

# 上纽六十周年

## 10th NYU Shanghai Anniversary Celebration

上海纽约大学十周年庆典 2023.3.3-3.12



# LEADERSHIP GREETINGS



A first-class university is made not from its impressive architecture, but from the inspiring and talented educators who teach there. Since its founding in 2012, NYU Shanghai has embodied the purpose of higher education. The University has three missions: Creating a model for higher education reform in China, contributing to the development of Shanghai's Pudong New District, and strengthening people-to-people exchanges between China and the United States. A decade ago, these goals provided the school with a unique opportunity to grow and flourish. Today, they give even greater meaning to the university's development. When NYU Shanghai was established, its very existence was seen as a success for the international higher education community. I look forward to the day when it truly embodies the value of its existence by becoming a world-class research institution.

—Tong Shijun  
Chancellor of NYU Shanghai



Over the past decade, NYU Shanghai has grown into a superb university that integrates cutting-edge research with innovative teaching for a unique community of cosmopolitan, creative, and curious people. As we move to our beautiful new campus, our university will serve as an ever-stronger intellectual bridge that unites exceptionally talented people from all around the globe in a common effort to improve life on our planet.

—Jeffrey S. Lehman  
Vice Chancellor of NYU Shanghai



NYU Shanghai has grown steadily both in its size and in its intellectual footprint since it opened ten years ago. In that decade it has multiplied its undergraduate student body, added hundreds of doctoral and masters students, and expanded its faculty, at first a select and distinguished small group and now an intellectually substantial and wide-ranging community of nearly three hundred scholars and teachers. In NYU Shanghai's deepening profile of research, in its expanding and innovative curriculum, and in its relation to the city of Shanghai, our role as a beacon of connection between China and the world is set to go from strength to strength as we move into our second decade.

—Joanna Waley-Cohen  
Provost of NYU Shanghai

# 筑梦寄语

古人以“得天下英才而教育之”为“君子”之乐，今人以“有大师”而非“有大楼”来解释何谓“大学”——就这两点而言，创办于2012年的上海纽约大学就是一所最体现教育之宗旨、最符合大学之本意的高等学府。除了高等学府的一般使命之外，上海纽约大学还在中国高教改革、浦东开发开放和中美人文交流这三方面承担着特殊使命。十年前，这三大使命为上纽大的起步提供了难得的机遇。十年后，这三大使命给上纽大的发展赋予了更重的分量。建校之初，国际高等教育界曾有“上海纽约大学的存在就是成功”的说法。期待着有一天人们会这样说：因为成功实现了世界一流综合性研究型大学的办学目标，上海纽约大学真正体现了它的存在价值。

——上海纽约大学校长 童世骏

过去十年，上海纽约大学已发展为一所世界一流大学，它结合前沿研究与创新教学，凝聚一群充满世界精神、创造力和好奇心的优秀人才，组成了独特的社区。随着迁入美丽的前滩新校园，我们将更好地发挥桥梁纽带功能，吸引来自全球各地的杰出人才共同致力于世界的发展与进步。

——上海纽约大学常务副校长 雷蒙

建校十年来，上海纽约大学在办学规模和办学水平方面高质量稳步发展。十年滋兰树蕙，着眼未来培育才俊，本科生规模成倍增长，并培养了数百名硕士和博士研究生；十载厚德博学，面向全球揽才聚才，师资队伍规模和学科范围均实现了跨越式增长，现有约三百名学科背景多元的一流学者和专家在校任职。迈入第二个十年，学校将进一步发挥自身在中外人文交流中的先锋和桥梁作用，持续追求科研卓越，深化人才培养模式创新，立足城市、服务城市。

——上海纽约大学教务长 衛周安



In just ten years, NYU Shanghai has grown into one of the most exciting universities in China, and, as such, reflects NYU's ambition, creativity, and willingness to take risks. NYU Shanghai contributes enormously not only to NYU, but also to cultural understanding across the globe. At a time of division in the world, it's a tribute to the vision of my predecessors at NYU and our partners in Shanghai to see what remarkable results can be achieved when boundaries are broken down. The new campus, which nearly doubles the capacity of the original Century Avenue building, serves as a testament to NYU Shanghai's many successes over the past decade, and a signal of an even brighter future.

—Andrew Hamilton  
President of New York University

短短十年间，上海纽约大学已发展成为中国最具创新意识的大学之一，它反映了纽约大学的雄心壮志、创新精神，以及勇于挑战的决心与信念。上海纽约大学不仅对纽约大学的发展助力良多，更对推动全球文化的理解交融做出了巨大贡献。当今世界割裂和对抗加剧，这一创举再次证明了纽约大学前任领导者，以及合作伙伴上海市和浦东新区政府的远见卓识——他们不拘一格，打破常规，成就斐然。前滩新校园将是世纪大道教学楼近两倍之大，这是上海纽约大学在过去十年来取得成功的明证，也预示着一个更加辉煌的明天。

——纽约大学校长 Andrew Hamilton



After ten years of hard work, NYU Shanghai has become a model for China's most representative Sino-foreign cooperative institutions. It is not only an important landmark achievement of East China Normal University's "International+" development strategy but also revitalizes Chinese higher education development in China and the world. With its move to a new campus, NYU Shanghai will begin a new chapter and fulfill its role as a modern international university, promoting academic excellence, cultivating outstanding talents, and making great contributions to the development of Shanghai, the country and all humanity.

—Qian Xuhong  
President of East China Normal University

十年耕耘，上海纽约大学已成为中国最具代表性的中外合作办学机构之一，这不仅是华东师范大学“国际+”发展战略的重要标志性成果，也为当今中国和世界的高等教育注入了新的活力。搬迁新址，上纽大定会从新的更高起点出发，发挥好国际化、现代化大学功能，推动卓越学术、培养卓越人才，为上海、为国家、为人类的发展做出更大的贡献。

——华东师范大学校长 钱旭红



NYU Shanghai's value lies in exploration, innovation and reform. Education paves a way for students to experience a larger world. Over the past ten years, our outstanding graduates have used the NYU Shanghai platform to expand their worldviews. Through their own determined steps, they have realized the school's educational ideals. They have traveled the world to build their talents and achieve their ambitions; they have fulfilled their responsibility to serve society; and with their actions and their hearts, they have written the history of NYU Shanghai.

—Yu Lizhong  
Chancellor Emeritus of NYU Shanghai

上海纽约大学的价值和意义在于探索、改革、创新。十年来，一批批优秀学子在上海纽约大学提供的平台上看到了更大的世界。他们以自己坚定的步伐践行学校的教育理想，赴往世界各地，在各自的岗位上尽情发挥才干，实现自我抱负，履行社会责任，共同用心谱写着学校的辉煌历史。

——上海纽约大学荣誉校长 俞立中



Today, NYU Shanghai is one of the world's great universities and an integral part of the first global network university. It is hard to grasp that a little more than a decade ago it was a dream, a hope shared by Yu Lizhong, Tong Shijun, Chen Qun and an NYU team led by David McLaughlin, Jeff Lehman and Joanna Waley-Cohen. This journey from dream to reality and beyond is one of the great stories in the history of higher education. And, as we celebrate a decade of achievement, there is a real possibility that the next decade will see NYU Shanghai become a center of excellence that was unimaginable a decade ago.

—John Sexton  
President Emeritus of New York University

成立至今，上海纽约大学已发展成为全世界最卓越的高等学府之一，也是纽约大学全球教育体系的有机组成部分。很难想象，在十多年前这还只是一个愿景，一个由俞立中、童世骏、陈群带领的华东师范大学团队，以及由David McLaughlin、雷蒙和衛周安带领的纽约大学团队共同的愿景与希望。从愿景变为现实再到超越，这一历程，是高等教育史上的不凡之举。在庆祝十周年成就之际，展望下个十年，我们满怀信心，上海纽约大学定将发展成为鸾翔凤集、人才辈出之地，超乎十年前之想象。祝贺上海纽约大学！

——纽约大学荣誉校长 John Sexton

# NYU SHANGHAI 10TH ANNIVERSARY CELEBRATION CONCERTS PROGRAM

## 上海纽约大学十周年庆典 音乐会节目单

Date & Time	Location	Event
Mar 3 20:00	Jaguar Shanghai Symphony Hall 捷豹上海交响音乐厅	Opening Concert 开幕音乐会
Mar 6 19:30	Recital Hall 演奏厅	Piano Recital 钢琴独奏音乐会
Mar 11 19:30	Recital Hall 演奏厅	Preview Concert 预演音乐会
Mar 12 15:00	Shangyin Opera House 上音歌剧院	Closing Concert 闭幕音乐会
April	Different Places on campus 校园内不同地点	New Sounds in Qiantan: mini concerts and recitals “畅响前滩”系列迷你音乐会



# OPENING CONCERT

## 开幕式音乐会

*The Friendship of Two Cities:  
Shanghai—New York*  
上海、纽约姐妹城的友谊

Friday, March 3, 2023 8:00 PM  
Jaguar Shanghai Symphony Hall - Concert Hall

2023年3月3日，星期五 晚上8时  
捷豹上海交响音乐厅主厅

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Bright Sheng Conductor  
盛宗亮 指挥

Kelly Hall-Tompkins Violin  
凯丽 豪 - 汤姆金 小提琴

Ming Xie Piano  
谢明 钢琴

Shanghai Symphony Orchestra  
上海交响乐团

# PROGRAM

## 节目单

**Bright Sheng**  
盛宗亮

**George Gershwin**  
乔治·格什温

**Intermission (15')**  
中场休息 15 分钟

**He Zhan-Hao / Chen Gang**  
何占豪 / 陈钢

**Maurice Ravel**  
莫瑞斯·拉威尔

*Shanghai Overture*  
上海序曲

*Rhapsody in Blue*  
蓝色狂想曲

**Mr. Xie, piano**  
钢琴 谢明

*The Butterfly Lovers*  
Violin Concerto  
《梁山伯与祝英台》小提琴协奏曲

**Ms. Hall-Tompkins, violin**  
小提琴 凯丽豪 - 汤姆金

*Bolero*  
波莱罗

# BRIGHT SHENG

## 盛宗亮

### COMPOSER AND CONDUCTOR 作曲与指挥

**Bright Sheng**, an innovative composer/conductor/pianist, merges diverse musical traditions in works that transcend conventional aesthetic boundaries. He is an important leader in exploring and bridging musical esthetics. Respected as one of the foremost composers of our time whose stage, orchestral, chamber, and vocal works are regularly performed throughout North America, Europe, and Asia, Sheng is noted for the lyrical and melodic limpidity in his works, a Shostakovich sense of breadth in musical structure and phrasing, a Bartokian rhythmic propulsion, and dramatic gestures. Many of his works have strong Chinese/Asian influences, a result of his diligent study of Asian musical cultures over four decades.

