

纯正莱比锡

门德尔松 I

THE LEIPZIG TRADITION
MENDELSSOHN I

苏州交响乐团音乐会
SUZHOU SYMPHONY ORCHESTRA
2017

03.04

19:30 SAT 六



THE LEIPZIG TRADITION MENDELSSOHN

指挥 Conductor | 赵晓鸥 XiaoOu Zhao
钢琴 Piano | 宋思衡 SiHeng Song

门德尔松 MENDELSSOHN 《平静的海与幸福的航行》序曲
Calm Sea and Prosperous Voyage Overture

G 小调第一钢琴协奏曲，作品 25
Piano Concerto No. 1 in G minor, Op. 25

第一乐章 非常热烈的快板
I. Molto allegro con fuoco

第二乐章 行板
II. Andante

第三乐章 活泼的极快板
III. Presto-Molto allegro e vivace

中场休息
Intermission

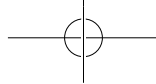
A 大调第四交响曲，作品 90，意大利
Symphony No. 4 in A major, Op. 90, *Italian*

第一乐章 活泼的快板
I. Allegro vivace

第二乐章 稍快的行板
II. Andante con moto

第三乐章 稍快的中板
III. Con moto moderato

第四乐章 萨尔塔列洛舞曲：极快板
IV. Saltarello: Presto



门德尔松的莱比锡

莱比锡，一座深具音乐传统的城市，约翰·塞巴斯蒂安·巴赫曾在当地的圣托马斯教堂任职了 27 年。该市的格万特豪斯交响乐团（即“莱比锡布商大厦交响乐团”），是世界上最古老的市政交响乐团之一，门德尔松曾被聘为该团的音乐总监。门德尔松还建立了德国第一所音乐学院。

门德尔松，天才儿童，20 岁即凭借其音乐才能享誉欧洲。一位卓越且作品风格多样的作曲家、指挥、钢琴家、音乐编辑和教育家。他的名字因此被镌刻在莱比锡的文化传统之中。

菲利克斯·门德尔松

1809 年 2 月 3 日 出生于德国汉堡
1847 年 11 月 4 日 逝世于德国莱比锡

作为莱比锡格万特豪斯交响乐团（即“莱比锡布商大厦交响乐团”）的音乐总监，门德尔松表现了对巴洛克音乐极大的兴趣，并将此充分体现于音乐会的曲目中。他带头复兴巴赫音乐，与此同时，他也积极推崇现代作曲家诸如柏辽兹、李斯特和舒曼的作品。尽管他没有像同时期作曲家那样在作曲风格上与时俱进，但他的多变曲风以及对古典音乐的坚持，奠定了他在西方古典音乐浪漫主义运动中的重要地位。

本场音乐会序曲《平静的海与幸福的航行》开场，是乐季对门德尔松系列的“致敬”，也定义了此系列的主题——“旅行”。“旅行”是门德尔松系列音乐会的主题。1829 至 1831 年间，门德尔松在欧洲各国旅行采风，在此期间，有感于意大利的风土人情，他创作了名为《意大利》的《第四交响曲》，该曲于 1833 年首演。门德尔松的钢琴演奏造诣非凡，因此为钢琴谱曲是他的擅长。意大利之行的另一个收获就是第一钢琴协奏曲的创作，这也是浪漫主义时期的第一首钢琴协奏曲。

MENDELSSOHN AND LEIPZIG

Leipzig: Johann Sebastian Bach's long-time and last employer; birthplace of Richard Wagner; home to Germany's first music conservatory founded by Mendelssohn and to the world's oldest municipal concert orchestra, the "Gewandhaus" – it is a city of deep musical tradition.

Mendelssohn: a child prodigy with already a well-established European reputation by age 20; a prolific composer who wrote in every genre; conductor, performer, editor and educator – his name is profoundly entwined with the musical life of Leipzig.

