他当代外国重要作品在北京的首演。作为中国当代音乐创作的热心倡导者和支持者，谭利华执棒过百余部中国作曲家的新作品的首演。2012 年，谭利华指挥了中国作曲家王西麟的《第一钢琴协奏曲》在中国北京的首演，委约和指挥演出了中国作曲家郭文景为 2012 伦敦奥运会而作的交响序曲《莲花》在中国和伦敦的首演，2013 年至今，中国当代四位作曲家叶小刚、周龙、王西麟、张千一再次获得谭利华新创作品委约。

谭利华曾四度率领北京交响乐团在欧洲巡演均获得了巨大成功。2009 年北京交响乐团成功完成了 26 天在 8 个国家演出 18 场音乐会，并获得欧洲公众和媒体的强烈反响。2009 年 5 月奥地利报道称：“在著名的林茨布鲁克纳音乐厅，谭利华在演出中突出表现了技巧的成熟和对西方音乐到位的理解。他准确、简明扼要的指挥和音乐作品的诠释，让林茨的观众刮目相看”。

2012 年，谭利华率领北京交响乐团代表中国文化的使者参加 2012 伦敦奥运会的“中国文化周”活动，于 7 月 29 日在伦敦节日大厅指挥了北京交响乐团与伦敦爱乐乐团的 200 多位艺术家联袂演出《圣火·欢乐颂——北京交响乐团与伦敦爱乐乐团 2012 伦敦奥运会庆典音乐会》，受到当地观众的



热烈欢迎并赢得九成以上的上座率。7月29日，英国《卫报》专栏评论家盖伊·达曼评论：“谭利华指挥的北京交响乐团带给伦敦奥运会的礼物——委约中国作曲家郭文景的新作《莲花》——具有雅致曼妙的美感。”

同年9月，谭利华率乐团赴土耳其锡德罗马古剧场、科隆爱乐音乐厅、柏林爱乐大厅和沃尔夫斯堡城市剧院演出获得当地观众和媒体的高度评价。9月12日，《科隆评论报》以题为“令人难忘的完美”盛赞北京交响乐团的演出：“他们演奏古典音乐大师的作品就像演奏中国作品一样熟练。他们的完美表现给人们留下了深刻的印象。”

2013年9月，谭利华再次率领乐团成功完成了第七次欧洲巡演的出访任务，参加了世界著名的布鲁克纳音乐节和德沃夏克音乐节。同年10月，率团首次踏上美洲大陆在为期两周的巡演中参加了墨西哥的塞万提诺音乐节。之后，乐团在美国卡内基音乐厅的演出获得巨大成功。

作为中国乐坛最活跃和有影响的指挥家之一，谭利华曾指挥在全国许多重要城市演出近千场音乐会。谭利华自1997年开始参与创办、策划北京新年音乐会，目前这一音乐会已经成为北京人欢度新年不可缺少的文化盛事。为了致力于交响乐的普及，他每年都要率乐团去许多大、中学校为学生演出通俗易懂的交响乐和管弦乐名曲，并定期举办学生免费音乐会。2012年-2015年，谭利华率领乐团一年的普及演出会就达50场之多。此外，谭利华还指挥许多国家级重要的大型演出活动，录制了近五十张唱片和数百部影视音乐作品。2007年，谭利华与有百年历史的世界著名唱片品牌EMI唱片公司合作，在全球发行了由他指挥北京交响乐团录制的八张唱片，曲目包括：巴托克的《乐队协奏曲》、鲍元恺的《京剧》交响曲、唐建平打击乐协奏曲《圣火-2008》、郭文景的打击乐协奏曲《山之祭》、周龙《京华风韵》、穆索尔斯基-拉威尔的《图画展览会》、斯特拉文斯基的《火鸟》组曲和拉赫玛尼诺夫《第三交响曲》、德沃夏克的第九交响曲《自新世界》等。由此，谭利华和北京交响乐团成为首个EMI合作录制唱片的中国指挥家和乐团。

2012-2017年，谭利华策划并实施的百场音乐演出季，以其“大师系列”、“交响经典系列”、“华人音乐家系列”、“普及系列”和“巡演系列”五大板块，让北京交响乐团成为中国最受瞩目的和最有影响力的交响乐团。

Lihua Tan is the Music Director and Principal Conductor of the Beijing Symphony Orchestra. As one of China's most notable conductors, he is a frequent guest at many Chinese and international concert halls and has conducted a range of distinguished orchestras in Russia, the United States, the United Kingdom, Germany, Czech, France, Belgium, Italy, Switzerland, Spain, Israel, Canada, Australia, Argentina, Mexico, Columbia, Venezuela and Panama. He was principal guest conductor at the Russian State Academic Symphony Orchestra from 2000/1 and has also been invited to conduct the London Philharmonic and Royal Philharmonic Orchestras. He has conducted China's most prestigious orchestras.