Highlights of Sheng's music in past seasons are: September 2016, The San Francisco Opera premiered his much-anticipated new opera *Dream of the Red Chamber*, a 150' opera in two acts, with overwhelming public and critical acclaim. Within a week of the premiere, the tickets were sold out for the full, month-long run; and a two-minute online clip of the opera by *China Daily* received four million hits worldwide. The opera, with Sheng as both the composer and co-librettist together with a dream team of artists—David Henry Hwang as co-librettist, Stan Lai as stage director, and Tim Yip as art designer. During the same month, the San Francisco Symphony, led by Michael Tilson Thomas, premiered his *Dream of the Red Chamber Overture*, written for the symphony's Asian tour of China, Japan, and Korea. In



March 2017, *Dream of the Red Chamber* was the closing highlight for the Hong Kong Arts Festival who co-produced the opera. Again, the entire run was sold-out six months before the first performance. In May of the same year, his *Postcards* was given the American Composers Orchestra premiere. June, 2017 saw the world premiere of his 2016 revision of *Concerto for Orchestra: Zodiac Tales*, by the National Symphony in Washington DC, on the farewell concert for Christoph Eschenbach as the Music Director. From September 8-23, Sheng conducted the SFO production of *Dream of the Red Chamber* in a three-city tour in Beijing, Changsha, and Wuhan, again, with sold-out performances. The same opera was revived by the San Francisco Opera June-July of 2022, a first in the company's commissioning history. In January 2023, his viola concerto *Of Time and Love* was given a world premiere by violist Roberto Diaz and the Curtis Symphony Orchestra, co-commissioned by Curtis Institute and the Suzhou Symphony.

Sheng's music has been widely commissioned and performed by many of the world's most

prestigious institutions, in North America including the San Francisco Opera, the Lyric Opera of Chicago, Houston Grand Opera, Santa Fe Opera, New York City Opera, New York City Ballet, San Francisco Ballet, the New York Philharmonic, Boston Symphony, Chicago Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, San Francisco Symphony, Los Angeles Philharmonic, Minnesota Orchestra, St. Louis Symphony Orchestra, National Symphony, Detroit Symphony, Houston Symphony, Atlanta Symphony, Dallas Symphony, Seattle Symphony, Baltimore Symphony, San Diego Symphony, Toronto Symphony, Vancouver Symphony; in Europe including the Orchestre de Paris, Royal Concertgebouw, Orchestra Sinfonica dell'Accademia Nazionale di Santa Cecilia, BBC Symphony of London, London Sinfonietta, Royal Liverpool Philharmonic, BBC Symphony of Wales, G.B., Hamburg Radio Symphony (NDR), Frankfurt Radio Symphony, Dusseldorf Symphony, Duisburg Philharmonic, Dortmund Philharmonic, Brandenburg Stage Opera Orchestra (Cottbus), St. Petersburg Philharmonic, National Symphony of Russia, Warsaw Symphony, Danish National Radio Symphony, Copenhagen Philharmonic, Bern Symphony Orchestra, Finnish Radio Symphony, Turku Symphony Orchestra, Luxembourg Philharmonic, National Symphony of Spain, Orquesta Sinfonica de Bilbao, Gulbenkian Orchestra of Portugal, Slovenian Radio & TV Symphony, Orchestra of National Opera of Greece, Munich Chamber Orchestra, Paris Chamber Orchestra; and in Asia including New Zealand Symphony, Sydney Symphony Orchestra, Alliance of Asian Pacific Region Orchestra, Tokyo Philharmonic, Tokyo Metropolitan Symphony, Singapore Symphony, Malaysian Philharmonic, Seoul Philharmonic, Hong Kong Philharmonic, Shanghai Symphony, China National Symphony, Shanghai Philharmonic, National Symphony of Taiwan, Macao Symphony, Macao Chinese, China National Orchestra of Traditional Instruments, Thailand Philharmonic, Hong Kong Chinese Orchestra, Taipei City Chinese, and newly formed symphonies in Hangzhou, Suzhou, and Guiyang, among others.

Sheng has worked with many of the world's most distinguished musicians including Leonard Bernstein, Christoph Eschenbach, Kurt Masur, Michael Tilson Thomas, Leonard Slatkin, Charles Dutoit, Jaap von Zweden, David Zinman, Neeme Järvi, David Robertson, Hugh Wolff, Robert Spano, Marin Alsop, Bramwell Tovey, Gerald Schwarz, Eiji Oue, Jahja Ling, John Fiore, Jeffery Kahane, Shui Lan, Thomas Dasgaard, En Shao, Samuel Wong, Sakari Oramo, Miguel Harth-Bedoya, Muhai Tang, Maxim Valdes, Arthur Fagen, Carl St. Clair, George Manahan, Richard Buckley, Kazuyoshi Akiyama, Xian Zhang, Rossen Milanov, Yo Yo Ma, Emanuel Ax, Peter Serkin, Yefim Bronfman, Gil Shaham, Lynn Harrell, Alisa Weilerstein, Richard Stoltzman, Cho-Liang Lin, Roberto Diaz, Edgar Meyer, Evelyn Glennie, Colin Currie, David Shifrin, Jane Eaglen, Elisabeth Futral, and Joseph Kaiser, among others.

As a guest conductor, he has appeared with some of the most important orchestras, such as the San Francisco Symphony, Detroit Symphony, Seattle Symphony, New York Chamber Symphony, St. Petersburg Philharmonic, Dortmund Philharmonic, Hong Kong Philharmonic Orchestra, Hong Kong Chinese Orchestra, China National Symphony, and Shanghai Symphony.

As a scholar, he has published articles exploring themes of Chinese and Asian musical traditions within the global context. Articles have been published in *Asian Art & Culture* of the Smithsonian Institution, *Perspectives of New Music*, and *People's Music of China*; and most recently an article on the creation of the opera *Dream of the Red Chamber*, by *Cao Xueqin Study*, one of the most prestigious Redology journals in China. Sheng also undertook the only Chinese translation of Brahms' *Ein Deutsches Requiem* from German.

To further his belief that music is a living, breathing art form that should never be set in stone, in 2011, he founded and served as the Artistic Director of the *Intimacy of Creativity*, an annual two-week music festival with a new approach to creativity, the centerpiece of the creative arts initiatives by The Hong Kong University of Science and Technology. To celebrate its fifth anniversary in 2016, the festival collaborated with the Hong Kong Philharmonic and Hong Kong Arts Festival, including a Five-Year Retrospective concert and a two-disc release on the Naxos Records label, including

the premiere recording of *Verklarte Nacht* conducted by Sheng.

Sheng is the Leonard Bernstein Distinguished University Professor of Music at the University of Michigan; and Helmut and Anna Pao Sohmen Professor-at-Large at Hong Kong University of Science and Technology. Currently he serves as the Distinguished Artist-in-Residence for New York University Shanghai, curating a 10-day celebration for its 10th anniversary in the city of Shanghai.

曾获麦卡瑟“天才”大奖的盛宗亮在1955年12月6日出生于上海，1982年移居美国纽约，现任密西根大学伦那德伯恩斯坦杰出大学教授及香港科技大学包玉刚杰出客席教授。他目前在上海纽约大学任杰出驻校艺术家。

盛宗亮曾与许多杰出的音乐家合作，其中包括伯恩斯坦、马佐、艾勋巴哈、迪图瓦、MTT、斯拉金、斯瓦兹、罗伯森、津曼、贾维、史巴诺、沃夫、马友友、舍尔金、艾克斯、林昭亮、卜朗夫门、格蓝妮等等。

他广受委约，几乎在北美、欧洲及亚洲每个著名的音乐机构都曾上演他的作品，其中包括：美国白宫、2008年北京国际奥运会、纽约爱乐乐团、波士顿交响乐团、克里福兰管弦乐团、芝加哥交响乐团、费城交响乐团、皇家音乐厅管弦乐团、巴黎乐团、英国BBC交响乐团、汉堡广播交响乐团、丹麦国家交响乐团、旧金山歌剧院、芝加哥抒情大剧院、桑塔费歌剧院、纽约市歌剧院、纽约市芭蕾舞剧院及旧金山芭蕾舞剧院等。

2016年由他作曲并联手作词的歌剧《红楼梦》，由旧金山歌剧院委约在美国首演，戏票全部售空。2017年3月在香港艺术节上演又是一票难求。同年9月，盛宗亮亲自指挥该剧在北京、长沙、武汉三处巡演。去年六月，旧金山歌剧院又将《红楼梦》歌剧重演，此举在该歌剧院的委约史上是绝无仅有的。

盛宗亮的全部作品均为美国G Schirmer公司专权出版。与他合作录制过专辑的唱片公司有：Naxos、Sony Classical、Talarc、Delos、Koch International、New World labels及Grammofon AB BIS等等。他有12张专辑CD。

深受东亚及中亚民间和古典音乐传统的影响，他的音乐既戏剧化又抒情。自2000年起，他深入研究丝路文化的种种。他曾担任由马友友发起的“丝绸之路”乐团的艺术顾问。

作为指挥家及钢琴家，他曾与众多音乐团体合作，其中重要的包括美国旧金山交响乐团、底特律交响乐团、西雅图交响乐团、纽约室内交响乐团、葛兰碧交响乐团、俄罗斯圣彼得堡爱乐乐团、德国多尔特蒙爱乐乐团、中国国家交响乐团，并常在卡内基音乐大厅、林肯中心、肯尼迪艺术中心等地演出。

自从2011年起，盛宗亮在中国香港创建了每年一度的作曲演奏大师班：创意间的亲昵——盛宗亮与国际作曲家和演奏家相聚在此，并任其艺术总监。其影响非常成功，受到了美国华尔街时报、英国经济时报，以及香港文汇报、信报等赞誉。“创意间的亲昵”音乐会由香港RTHK合作播出，其演出、讨论实况并由Naxos收入其音乐图书馆。

# MING XIE

## 谢明

PIANO

钢琴家



Described by the legendary Martha Argerich as “phenomenal”, Chinese pianist Ming Xie is a distinctive artist who captures his audiences’ imaginations through his communicative performances and charismatic stage presence. Ming flourishes his international concert career with his voluptuous nuance and wondrous fingerwork as well as ingenious interpretation. In the 2021/2022 season, Ming joined Sichuan Symphony Orchestra as the Artist-in-Residence, in which he completed a Rachmaninoff concerto cycle. He also gave an Asian debut of Corigliano Piano Concerto at the Second Hangzhou International Contemporary Festival.

