

# 2016 北京 国际作曲 大师班

2016  
BEIJING  
INTERNATIONAL  
COMPOSITION  
WORKSHOP

**协办单位**  
CO-ORGANIZER

中央音乐学院管弦系  
Orchestral Instruments Department,  
Central Conservatory of music

中央音乐学院民乐系  
Chinese Instruments Department,  
Central Conservatory of music

**支持单位**  
SUPPORT

中央音乐学院科研处  
Department of Academic Research,  
the Central Conservatory of music

中央音乐学院国际交流处  
Office of International Affairs,  
the Central Conservatory of music

中央音乐学院艺术硕士与学位管理办公室  
Office of Academic Degrees Council,  
the Central Conservatory of music

**媒体支持**  
PRESS SUPPORT

中央人民广播电台  
The Central People's Broadcasting Station

人民音乐  
The Journal of People's music



Canada Council  
for the Arts  
Conseil des  
du Canada

多伦多新乐团特别感谢加拿大委员会的惠赠和赞助  
New Music Concerts gratefully acknowledges the  
support of the Canada



讲座 LECTURE  
教授 PROFESSOR

林瑞玲 教授  
Prof. Liza LIM  
哈德斯菲尔德大学  
University of Huddersfield, UK.

安良岡章夫 教授  
Prof. Akio YASURAOKA  
东京艺术大学  
Tokyo University of the Arts, Tokyo, Japan

温德青 教授  
Prof. WEN Deqing  
上海音乐学院  
Conservatory of Music, Shanghai, China  
当代音乐周艺术总监  
Artistic Director of the New Music Week

梁雷 教授  
Prof. LIANG Lei  
加州大学圣地亚哥分校  
University of California, San Diego, U.S.

客座 GUEST  
教授 PROFESSOR

周青青 教授  
Prof. ZHOU Qingqing  
中央音乐学院  
Central Conservatory of Music, Beijing, China

徐瑛 编剧  
XU Ying, Scriptwriter  
中国歌剧舞剧院  
China National Opera & Dance Drama Theater

牛建党 先生  
Mr. NIU Jiandang  
中央民族乐团  
China National Traditional Orchestra  
国家一级演员、唢呐演奏家  
Suona performer

指挥 CONDUCTOR

罗伯特·艾特肯 教授  
Prof. Robert AITKEN  
多伦多新乐团艺术总监  
Artistic Director at New Music Concerts Ensemble (Toronto)

特邀 GUEST  
乐团 ENSEMBLE

多伦多新乐团  
New Music Concerts Ensemble (Toronto)

北京现代室内乐团  
Beijing Modern Chamber Ensemble

2016 BEIJING INTERNATIONAL  
COMPOSITION WORKSHOP  
2016 北京国际作曲大师班

2016 BEIJING INTERNATIONAL  
COMPOSITION WORKSHOP  
2016 北京国际作曲大师班

艺术 ARTISTIC  
总监 DIRECTOR

郭文景 教授  
Prof. GUO Wenjing  
中央音乐学院作曲系主任  
Central Conservatory of Music, Beijing, China

执行 EXECUTIVE  
总监 DIRECTORS

秦文琛 教授  
Prof. QIN Wenchen  
中国北京, 中央音乐学院作曲系  
Central Conservatory of Music, Beijing, China

郝维亚 教授  
Prof. HAO Weiya  
中国北京, 中央音乐学院作曲系  
Central Conservatory of Music, Beijing, China

陈泳钢 博士  
Dr. CHEN Yonggang  
中国北京, 中央音乐学院作曲系  
Central Conservatory of Music, Beijing, China

执行总监 EXECUTIVE DIRECTORS'  
助理 ASSISTANTS

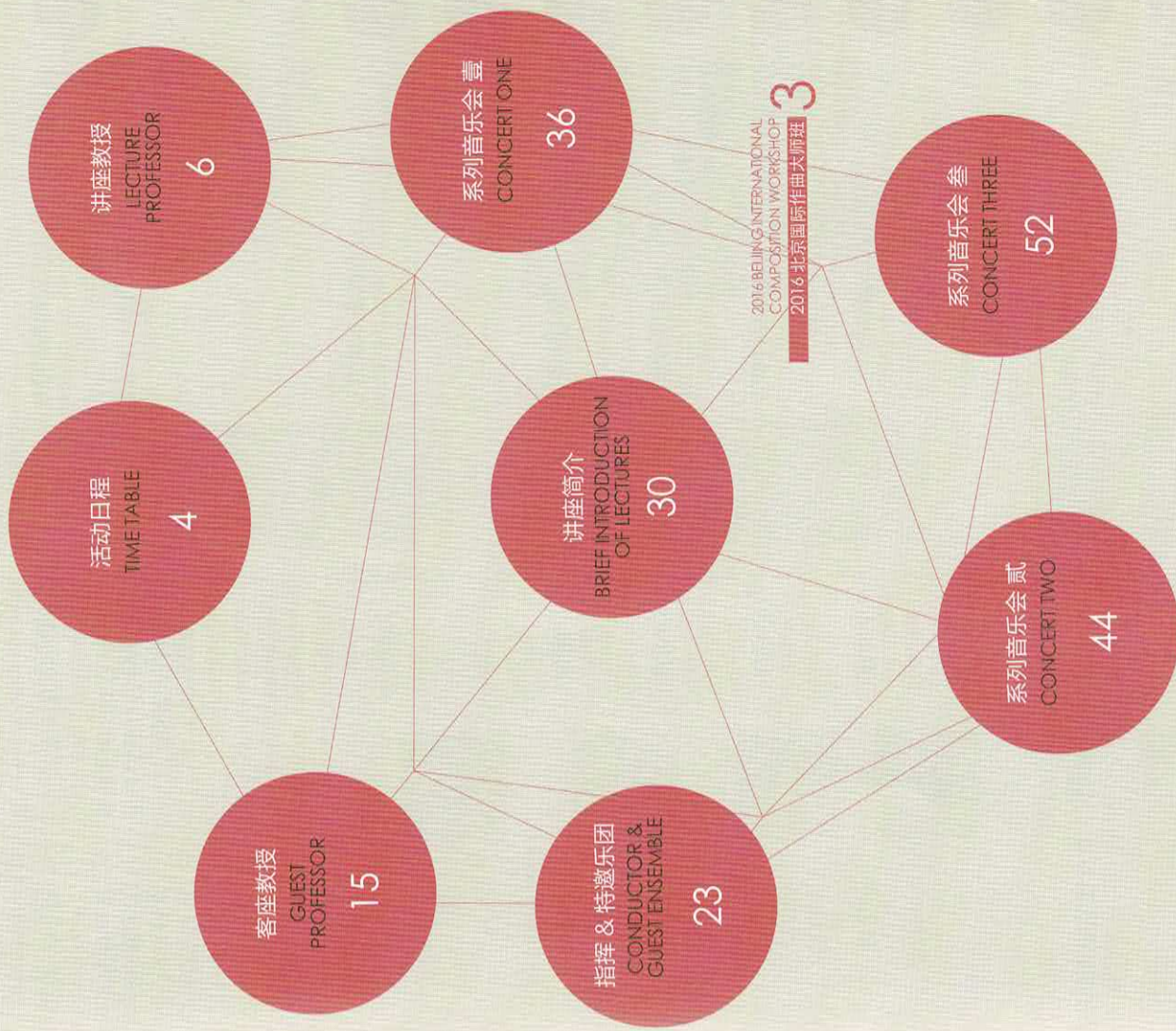
朱赫 副教授  
Associate Prof. ZHU He  
中国北京, 中央音乐学院作曲系  
Central Conservatory of Music, Beijing, China

李听非 女士  
Ms. LI Tingfei  
中国北京, 中央音乐学院作曲系  
Central Conservatory of Music, Beijing, China

行政 ADMINISTRATIVE  
统筹 STAFF

李婷 女士  
Ms. LI Ting  
中国北京, 中央音乐学院作曲系  
Central Conservatory of Music, Beijing, China