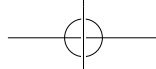
Felix Mendelssohn

born February 3, 1809 in Hamburg
died November 4, 1847 in Leipzig

As music director of the Gewandhaus Orchestra, Mendelssohn had a keen interest in Baroque music and embedded it in historic context while programming repertoire for his concerts. He spearheaded the revival of Bach's music and championed contemporary composers' works such as Berlioz, Liszt, and Schumann. Though he did not share the progressive propensities of his contemporaries in composition, his versatility and adherence to tradition established his status as a major exponent of the Romantic Movement.

"Voyage" is a central theme in the programs of the Mendelssohn Series. The concert *overture Calm Sea and Prosperous Voyage* is inspired by two poems of Goethe. Between 1829 and 1831 Mendelssohn travelled extensively in Europe, during which time he began sketch of the Fourth Symphony which evoked the atmosphere and landscape of Italy. The symphony, nicknamed the *Italian* was actually completed and premiered in 1833.

A renowned pianist himself, Mendelssohn was at home when writing for the piano, and another natural output composed also during the Italian tour was the Piano Concerto No. 1, which is deemed as one of the first concertos of the Romantic era.



《平静的海与幸福的航行》序曲

Calm Sea and Prosperous Voyage Overture, Op. 27

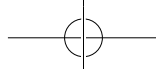
创作于 1828 年 | c. 1828

浪漫主义的一大特点为崇尚自然之爱，即运用自然景观抽象地传递叙述者的内心世界。在这条浪漫的主线里，歌德的诗歌更像在描述个人的旅行而非只是水手的海上航行。平静的海代表暂时无法出航而疾风则意味着一场匆忙的旅行。音乐会序曲《平静的海与幸福的航行》的灵感来源于歌德的两首诗《平静的海》及《幸福的航行》。门德尔松选择通过序曲来抓住歌德诗歌中关于旅行的精髓，而非将此当成某一戏剧或歌剧的前奏。然而作为一种音乐会的表现形式，此曲更像是早期的交响诗。

歌德诗句里“恐怖的、令人窒息的寂静”在乐曲的开场小节中由乐团声音柔和且分布较广的弦乐来完成，而诗句里的黑暗色彩则由单簧管和大管来体现。门德尔松创新性地用低音大管来表现“寂静”和“大海无与伦比的宽广”。之后用长笛清脆的音色风象征着风又吹起，天空变得晴朗，水手们整装待发准备再次起航。乐章的结尾部分，门德尔松借助小号、定音鼓和全乐团的弦乐来表现歌德诗句中旅行的画面—船儿驶进了海港，全曲也至此得到了升华。

A main characteristic of Romanticism is the love of nature, and using nature metaphorically to depict or relate a message from the narrator's inner world. In this true Romantic vein, Goethe's pair of poems is indeed a personal journey, more than just a "nautical" one on the sea, at a time before the age of the steamboat, in which a calm sea meant inability to sail and strong wind meant a speedy journey. Mendelssohn chose to capture the essence of journey in Goethe's poems through an 'overture', which actually does not serve as a 'prelude' to anything such as a play or opera, but as a form of programmatic music, rather like an early precursor of the tone poem.

Goethe's "dreadful, deathly stillness!" is depicted in the opening bars by the quiet, widely-spaced sonorities of strings, darkly colored with clarinet and bassoon as well. Mendelssohn also, rare for the time, incorporates the contrabassoon to evoke the "deep silence" and "enormous breadth of ocean." The winds finally pick up (signaled by the flute), the sky brightens, and sailors rush about in preparation to sail again. Mendelssohn added to Goethe's prosperous voyage the image of the ship gliding into port in a dignified coda with trumpet fanfares, timpani flourishes and the grandest sonorities from the full orchestra.