Ming has travelled five continents of the world. His engagement dairies have brought him to most leading concert venues around the world including Wigmore Hall and Barbican Center in London, Mariinsky Theater in St. Petersburg, Primorsky Stage of Mariinsky Theater in Vladivostok, Great Hall in Tchaikovsky Conservatory of Music, Centro Cultural Miguel Delibes in Valladolid, Alice Tully Hall and Peter J. Sharp Theater at Lincoln Center in New York, Reinberger Hall at Severance Hall in Cleveland, and Beijing Concert Hall. Ming has collaborated with such conductors including Valery Gergiev, Yang Jiao, Zaurbek Gugkaev, Jorge Ledezma-

Bardley and François López-Ferrer in the Mariinsky Orchestra, Castilla y León Symphony Orchestra, Harbin Chamber Orchestra, and Panama National Symphonic Orchestra.

Ming has won numerous prizes in some of the world’s most prestigious international competitions, including the Gold medal, along with Audience prize and Ginastera Prize, at the 2016 Panama International Piano Competition where he won the Gold medal; the 2016 Sydney International Piano Competition where he

was awarded the prize for the Most Promising Competitor, the Alink-Argerich Foundation Award as well as the Rex Hobcroft AM People’s Choice Prize; and Second Prize at the 2012 Valsesia Musica International Piano Competition in Italy.

Ming is a graduate of The Juilliard School where he studied under Sergei Babayan, Emanuel Ax, Matti Raekallio. His previous training was under Yang Hanguo at the Affiliated Middle School of Sichuan Conservatory of Music in Chengdu.

“天赋异禀！”“技惊四座！”钢琴大师阿格里奇在比赛现场聆听了谢明的演奏之后如是说。带着对音乐艺术的热忱，谢明多年求学英美，演出足迹遍布中国、美国、英国、德国、法国、意大利、俄罗斯、澳大利亚等20多个国家。在2022至2023年的音乐季，谢明继续受邀担任四川交响乐团驻团艺术家，并在全国多个城市进行巡演。此外，为了纪念拉赫玛尼诺夫诞辰150周年，他将会与武汉爱乐乐团在琴台钢琴艺术节闭幕式连续两晚上演拉赫玛尼诺夫全套钢琴协奏曲。在独奏音乐会方面，谢明本乐季计划了两套从曲目到风格都完全不一样的独奏会节目。为纪念作曲家德彪西诞辰160周年与斯克里亚宾诞辰150周年，谢明策划了两位作曲家的专场音乐会并在全国巡演。同时，谢明还是现代音乐的拥护者，在2022年的第二届杭州国际现代音乐节上亚洲首演了科利里亚诺的《钢琴协奏曲》获得满堂彩之后，谢明在第三届作为独奏家参演并策划了一套全现代作品的独奏音乐会。作为独奏家，谢明的职业生涯开启于2017年哥伦比亚国际著名钢琴家音乐节，他担任开幕式嘉宾并举行了独奏音乐会。同年8月，接指挥大师捷杰耶夫急电，谢明赶赴符拉迪沃斯

托克，首次与马林斯基交响乐团合作《帕格尼尼主题狂想曲》，音乐会后旋即接到当年年底在圣彼得堡二度合作的邀约。2018年，谢明在威格莫尔音乐厅举办了首场伦敦独奏音乐会。此外，他还曾登台纽约林肯中心、伦敦巴比肯中心等世界著名剧院。

谢明曾在多个国际钢琴比赛中获奖：2016年，他荣获巴拿马国际钢琴比赛金奖、最受观众欢迎奖和最佳吉纳斯特拉作品演绎奖；同年，他在悉尼国际钢琴比赛中获得最具潜力钢琴家奖、最受观众欢迎奖，以及阿林克阿格里奇基金会特别奖。他还曾在2012年意大利瓦伦西亚国际钢琴比赛中获第二名，并在2017年被授予全英杰出艺术人才大奖。1994年出生于四川遂宁的谢明，自幼表现出对音乐的敏感，受梁志老师启蒙学习钢琴，后考入四川音乐学院附中，跟随杨汉果教授继续学习。2011年他考入茱莉亚学院，师从著名钢琴家谢尔盖·巴巴扬和伊曼纽尔·埃克斯，还曾受著名钢琴教育家玛蒂·雷卡里奥的指导。2017年他进入伦敦市政厅音乐及戏剧学院，攻读钢琴演奏硕士并最终获得艺术家文凭。

# KELLY HALL-TOMPKINS

凯丽 豪-汤姆金

VIOLIN

小提琴

Winner of a Naumburg International Violin Competition Honorarium Prize and featured in the Smithsonian Museum for African-American History, Ms. Hall-Tompkins is a violin soloist entrepreneur acclaimed by the New York Times as "the versatile violinist who makes the music come alive," for her "tonal mastery" (BBC Music) and as New York Times "New Yorker of the Year." She appeared as co-soloist in Carnegie Hall with Glenn Dicterow and conductor Leonard Slatkin, in London at Queen Elizabeth Hall, at Lincoln Center and with the Symphonies of Baltimore, Dallas, Jacksonville, Oakland, recitals in Paris, New York, Toronto, Washington, Chicago, and festivals of Tanglewood, Ravinia & Santa Fe. She was "Fiddler"/Violin Soloist of the Grammy/Tony-nominated Broadway production of Fiddler on the Roof. Inspired by her experience, she commissioned and developed the first ever Fiddler solo disc, "The Fiddler Expanding Tradition," featured in the new documentary "Fiddler: A Miracle of Miracles" on the 55-year



history of the musical. As founder of Music Kitchen-Food for the Soul, Kelly Hall-Tompkins is a pioneer of social justice, bringing top artists in over 100 concerts coast to coast in homeless shelters. Music Kitchen presented a Sold-Out World Premiere of Forgotten Voices Song Cycle in Association with Carnegie Hall in 2022.

凯丽 豪-汤姆金为小提琴独奏家/企业家,曾在瑙姆堡国际小提琴比赛中获奖,并在美国国家博物馆非裔美国人历史中留名。纽约时报称她为“一位多才多艺的小提琴家能让音乐生龙活虎”。BBC音乐报称之为“音色大师”,她还被纽约时报评为“纽约年度人物”。她曾在卡内基音乐厅与小提琴家Dicterow及指挥家Slatkin同台独奏,并活跃于伦敦伊丽莎白音乐厅、纽约的林肯表演艺术中心等

众多欧美音乐舞台,与美国及加拿大的众多交响乐团合作。她曾在百老汇著名音乐剧《屋顶上的提琴手》中担任提琴手。由此引出她独一无二的、亲自委约的提琴独奏唱片专辑,并在纪录片《提琴—奇迹中的奇迹》展示。作为《音乐—精神的食粮》的奠基人,凯丽 豪-汤姆金也是社会正义的先锋,曾在美东西海岸举行过一百多次专为流浪者演出的音乐会。

# SHANGHAI SYMPHONY ORCHESTRA

## 上海交响乐团



### Shanghai Symphony Orchestra

Shanghai Symphony Orchestra is one of the earliest and best-known orchestral ensembles of its kind in Asia, through which Chinese symphonic music has developed. Originally known as the Shanghai Public Band, it was renamed the Shanghai Municipal Orchestra in 1922. Notably under the baton of the Italian conductor Mario Paci, the orchestra promoted Western music and trained Chinese young talents very early on in China, and was the first to introduce the first Chinese orchestral music to the audiences, hence known as the "the best in the Far East".

With a long history of 144 years, Shanghai Symphony Orchestra may be referred to as the history of China's symphonic music development. Spanning three different centuries, the Shanghai Symphony has now embraced a new era; it has held over ten thousand concerts – giving premiere performances of several thousand musical works and has played a major role in collaborations between world-class musicians on both the international and domestic stages, gained a reputation as the most

authoritative explainer of Chinese symphonic compositions while promoting them with every possible endeavor. It was the very first orchestra in China to institute a Governing Council and to manage a high quality concert season with a ticket pre-sale system. The orchestra created a series of musical products, including: the Concert Season, the Shanghai New Year's Concert, the Spring Festival Concert, the Music in the Summer Air. These performances have not only fostered cultural exchange but have also built a bridge between people, orchestras, and nations.

The Orchestra also pioneered co-commissioning with world leading orchestras from well-known composers: "One Sweet Morning" was co-commissioned by the Orchestra and New York Philharmonic from composer John Corigliano; Duo was co-commissioned by Shanghai Symphony Orchestra, Chinese Philharmonic Orchestra, and Guangzhou Symphony Orchestra from Zhao Lin; also the commission works such as Symphonic Overture Instants d'un Opera de Pekin composed by Qigang Chen and Symphonic Suite Dunhuang composed by Xiaogang Ye. It has premiered the greatest number of contemporary Chinese works: In Memoriam by Huang Tzu, ten symphonies by Zhu Jian'er, and The Map by Tan Dun. The original soundtrack to Crouching Tiger, Hidden Dragon performed by the Orchestra even won the Oscar and a Grammy Award - a first in Chinese musical history.

Since the 1970s, it has toured extensively abroad: In 1990, the orchestra made its debut at Carnegie Hall in New York; in 2003 it performed in 11 cities in the US; while in 2004, it toured Europe to celebrate the Sino-French Cultural Year. Its 125th Anniversary Celebration Concert given at the Berliner Philharmonic (the first Chinese symphony orchestra to play in this hall), was hailed as a great success. In 2009, under the direction of Maestro Long Yu, now the Music Director, the Orchestra embarked on a 12-concert North American tour. In July 2010, Long Yu led the orchestra in a joint concert with the New York Philharmonic in the Central Park, New York, promoting the 2010 Shanghai Expo. Between 2012 and 2015, Long Yu conducted

the orchestra in several concerts in Germany, Netherlands, United States, and Brazil which included the concert of the Commemoration of the 70th Anniversary of the Victory of The World Anti-Fascist War in United Nations Hall. The orchestra made its debut in Luzern and gave other concerts in Tirol, Grafenegg and Hamburg during the European tour in the summer of 2017. Shanghai Symphony Orchestra and Maestro Long Yu signed an exclusive record contract with Deutsche Grammophon in June 2018 and its second album The Song of the Earth was released on July 9, 2021. The SSO celebrated its 140th anniversary with a three-week world tour in the summer of 2019, during which the Orchestra made its debuts at the BBC Proms, Edinburgh International Festival, Wolftrap Festival, and Ravinia Festival in addition to return visits to Lucerne Festival, Grafenegg Festival, and Amsterdam's Concertgebouw.