目录 CONTENTS



9 Sat.	10 Sun.	11 Mon.	12 Tue.	14 Thur.	15 Fri.	16 Sat.	17 Sun.
<p>9:00-9:30 开幕式 Opening Ceremony 501</p> <p>10:00-10:50 林瑞玲教授 Prof. Liza LIM 当代歌剧《代码树》(2015) 中的转换与光彩 Transformation and radiance in 'Tree of Codes' (2015), a contemporary opera 701</p>	<p>试奏与讨论 1 Reading Score and Seminar 1</p> <p>试奏与讨论 2 Reading Score and Seminar 2</p> <p>试奏与讨论 3 Reading Score and Seminar 3</p>	<p>安良岡章夫教授 Prof. Akio Yasuraoka 东京艺术大学作曲系的教学及代表性作曲家的创作剖析 Introduction to Composition Department of Tokyo University of Fine Arts and Music, Notable composers and their works 701</p>	<p>温德青教授 Prof. WEN Deqing 从传统音乐到现代音乐从声学分析到音乐创作 From Traditional Music to Contemporary Music, from Acoustic Analysis to Composition 701</p>	<p>梁雷教授 Prof. LIANG Lei 时间的凝结, 声音的散发: 中国传统绘画与诗歌对我音乐创作的启发 The Thickening of Time, the Impulse of Sound: Lessons from Traditional Chinese Paintings and Poetry 701</p>	<p>周青青教授 Prof. ZHOU Qingqing 我国民间音乐基本理论的音乐现实 The Music Reality in the Basic Theory of Chinese Folk Music 701</p>	<p>徐瑛编剧 XU Ying, 歌剧剧本创作 Libretto Writing 701</p>	<p>罗伯特·艾特肯教授 Prof. Robert AITKEN 音乐作为一门语言 Music As A Language 701</p>
<p>11:00-11:50</p> <p>12:00-12:50</p> <p>13:30-14:20</p> <p>14:30-15:20</p> <p>15:30-16:20</p> <p>16:30-17:20</p> <p>17:30-18:20</p> <p>18:30-19:20</p> <p>19:30-20:20</p> <p>20:30-21:20</p>	<p>试奏与讨论 4 Reading Score and Seminar 4</p> <p>试奏与讨论 5 Reading Score and Seminar 5</p> <p>试奏与讨论 6 Reading Score and Seminar 6</p> <p>试奏与讨论 7 Reading Score and Seminar 7</p> <p>试奏与讨论 8 Reading Score and Seminar 8</p>	<p>11:00-12:20 Rehearsal 1a</p> <p>13:30-14:50 Rehearsal 2a</p> <p>15:00-16:20 Rehearsal 3a</p> <p>16:30-17:50 Rehearsal 4a</p>	<p>11:00-12:20 Rehearsal 5a</p> <p>13:30-14:50 Rehearsal 6a</p> <p>15:00-16:20 Rehearsal 7a</p> <p>16:30-17:50 Rehearsal 8a</p>	<p>14:00 现代乐器演奏工作坊 Workshop by New Music Concerts Ensemble (Toronto) 501</p>	<p>11:00-15:00 音乐会参走台 Concert Three Dress Rehearsal 501</p>	<p>16:00-18:00 音乐会参台 Concert Three A 组学员作品音乐会 Composition of Category A Students 501</p>	<p>18:30 冷餐会 Close Party The 6<sup>th</sup> floor lobby</p>
<p>所有排练将在 501 教室 Rehearsals would be in 501</p>	<p>小组课 Group Meeting</p> <p>小组课 Group Meeting</p> <p>小组课 Group Meeting</p> <p>小组课 Group Meeting</p>	<p>小组课 Group Meeting</p> <p>小组课 Group Meeting</p> <p>小组课 Group Meeting</p> <p>小组课 Group Meeting</p>	<p>小组课 Group Meeting</p> <p>小组课 Group Meeting</p> <p>小组课 Group Meeting</p> <p>小组课 Group Meeting</p>	<p>Rehearsal 1b</p> <p>Rehearsal 2b</p>	<p>Rehearsal 1c</p> <p>Rehearsal 2c</p> <p>Rehearsal 3c</p> <p>Rehearsal 4c</p> <p>Rehearsal 5c</p> <p>Rehearsal 6c</p> <p>Rehearsal 7c</p> <p>Rehearsal 8c</p>	<p>音乐会 音乐会 Concert Two 教授作品音乐会 Professors' Composition 501</p>	<p>音乐会 音乐会 Concert One 多伦多新乐团音乐会专场 New Music Concerts Ensemble (Toronto) 501</p>



林瑞玲 教授

Prof. Lisa LIM

哈德斯菲尔德大学

University of Huddersfield, UK.

photographer Klaus Rudolf

林瑞玲是澳大利亚著名作曲家之一，她于1966年出生在澳大利亚，其父母分别是华人和文莱人。自2008年起，她在英国哈德斯菲尔德大学任作曲系教授和新音乐研究中心主任。林瑞玲的音乐涵盖从歌剧和管弦乐曲直到特定场景表演的各类作品，这些作品曾经由一些世界著名乐团演出。尤其是在2004年，她受洛杉矶爱乐乐团委托创作了管弦乐作品“迷人的建筑 (Ecstatic Architecture)”，以庆祝建筑设计大师弗兰克·盖里设计的华特·迪士尼音乐厅落成。2005到2007年期间，她在悉尼交响乐团担任驻团作曲家。她收到重大委托创作项目来自众多团体，例如：巴伐利亚广播交响乐团、斯图加特广播交响乐团、科隆音乐工厂乐团、荷兰音乐节、日内瓦现代乐团、维也纳交响乐团、巴黎现代室内乐团、法兰克福现代室内乐团、澳大利亚 Elision 乐团、阿迪蒂蒂弦乐四重奏团、萨尔斯堡音乐节、卢塞音乐节、巴黎秋季艺术节、西德广播公司交响乐团及合唱团和 BBC 交响乐团，以及墨尔本、布里斯班、阿德雷德和珀斯的音乐节。她受科隆音乐工厂乐团、科隆歌剧院和海勒劳欧洲艺术中心委托创作的第四部歌剧《代码之树》于2016年4月在最近重新开放的科隆歌剧院首次公演。

林瑞玲还与澳大利亚 Elision 乐团具有超过25年的密切合作关系，合作项目包括在墨尔本、布里斯班、阿德莱德、东京、莫斯科、巴黎、苏黎士和柏林上演的三部歌剧：《奥瑞斯提亚》(1993)、《月令节》(1999)和《航海家》(2008)。上世纪90年代中后期以及2007到2008年期间，她无冬历夏没日没夜地超长时间工作，广泛地致力于与多米尼克·德·库拉里奥、朱迪丝·赖特、朱迪·沃森(澳大利亚)以及萨布丽娜·霍泽尔和沃尔克·麦尔兹(柏林)等艺术家开展特定场景合作项目，探索了从《西藏度亡经》到中国易经和本土故事元素的大量课题，梳理了有关昆士兰州玻璃屋火山山口的知识。她将其作曲实践和思想与知识领域联系起来，诸如：澳大利亚原生态美学(如大提琴独奏曲《隐形》)；亚洲礼仪形式与表演方式(中国礼仪性街头歌剧《月令节》)；表现困惑、失落、情道和极乐的非流派诗学(《隐形人之舌》)；作为跨模式“思维技术”的组织和编结艺术(《卷曲体：三个结》)；以及协作生态学中的移情与直觉。

她的工作的另一个重要组成部分是策划和研究，例如，她为2006年阿德莱德国际艺术节策划了音乐节目“当夜幕悄悄降临”，用音乐来赞美“光的变幻”。

她荣获的奖项包括保罗·洛文管弦乐作曲奖、德意志学术交流中心的2007至2008年度柏林常驻艺术家奖、澳大利亚艺术理事会、波特基金会的高级会员奖。她于2012年被任命为科隆国际艺术学院成员，并且为“先锋”艺术节开幕式策划了音乐节目。Casa Ricordi 音乐出版社（米兰、伦敦和柏林）自1989年起就在出版她的作品，已经出版的作品总数在65部以上。Hat Hut, WERGO、ABC-Classics 和 DischiRicordi 公司出版过她的肖像CD，她的其他作品是由 HCR、Neos、Aeon 和 VoxAustralis 公司出版。

网站: <https://lizalimcomposer.wordpress.com>

### Liza Lim, Composer

Liza Lim born in 1966 in Australia to Chinese-Bruneian parents is one Australia's leading composers. Since 2008, she is Professor of Composition and Director of the Centre for Research in New Music at the University of Huddersfield, UK. Lim's music, which ranges from operatic and orchestral scores to site-specific installations, has been performed by some of the world's pre-eminent ensembles. Notably, she was commissioned by the Los Angeles Philharmonic to write the orchestral work, Ecstatic Architecture, to celebrate the inaugural season of the Frank Gehry-designed Walt Disney Concert Hall in 2004. She was composer-in-residence with the Sydney Symphony Orchestra in 2005-07. She has received major commissions from organisations such as the Bavarian Radio and SWR Orchestras, Ensemble Musikfabrik & Holland Festival, Ensemble Contrechamps, Klangforum Wien, Ensemble InterContemporain, Ensemble Modern, ELISION, the Arditti String Quartet, Salzburg Festival, Lucerne Festival, Festival d'Automne à Paris, WDR Orchestra & Choir and BBC Symphony as well as the Melbourne, Brisbane, Adelaide and Perth Festivals. Her fourth opera Tree of Codes, commissioned by Ensemble Musikfabrik, Opera Koeln and Hellerau - European Centre for the Arts was premiered at the newly reopened Cologne Opera House in April 2016.

Lim has also been closely associated with the Australian ELISION Ensemble for over 25 years with projects including 3 operas: The Oresteia (1993), Moon Spirit Feasting (1999) and The Navigator (2008) performed in Melbourne, Brisbane, Adelaide, Tokyo, Moscow, Paris, Zurich and Berlin. During the mid-late 90s and again in 2007-08 she worked extensively on collaborative site-specific projects and extreme duration work (eg: all night/7 day or Spring-Autumn solstice) with artists such as Domenico de Clario, Judith Wright, Judy Watson (Australia) and Sabrina Hölzer and Volker Maerz (Berlin) exploring subjects ranging from the Tibetan Book of the Dead to elements of the Chinese I Ching and indigenous stories and mapping knowledge around the volcanic Glasshouse Mountains in Queensland. She connects her compositional practice to areas of thought and knowledge such as Australian indigenous aesthetics (eg: invisibility for solo 'cello); Asian ritual forms & performance practices (Moon Spirit Feasting, a Chinese ritual street opera); a Sufi poetics of bewilderment, loss, communion and ecstasy

(Tongue of the Invisible); the textile arts of weaving and knot-making as a cross-modal 'technology for thinking' (Winding Bodies: 3 knots), as well as empathy and intuition in an ecology of collaboration.