Lihua Tan is the Vice President of the Chinese Musicians' Association, the President of the Beijing Musicians' Association, the Deputy Director of the Artistic Committee of the National Centre for the Performing Arts and the Vice Chairman of China Symphony Development Foundation. He has debuted hundreds of new compositions by Chinese composers to audiences in China and throughout the world. As well as being a gifted interpreter of music written by Chinese Composers, he has also been responsible for introducing Chinese audiences to a number of important foreign works including Dvorak's Symphony No.7, Respighi's Pina di Roma, and Prokofiev's Symphony No.5. He was the first to conduct these works in Beijing.

He has led the Beijing Symphony Orchestra on highly successful and critically acclaimed European tours and Mexico / USA tours. In 1997 he established Beijing's New Year Concerts, now an integral feature of the city's cultural calendar, and over a ten year period has been a key figure in the planning and promotion of these concerts as both music consultant and conductor. Tan has presented over 1,000 performances across China. He is also a leading proponent of developing youth audiences for classical music in China and annually conducts more accessible symphonies and orchestral works in many universities and high schools.

In July of 2008, Lihua Tan conducted the Beijing Symphony Orchestra to complete the recording of the newly updated versions of the National Anthems and Olympic Hymn for the Beijing 2008 Olympics-the Games of the XXIX Olympiad. This landmark recording will be preserved as part of the cultural heritage of the Olympic Games.

Tan has a prolific recording career which also includes hundreds of film and television scores, His CD releases include Brahms' Symphony No.4, Dvorak's Symphony No.8, Beethoven's Symphony No.5 and Sibelius' Symphony No.5. The most recent CD releases with EMI include Bartok's Concerto for Orchestra, Moussorgsky Ravel's Pictures at an Exhibition, Stravinsky's Firebird Suite and Rachmaninov's Symphony No.3 etc.

Beijing Symphony Orchestra is one of China's preeminent and internationally acclaimed orchestras. Maestro Lihua Tan is the orchestra's current Music Director and Principal Conductor.

小提琴
Violin



林瑞沅
Ruifeng Lin

林瑞沅，2000年3月生，5岁学习小提琴，2010年起师从上海音乐学院附中弦乐科主任周铭恩副教授至今。2012年考入上音附中学习，现为高二学生。

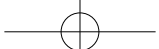
曾荣获2011年上“海曲杯”少儿小提琴演奏比赛十二岁组银奖（金奖空缺）；2014年香港第四届国际小提琴专业比赛第一名，同年八月受邀赴澳门在“艺蕾初绽”音乐会上与澳门乐团协作担任独奏演奏维尼亚夫斯基《第二小提琴协奏曲》；2015年11月获文华艺术院校奖第十一届全国小提琴青少年比赛专业组第一名及中国作品演奏奖；2015与著名指挥家汤沐海先生指挥的天津交响乐团，上海爱乐乐团合作演出献演于天津音乐厅，上海音乐厅；

2016年1月在东方艺术中心与上海巴洛克室内乐合作。2016年5月荣获第四届上海音乐学院室内乐艺术周钢琴三重奏友谊邀请赛第一名。2016年7月初获中国青少年音乐比赛蜂鸟音乐奖（全国级）重奏专业组一等奖。

Born in 2000, Ruifeng Lin began violin studies at the age of five with Mingen Zhou, associate professor of the Shanghai Conservatory of Music, where he has matriculated since 2010.

Ruifeng Lin has won top awards in numerous competitions such as "Haiqu Cup" Competition in 2011, 2014 Hong Kong Fourth International Violin Competition in the Professional Division, the 11th National Violin Teenage Competition. He has collaborated with the conductor Tang Muhai, the Tianjin Symphony Orchestra and Shanghai Philharmonic Orchestra, giving concerts in the Tianjin Concert Hall and Shanghai Concert Hall.

In 2016, he collaborated with Shanghai Baroque Chamber Group in the Oriental Art Center. In the same year, he won the First Prize in the Fourth Session of the Shanghai Conservatory of Music Chamber Music Week Piano Trio Friendly Invitational, as well as also the First Prize in the China Youth Music Game "Hummingbird" Award Pre-professional Group.



苏州交响乐团
Suzhou Symphony Orchestra