Promoting the popularity of high art is SSO's obligation and also a powerful method of Urban Cultural Contextualism. With Shanghai Symphony Hall officially put into use in September 2014 (renamed as Jaguar Shanghai Symphony Hall in 2021), the Orchestra carries centuries of dreams into reality, and starts the new orchestra-venue integration model. The SOA - a joint-initiative between the Shanghai Symphony Orchestra, New York Philharmonic, and the Shanghai Conservatory of Music held the orientation for their students. The SSO in Chamber concerts which started in 1984 and held regularly since 1991 will be passed on into the new Chamber Hall. The MAP Class which is full of music and fun, shortens the distance between the audience and the orchestra. The 3rd Shanghai Isaac Stern International Violin Competition was successfully held in the summer of 2021.

With a long history of 141 years, the Shanghai Symphony Orchestra will continue to always practice its mission - "Music Connecting Worlds". The SSO has become a strong promoter and driver of cultural exchanges between the West and Asia, as well as Asian musical education, continuing a three-century old glorious dream.

上海交响乐团是亚洲地区历史最悠久的交响乐团,前身为1879年成立的上海公共乐队,1922年改称“上海工部局乐队”,1956年正式定名为“上海交响乐团”。这支乐团不仅是最早广泛介绍西方音乐、最早演奏中国管弦乐作品、最早培养中国音乐人才、最早培养中国交响乐听众的乐团,更在而后跨越三个世纪的跌宕起伏中,始终秉持着国际视野和海纳百川的城市精神,逐步成长为一个汇聚全球顶尖演奏家、最能代表中国音乐诠释能力的世界级乐团。

上海交响乐团引领了交响乐在中国发展的每个重要历史阶段。跨入二十一世纪,乐团以其专业化和国际化的运营理念,成为中国首个与国际接轨组建理事会的乐团,也是中国首个跨入职业化运营轨道、运作高质量年度音乐季且成功实行预售票制度的乐团。从音乐季到上海新年音乐会、上海新春音乐会,从上海夏季音乐节到上交室内乐,由乐团创办的一系列音乐演出品牌不仅建立了跨洲际的文化交流,更助推了跨音乐领域的文化繁荣,实现了人与人、团与团乃至国与国间的音乐沟通。

上海交响乐团始终引领着每个时期最出色的音乐家与乐团在国际和国内舞台上合作,成为中国大陆与世界级指挥家、独奏家、歌唱家合作最早、合作场次最多的交响乐团。二十世纪七十年代以来,乐团先后前往几十个国家和地区访问演出,成为首个登上卡内基音乐厅、柏林爱乐大厅以及唯一受邀在纽约中央公园夏季音乐会上演出的中国交响乐团。2015年8月,乐团参加了在联合国大厅举行的纪念反法西斯战争胜利70周年音乐会。2017年夏季,乐团开始新一轮欧巡之旅,亮相于蒂罗尔、汉堡等地的舞台,更成为首支获邀登台琉森音乐节的中国乐团。2018年6月,乐团在音乐总监余隆的带领下加入柏林德意志留声机公司(DG)大家庭,双方开启为期三年的合作,乐团亦成为国内首个由DG全球发行唱片的交响乐团。第二张收录了马勒与叶小纲的两首同名作品的《大地之歌》于2021年7月正式发行。2019年8月,作为上海交响乐团140周年庆典的一部分,乐团的世界巡演履及华盛顿、芝加哥、爱丁堡、琉森、格拉芬内格、阿姆斯特丹、伦敦等五个国家的七个城市,除了首度登上英国BBC逍遥音乐节,还第一次亮相于美国拉维尼亚音乐节、爱丁堡国际艺术节等多个国际一流音乐

节,并继2017年后再度受邀登台琉森音乐节及奥地利格拉芬内格音乐节。

打造中国当代交响乐的宏伟蓝图也是上海交响乐团矢志不渝的目标之一。从中国第一部交响乐作品黄自的《怀旧》,以及全球演出最多的中国作品——何占豪、陈钢的《梁祝》,到国际上屡获殊荣的朱践耳的十部交响曲和当今乐坛最活跃的华人作曲家谭盾的《地图》等作品都由上海交响乐团推向世界,也让乐团成为迄今为止首演当代中国作品最多的交响乐团,可谓是中国交响乐最权威的诠释者;其中与谭盾合作的电影音乐《卧虎藏龙》一举拿下奥斯卡和格莱美两项大奖。不仅如此,乐团还开创了中国乐团与国外著名乐团联手委约国际作曲家作品的先河——首次与纽约爱乐向作曲家约翰·科里亚联合委约《甜美的早晨》;与中国爱乐、广州交响乐团联合委约赵麟的《度》并在全球首演;委约陈其钢创作《京剧瞬间》、小提琴协奏曲《悲喜同源》等;委约叶小纲创作《敦煌》等作品;2021年乐团在国内首度试水版权开放,与社会共享共演《中国颂》《我们一起来奔向大海仰望星空》《父辈》《逐浪心潮》四部庆贺建党百年委约新作,探索版权新模式,推动当代作曲家创作具时代气息、凸显中国元素的世界级新作。

普及高雅艺术是上海交响乐团义不容辞的义务,也是乐团融入上海城市文脉的有力途径。2014年9月上海交响乐团音乐厅(2021年7月更名为“捷豹上海交响音乐厅”)正式投入使用,标志着上海交响乐团承载百年的梦想变为现实,开启团厅合一的全新运营模式。乐团与纽约爱乐、上海音乐学院合作创办的上海乐队学院(SOA)以上海交响乐团为实践中心,全面培养职业乐队演奏人才;寓教于乐的音乐教育普及项目“音乐地图课堂”拉近了观众和乐团的距离;于2021年夏季成功举办了第三届上海艾萨克·斯特恩国际小提琴比赛,成为中国文化走出去的又一扇窗。

144年来,上海交响乐团践行着“音乐沟通世界”的使命,在上海城市精神、中国文化特质、世界国际潮流的引领下,成为东西方文化交流和亚洲音乐教育的推动者与培养者,延续着三个世纪的光荣梦想。



SHANGHAI  
SYMPHONY  
ORCHESTRA  
上海交响乐团

音乐总监: 余 隆  
Music Director: LONG YU

# PROGRAM NOTES

## 乐曲介绍

### *The Friendship of Two Cities: Shanghai—New York*

#### 上海、纽约姐妹城的友谊

Today we celebrate the tenth anniversary of NYU Shanghai with a symphonic concert program highlighting the friendship of the two cities—Shanghai and New York, the two most cosmopolitan cities of China and the United States. The program starts with Shanghai Overture, a work specifically written for Shanghai, followed by Rhapsody in Blue piano concerto and The Butterfly Lovers violin concerto, two iconic compositions respectively symbolizing the cultural lives of New York City and Shanghai. These two concerti are performed by two soloists opposite of their cultural backgrounds: Mr. Ming Xie, a Chinese pianist on Rhapsody in Blue, while Ms. Kelly Hall-Tompkins, an American violinist performs The Butterfly Lover concerto. The concert concludes with Bolero, another iconic work by the French composer Maurice Ravel.

我们为庆祝上海纽约大学建校十周年，特意准备了一台呈现上海和纽约——中美两国大都市姐妹城友谊的交响音乐会：由《上海序曲》拉开帷幕，接以两首分别带有纽约与上海的标志性文化生活的《蓝色狂想曲》及《梁祝》小提琴协奏曲。这两首协奏曲分别邀请不同文化背景的独奏家来演奏——中国钢琴家谢明演奏《蓝色狂想曲》，美国小提琴家豪-汤姆金演奏《梁祝》。音乐会以拉威尔的《波莱罗》结束。

### **SHANGHAI OVERTURE**

#### 上海序曲

In celebration of its 80th Anniversary, the overture was commissioned by the Shanghai Conservatory of Music, the oldest Western music institute in China, and the composer's Alma Mater. The work is dedicated to the school and the city of Shanghai (Bright Sheng was born and raised in Shanghai). The score strives to reflect the vibrance of this Asian metropolitan city—old and modern at the same time.

In Western music, the term “neo-Classicism” primarily refers to a movement in music composition prevalent in the 1920s and 1930s. While the main aesthetics of the style emphasizes textural clarity, light orchestration and formal balance, some of the compositions were directly linked to specific composers from earlier periods. The most well-known composer of the movement was Igor Stravinsky who wrote a number of works including a neo-Bachian piano concerto, a neo-Pergolesian suite

(*Pulcinella*), and a neo-Mozartian opera (*The Rake's Progress*).

“I always wondered what the result would be if I would adopt a similar concept and some of the techniques of the neo-Classical style and apply them to traditional Chinese classical or folk music,” said composer Bright Sheng. “Although my approach is somewhat different from Stravinsky, I took the opportunity to explore the idea when I was asked to write a short composition for The Shanghai Conservatory of Music.”

Shanghai Overture is inspired by two well-known traditional Chinese compositions: General's Decree (将军令) and Purple Bamboo (紫竹调). While both came from the same region near Shanghai, they differ vastly in character and color; one is grand and powerful while the other is light and elegant.

作品由在上海成长的盛宗亮为其母校——上海音乐学院80周年大庆而作，这也是中国最早的音乐院校。乐曲充分表现了上海这个既古老又现代的东方大都市。

在西方音乐当中，“新古典主义”这一术语主要是指在二十世纪二三十年代音乐创作中风行一时的运动。这一风格的主要审美意识是强调织体清晰，配器纯净，形式与结构平衡。而其中一些作品与这个时期之前的特殊的作曲家有着直接的关联。在这一创作运动中最著名的作曲家当属伊戈尔·斯特拉文斯基，他创作了大量作品，包括一首新巴赫风格的协奏曲，一首新佩尔格莱西风格的组曲《普尔钦奈拉》，以及一首新莫扎特风格的歌剧《浪子的历程》。

“我常想，如果自己也采用这种类似的理念以及新古典主义的创作技巧，并将其运用到传统的中国古典或民间音乐中间的话，将会产生何种效果。尽管我的创作方式与斯特拉文斯基有些不同，但是在受邀为上海音乐学院创作这个小型作品时，我利用此次机会探索了这个理念。”

《上海序曲》的创作灵感来自于两首著名的中国作品：《将军令》和《紫竹调》。尽管这两首作品都来自于邻近上海的地区，在风格和色彩方面却有很大区别，一首富于雄威，另一首则清新典雅。

# **RHAPSODY IN BLUE**

*for piano and orchestra*

《蓝色狂想曲》

In 1924, 26-year-old New York composer George Gershwin composed *Rhapsody in Blue* for piano and jazz band. The instant success of the premiere not only established Gershwin as an eminent and popular composer, the work also eventually became among the most iconic and performed concert repertoire of American music. The orchestral version performed today was scored in 1942 by American composer Ferde Grofe.