Another important strand of her work has been curation and research. For instance, she curated the music programme 'As Night Softly Falls' for the 2006 Adelaide International Festival of the Arts with music that celebrates 'the changing of the light'. Awards include the Paul Lowin Prize for orchestral composition, DAAD Artist-in-residence Berlin 2007-08, Australia Council and Ian Potter Foundation Senior Fellowships. She was appointed a member of the Akademie der Künste der Welt Cologne in 2012 and curated the music programme for the opening 'Cutting Edge' festival. Her compositions have been published by Casa Ricordi (Milano, London & Berlin) since 1989 with a catalogue of over 65 works. She has portrait CDs with Hat Hut, WERGO, ABC-Classics and DischiRicordi with other work appearing on HCR, Neos, Aeon and VoxAustralis.

Website: <https://lizalimcomposer.wordpress.com>



安良岡章夫 教授  
Prof. Akio YASURAOKA  
东京艺术大学  
Tokyo University of the Arts

日本著名作曲家，东京艺术大学作曲系主任，桐朋学园大学外聘教授。1958年出生于日本东京市，1984年毕业于东京艺术大学，师从野田暉行、三善晃两位著名作曲家。2016年4月担任东京艺术大学的理事、副校长职务。

1980年荣获第四十九届日本音乐比赛（作曲部门）第一名，1982年荣获第五届日本交响乐振兴财团作曲奖。1985年组建了以青年演奏家、作曲家为中心的表演、创作团体“Art respiration”，现在是在日本最活跃的室内乐团之一，1992年以安良岡章夫为代表的“Art respiration”获得中岛健藏音乐奖。1999年，为中提琴和管弦乐队而作的《POLIFONIA》在“Orchestra Project '99”系列活动中上演，该作品荣获日本文化厅艺术节最优秀作品奖。

安良岡章夫在日本现代音乐领域非常活跃，除了丰富多彩的创作以外，还经常担任指挥，参与一些重要作品的首演。

2016 BEIJING INTERNATIONAL COMPOSITION WORKSHOP  
2016 北京国际作曲大师班 10

**Akio Yasuraoka**

Akio Yasuraoka (born January 13, 1958 in Tokyo) is a Japanese composer.

Yasuraoka studied with composers Teruyuki Noda and Akira Miyoshi graduating Tokyo University of the Arts in 1984 with a master's degree in music composition. He has received several awards and distinctions including the 1st Prize in Composition at the Music Competition of Japan in 1980 and the 1982 Japan Symphony Foundation Composition Award for his Symphony. He was recipient of the 1994 Kenzo Nakajima Music Award.

In 1985, Yasuraoka organized Art Respirant, a chamber orchestra of young performing artists and composers.

Currently Yasuraoka is professor at Toho Gakuin School of Music and Tokyo University of the Arts. He is a member of the 21st Century Music Association and a director of the Japan Society for Contemporary Music.



**温德青 教授**  
Prof. WEN Deqing  
上海音乐学院  
Conservatory of Music, Shanghai China  
当代音乐周艺术总监  
Artistic Director of the New Music Week

瑞士籍华裔作曲家。曾就读于福建师大音乐学院、中国音乐学院、瑞士日内瓦音乐学院、法国里昂国立音乐学院以及随 Tristan Murail 访学于美国纽约哥伦比亚大学。师从于郭祖荣、施万春、罗忠镕、Jean Balissat、Gilbert Amy。其个人小传被列入英国剑桥“国际音乐名人大字典”。目前，温德青为上海音

乐学院作曲系教授、当代音乐周艺术总监，瑞士音乐版权协会会员。

温德青的创作灵感通常来自中国的传统艺术与哲学，但却“痕迹不露”。他的作品技艺精湛又情感丰富，精致细腻又张力十足，勇于创新又易于接受。他的音乐独树一帜，深得国际乐坛的好评。中央音乐学院教授周海宏曾写道：温的音乐是“结合于复杂 - 清晰，玄机 - 合理，震撼 - 精妙，奇想 - 严谨，明确 - 深刻之间”。奥地利萨尔茨堡报乐评家 Derek Weber 曾如此评论他的音乐：“在维也纳现代音乐节上温的音乐清新如晨露，引人入胜如读侦探小说，饶有趣味如同最好的朋友在聚会上。”

他的作品多次参演于瑞士孤岛日内瓦现代音乐节、瑞士日内瓦莫扎特音乐节、瑞士达沃斯国际青年音乐家音乐节、维也纳现代音乐节、ISCM 国际现代音乐节、德国达姆施塔特国际现代音乐节夏令营、德国 Wittener 国际现代室内音乐节、芬兰 Savonlinna 国际歌剧节、亚洲作曲家联盟音乐节（日本、澳大利亚）、香港国际音乐节、台北国际现代音乐节、北京国际音乐节、北京现代音乐节、上海之春以及上海当代音乐节等等。

温德青曾多次在中国、瑞士、法国、丹麦、美国、比利时、德国、以色列举行个人专场作品音乐会和大师班讲座。他的作品由瑞士音乐出版社、德国 Bärenreiter 音乐出版社、上海音乐学院出版社与人民音乐出版社出版。他的音像专著由意大利米兰 Stadivarius 公司、瑞士音乐家协会出版社、国际 Naxos 唱片公司、上海音乐出版社以及福建音像出版社出版。

与温合作过的著名乐团包括有：瑞士罗曼德交响乐团、瑞士日内瓦现代乐团、瑞士苏黎世现代乐团、瑞士新音乐团、法国图卢斯国家交响乐团、法国博瓦夏朗管弦乐团、巴黎 Intercontemporain 乐团、法国德彪西弦乐四重奏团、维也纳广播交响乐团、维也纳二十世纪乐团、英国 Ardititi 四重奏团、美国 Mivos 弦乐四重奏团、美国 Yarn/Wire 钢琴打击乐四重奏团、加拿大现代室内乐团、以色列现代演奏家乐团、丹麦 Ars Nova 合唱团、韩国广播公司交响乐团、新加坡华乐团、香港中乐团、台湾实验国乐团、中国国家交响乐团、上海交响乐团、上海爱乐、上海歌剧院交响乐团、上海小交响乐团等等。

温德青是日内瓦“政府奖”（1993）、第三届瑞士内沙特尔音乐节作曲比赛头奖（1996）、国际 KIWANIS 基金会“文化奖”（1999）及瑞士 Leenocards 基金会“作曲家奖”（2001）的得主。

**Deqing Wen**

a Chinese Swiss composer, studied composition at Fujian Normal University (China) with Guo Zu-Rong, the China Conservatory of Music with Shi Wan-Chun and Luo Zhong-Rong, le Conservatoire de Musique de Genève (Switzerland) with Jean Balissat, le Conservatoire National Supérieur de Musique de Lyon (France) with Gilbert Amy, and Columbia University (US) as a visiting scholar under Tristan Murail. He has been listed in Who's Who in the World of Music by Cambridge Biographic Center.

He is currently a professor of Composition at Shanghai Conservatory of Music and Artistic Director of New Music Week of Shanghai Conservatory of Music. He is also a member of the Société Suisse pour les Droits des Auteurs d' Oeuvres.

Deqing Wen is deeply influenced by Chinese traditional arts and philosophy, which have provided him so many inspirations for his musical works yet without leaving any track. His works are considered brilliant in techniques, full of emotions, exquisite with subtle tensions, and bold in blazing new trails but readily understood, drawing on different musical genres. They are so unique and original that they have won him world acclaim. Zhou Haihong, the professor of the Central Conservatory of music, once wrote, wen' s music "strikes a balance between complexity and clarity, between mystery and rationality, between shock and subtlety, between fantasy and rigor and between exactness and profundity". Derek Weber of Salzburger Nachrichten wrote after the concert of Vienna Modern 1999 that "Wen's music is so fresh like the morning dew and exciting as a detective story and enjoyable as an evening with the best friends."

His works have been performed at festivals such as the Festival Archipel (Switzerland), Festival AMADEUS(Switzerland), DAVOS FESTIVAL - young artists in concert(Switzerland), Vienna Modern, ISCM World Contemporary Music festival, Darmstadt International Summer Courses for New Music(Germany), the Wittener Tage für neue Kammermusik(Germany), Savonlinna Opera Festival (Finland), Asian Composers League Festival (Japan, Australia), Hong Kong Arts Festival, Taipei International new Music Festival, Beijing International Music Festival, Beijing Modern Festival of Music, Shanghai Spring International Music Festival and Shanghai New Music Week, etc.

Deqing Wen has been honored with concerts portrait, as well as master classes, dedicated to his compositions in China, Switzerland, France, Denmark, the United States, Germany and Israel. His works are published by Swiss Musical Edition, Bärenreiter-Verlag (Germany), Shanghai Conservatory of Music Press, Beijing People' s Music Publishing House. His albums are released by Stradivarius Records (Italy), Grammont Portrait Contemporary SWISS, Naxos Records, Shanghai Music Publishing house and Fujian Audio and Video Publishing House.