G 小调第一钢琴协奏曲，作品 25 Piano Concerto No. 1 in G minor, Op. 25

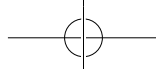
创作于 1831 年 | c. 1831

门德尔松被誉为他所在年代中最出色的钢琴家之一，克拉拉·舒曼曾评价他为“最亲爱的钢琴家”。尽管相较于同时期的肖邦、李斯特，门德尔松的钢琴作品并不多，然而其钢琴独奏《无言之歌》和两首钢琴协奏曲却历经岁月流逝，经久不衰。第一钢琴协奏曲的创作灵感来源于门德尔松在意大利旅行期间与一位钢琴家的会面，为了丰富他在慕尼黑音乐会上曲目的内容，他在返回德国的途中匆匆完成了该曲的创作。自 1831 年该曲在慕尼黑首演后，第一钢琴协奏曲受到了极大的好评并成为门德尔松自己的音乐会保留曲目。

这首钢琴协奏曲在结构上不同于传统协奏曲，传统协奏曲往往会在开场安排主题铺垫，而此曲则让钢琴在开场即刻进入。整首曲目时长仅有 19 分钟，与门德尔松的小提琴协奏曲一样，三个乐章间联系紧密，一气呵成，而这样的创作风格也成为门德尔松作曲的创新技巧。门德尔松音乐的特点之一是曲目中含有大量的即兴创作，第一钢琴协奏曲也不例外。该曲网罗了门德尔松音乐创作中全部的浪漫主义符号，即暴风骤雨般浓烈的开场，旋律优美柔和的中间部分以及华彩绚烂的结尾。

Mendelssohn was regarded as one of the foremost pianists of his day; Clara Schumann described him as the “dearest pianist of all”. Although his output for the piano was not numerous like his peers such as Chopin or Liszt, his album for solo piano “Songs Without Words” and the two piano concertos remain immensely popular throughout the ages. The Piano Concerto No. 1 was inspired during his travel in Italy after meeting a pianist there, and composed somewhere during his return to Germany rather hastily in order to fill out a concert program he was conducting in Munich. After its premiere in Munich in 1831, the concerto enjoyed enormous success immediately and remained in Mendelssohn’s own concert repertoire.

This concerto deviates from the traditional formal structure of the classic concerto, with the solo piano entering almost immediately after the opening of the first movement, with very little orchestral introduction which would have expostulated the various thematic materials. In the work’s relatively brief span of circa only 19 minutes, the three movements of the concerto are linked together in the same manner as his Violin Concerto to create a sense of overall formal unity – a relatively new technique for his days. The concerto contains many sections of improvisation, one of Mendelssohn’s specialties, and bears all of Mendelssohn’s Romantic signatures such as a tempestuous fury in the opening, a melodic lyricism in the middle, and a brilliant virtuosity to round off the work.



A 大调第四交响曲，作品 90，意大利 Symphony No. 4 in A major, Op. 90, *Italian*

创作于 1833 年 | c. 1833

1830 年 10 月，门德尔松前往意大利展开了为期十个月的旅行，旅途由威尼斯一路向南，最后由米兰返回德国。用门德尔松自己的话说“《意大利》这部作品的创作很顺畅，它将是所有作品中最欢乐的一部，尤其是最后一个乐章。我还没有决定是否使用柔板，想等到了那不勒斯时再寻求灵感。”对门德尔松自己来说，新的乐曲展现了他对沿途风土人情的所见所感。全曲除了最后一个乐章，并无专门意大利的描述，因此该曲更像是作者对亚平宁半岛风光的叙述 - 地中海的灿烂阳光，宗教的肃穆庄严，不朽的艺术和建筑及开阔的郊野风光。

第一乐章开场，木管轻快的节奏衬托出小提琴天衣无缝的悠扬旋律。门德尔松把 A 大调比作蓝色天空，而这梦幻般的开场，则用音乐的表现形式展现了早已习惯北欧灰色浓雾的门德尔松对地中海风光的喜爱。第二乐章的灵感来源于门德尔松在罗马欣赏到的一首宗教典礼音乐。第三乐章为小步舞曲，带领听众回到了海顿和莫扎特时代，极具怀旧色彩且交织着典型的地中海仲夏夜之梦的音乐元素。门德尔松把他的最后一个乐章称为“萨尔塔列洛舞”。这种起源于 14 世纪意大利南部的传统舞蹈，以令人目眩的旋转和跳跃舞步著称。全曲中最具意大利元素的部分，就是这种无休无止、令人目眩的连续舞蹈。乐章的终曲巧夺天工，乐团将演奏音量降至最低，看似已经气竭汗雨，突然一声渐强将整个乐章带领至波澜壮阔的尾声。