1924年,美国纽约作曲家格什温在他26岁时为钢琴与爵士乐队创作了《蓝色狂想曲》。首演之轰动不仅把格什温推成一位重要且流行的作曲家,作品很快也成为最具标志性和最常被演奏的美国音乐会作品之一。今天演奏的管弦乐队版本是1942年由美国作曲家古罗费改编。

# **BOLEIRO L**

《波莱罗》

If nothing else, *Bolero* is a showoff of the composer's orchestration skill, the art of writing for orchestra. It is constructed over a series of orchestral variations on a single theme, from the softest of a solo instrument (flute) to the loudest and most powerful, an orchestral *tour de force* at the end.

Gershwin once asked Ravel to teach him orchestration, as he was a bit insecure of his own ability. Ravel replied: "Monsieur Gershwin, since you make as much money as you do, I should be studying with you!"

无论怎么看,《波莱罗》至少是一部作曲家炫耀配器艺术的作品。作品的结构建立在一个单一主题的一系列配器变奏上,首先由长笛很弱地奏出,终止于全乐队最强的大齐奏。

据说格什温对自己的配器技术有些不自信,有次和拉威尔提出向他学配器。对此拉威尔回答说:“格什温先生,您赚这么多的钱,我应该跟您学才对啊。”

# **THE BUTTERFLY LOVERS**

*concerto for violin and orchestra*

《梁山伯与祝英台》小提琴协奏曲

In 1958, He Zhan-Hao and Chen Gang, two undergraduate students at Shanghai Conservatory in their early twenties, composed *The Butterfly Lovers Concerto*, also with tremendous success after the premiere. Through the years, it has become the most symbolic composition of Chinese symphonic music.

The programmatic concerto is in a single movement, based on a Chinese mythical story: to fulfill their passion, two lovers (a young man and a young woman) choose to die rather than follow their parents' order to marry someone else. Their love ultimately transcends them into a pair of butterflies.

1958年,两位20多岁的上海音乐学院学生何占豪和陈钢创作的《梁祝》也有着相似的经历。作品首演后大获成功,多年来亦成为中国交响音乐的代表作。

这首单乐章的协奏曲讲述一个中国神话故事:两个青年男女为反抗父母的包办婚姻而选择死亡。他俩的爱情升华为一对永生的蝴蝶。

# PIANO RECITAL

## 钢琴独奏音乐会

XIANG ZOU  
邹翔

Monday, March 6, 2023 7:30 PM  
Recital Hall - NYU Shanghai New Bund Campus

3月6日 星期一 下午 7:30  
上海纽约大学前滩校园演奏厅

Johann Sebastian Bach	<i>Italian Concerto in F major BWV 971</i> (from <i>Clavier-Übung II</i> )	<i>Italian Concerto in F major BWV 971</i> (选自《键盘练习曲集》第二卷)
	I. <i>Allegro</i> 快板 II. <i>Andante</i> 行板 III. <i>Presto</i> 急板	
Bright Sheng	<i>My Other Song</i> (2006)	我的旁歌
	I. <i>Quarter note = 63</i> 四分音符 = 63 II. <i>Non Rubato</i> 没有自由速度的 III. <i>Prestissimo</i> 很急速的 IV. <i>Slow Funeral March</i> 缓慢的葬礼进行曲	

Johannes Brahms	<i>Sechs Klavierstücke Op. 118</i> (1893)	<i>Sechs Klavierstücke Op. 118</i> (1893)
	I. <i>Intermezzo Allegro non assai, ma molto appassionato</i> 间奏曲 不太快的快板 非常地热情	I. <i>Intermezzo Allegro non assai, ma molto appassionato</i> 间奏曲 不太快的快板 非常地热情
	II. <i>Intermezzo Andante teneramente</i> 间奏曲 温柔的行板	II. <i>Intermezzo Andante teneramente</i> 间奏曲 温柔的行板
	III. <i>Ballade Allegro energico</i> 叙事曲 坚定的快板	III. <i>Ballade Allegro energico</i> 叙事曲 坚定的快板
	IV. <i>Intermezzo Allegretto up poco agitato</i> 间奏曲 有些急促的小快板	IV. <i>Intermezzo Allegretto up poco agitato</i> 间奏曲 有些急促的小快板
	V. <i>Romanze Andante</i> 浪漫曲 行板	V. <i>Romanze Andante</i> 浪漫曲 行板
	VI. <i>Intermezzo Andante, largo e mesto</i> 间奏曲 行板, 神秘的广板	VI. <i>Intermezzo Andante, largo e mesto</i> 间奏曲 行板, 神秘的广板

Frederic Rzewski	<i>Winnsboro Cotton Mill Blues</i> (1979)
	棉花工厂蓝调

Xiang Zou launched his career by winning the prestigious 2003 Honens International Piano Competition in Calgary. He is the first Chinese pianist ever to perform Olivier Messiaen's monumental "Vingt Regards sur L'Enfant Jésus" and György Ligeti's complete Etudes for piano and is Professor of Piano at the Central Conservatory of Music in Beijing.

Zou has performed at the Weill Recital Hall of Carnegie Hall, Ravinia Festival, Verbier Festival, Busoni Festival in Bolzano, National Arts Centre in Ottawa, Auckland Arts Festival, National Center for Performing Arts in Beijing, and the Shanghai Grand Theater. He has released CD albums of music by Schubert, Brahms, Godowsky, Messiaen, among others.

邹翔，钢琴家，中央音乐学院教授，博士生导师，加拿大Honens国际钢琴比赛金奖得主，他是重量级作品利盖蒂《钢琴练习曲》全集和梅西安时长两小时《二十圣婴凝视》的中国首演者。英国杂志《国际钢琴》称他为中国诠释现代音乐的领军人物。

2022年他发布最新唱片专辑《咏竹》，包含由他委约和首演的中国著名当代作曲家的钢琴作品。他曾登台演奏于卡内基音乐厅、Ravinia音乐节、Verbier音乐节、布索尼音乐节、加拿大国家艺术中心、北京国家大剧院国际钢琴系列、上海大剧院独奏家系列等。

邹翔是唯一先后入选国家“万人计划”青年拔尖人才和教育部“长江学者奖励计划”青年学者的国内音乐领域人选。



# PROGRAM NOTE

## 作品介绍

### ITALIAN CONCERTO IN F MAJOR

#### 《F大调意大利协奏曲》

This is a three-movement concerto for double-manual harpsichord. Published in 1735 in the second volume of *Clavier-Übung*, the work displays vivid contrasts of rhythm, dynamics, and tone color. The first and third movements are full of energy, emulating the drama between solo and orchestra. The second movement demonstrates a melancholic lyricism with extensive melodic lines on the right hand.

1735年，《意大利协奏曲》在《键盘练习曲集》第二册中出版。这部作品在双层键盘大键琴上展示节奏、音色和力度的变化和冲突。第一和第三乐章明亮辉煌，强与弱的频繁穿插生动地表现了乐队与独奏乐器的戏剧性关系。第二乐章是抒情的行版，右手宣叙性的长调独白华丽而感伤。

### MY OTHER SONG

#### 《我的旁歌》

In 2006 pianist Yefim Bronfman asked me to write the new suite *My Other Song*. Sixteen years earlier, I wrote *My Song*, commissioned by pianist Peter Serkin. At the time my primary compositional concentration was to develop a melodic and harmonic style within the boundaries of Chinese folk music (mostly in pentatonic modes) and contemporary Western classical music. Like *My Song*, *My Other Song* has four movements. The first three are brief, providing contrasting characteristics. The theme of the last, also the longest movement, is based on a Buddhist chant heard at the wake for my mother in 2005.

盛宗亮的《我的旁歌》受美国著名钢琴家耶夫·勃朗夫曼委约创作。前三首均为单一动机，采用相同或类似的节奏型织体，主要在和声上进行多样变化，以挥洒自如的笔触发展而成。作品集中表现前三首的平静、流畅、激动之间的性格对比。第四首的音调核心基于作曲家在母亲逝世时听到的佛教唱经曲调。装饰化的吟诵音调结合帕萨卡利亚手法加以反复和变奏，表现作曲家对慈母的深切念想。吟诵音调虽然数次被狂暴的音调打断，但始终未能消融缅怀心绪。《我的旁歌》于2016年由钢琴家邹翔在第二届中央音乐学院钢琴艺术节进行中国首演，并收录于他2022年的最新唱片专辑《咏竹》。

— Bright Sheng

## **SECHS KLAVIERSTÜCKE OP. 118**

### 《六首小品作品118号》

Completed in 1893 and dedicated to Clara Schumann, the Six Pieces for Piano Op. 118 are some of the composer's most beloved compositions. Brahms' music on the program is strongly associated with the Romantic Period. All six pieces have unique characteristics, whether tender and loving or revelatory of abstract and indescribable emotions. All six pieces lead into a vast and dimensional spiritual universe.

勃拉姆斯在1893年创作并题献给克拉拉·舒曼的《六首钢琴小品118号》是浪漫主义钢琴的杰作。组曲中无比温存的第二首历来是钢琴家和听众的最爱。此时的作曲家已经超脱出浪漫派的标题音乐。六首小品不仅各自包含凝练而有辨识度的情绪,还有无法“标题化”而复杂抽象的情感表达,尤其在第四和第六首。这些小品用精简的篇幅勾勒出宏大而富有层次的精神世界。

## **WINNSBORO COTTON MILL BLUES**

### 《棉花工厂蓝调》

American composer Frederic Rzewski employs a unique technical approach and musical vocabulary in the performance of Winnsboro Cotton Mill Blues. The work requires the pianist to use not only fingers but also palm and arm to mimic the mechanical cotton machine sounds of a South Carolina mill. There is a middle section with swinging jazz style followed by a dense canon passage.

美国作曲家莱夫斯基创作的《棉花工厂蓝调》在演奏技法和音乐语汇上均独树一帜。钢琴家运用手指、手掌乃至手臂部位,生动模仿美国南卡罗莱纳州棉纺工厂里纺织机器具有的律动感的机械声响。中段穿插了美国布鲁斯元素,抒情摇摆的爵士律动和机械声响形成鲜明反差,之后伴随密集的卡农段落。

# **CLOSING CONCERT**

## 闭幕式音乐会

### **GRACIOUS AND TRANSFIGURED NIGHT**

#### 《良宵》与《升华之夜》

#### Preview Concert

Saturday, March 11, 2023 7:30 PM  
Recital Hall-NYU Shanghai New Bund Campus

预演音乐会

3月11日星期六下午7:30  
上海纽约大学前滩校园演奏厅

#### Premiere Concert

Sunday, March 12, 2023 3:00 PM  
Opera House at Shanghai Conservatory of Music

首演音乐会

3月12日星期天下午3:00  
上海音乐学院歌剧院



3月12日音乐会由交通银行股份有限公司上海市分行赞助。  
The concert on March 12 is sponsored by Bank of Communications Shanghai Municipal Branch.