Prominent orchestras that have performed Deqing Wen' s music include the Orchestre de la Suisse Romande, Ensemble Contrechamps (Switzerland), Collegium Novum Zürich, Nouvel Ensemble Contemporain (Switzerland), the Orchestre National du Capitole de Toulouse (France), L' orchestre Plofou-Charente (France), The Ensemble Intercontemporain (France), the Vienna Radio Symphony Orchestra, Ensemble XX.Jahrhundert Wien, Debussy String Quartet (France), Araltiti Quartet (U.K.), Ars Nova (Denmark), Israel Contemporary Players, Mivos Quartet (U.S.), Yarn/Wire Piano & Percussion quartet, Nouvel Ensemble Moderne(Canada), the KBS Symphony Orchestra (South Korea), Singapore Chinese Orchestra, Hong Kong Chinese Orchestra, National Chinese Orchestra Taiwan, China National Symphony Orchestra,

Shanghai Symphony Orchestra, Shanghai Philharmonic Orchestra, Shanghai Opera House Orchestra and Shanghai Sinfonietta, etc.

Wen is a chosen composer of the Prize of the State of Geneva 1993, the Prix Cultura 1999 of the Fondation Kivwanis and the Composer Prize 2001 of the Fondation Leencards of Switzerland.



梁雷 教授

Prof. LIANG Lei

加州大学圣地亚哥分校

University of California, San Diego, U.S.

梁雷 (1972 - ), 美籍华裔青年作曲家, 其舞台及室内乐作品在世界各地演出。《纽约时报》描述他的作品“音响绚烂, 迷人地美”。《华盛顿邮报》评价他的作品“出奇地不同凡响, 精彩绝伦地独特, 毋庸置疑地优美”。

雷 4 岁开始学习钢琴, 6 岁开始作曲, 师从周广仁、郭文景、李滨扬教授。1989 年被《北京青年报》评为“希望之星”。17 岁由北京赴美, 先后在英格兰音乐学院获学士、硕士学位, 在哈佛大学获博士学位, 师从 Sir Harrison Birtwistle、Mario Davidovsky。

梁雷荣获 2011 年“罗马奖”, 并曾获得美国科普兰奖和古根海姆奖金。2015 年, 其作品《潇湘》(为萨克斯风和交响乐队而作) 获得普利策作曲提名奖。

2009 年, 梁雷受纽约爱乐及其音乐总监 Alan Gilbert 委约, 为纽约爱乐首场新音乐序列“CONTACT!”创作弦乐队作品《Verge》。

梁雷被世界经济论坛命名为“全球青年领袖”。2013 年《格罗夫美国音乐辞典》收入评介梁雷的条目。他的作品专辑由 Naxos, Mode, New World, Bridge 等唱片公司发行, 其作品由重要的音乐团体在世界各地演出, 受到美国、欧洲与亚洲音乐界的好评。

梁雷曾任哈佛大学院士协会青年院士。从 2007 年起, 梁雷任加州大学圣地亚哥分校教授、博士生导师, 兼任音乐系主任。他的全部作品由纽约斯特音乐公司 (Schott Music Corporation, New York) 出版发行。



### Lei Liang

Heralded as "one of the most exciting voices in New Music" (The Wire), Lei Liang is a Chinese-born American composer whose works have been described as "hauntingly beautiful" by The New York Times, and as "far, far out of the ordinary, brilliantly original and inarguably gorgeous" by The Washington Post.

Winner of the 2011 Rome Prize, Lei Liang is the recipient of a Guggenheim Fellowship and an Aaron Copland Award. He was named a finalist for the 2015 Pulitzer Prize in Music.

Lei Liang was commissioned by the New York Philharmonic and Alan Gilbert for the inaugural concert of the CONTACT! new music series. Other commissions and performances come from Boston Modern Orchestra Project (BMOP), the Taipei Chinese Orchestra, the Koussevitzky Music Foundation, the Fromm Music Foundation, Meet the Composer, Chamber Music America, pipa virtuoso Wu Man, the Arditti Quartet, Shanghai Quartet, the Scharoun Ensemble of the Berlin Philharmonic, San Francisco Contemporary Music Players, New York New Music Ensemble and Boston Musica Viva. Lei Liang's music is recorded on Mode, New World, Naxos and Bridge Records.

Lei Liang currently serves as Composer-in-Residence at California Institute for Telecommunications and Information Technology (Calit2) where his multimedia works combine computer technology, scientific research with cultural preservation and re-imagination.

Lei Liang studied composition with Sir Harrison Birtwistle, Robert Cogan, Chaya Czernowin, and Mario Davidovsky, and received degrees from the New England Conservatory of Music (BM and MM) and Harvard University (PhD). A Young Global Leader of the World Economic Forum, he held fellowships from Harvard Society of Fellows and the Paul & Daisy Soros Fellowships. Lei Liang is Professor of Music and Acting Chair of the Music Department at the University of California, San Diego. His music is published exclusively by Schott Music Corporation (New York).

客座  
教授  
GUEST  
PROFESSOR



徐瑛 编剧  
XU Ying, Scriptwriter  
中国歌剧舞剧院  
China National Opera & Dance Drama Theater

毕业于中国戏曲学院编剧系，1991年至今在中国歌剧舞剧院担任专职编剧，中国戏曲学院编剧系研究生导师。曾于1996年至1998年以访问学者的身份赴美交流，并应美国洛杉矶大学世界文化艺术系的邀请担任该系客座教授，讲授中国传统戏曲创作。其戏剧作品在美国、法国、德国、意大利、荷兰、希腊、新西兰、日本等国家以及中国北京、上海、香港、澳门等地区的剧院和国际性艺术节上演出，多部歌剧和话剧作品被翻译成英语、德语、日语、法语、意大利语等外语。

主要戏剧作品包括：

- 一、歌剧《胡笳十八拍》（美籍华裔著名作曲家林品晶作曲），2002年世界首演于纽约，亚洲首演于香港艺术节（中英文版），2009年在中国澳门演出；
- 二、歌剧《茶》（谭盾作曲），2002年世界首演于东京，欧洲首演于阿姆斯特丹（英文版），到2008年北京奥运会期间在国家大剧院演出为止，此剧已在亚洲、欧洲、美洲、大洋洲等十多个国家的剧院上演，先后有六位世界著名导演排有不同的版本；
- 三、歌剧《李白》（郭文景作曲），2007年世界首演于美国丹佛城市歌剧院，10月份别在北京国际音乐节和上海国际艺术节上演出，2008年欧洲首演于意大利罗马，2011年在美国洛杉矶演出；
- 四、歌剧《骆驼祥子》（郭文景作曲），国家大剧院委约创作，2014年6月于国家大剧院首演、2015年9月赴意大利巡演。
- 五、现代戏剧《巴那》（改编自古希腊悲剧），中国京剧院与美国纽约希腊剧团联合制作，1996年中国京剧院首演，次年希腊和香港演出；
- 六、现代戏剧《阿Q》（与美国著名现代舞编导 Victoria Marks 合作），洛杉矶世界文化艺术艺术中心制作，1997年首演于洛杉矶（英文版）；
- 七、现代舞剧《Empty Tradition/City of The Peonies》（与美籍华裔现代舞编导殷梅和印度尼西亚作曲家托尼合作），美国亚洲协会制作，1998年首演于纽约；
- 八、京剧《兵圣孙武》，2002年中国京剧院首演；
- 九、京剧连台本《宰相刘罗锅》下集，2002年北京市京剧院首演，在全国首届十大戏剧精品工程的评选中荣登榜首；



周青青 教授  
Prof. ZHOU Qingqing  
中央音乐学院  
Central Conservatory of Music, Beijing, China

1954年10月生。1978年考入中央音乐学院音乐学系，1983年本科毕业于中国传统音乐理论专业。现为教授、博士生导师。主要著作：《中国民歌》、《中国民歌艺术欣赏》、《中国民间音乐概论》、《音乐学的历史与现状》（合著）、《中国民族民间音乐教程》等；发表论文《河南方言对河南豫曲风格的影响》、《汉语语音的声、韵因素在汉族民间歌唱中的作用》、《从我国传统音乐看“雅”“俗”文化关系》、《汉族说唱音乐中的一些节奏布局手法》、《我对传统音乐的认识与思考》、《汉族民歌中的旋律展衍》、《我国民歌调式分布的统计与阐释》、《从房陵民歌看民歌旋律的“底层”、“借用”与“交融”》、《北京通州运河号子中的山东音乐渊源》、《从〈老八板〉音乐的演进看民间音乐在传承中的创新》等。

Zhou Qingqing

Born in October 1954, was admitted to the Musicology Department of Central Conservatory of Music in 1978 and graduated in 1983 with her Bachelor's degree in the academic major of Chinese Traditional Music Theories. She is now a professor and doctoral supervisor. She has published major books including Chinese Folk Songs, Appreciation of Chinese Folk Song Arts, Introduction to Chinese Folk Music, The History and Current Situation of Musicology (co-authored) and A Course of Chinese Ethnic Folk Music. And she has published theses including The Impact of Henan Dialect on the Style of Henan Zheng Music; The Effect of Chinese Consonant and Vowel Elements in Han Folk Songs; A View of the Relations between High and Low Cultures through Traditional Chinese Music; Some Rhythm Layout Techniques in the Han Talking and Singing Music; My Understanding and Thinking of Traditional Music; The Fortspinning in Han Folk Songs; Statistics and Explanation of the Mode Distribution in Chinese Folk Songs; A View of the Substratum, Borrowing and Blending in Folk Song Melodies through Fangling Folk Songs; The Historical Origin of Shandong Music in the Canal Chants of Tangzhou, Beijing; and A View of the Innovative Heritage of Folk Music through the Evolution of Laobaban Music (the old eight-measure music).