In October 1830 Mendelssohn embarked on a big trip to Italy which lasted ten months, taking him from Venice all the way to the South before returning to Germany via Milan. In his own words, “the Italian symphony is making rapid progress; it will be the happiest piece I have ever written, especially the last movement. I have not yet decided on the Adagio, and think I shall reserve it for Naples.” According to his own account, the new symphony was meant to embody not only his impressions of the art and landscape he had encountered, but also the vitality of the people. There is nothing particularly Italian about the Symphony except for the final movement. Rather, the work strives more to convey a series of impressions of the Peninsula known as “Il bel paese (the beautiful country)” – Mediterranean sunshine, religious solemnity, monumental art and architecture, and open countryside.

Right from the outset, the pulsating and airy woodwind notes underscore the famously rigorous melody launched by the violins. Mendelssohn likened the key of A major to the blue sky, and this bubbly opening is like a musical rendering of the blue sky of the Mediterranean which impressed him, used to the gray mist of Northern Europe. The second movement draws its source probably from a processional song he heard in Rome while the third movement is a minuet that harkens back to the classical days of Haydn and Mozart with a nostalgia mingled with a puckish touch typical of Mendelssohn's *Midsummer Night's Dream*. Mendelssohn calls his last movement a ‘Saltarello’, a traditional dance from Southern Italy, dating at least to the fourteenth century, that featured rhythmic drive and involved a good deal of jumping. This is the most unmistakably Italianate movement of the symphony, a breathless ‘perpetual motion’ in which rhythmic energy combines with buoyant counterpoint all leading to a masterful coda. The piece seems to have virtually danced itself into exhaustion—the orchestra finally reduced to nothing more than first violins whispering the rhythmic motif—when it suddenly rebounds with a sudden, huge crescendo for a punchy and grandiose ending.



指挥 Conductor

赵晓鸥
XiaoOu Zhao

现任上海音乐学院指挥系主任助理，上音附中室内乐科主任，上音附中青少年交响乐团常任指挥。1978 年生于上海市，自幼学习钢琴。1990 年考入上音附中。1996 年，他以优异成绩考入上音指挥系，师从张眉教授。2001 年，毕业留附中任教。2003 年，他获得美国孟菲斯大学全额奖学金，赴美攻读乐队指挥硕士专业，师从孟菲斯大学终身教授江浦琦博士。在美期间，他指挥孟菲斯大学交响乐团，开了多场高质量的音乐会。

2005 年获得硕士学位后，他再次获得美国国家指挥学院全额奖学金，赴雅思本音乐节继续深造，先后师从指挥大师大卫·津曼，以及美国国家交响乐团音乐总监莱纳德·斯特拉金。2005 年学成回国，任教上海音乐学院至今。在他学习任教期间，他指挥了包括上海爱乐乐团，上海歌剧院交响乐团，上海音乐学院青年交响乐团，浙江省交响乐团，四川爱乐乐团，四川音乐学院交响乐团，沈阳音乐学院交响乐团等众多交响乐团，在美国纽约，洛杉矶，拉斯维加斯，孟菲斯，圣路易斯，德国柏林，爱因根，奥地利萨尔兹堡，西班牙格拉纳达以及国内众多城市开了音乐会。2009 年 10 月，他应美中基金会邀请，在纽约林肯中心费雪音乐厅指挥了纪念中美建交 30 周年音乐会，得到了包括尼克松总统女婿，时任纽约州共和党主席的爱德华·科斯先生以及其他国内外专家的一致好评和热情称赞。

XiaoOu Zhao is currently assistant to the Chair of Conducting Department at the Shanghai Conservatory, Head of Chamber Music at the Shanghai Conservatory Affiliate High School and Principal Conductor of the Shanghai Conservatory Affiliate Youth Orchestra. The Shanghai native graduated from the Shanghai Conservatory with a degree in Conducting under the tutelage of Professor ZHANG Meihe and became a faculty member in his alma mater after graduation in 2001.