Bright Sheng  
盛宗亮

Yue Cheng  
程悦

Li Lao  
劳黎

Shanghai Baroque Chamber Orchestra  
上海巴洛克室内乐团

Conductor  
指挥

Oboe/Conductor  
双簧管 / 指挥

Violin  
小提琴

# PROGRAM

## 节目单

Liu Tian Hua/Huang Yi Jun  
刘天华 / 黄贻君

Bao Yuan Kai  
鲍元凯

Johann Sebastian Bach  
约翰塞巴斯蒂安巴赫

Intermission (15')  
中场休息 15 分钟

Arnold Schoenberg  
阿诺德勋伯格

*Gracious Night*  
良宵

*Green Willows*  
杨柳青

*Concerto for Oboe and Violin  
in C minor BWV1060R*

C 小调双簧管与小提琴双重协奏曲  
作品 BWV1060R

*Li Lao and Yue Cheng*  
劳黎, 程悦

Intermission (15')  
中场休息 15 分钟

*Verklarte Nacht (Transfigured Night)*  
升华之夜

# BRIGHT SHENG

## 盛宗亮

COMPOSER AND CONDUCTOR 作曲与指挥

**Bright Sheng**, an innovative composer/conductor/pianist, merges diverse musical traditions in works that transcend conventional aesthetic boundaries. He is an important leader in exploring and bridging musical esthetics. Respected as one of the foremost composers of our time whose stage, orchestral, chamber, and vocal works are regularly performed throughout North America, Europe, and Asia, Sheng is noted for the lyrical and melodic limpidity in his works, a Shostakovich sense of breadth in musical structure and phrasing, a Bartokian rhythmic propulsion, and dramatic gestures. Many of his works have strong Chinese/Asian influences, a result of his diligent study of Asian musical cultures over four decades.

Highlights of Sheng's music in past seasons are: September 2016, The San Francisco Opera premiered his much-anticipated new opera *Dream of the Red Chamber*, a 150' opera in two acts, with overwhelming public and critical acclaim. Within a week of the premiere, the tickets were sold out for the full, month-long run; and a two-minute online clip of the opera by *China Daily* received four million hits worldwide. The opera, with Sheng as both the composer and co-librettist together with a dream team of artists—David Henry Hwang as co-librettist, Stan Lai as stage director, and Tim Yip as art designer. During the same month, the San Francisco Symphony, led by Michael Tilson Thomas, premiered his *Dream of the Red Chamber* Overture, written for the symphony's Asian tour of China, Japan, and Korea. In



March 2017, *Dream of the Red Chamber* was the closing highlight for the Hong Kong Arts Festival who co-produced the opera. Again, the entire run was sold-out six months before the first performance. In May of the same year, his *Postcards* was given the American Composers Orchestra premiere. June, 2017 saw the world premiere of his 2016 revision of *Concerto for Orchestra: Zodiac Tales*, by the National Symphony in Washington DC, on the farewell concert for Christoph Eschenbach as the Music Director. From September 8-23, Sheng conducted the SFO production of *Dream of the Red Chamber* in a three-city tour in Beijing, Changsha, and Wuhan, again, with sold-out performances. The same opera was revived by the San Francisco Opera June-July of 2022, a first in the company's commissioning history. In January 2023, his viola concerto *Of Time and Love* was given a world premiere by violist Roberto Diaz and the Curtis Symphony Orchestra, co-commissioned by Curtis Institute and the Suzhou Symphony.

Sheng's music has been widely commissioned and performed by many of the world's most

prestigious institutions, in North America including the San Francisco Opera, the Lyric Opera of Chicago, Houston Grand Opera, Santa Fe Opera, New York City Opera, New York City Ballet, San Francisco Ballet, the New York Philharmonic, Boston Symphony, Chicago Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, San Francisco Symphony, Los Angeles Philharmonic, Minnesota Orchestra, St. Louis Symphony Orchestra, National Symphony, Detroit Symphony, Houston Symphony, Atlanta Symphony, Dallas Symphony, Seattle Symphony, Baltimore Symphony, San Diego Symphony, Toronto Symphony, Vancouver Symphony; in Europe including the Orchestre de Paris, Royal Concertgebouw, Orchestra Sinfonica dell'Accademia Nazionale di Santa Cecilia, BBC Symphony of London, London Sinfonietta, Royal Liverpool Philharmonic, BBC Symphony of Wales, G.B., Hamburg Radio Symphony (NDR), Frankfurt Radio Symphony, Dusseldorf Symphony, Duisburg Philharmonic, Dortmund Philharmonic, Brandenburg Stage Opera Orchestra (Cottbus), St. Petersburg Philharmonic, National Symphony of Russia, Warsaw Symphony, Danish National Radio Symphony, Copenhagen Philharmonic, Bern Symphony Orchestra, Finnish Radio Symphony, Turku Symphony Orchestra, Luxembourg Philharmonic, National Symphony of Spain, Orquesta Sinfonica de Bilbao, Gulbenkian Orchestra of Portugal, Slovenian Radio & TV Symphony, Orchestra of National Opera of Greece, Munich Chamber Orchestra, Paris Chamber Orchestra; and in Asia including New Zealand Symphony, Sydney Symphony Orchestra, Alliance of Asian Pacific Region Orchestra, Tokyo Philharmonic, Tokyo Metropolitan Symphony, Singapore Symphony, Malaysian Philharmonic, Seoul Philharmonic, Hong Kong Philharmonic, Shanghai Symphony, China National Symphony, Shanghai Philharmonic, National Symphony of Taiwan, Macao Symphony, Macao Chinese, China National Orchestra of Traditional Instruments, Thailand Philharmonic, Hong Kong Chinese Orchestra, Taipei City Chinese, and newly formed symphonies in Hangzhou, Suzhou, and Guiyang, among others.

Sheng has worked with many of the world's most distinguished musicians including Leonard Bernstein, Christoph Eschenbach, Kurt Masur, Michael Tilson Thomas, Leonard Slatkin, Charles Dutoit, Jaap von Zweden, David Zinman, Neeme Järvi, David Robertson, Hugh Wolff, Robert Spano, Marin Alsop, Bramwell Tovey, Gerald Schwarz, Eiji Oue, Jahja Ling, John Fiore, Jeffery Kahane, Shui Lan, Thomas Dasgaard, En Shao, Samuel Wong, Sakari Oramo, Miguel Harth-Bedoya, Muhai Tang, Maxim Valdes, Arthur Fagen, Carl St. Clair, George Manahan, Richard Buckley, Kazuyoshi Akiyama, Xian Zhang, Rossen Milanov, Yo Yo Ma, Emanuel Ax, Peter Serkin, Yefim Bronfman, Gil Shaham, Lynn Harrell, Alisa Weilerstein, Richard Stoltzman, Cho-Liang Lin, Roberto Diaz, Edgar Meyer, Evelyn Glennie, Colin Currie, David Shifrin, Jane Eaglen, Elisabeth Futral, and Joseph Kaiser, among others.

As a guest conductor, he has appeared with some of the most important orchestras, such as the San Francisco Symphony, Detroit Symphony, Seattle Symphony, New York Chamber Symphony, St. Petersburg Philharmonic, Dortmund Philharmonic, Hong Kong Philharmonic Orchestra, Hong Kong Chinese Orchestra, China National Symphony, and Shanghai Symphony.

As a scholar, he has published articles exploring themes of Chinese and Asian musical traditions within the global context. Articles have been published in *Asian Art & Culture* of the Smithsonian Institution, *Perspectives of New Music*, and *People's Music of China*; and most recently an article on the creation of the opera *Dream of the Red Chamber*, by *Cao Xueqin Study*, one of the most prestigious Redology journals in China. Sheng also undertook the only Chinese translation of Brahms' *Ein Deutsches Requiem* from German.

To further his belief that music is a living, breathing art form that should never be set in stone, in 2011, he founded and served as the Artistic Director of the *Intimacy of Creativity*, an annual two-week music festival with a new approach to creativity, the centerpiece of the creative arts initiatives by The Hong Kong University of Science and Technology. To celebrate its fifth anniversary in 2016, the festival collaborated with the Hong Kong Philharmonic and Hong Kong Arts Festival, including a Five-Year Retrospective concert and a two-disc release on the Naxos Records label, including

the premiere recording of *Verklarte Nacht* conducted by Sheng.

Sheng is the Leonard Bernstein Distinguished University Professor of Music at the University of Michigan; and Helmut and Anna Pao Sohmen Professor-at-Large at Hong Kong University of Science and Technology. Currently he serves as the Distinguished Artist-in-Residence for New York University Shanghai, curating a 10-day celebration for its 10th anniversary in the city of Shanghai.