- 十、花鼓戏《刽子手传奇》，1994年湖南省花鼓戏剧院首演；
- 十一、歌舞剧《清明上河图》，开封市宋文化传播有限公司制作，2003年首演；
- 十二、徽剧《蔡文姬》，2004年安徽省徽剧院首演；
- 十三、京剧连台本《连升三级》，2005年北京京剧剧院首演；
- 十四、话剧春秋三部曲之《刺客》，2007年8月北京首演于人艺首都剧场；
- 十五、话剧春秋三部曲之《门客》，2010年6月北京首演于人艺首都剧场；
- 十六、话剧春秋三部曲之《说客》，2010年12月北京首演于人艺首都剧场。

主要影视作品包括：

电视连续剧《舞台姐妹》、《洪流》、《丁香花与驳壳枪》、《康定情歌》（改编）、《关中刀客》（改编）、《大敦煌》上部（改编）、《范府大院》（改编）等。

其它经历：

曾先后在中信国安文化传媒有限公司和橙天娱乐橙天舞台戏剧有限公司担任艺术总监；参与北京奥运会开闭幕式创意，担任歌华团队文学统筹；参与广州亚运会开闭幕式创意，担任保利集团与广东省电视台联合团队文学统筹；参与深圳大运会开闭幕式创意，担任保利集团联合团队文学统筹；创建南国新社，投资创作制作的戏剧作品包括湖南花鼓戏《连升三级》、音乐剧《垃圾宝贝》等。

### Xu Ying

Graduated from the Scriptwriting Division of the National Academy of Chinese Theater Arts (NACTA), Xu Ying has been a staff scriptwriter with the China Opera and Dance Drama Theater and a research supervisor at the Scriptwriting Division of NACTA since 1991. In 1996-1998, Xu Ying visited the United States as a visiting scholar for academic exchange, and was invited by the World Arts and Cultures/Dance Department of the University of California, Los Angeles (UCLA) as a guest professor of the writing of Chinese traditional operas. His dramatic works have been performed at theaters and international arts festivals in many countries including the United States, France, Germany, Italy, the Netherlands, Greece, New Zealand and Japan and in many places of China including Beijing, Shanghai, Hong Kong and Macao. And many of his operas and dramas have been translated into foreign languages such as English, German, Japanese, French and Italian.

His major dramatic works include:

1. Opera Eighteen Songs of a Nomad Flute (music by Bun-Ching Lam, a well-known Chinese-American composer), world premiere performed in New York in 2002, Asian premiere performed at the Hong Kong Arts Festival (English and Chinese versions), and performed in Macao, China in 2009.

2. Opera Tea: A Mirror of Soul (music by Tan Dun), world premiere performed in Tokyo in 2002, and European premiere performed in Amsterdam (English version). Up to 2008, when this opera was staged at the National Center for the Performing Arts during the Beijing Olympic Games, it had been performed at theaters in more than a dozen countries in Asia, Europe, America and Oceania, and different versions had been rehearsed by six world-known directors.

3. Opera Post Li Bai (music by Guo Wenjing), world premiere performed at the Central City Opera House in Denver in 2007, performed at the Beijing International Music Festival and Shanghai International Arts Festival in October 2007, European premiere performed in Rome in 2008, and performed in Los Angeles in 2011.

4. Opera Rickshaw Boy (music by Guo Wenjing), commissioned by the National Center for the Performing Arts, premiered at the National Center for the Performing Arts in June 2014, and toured Italy in September 2015.

5. Modern drama The Bacchae (adapted from an ancient Greek tragedy), co-produced by China National Peking Opera Company and New York Greek Drama Company, premiered by the National Peking Opera Theater in 1996, and performed in Greece and Hong Kong in 1997.

6. Modern drama Ah Q, (collaborated with Victoria Marks, a well-known American modern dance choreographer), produced by Los Angeles World Cultures and Arts Center, premiered in Los Angeles in 1997 (English version).

7. Modern dance drama Empty Tradition/City of The Peonies (collaborated with Yin Mei, a Chinese-American modern dance choreographer, and Indonesian composer Tony Prabowo), produced by Asia Society of America, premiered in New York in 1998.

8. Peking opera Sun Wu the Military Strategist, premiered by the National Peking Opera Theater in 2002.

9. Serial Peking opera Hunchback Prime Minister Liu (the last part), premiered by Beijing Peking Opera Theater in 2002, topped the list of the 1st National Selection of Ten Best Dramas.

10. Huagu opera The Legend of Executioner, premiered by Hunan Huagu Opera Theater in 1994.

11. Musical drama Riverside Scene at Qingming Festival, produced by Kaifeng Song Culture Dissemination Co., Ltd., and premiered in 2003.

12. Anhui opera Cai Wenji, premiered by Anhui Opera Theater of Anhui Province in 2004.

13. Serial Peking opera Three-grade Promotion, premiered by Beijing Peking Opera Theater in 2005.

14. Drama The Spring and Autumn Trilogy: The Assassin, premiered at the Capital Theater of Beijing People's Art Theater, Beijing, in August 2007.

15. Drama The Spring and Autumn Trilogy: The Orphan of Zhao, premiered at the Capital Theater of Beijing People's Art Theater, Beijing, in June 2010.

16. Drama The Spring and Autumn Trilogy: The Lobbyist, premiered at the Capital Theater of Beijing People's Art Theater, Beijing, in December 2012.

His major movie and TV works include:  
TV drama series Stage Sisters, Torrent, Lilac and Mauser Pistol, Kangding  
Love Song (adapted), Swordsmen of the Passes (adapted), The Great  
Dunhuang (Part I) (adapted), and Fan's Grand Courtyard (adapted).

His other experiences:

He was the art director with CITIC Guoan Culture and Media and with  
Orange Sky Theater Arts Company, Ltd. of Orange Sky Entertainment  
Group. He participated in the design of the opening and closing  
ceremonies of Beijing Olympic Games as the literature coordinator  
for the Gehua team. He participated in the design of the opening  
and closing ceremonies of Guangzhou Asian Games as the literature  
coordinator for a joint team of China Poly Group Corporation and  
Guangdong Television. He participated in the design of the opening  
and closing ceremonies of Shenzhen Summer Universiade as the  
literature coordinator for a joint team of Beijing Beiao Group and China  
Poly Group Corporation. He founded the New Nanguo Society, and  
he invested in, wrote and produced drama works including the Hunan  
huagu opera Three-grade Promotion and the musical drama Garbage  
Baby.



牛建党 先生  
Mr. NIU Jiandang  
中央民族乐团  
China National Traditional Orchestra  
国家一级演员、唢呐演奏家  
Suona performer

著名唢呐演奏家  
中央音乐学院唢呐硕士  
国家一级演员  
中央民族乐团演出中心主任  
中国民族管弦乐学会唢呐委员会副秘书长  
中国民族管弦乐学会乐器制作与改革委员会副会长  
中央民族乐团副队长  
中国音乐家协会会员

曾随团出访过德国、奥地利、法国、美国、荷兰、埃及、希腊、匈牙利、  
捷克、俄罗斯、挪威、澳大利亚、新加坡、泰国、及香港、澳门、台湾等国家  
和地区。在世界著名作曲家谭盾创作的《西北组曲》中，首次将民歌领唱运用  
到乐队作品中，并成功担任了“信天游”的领唱与唢呐演奏，引起了很大的  
反响，在国内外数百场演出中，获得极大成功。

多年来还为大量的电影、电视剧录制了插曲与主题歌，其中有《红高粱》、《水  
浒传》、《笑傲江湖》、《黑脸》、《小兵张嘎》、《三十里铺》、《好日子》、  
《父老乡亲》、《东南西北风》、《大黄河》、《血色浪漫》、《雾柳镇》等。  
录制了《敖包的美丽》《敖包的美丽II》等专辑。录制的唢呐独奏曲《怀乡曲》  
被中国唱片总公司《大师唢呐·管子》所收录并出版。

近期在人艺著名导演林兆华执导、著名作曲家郝维亚担纲作曲的音乐话剧  
《说客》中，独自包揽了所有民族管乐器的演奏，整部话剧的核心音乐全部由唢呐、  
笛子、笙、管、箫、埙等乐器完成，在剧中还担任重要的领唱任务。赴德国汉  
堡的演出中被誉为：“一位全能演奏家”。

#### NIU Jiandang

Renowned Suona performer  
Director of Performance Center of China National Traditional Orchestra  
Deputy Secretary General of Suona Committee of China Ethnic  
Orchestral Music Society  
Vice-chairman of Music Instrument Making and Reform Committee,  
China Ethnic Orchestral Music Society  
Vice Head of China National Traditional Orchestra  
Master of Suona, Central Conservatory of Music  
Member of Chinese Musicians Society

Led delegations to Germany, Austria, France, USA, Netherlands, Egypt,  
Greece, Hungary, Czech, Russia, Norway, Australia, Singapore, Thailand,  
HK, Macau and Taiwan;

Integrated chorus leading of folk music into band playing in the  
Northwest Suite created by Tan Dun, the world-renowned composer,  
and acted as the leading singer of Xintianyou and Suona performer,  
which turned out to be great successes for hundreds of times home and  
abroad;

Over the years, China Ethnic Orchestral Music Society has composed  
a great number of interludes and theme songs for films and TV series,  
including Red Sorghum, Tale of the Marshes, the Legendary Swordsman,  
Black Face, Young Soldier Zhang Ga, San Shi Li Pu, Good Days, Folks,  
Four winds, Great Yellow River, Bloody Romance and Wuliu Town; and  
recorded albums of Beauty of Aobao I and Beauty of Aobao II. The  
Suona Solo - Nostalgia, recorded by the Society was collected and  
published by China Record Corporation in the Suona Masters Guanzi.