He received a full scholarship to pursue his Master's Degree in Conducting from the University of Memphis in the United States, studying with Professor Jiang. Upon graduation in 2005, he won a scholarship from the American National Conducting Academy to study at the Aspen Music Festival, working with maestros David Zinman and Leonard Slatkin. He has conducted the Shanghai Philharmonic, Shanghai Opera House Orchestra, Shanghai Conservatory Youth Orchestra, Zhejiang Provincial Orchestra, Sichuan Philharmonic Orchestra, Sichuan Conservatory Orchestra, and the Shenyang Conservatory Orchestra. His concert activities have taken him to Berlin, Salzburg, Granada in Spain, in the American cities of New York, Los Angeles, Las Vegas, Memphis, and St. Louis, as well as in numerous Chinese cities.

In 2009 he was invited to conduct a concert commemorating the 30th Anniversary of the normalization of Sino-American relations at Lincoln Center's Avery Fisher Hall, winning the praise of then New York State Governor Edward Cox.



钢琴 Piano



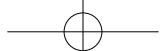
宋思衡
SiHeng Song

宋思衡，作为 80 年代后崛起的最有成就的钢琴家之一，是中国多媒体独奏音乐会的创始人。宋思衡在英国利兹、爱尔兰都柏林、法国巴黎、中国上海等重大国际比赛中获奖，七次获得国际冠军并创造了这些比赛中华人的最好成绩，特别是 04 年在法国举行的国际五大赛事之一第 61 届玛格丽特·隆—雅克·蒂博国际钢琴大赛中，他历史性的成为了七十年来第一位摘取桂冠并囊获多项特别奖的中国人。法新社、法国费加罗报称之为“无可争议的冠军，新一代欧洲古典乐坛的领军人物”。

从 09 年《交响情人梦》多媒体独奏音乐会开始，他进行了一系列新颖的大型多媒体独奏会的创作取得了极大成功，在社会上引起广泛的关注。从文学，戏剧，绘画的跨界，到与电子音乐，民族音乐的混搭，他展现了远远超越一个钢琴家范畴的音乐理念，成为代表中国音乐艺术发展潮流的领军人物。宋思衡与当代多媒体艺术家李竞菲合作《寻找村上春树》，通过跨界合作全新展现了如珍珠般散落在字里行间的音乐片段。

SiHeng Song is one of the most famous pianists in the 1980s generation, having spearheaded the trend of multimedia solo concert in China. Song has garnered awards numerous international competitions in Leeds, Dublin, Paris, and Shanghai, having won the first prize seven times amongst these competitions and achieving the best record amongst Chinese pianists in these competitions. In the 61st Long-Thibaud- Crespin International Competition, Song won the first prize and many other special awards, making history as the only Chinese pianist to have won such distinction of collecting multiple awards in the past 70 years. He was heralded as "the undisputed champion, the leader of a new generation of European classical music" by the French newspaper *Le Figaro*.

Song began giving his multimedia solo concert in 2009, which attracted widespread attention from the media and the music industry. Song has mixed his style of classical music with many different artistic styles, genres and disciplines, ranging from literature, drama, painting to electronic music and folk music. His work surpasses the traditional notion of performance as only a pianist, but expresses his overall concept about music and sets an artistic trend. His work with multimedia artist Jingfei Li *In Search of Haruki Murakami* is a cross-disciplinary collaboration weaving pieces of music into words in an innovative style.



苏州交响乐团
Suzhou Symphony Orchestra

苏州市公共文化中心 SUZHOU MUNICIPAL CENTER OF PUBLIC CULTURE
地址 / 苏州市人民路2075号 电话 / 0512-82280963