曾获麦卡瑟“天才”大奖的盛宗亮在1955年12月6日出生于上海，1982年移居美国纽约，现任密西根大学伦那德伯恩斯坦杰出大学教授及香港科技大学包玉刚杰出客席教授。他目前在上海纽约大学任杰出驻校艺术家。

盛宗亮曾与许多杰出的音乐家合作，其中包括伯恩斯坦、马佐、艾勋巴哈、迪图瓦、MTT、斯拉金、斯瓦兹、罗伯森、津曼、贾维、史巴诺、沃夫、马友友、舍尔金、艾克斯、林昭亮、卜朗夫门、格蓝妮等等。

他广受委约，几乎在北美、欧洲及亚洲每个著名的音乐机构都曾上演他的作品，其中包括：美国白宫、2008年北京国际奥运会、纽约爱乐乐团、波士顿交响乐团、克里福兰管弦乐团、芝加哥交响乐团、费城交响乐团、皇家音乐厅管弦乐团、巴黎乐团、英国BBC交响乐团、汉堡广播交响乐团、丹麦国家交响乐团、旧金山歌剧院、芝加哥抒情大剧院、桑塔费歌剧院、纽约市歌剧院、纽约市芭蕾舞剧院及旧金山芭蕾舞剧院等。

2016年由他作曲并联手作词的歌剧《红楼梦》，由旧金山歌剧院委约在美国首演，戏票全部售空。2017年3月在香港艺术节上演又是一票难求。同年9月，盛宗亮亲自指挥该剧在北京、长沙、武汉三处巡演。去年六月，旧金山歌剧院又将《红楼梦》歌剧重演，此举在该歌剧院的委约史上是绝无仅有的。

盛宗亮的全部作品均为美国G Schirmer公司专权出版。与他合作录制过专辑的唱片公司有：Naxos、Sony Classical、Talarc、Delos、Koch International、New World labels及Grammofon AB BIS等等。他有12张专辑CD。

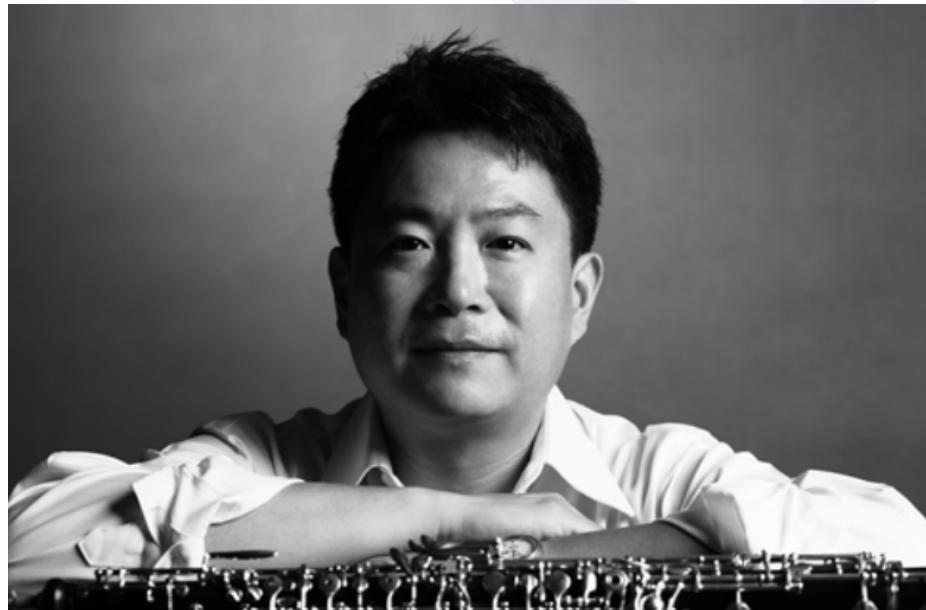
深受东亚及中亚民间和古典音乐传统的影响，他的音乐既戏剧化又抒情。自2000年起，他深入研究丝路文化的种种。他曾担任由马友友发起的“丝绸之路”乐团的艺术顾问。

作为指挥家及钢琴家，他曾与众多音乐团体合作，其中重要的包括美国旧金山交响乐团、底特律交响乐团、西雅图交响乐团、纽约室内交响乐团、葛兰碧交响乐团、俄罗斯圣彼得堡爱乐乐团、德国多尔特蒙爱乐乐团、中国国家交响乐团，并常在卡内基音乐大厅、林肯中心、肯尼迪艺术中心等地演出。

自从2011年起，盛宗亮在中国香港创建了每年一度的作曲演奏大师班：创意间的亲昵——盛宗亮与国际作曲家和演奏家相聚在此，并任其艺术总监。其影响非常成功，受到了美国华尔街时报、英国经济时报，以及香港文汇报、信报等赞誉。“创意间的亲昵”音乐会由香港RTHK合作播出，其演出、讨论实况并由Naxos收入其音乐图书馆。

# YUE CHENG

程悦



Coming from a family of musicians, oboist / conductor Yue Cheng has distinguished himself as one of China's most outstanding musicians. A graduate of the University of Texas at Austin (Bachelor's degree), and the Hartt School of Music (Master's degree), Mr. Cheng had studied with Leonhard Seifert, Richard D. Blair, Humbert Lucarelli, and Jerry Junkin. A musician with international experience, Mr. Cheng has performed in the Czech Republic, Germany, Italy, Switzerland, US, Japan, China, and Brazil. He has been featured in "Sessione Siena la Musica e Arte" (Italy), and the Southern Bohemian Music Festival (Germany, Czech Republic). His recent career highlights include master classes at West Point Academy and NYU Steinhardt, as well as being a regular guest musician with the Philadelphia Orchestra and the Hamburg Symphoniker. In June 2013, he was invited to serve as a member of the jury panel for the International Double Reed Society Competition. Currently, he holds multiple positions as the music director of NYU

Shanghai Chamber Orchestra, associate arts professor of NYU Shanghai and area head of the NYU Shanghai performing arts program.

程悦,现任上海纽约大学副教授,表演科目负责人,上海纽约大学室内乐团指挥及艺术总监,昆山杜克大学爱乐乐团指挥及艺术总监,以及上海交响管乐团指挥。他自幼随父学习指挥和乐理,随母学习钢琴,并于1984年考入上海音乐学院附中,学习双簧管和作曲专业,1990年毕业后赴美留学。程悦在1996年毕业于德克萨斯州奥斯汀大学,获学士学位,1998年毕业于哈特音乐学院并获硕士学位。他在1989年参加布拉格国际音乐家广播大赛获第二名,1991年获金斯维尔青年演奏家大赛二等奖及双簧管表演特别奖。2013年,程悦应邀出任国际双簧乐器协会双簧管比赛的决赛评委,同期应邀赴西点军校指挥并举办学术讲座。程悦先生1998年受聘于巴西圣保罗国家交响乐团和圣保罗州立管乐团,2003年应邀在日本东京大都会交响乐团任职,2005年至2019年就职于上海爱乐乐团。

# LI LAO

劳黎



Isabella Li Lao is an active internationally-renowned young violin soloist. She has performed all over four continents and in more than 50 countries and cities. Donald Weilerstein, a prodigy of famous violin legend Ivan Galamian, praised Lao's performance as "delicately touching, full of imagination and warmth of sunlight."

Ms. Lao is currently a violin faculty member of China Central Conservatory of Music and also works as an Expert Member of the China Education Federation of the Arts. She has taught at the New England Conservatory of Music Preparatory School in Boston, USA and at the The Reina Sofía School of Music in Spain

as a violin professor. At age nine, she performed a violin solo at the Great Hall of the People in China, debuted with the Beijing Symphony Orchestra as a soloist at the age of thirteen, playing Mendelssohn Violin Concerto in E minor, and at sixteen, held her first violin concerto concert and successfully performed Brahms and Mendelssohn concertos. Described as a truly exciting, passionate, and versatile artist, Ms. Lao has become a national star and is today recognized as one of the great violinists of her generation. She has appeared as a soloist with national and international leading orchestras, including the Czech National Symphony Orchestra, the Boston Philharmonic Orchestra, the New York Hudson Valley Symphony

Orchestra, the Beijing Symphony Orchestra, China Union Symphony Orchestra, the Starling Artaria Ensemble, and many others. She has performed in famous concert halls in over fifty cities, such as the Saint Petersburg Philharmonic Grand Hall, Headquarters of The United Nations in New York, Jordan Hall in Boston, Forbidden City Concert Hall, National Center for the Performing Arts in Beijing, and more.

Ms. Lao has won several competitions, including First Place in the Hudson Valley International String Competition in 2009, First Place in the China Central Conservatory Violin Competition, and the Special Prize for "Excellent Young Contestant" at the China (Qingdao) International Violin Competition in 2005. She also won Third Prize in China's National Violin Art Competition.

劳黎，旅美小提琴家，推动中国作品走向世界的践行者，演出足迹遍布世界四大洲、50多个国家及城市。她现任教于中国中央音乐学院小提琴教研室；曾任教于西班牙马德里索菲亚女皇音乐学院、美国新英格兰音乐学院；2019年受邀在美国纽约联合国总部独奏演出；同年受邀参加第八届圣彼得堡国际文化论坛；2020至2021年连续受邀参加APEC等大型演出活动并担任独奏；2022年受邀独奏参演中央广播电视台总台新年音乐会；2023年受邀将在纽约卡内基音乐厅举办个人独奏音乐会。最权威的小提琴教育家伊凡·加拉米安的传人唐纳尔德·维勒斯坦(Donald Weilerstein)描述劳黎的演奏是“琴声细腻感人，充满想象力，充满了阳光般的温暖”。

劳黎在9岁登台人民大会堂独奏小提琴；13岁首次与北京交响乐团合作，担任门德尔松小提琴协奏曲独奏，被乐评誉为“小提琴天才”；16岁在中国开创了一场音乐会演奏两部协奏曲的先河，成功演绎勃拉姆斯和门德尔松两部协奏曲；2020年受北京国际音乐节邀请，为BMF成功录制“劳黎小提琴世界”系列节目。劳黎曾应英国皇室家族邀请在皇家度假城堡、英国郡主行政官邸温莎城堡进行一系列的演出和讲学；曾受前希腊公主、西班牙索菲亚皇后亲切接见，并在指挥大师祖宾·梅塔的带领下在西班牙皇宫演出。中国、美国、俄罗斯、乌克兰及英国媒体均对劳黎进行过报道，她也被俄罗斯和乌克兰交响乐团授予“杰出艺术家”称号。

劳黎曾在纽约联合国总部、中国国家大剧院、美国波士顿乔治音乐厅、圣彼得堡爱乐大厅与乌克兰国家爱乐大厅等著名音乐厅举行音乐会并担任独奏。合作过的国内外著名指挥家包括祖宾·梅塔、张国勇、陈燮阳、郑小瑛、水蓝、本杰明·詹德、于海、盛宗亮、卞祖善、杨洋等。劳黎也热衷于小提琴教学的创新，她出版了一代小提琴宗师扎哈尔·布朗大师的高级教材《小提琴练习曲的艺术》中译版，并独立编著《小提琴练习曲的艺术-详解与练习》。2018年，劳黎回到母校中央音乐学院任教，数年来其学生获得11个国内外小提琴比赛奖项，其中5枚金奖。

# SHANGHAI BAROQUE CHAMBER ORCHESTRA

## 上海巴洛克室内乐团

The Shanghai Baroque Chamber Orchestra, led by Music Director Mei Mei Wei joined by members who are all outstanding professional musicians, including foreign musicians from major orchestras and conservatories in China and foreign countries. The Shanghai Baroque Chamber Orchestra's mission is to present a wide variety of exciting chamber music thereby

enriching the cultural reputation of Shanghai in the national and international arts community. Keeping prices affordable so the chamber music experiences are accessible to all. Through live performances that are evocative, dramatic, and passionate, we seek to develop new audiences of all ages for chamber music.