In the recent musical drama — Persuader directed by Lin Zhaohua and composed by He Weiya, Niu solely performed all the major instruments, including Suona, flute, Sheng, Guan, Xiao and Yun, and also led the singing. In his performance in Hamburg, Germany, he was praised as “an omnipotent performer”.

2016 BEIJING INTERNATIONAL  
COMPOSITION WORKSHOP  
2016 北京国际作曲大师班

22

指挥 CONDUCTOR

特邀 GUEST  
乐团 ENSEMBLE

2016 BEIJING INTERNATIONAL  
COMPOSITION WORKSHOP  
2016 北京国际作曲大师班

23

室内长笛作品, 以及与维尔纽斯圣克里斯托弗室内管弦乐团合作演奏的约翰·斯塔米茨的长笛协奏曲。

在卡尔森颁奖仪式上, 评审委员会作了这样的陈述: “罗伯特·艾特肯先生是加拿大当代音乐界的一股精湛力量, 他在半个多世纪来为现代音乐在全球各个角落的发展、演奏和推广展现出孜孜不倦的努力。作为一位长笛演奏家、作曲家、翻译家和音乐教育家, 他是一位杰出的创新者, 并且将继续对未来几代人产生重大影响。”

### Robert Aitken

World renowned Canadian flutist, composer and conductor Robert Aitken has been honoured with the Order of Canada and is a Chevalier de l'Ordre des Arts et des Lettres (France). In 1970, having previously served as principal flute for both the Vancouver and Toronto Symphony Orchestras, Aitken embarked on a distinguished international solo career that continues to this day. He has more than 70 recordings to his credit and such notables as John Cage, George Crumb, Elliott Carter, Toru Takemitsu, Mauricio Kagel, Roger Reynolds, Toshio Hosokawa, Gilles Tremblay, John Beckwith and R. Murray Schafer have dedicated works to him. As a composer, he holds Bachelor and Masters degrees from the University of Toronto and all of his works are published by Universal Edition, Salabert, Ricordi and Peer Music. He was director of the Banff Centre Winter Program in Music, founder and artistic director of Music Today, Music at Shawnigan and co-founder, with Norma Beecroft, of New Music Concerts which he has directed since its inception in 1971.

In 2003 he was presented with a Lifetime Achievement Award from the National Flute Association (USA). In 2004, he retired as Professor für Flöte at the Staatliche Hochschule für Musik in Freiburg, Germany, a position he had held for 16 years. In 2009 Aitken was the recipient Canada's largest arts award, the prestigious Walter Carse Prize for Excellence in the Performing Arts. He continues to be in demand as an international soloist and teacher with recent performances and master classes in Bangkok, Viet Nam, Shanghai, Hong Kong, Florida, Germany, Italy, Chicago, New Zealand, Slovenia (where he was the curator of a festival devoted to the works of Takemitsu and Hosokawa), Norway, Lunenburg, Nova Scotia and Corfu.

Aitken's performing and recording activities cover an astonishingly wide range of music. Some 50 works have been written for him by noted composers and in the past decade alone he has given first performances of works by Mauricio Kagel, Toshio Hosokawa, Henry Brant, Charles Wuorinen, Barbara Monk Feldman, Alex Pauk, Brian Current, André Ristic and Michel Gonneville among others. He has explored the repertoire of the flute exhaustively. His Bach recordings with the late Grete Kraus, his recordings of nineteenth-century showpieces by the famous Doppler brothers and others, his concerto recordings (from Mozart, Quantz, and C. P. E. Bach through to Nielsen and Schafer), and



罗伯特·艾特肯教授  
Prof. Robert AITKEN

多伦多乐团艺术总监

Artistic Director at New Music Concerts Ensemble(Toronto)

罗伯特·艾特肯是世界著名的加拿大长笛演奏家、作曲家和指挥家, 他曾荣获加拿大勋章, 而且是法国文学艺术骑士勋章的获得者。艾特肯先生曾在温哥华交响乐团和多伦多交响乐团担任首席长笛手, 他于1970年开始了一段卓越的国际独奏生涯, 这段生涯一直延续至今。他录制了70多张颇具声望的唱片, 著名作曲家约翰·凯奇、乔治·克拉姆、艾略特·卡特、武满彻、毛里西奥·卡格罗、罗杰·雷诺兹、细川俊夫、杰尔斯·特伦布莱、约翰·贝克和R.穆雷·沙弗等都曾专门为他作曲。作为作曲家, 他持有多伦多大学颁发的学士和硕士学位; 他的所有作品都已由 Universal Edition, Salabert, Ricordi 和 Peer Music 出版发行。他曾任班美中心冬季音乐节目的总监; 他是“今日音乐——音乐在萧尼根”音乐节的创始人和艺术总监; 他在1971年与诺尔玛·比克罗夫特共同创立了多伦多新乐团, 此后一直在指挥该乐团。

2003年, 美国国家长笛协会授予他终身成就奖。他于2004年以长笛专业教授身份从德国弗莱堡国立音乐学院退休, 届时他担任这一职务已有16年之久。2009年, 艾特肯先生荣获了声望极高的“沃尔特·卡尔森表演艺术卓越奖”, 这是加拿大最高级别的艺术奖项。他退休后仍然大受欢迎, 作为一位国际独奏家和音乐教育家, 频频参与最近在世界各地举行的演出和大师班, 包括曼谷、越南、上海、香港、佛罗里达、德国、意大利、芝加哥、新西兰、斯洛文尼亚(在这里为一个专门为武满彻和细川作品举办的音乐节担任总策划人)、挪威、卢嫩堡、新斯科舍和科孚岛。

艾特肯先生的演出和录制活动所涵盖的作品范围大得惊人。著名作曲家们为他创作了大约50部作品; 仅在过去十年, 他就首演了众多作曲家的作品, 这些作曲家包括毛里西奥·卡格罗、细川俊夫、亨利·布兰特、查尔斯·伍奥里南、巴巴拉·蒙克·费尔曼、亚历克斯·波克、布莱恩·布伦特、安德烈·里斯蒂奇和米歇尔·贡内维尔。他对长笛曲目进行了详尽彻底的探索。他与已故音乐家格里塔·克罗斯合作录制了巴赫的作品, 他录制了多普勒兄弟等著名作曲家的十九世纪炫技作品, 他录制了许多协奏曲(从莫扎特、贝多芬和巴赫直到尼尔森和沙弗), 当然他还录制了许多先锋派作品, 这一系列曲目是他同时代的任何长笛演奏家都无法匹敌的, 能与之相提并论的其他器乐演奏家也是凤毛麟角。他的广受好评的近期巨制有: 拿索斯唱片公司发行的与多伦多乐团合作演奏的武满彻、克拉姆和卡特的作品, 与幻影五重奏乐队合作演奏的法国

of course his many recordings of avant-garde works is a list unmatched by any of his contemporaries on the flute, and by only a few performers in any medium. Of recent note are the critically acclaimed NAXOS recordings of music by Takemitsu, Crumb and Carter with the New Music Concerts Ensemble, French chamber music for flute with the Mirage Quintet and Flute Concertos by Johann Stamitz with the St. Christopher Chamber Orchestra of Vilnius.

On the occasion of the presentation of the Carsons prize, the jury stated: "A masterly force in the world of contemporary Canadian music, Robert Aitken has demonstrated over half a century a tireless commitment to its development, performance and promotion in every corner of the globe. As a flutist, composer, interpreter and teacher, he is a distinguished innovator and continues to exert a strong influence on upcoming generations."

### 多伦多新乐团

New Music Concerts Ensemble (Toronto).

#### 多伦多乐团的演奏员

New Music Concerts Ensemble (Toronto), musicians



罗伯特·艾特肯教授  
Prof. Robert Aitken  
指挥 Conductor



戴安娜·艾特肯女士  
Ms. Dianne Aitken  
长笛 Flute



基思·艾特肯森先生  
Mr. Keith Atkinson  
双簧管 Oboe



马克斯·克利丝汀先生  
Mr. Max Christie  
单簧管 Clarinet



斯蒂芬·克拉克先生  
Mr. Stephen Clarke  
钢琴 Piano



理查德·萨斯先生  
Mr. Richard Sacks  
打击乐 Percussion



科里·盖默先生  
Mr. Corey Gemmell  
小提琴 Violin



道格拉斯·佩瑞  
Mr. Douglas Perry  
中提琴 Viola



保罗·温德耐  
Mr. Paul Widner  
大提琴 Cello

自蜚声国际的加拿大音乐家罗伯特·艾特肯和诺尔玛·比克罗夫特于1971年创立多伦多新乐团以来，该乐团一直致力于将世界上最著名的当代音乐艺术形式介绍给多伦多。作为在加拿大英语区为时最久的当代系列音乐团体，多伦多新乐团肩负着涵盖诸多风格与流派的音乐会上展现加拿大及国际作曲家近期作品的使命，从而反映全世界当代音乐的面貌。多伦多新乐团自问世以来举行了350多场音乐会，委托演出了150多部加拿大和国际作品，并且首演了750部加拿大和世界作品。前期与琵琶演奏家兰维薇的合作促成了史付红、贾国平、秦文琛、刘文琛、刘德海、郭文景、唐建平、杨洁明、王燕樵和陈晓勇作品的演出。多伦多新乐团还演出和委托演出了加拿大籍华人作曲家 Melissa Hui、Alexina Louie、Hope Lee、Alice Ping Yee Ho 和 Chan Ka Nin 的作品。

多伦多新乐团曾经在 Pierre Boulez、Mauricio Kagel、Heinz Holliger 和 Witold Lutoslawski 等杰出指挥家指挥下演出。我们的核心音乐家在多伦多交响乐团、加拿大歌剧团和加拿大国家芭蕾舞团担任主要角色。多伦多新乐团录制了众多唱片，其中包括拿索斯唱片公司分别于2003、2006和2008年出版的广受好评的 Toru Takemitsu、George Crumb 和 Elliott Carter 的音乐 CD。拿索斯唱片公司于2010年再版发行了卢托斯拉夫斯基1993年最后一场音乐会的历史性录音，卢托斯拉夫斯基在这场音乐会上指挥了多伦多新乐团。Hope Lee 和 David Eagle 作品的两张 CD 已经由 Centrediscs 唱片公司发行。

### New Music Concerts Ensemble (Toronto)

New Music Concerts has been bringing the world's most notable contemporary musical art forms to Toronto since its founding in 1971 by internationally acclaimed Canadian musicians Robert Aitken and Norma Beecroft. English Canada's longest-running contemporary music series, NMC has a mandate to present recent works of Canadian and international composers in concerts covering many styles and genres, reflecting the face of contemporary music throughout the world. Since its inception NMC has presented more than 350 concerts, commissioned more than 150 Canadian and international works and performed 750 Canadian and world premières. Previous collaborations Lan Weiwei have resulted in the presentation of works by Shi Fuhong, Jia Guoping, Qin Wenchen, Liu De-Hai, Guo Wenjing, Tang Jianping, Yang Jieming, Wang Yangqiao and Chen Xiaoyong. New Music Concerts has also performed and commissioned works by Chinese-Canadians Melissa Hui, Alexina Louie, Hope Lee, Alice Ping Yee Ho and Chan Ka Nin.

The New Music Concerts Ensemble has performed under the direction of such distinguished conductors as Pierre Boulez, Mauricio Kagel, Heinz Holliger and Witold Lutoslawski. Our core musicians hold principal roles with the Toronto Symphony Orchestra, the Canadian Opera Company and the National Ballet of Canada. Among NMC's many recordings are critically acclaimed CDs of the music of Toru Takemitsu, George Crumb and Elliott Carter which appeared on the Naxos label in 2003, 2006 and 2008 respectively. The historic recording of Lutoslawski's final concert from 1993 in which he conducted the New Music Concerts Ensemble was reissued by Naxos in 2010. Two CDs of works by Hope Lee and David Eagle have been released on the Centrediscs label.



北京现代室内乐团  
Beijing Modern Chamber Ensemble

北京现代室内乐团演奏员  
Beijing Modern Chamber Ensemble musicians



范赛赛  
Ms. FAN Saisai  
古筝 Zheng



杨俊林  
YANG Junlin  
笛子 Dizi



林奇  
LIN Qi  
琵琶 Pipa



郑杨  
ZHENG Yang  
笙 Sheng



王一  
WANG Yi  
笙 Sheng



## 当代歌剧《代码树》(2015) 中的转换与光彩

Transformation and radiance in 'Tree of Codes' (2015), a contemporary opera

林瑞玲 教授  
Prof. Liza LIM

本文介绍林丽莎的第四部歌剧《代码树》。该歌剧最近于2016年4月在德国由科隆歌剧院的音乐工厂乐团和歌唱家们首演。此歌剧以奇幻的“生命末日”为背景，是根据美国作家纳森·萨弗兰·福尔的精美“剪切”书创作的（该书本身是用战前波兰作家布鲁诺·舒尔茨的短篇小说集剪裁而成）。这种“剪切”技巧（从一段文字中剪掉某些词，从而留下一篇具有新含义组合的文字）移植到了歌剧上，其中涉及到角色身份、时间和记忆的转换。歌剧中的角色从人转换成了动物，转换成鸟类、昆虫和植物，而植物和物体都活跃起来开始跳舞、唱歌和说话。时光从死亡开始倒流，从而能够更清楚地看到各种生命可能性的光彩。

This lecture focuses on Liza Lim's fourth opera 'Tree of Codes' which was recently premiered by Ensemble Musikfabrik and singers of Cologne Opera in Germany in April 2016. Based on the exquisite 'cut-out' book of American author Jonathan Safran Foer, which itself is based on short stories by the pre-war Polish author Bruno Schultz, the opera is set in a magical 'last day of life'. The technique of the 'cut-out' whereby words are deleted from a page leaving behind a text with new combinations of meanings is transposed to the opera, which is about transformation of identity, time and memory. The characters in the opera change from human to animal; to bird and insect and plant whilst plant life and objects, come alive and dance and sing and speak. Time is wound back from death in order to see more clearly the radiance of the possibilities of life.

此歌剧是为三名歌手和十六名乐手谱写的。在科隆的演出中，全体演奏员与四名演员同台参与表演。乐手们演奏多种怪异的乐器，其中包括几支双管铜管乐器（如：双管小号、双管圆号、双管长号和双管次中音号），一把斯特罗提琴（用两个金属号管代替琴身来放大声音的中提琴——这种乐器是在1920年代为了在录音棚中使用而研制的），一支比普通长笛低两个八度的超倍低音长笛和一支主要以独奏方式演奏的巴松管。为了创造一种音乐语言来反映歌剧中的转换与混合角色身份的主题，作曲家探索了多种新颖的记谱技巧和方法。

The opera is scored for 3 singers and 16 musicians. In the Cologne production, all of the performers are part of the stage action and are joined by four actors. The musicians play many unusual instruments: there are double bell brass instruments (eg: trumpet, horn, trombone and euphonium all have two bells); there is a strahvid (a viola with two metal horns instead of a body, that amplify the sound - this instrument was developed in the 1920s for use in recording studios); a subcontrabassflute sounding 2 octaves below the concert flute, and a bassoon used in a highly soloistic way. Many new techniques and approaches to notation are explored in order to create a musical language that reflects the opera's themes of transformation and hybrid identity.

## 东京艺术大学作曲系的教学 及代表性作曲家的创作剖析

### Introduction to Composition Department of Tokyo University of the Arts:

安良岡章夫 教授  
Prof. Akio YASURAOKA

东京艺术大学作曲系的教学及代表性  
作曲家的创作剖析内容:

- ① 东京艺术大学作曲系的课程设定及  
内容
- ② 走向社会的代表性作曲家及其作品

Introduction to Composition Department  
of Tokyo National University of Fine Arts  
and Music

1. What you will learn with Composition  
Department of Tokyo University of the Arts;
2. Notable composers and their works

定弦 G 与 D 音以及它们泛音列之间的间  
插与变形。

theme in my piece while the pitch  
materials derive from the erhu tuning  
tones in my own piece, in G and D, as well  
as their harmonic series, interpolation and  
distortions.

## 时间的凝结，声音的振动： 中国传统绘画与诗歌对我音乐创作的启发

### The Thickening of Time, the Impulse of Sound: Lessons from Traditional Chinese Paintings and Poetry

梁雷 教授  
Prof. LIANG Lei

亚洲传统绘画与诗歌对作曲家一直有  
很深的启发和影响。在这个讲座中，作曲  
家将用王维的诗为例，阐释这位诗人发明  
的一种严谨的简朴，或者可以称为是战胜  
技巧的技巧。作曲家将展示他近 2 年与科  
学家和音乐家组成的团队研究黄宾虹晚年  
将近失明时创作的山水册页。这个多学科  
的研究项目使我们对这位国画大师有新的  
了解，同时对作曲家有很多音乐上的启发。  
作曲家将用他最近的协奏曲、电子音乐、  
室内乐为例与大家分享亚洲传统艺术对他  
深刻的影响。

Traditional Asian arts have been an  
important source of inspiration for the  
composer. The composer will use the  
poetry of Wang Wei as examples for  
strategies that develop the artifice of  
a craft which overcomes the craft. The  
composer will also discuss how his recent  
collaborative research with a group  
of scientists of the paintings by Huang  
Binhong reveals a world of magical use  
of the materials by the blind painter. This  
multidisciplinary exploration informed the  
composer strategies for composition.