上海巴罗克室内乐团在音乐总监、旅美小提琴演奏家韦妹妹博士带领下，由在国内外享有盛誉的优秀外籍音乐家和中国音乐家所组成，他们来自世界各大乐团和高等音乐学院，技艺精湛，经验丰富。自2009年组建以来，为了普及室内乐，推动这一高雅艺术在中国的发展，让古典音乐迷们能够在家门口聆听到世界顶尖的室内乐演奏风采，他们在上海音乐厅、上海东方艺术中心、上海大剧院及其他城市大剧院举行了一系列室内音乐会、星期广播音乐会和市民音乐会，深受广大听众的喜爱和好评。

上海巴罗克室内乐团的演出曲目囊括世界各国各时期的经典音乐作品，风格从巴洛克到古典乐派，从浪漫派音乐直至近现代时期的作品，曲目变化多元，丰富多样。不论

是列于首选的古典音乐曲目，经典电影主题曲，或特别为电影主题曲创作的爵士乐曲，甚至带有南美风格的探戈等，原本由交响乐团演奏的曲目，在弓弦的全新诠释下呈现出超越原曲的特殊风味。

室内乐作为严肃音乐门类中的一个独有的表演方式，在中国的发展时间并不长。由于其演奏员数量少，各声部独立性强且技巧和音乐表现的需求远超于交响乐队，对演奏家的水平有很高的要求。近些年上海巴罗克室内乐团除了不断招进高水平的演奏家之外，还经常邀请世界级的演奏家同台献艺，给上海的朋友们送上精彩绝伦的音乐大餐。除了极大地提高了人们的音乐欣赏水平外，也丰富了国内的音乐舞台。

# PROGRAM NOTE

## 作品介绍

We conclude our celebration festivities with a repeated musical program for string orchestra—a preview concert at the recital hall in the newly opened NYU Shanghai New Bund campus, and a premiere concert at the Opera House of the Shanghai Conservatory of Music, with a concert entitled *Gracious and Transfigured Nights*. We start with *Gracious Night*, a Chinese classic erhu composition written by the legendary erhu player and composer Liu Tian Hua, ending the concert with *Verklarte Nacht (Transfigured Night)*, the beautiful, well-known but less performed, pre-atonal, late-romantic music by Arnold Schoenberg. In between we have Bach's famous double concerto for oboe and violin, with our own Professor Yue Cheng and violinist Li Lao as soloists.

我们的庆典活动在题为《良宵与升华之夜》室内乐团音乐会中落下帷幕，预演音乐会在刚建成的上海纽约大学前滩新校园音乐厅举行，首演音乐会则在上海音乐学院歌剧院。始于著名二胡演奏家、作曲家刘天华的《良宵》，终于享有盛名但不常被演奏的《升华之夜》。这是勋伯格用晚期浪漫派风格，在创建十二音体系/无调性作曲手法之前创作的一首优美的乐曲。中间是巴赫著名的双簧管与小提琴的双重协奏曲，由上纽大的程悦老师及小提琴家劳黎担任独奏。

### GRACIOUS NIGHT

#### 良宵

*Gracious Night*, was composed by famed erhu artist and composer Liu Tian Hua, on the evening of Chinese Lunar New Year in 1928, to celebrate the joyous occasion of his students gathering. Because of its extravagant and fluid melodic lines, combined with easy fingerings and well-fitted modal arrangements, *Gracious Night* soon became popular among erhu performers and enthusiasts alike. This piece was later arranged for string orchestra by the former music director of the Shanghai Symphony Orchestra, Yijun Huang. The arrangement soon entered the Chinese symphonic music repertoire while preserving the erhu's characteristics.

### GREEN WILLOWS

#### 杨柳青

The tune of *Green Willows* has been a popular children's song for centuries and originated in the Yangzhou area of China's Jiangsu Province. Transcribed and arranged for symphonic string orchestra by famous composer and music educator Yuankai Bao, it was published by the People's Music Publishing in a collection of 24 *Pieces by Themes on Chinese Folk Tunes for Symphony Orchestra* in 2007. Its transcription has been used nationwide in standard elementary school and middle school music textbooks.

《良宵》诞生于1928年除夕之夜，是中国近代知名二胡演奏家、作曲家刘天华在其学生们登门拜访时即兴创作的一首二胡独奏曲。该曲因华丽而优美的旋律，以及适合二胡演奏的调性和指法，很快被各地的二胡乐手称赞并传播开来。后由原上海交响乐团音乐总监黄贻君改编成弦乐队作品，成为国内交响音乐会的经典曲目之一。改编后的《良宵》最大限度地保留了二胡演奏的风格和特征。

《杨柳青》的曲调源于江苏省扬州地区，是一首脍炙人口的儿歌。中国著名现代作曲家、音乐教育家鲍元凯先生将其改编给交响弦乐队，并于2007年收入由人民音乐出版社出版的《24首中国民歌主题管弦乐曲》。此曲被录入中国中小学标准音乐教材。

## DOUBLE CONCERTO FOR OBOE AND VIOLIN IN C-MINOR BWV1060R 《C小调双簧管与小提琴双协奏曲》BWV1060R

The composition was adapted from Bach's *Concerto for Two Harpsichords and String Orchestra* (BWV1060). Bach scholars believe that Bach had written many concerti for various solo instruments between 1717 to 1723 while employed at the court of prince Anhalt-Cöthen, a Calvinist establishment where Bach's earlier church works were not cherished. Today most of the original manuscripts of these concerti were lost, and modern reconstructions of them were based on

Bach's own draft transcriptions for harpsichord. It was believed that this C-minor concerto was originally intended for two solo violins. However, some researchers argue that the pitch range for the first solo violin is considerably more limited than the second solo violin part. Therefore, all three versions - two violins, oboe and violin, and two harpsichords, are being performed today.

《C小调双簧管与小提琴双协奏曲》BWV1060R是由同调双古钢琴协奏曲(BWV060)改编而来。专家们认为巴赫在阿恩哈特-科森王子的宫廷任职期间(1717-1723)，由于当地人们受新教的影响而不太推崇教堂音乐，从而创作了大量的器乐独奏或合奏的作品。今天这些作品的原始手稿已丢失，人们通过研

究巴赫的古钢琴草稿来重新配器改编。有些学者认为这首协奏曲是为两把独奏小提琴写的，但另有些学者提出因第一独奏小提琴的音域较窄，很可能是为双簧管所谱写。今天这三个版本——双小提琴、双簧管与小提琴和双古钢琴都同时活跃在音乐舞台上。

## VERKLARTE NACHT (TRANSFIGURED NIGHT) 升华之夜

The work was originally written in 1899 for a string sextet of two violins, two violas, and two cellos. In 1924 the composer rearranged for string orchestra, adding a string bass part. It is recognized as the most beautiful and romantic music written by Schoenberg, who later abandoned the style and sought atonal and twelve-tone music.

The work is based on a poem by the German poet Richard Dehmel (1863-1920) of the same title:

*Under the bright moonlight and the tall oaks, a couple walks through the chilling, barren forest. She confesses to him that she has committed a sin: she is pregnant with a child, and he is not the father—she lost her faith in life's happiness, and, yearning for the fullness of motherhood, she succumbed herself to a man she does not know well and thought herself blessed! It is her punishment that now she has met him, and life has given her his love. She staggers forward, with her darkened eyes, gazing at the moon which follows her. The man replies: let not this incident trouble her soul with shame. Look, the moonlight embraces us and the whole universe. They will conquer the chilling water together, warmed up from each other's flame of love. This will also transfigure her child into theirs, as she has aroused a shining ray of light within himself, making him a child as well. The two bodies tremble, sinking into each other's arms. Their breaths are filled with the kissing air. The couple walks, disappearing into the wondrous moonlight.*

# NEW SOUNDS IN QIANTAN: MINI CONCERTS AND RECITALS

## “畅响前滩”系列迷你音乐会

1899年勋伯格创作了一首同名的弦乐六重奏(小提琴、中提琴、大提琴各两把),之后在1924年改编为弦乐队,并添加了低音提琴的声部。这部普遍被认为是作者最浪漫最美的作品,勋伯格却在后来放弃了这种写作风格,以无调性及十二音的手法取而代之。

这首带有故事情节的作品是根据德国诗人查理·戴梅尔(1863-1920)的同名诗歌而作:

明媚的月光和高大的橡树伴随着一对情侣行走在寒冷而空旷的树林中。她对自己的罪孽供认不讳:她已经怀上了孩子,而他不是孩子的父亲。由于她对生活的幸福失去信心,仅渴望当母亲来充实自己,她把身子交给了一个她不了解的人,而她却还以为自己是个幸运儿。这也是上帝的惩罚,让她今天才懂得什么是相见恨晚!她蹒跚地向前,暗淡的眼神凝视着陪伴她的月光。他回答说:不要让她的灵魂为此羞愧。看,月亮的光辉正拥抱着整个宇宙!让我们一起趟过这个冷水滩,因为炽热的爱情会温暖彼此的心,也会把她的孩子升华成他们的孩子,因为她在他的心中已经激起一道闪亮的光,让他也变成一个小孩子了。他们的身子紧紧抱在一起,呼吸着充满接吻的空气。一对情侣迷失在销魂的月光中。

April, 2023  
NYU Shanghai – New Bund Campus

2023年4月  
上海纽约大学 – 前滩校园

*New Sounds in Qiantan* is a string of short “mini” music concerts and recitals to celebrate the 10th anniversary of the founding of NYU Shanghai and to carol our first semester at the new and spacious New Bund campus. Performances are produced and hosted by the NYU Shanghai Arts and Sciences department, and throughout different times of the afternoon will take place across various venues and corners of campus, including the Recital Hall, the Black Box Theater, the campus courtyard, cafeteria, and the Lecture Hall. Performers include NYU Shanghai faculty, staff and students, as well as world famous Chinese musicians. Audience members, with programs and a detailed campus map, can choose to discover and attend any or all of the mini-performances. It is our sincere hope that these music performances will inspire our guests to explore our new home.

为庆祝上海纽约大学成立十周年及搬至前滩新校园,上海纽约大学文理学部策划、主办了“畅响前滩”系列迷你音乐会。这些音乐会将在新校园的不同场地,包括演奏厅、黑箱剧场、天井花园、餐厅和大礼堂等同时或错时上演。演奏者主要由上海纽约大学师生组成,也有一些活跃在国内外音乐舞台的知名音乐家。这些校内外的艺术家将为观众呈现丰富多彩、包罗万象的音乐作品。出席活动的观众可以根据节目单上的时间表及校园地图欣赏每一场迷你音乐会,也可以根据个人喜好选择性地参加。我们希望用音乐把观众和嘉宾带到新校园的每个角落,在欣赏音乐的同时,更充分地了解我们的校园。