## 我国民间音乐基本理论的音乐现实

### The Music Reality in the Basic Theory of Chinese Folk Music

周青青 教授  
Prof. ZHOU Qingqing

以往专业音乐院校中的研究者习惯于  
以西方音乐基本理论的视角观照中国民间  
音乐的形式。随着采风工作和研究工作的

Researchers at music conservatories  
used to look at the forms of Chinese  
folk music in light of the basic theory of  
western music. Along with deepening

## 从传统音乐到现代音乐 从声学分析到音乐创作

### From Traditional Music to Contemporary Music, from Acoustic Analysis to Composition

温德青 教授  
Prof. WEN Deqing

以民间音乐家孙文明 (1928-1962)  
的二胡独奏《二琴光亮》(1957) 到我的《琴  
声光亮》二胡与室内乐队 (2009/10) 为例，  
借助频谱分析软件 Spear 与频谱音乐作  
曲辅助软件 OpenMusic，把对孙文明作  
品的音响分析与转化为拙作的创作过程给  
大家作一个简要解析，以总结一些从声学  
分析到音乐创作过程的个人经验。

孙文明是一位中国民间伟大的盲人二  
胡演奏家和先锋作曲家。他在二胡演奏和  
音色上的勇敢创新只能令人望其项背。  
而他在泛音列基础上进行的创作比法国的  
频谱音乐整整早了 17 年！

我的作品之第二主题引自孙文明的  
《二琴光亮》。音高材料源自本曲的二胡

Taking The Double Erhu Sounding (1957)  
by Sun Wenming and my own music The  
Sound Shining (2009/2010) as an example,  
I use the spectral analysis software SPEAR  
and OpenMusic to probe into the sound  
in this work of Sun and reveal how it is  
converted into the sound in my own work  
in order to share some of my personal  
experience in both acoustic analysis and  
composition.

Sun Wenming (1928-1962) was a Chinese  
blind but great Chinese Violin (erhu)  
player and Avant-garde composer. His  
playing techniques and cutting edge  
ideas in timber can hardly be matched  
even in modern times and his erhu Solo  
The Double Erhu Sounding based on  
harmonic series was fully 17 years earlier  
than the Spectrum Music in France.

I adopted Sun's piece as the second

深入，民间音乐理论独立的话语系统渐渐露出端倪，让我们得知它与专业音乐创作及其理论有很大区别。尽管我们对民间音乐的话语体系还缺乏完整解读，但本讲座试图将已知的民间音乐形式从音乐基本理论的角进行初步的介绍。

讲座将从音阶、调式、正声与偏音、音调结构、节奏等音乐基本理论的要素入手，分析我国民间音乐在形式上的特点，以及长期以来我国音乐文学的发达在音乐结构和手法上留下的痕迹。

collection of folk music and research work, an independent discourse system for folk music theory is emerging, making it known to us that this is quite different from professional music composition and its theory. Although we still do not have a complete interpretation of this discourse system for folk music, this lecture will try to make a preliminary introduction to known forms of folk music based on the basic music theory.

By looking at scales, modes, zheng scale and pian tones, tone structures, rhythms and other elements of the basic music theory, this lecture will make an analysis of the characteristics of Chinese folk music in terms of its forms and an analysis of the impression left on music structures and techniques by the long-term development of Chinese music literature.

## 歌剧剧本创作 Libretto Writing

徐瑛 编剧  
XU Ying, Scriptwriter

一、综述：歌剧——歌与诗剧的艺术

二、题材的选择

1. 是否是你想表达的内容；
2. 是否是合适歌剧表达的故事

三、戏剧的结构

1. 起承转合； 2. 环环相扣

四、人物的设置

1. 人物命运； 2. 人物关系

五、戏份的分配

1. 主角； 2. 配角； 3. 龙套

六、唱段的安排

1. 咏叹调的位置； 2. 宣叙调的重要性；
3. 合唱队的意义； 4. 关于宣咏调

I. General: Opera – the Art of Songs and Poetic Drama.

II. Selection of Themes

1. Whether the content is what you want to express; 2. Whether the story is proper to be expressed with an opera.

III. Structure of Drama

1. The four typical steps in composition: introduction, elucidation, transition and conclusion; 2. Interconnection between parts

IV. The Setting of Characters

1. Destiny of characters; 2. Relations between characters

V. Role Assignment

1. Leading characters; 2. Supporting characters; 3. Walk-ons

VI. Arrangement of Singing Sections

1. The position of arias; 2. The importance

七、歌剧的唱词

1. 风格化的语言； 2. 个性化的语言；
3. 节奏与押韵

八、戏剧思维与音乐思维

1. 具象与抽象； 2. 戏剧的张力；
3. 情感的表达

九、音韵学

1. 汉语的发声；
2. 歌剧音乐创作中的倒字问题；
3. 向传统戏曲学习

十、文学与音乐的关系

1. 解读人性； 2. 解读情感； 3. 感悟生命；
4. 作曲家的文学准备

of recitatives; 3. The significance of a chorus; 4. About recitatives

VII. Lyrics of Opera

1. Stylized language; 2. Personalized language; 3. Rhythm and rhyme

VIII. Dramatic Thinking and Musical Thinking

1. Concrete and abstract; 2. Dramatic tension; 3. Emotional expressions
- IX. Phonology

1. Voices of the Chinese language; 2. Consideration of the four tones of the Chinese language in music composition for opera; 3. Learning from traditional dramas

X. The Relationship Between Music and Literature

1. Understanding of human nature;
2. Understanding of emotions;
3. Comprehension of life;
4. Composer's literary preparation

## 音乐作为一门语言 Music As A Language

罗伯特·艾特肯 教授  
Prof. Robert AITKEN

这一份演词虽然主要是用于演奏者，但其主要重点是要表达对音乐基本原则的认识和了解以求达到能与观众交流。现今对表演者的要求很高，他们面对着多方面不同形色的挑战，更不用说来自不同文化的音乐，这一次讲座/演奏的目的，艾特肯教授用不同的音乐例子如：武满彻，尹伊桑，艾略特·卡特等乐曲来充份表达他们对不同风格的挑战。

Although principally intended for performers, this presentation endeavors to show the need for understanding certain basic principles of music in order to communicate with the audience. The demands on the performers are intense today as they confront so many varied styles and challenges, not to mention music from different cultures. The purpose of this lecture/performance is to demonstrate this challenge using musical examples by Takemitsu, Isang Yun, Elliott Carter and others, performed by Professor Aitken.

多伦多乐团专场音乐会  
New Music Concerts Ensemble (Toronto).

菲利普·勒鲁克斯  
Philippe Leroux

AAA  
AAA

为长笛、单簧管、小提琴、中提琴、大提琴、  
钢琴和打击乐而作  
For flute, clarinet, violin, viola, cello, piano and  
percussion

安东尼·坦  
Anthony Tan

乐句观察

Observing the Ph(r)ase

长笛、双簧管、单簧管、打击乐、钢琴、小提琴、  
中提琴、大提琴  
Doubling flute, doubling oboe, doubling  
clarinet, percussion, piano, violin, viola, cello

布莱恩·库伦  
Brian Current

呐喊、西西弗斯、鸟群  
Shout, Sisyphus, Flock

长笛、单簧管、打击乐、钢琴、小提琴、大提琴  
Doubling flute, doubling clarinet, percussion,  
piano, violin, cello

基思·哈默尔  
Keith Hamel

梦想者

Dreamer

长笛、双簧管、单簧管、打击乐、钢琴、小提琴、  
中提琴、大提琴  
Doubling flute, oboe, clarinet, percussion,  
piano, violin, viola, cello

奥马尔·丹尼尔  
Omar Daniel

第二室内协奏曲

Chamber Concerto No.2

长笛、双簧管、单簧管、打击乐、钢琴、小提琴、  
中提琴、大提琴  
For flute, oboe, clarinet, percussion, piano,  
violin, viola, cello

音乐会 壹  
CONCERT ONE

501

19:30 / 7/11

特邀中提琴  
Guest Violist

邱奕枫  
QIU Yifeng

演奏  
PERFORMANCE

多伦多新乐团  
New Music Concerts Ensemble (Toronto)

指挥 Conductor

罗伯特·艾特肯教授  
Prof. Robert Aitken

长笛 Flute

戴安娜·艾特肯女士  
Ms. Dianne Aitken

双簧管 Oboe

基思·艾特肯森先生  
Mr. Keith Atkinson

单簧管 Clarinet

马克斯·克力汀先生  
Mr. Max Christie

钢琴 Piano

斯蒂芬·克拉克先生  
Mr. Stephen Clarke

打击乐 Percussion

理查德·萨斯先生  
Mr. Richard Sacks

小提琴 Violin

科里·盖默先生  
Mr. Corey Gemmell

中提琴 Viola

道格拉斯·佩瑞  
Mr. Douglas Perry

大提琴 Cello

保罗·温德耐  
Mr. Paul Widner

AAA  
AAA (1996)

菲利普·勒鲁克斯  
Philippe Leroux

这部作品于1996年为长笛、单簧管、小提琴、中提琴、大提琴、钢琴和打击乐而作，作品最初是通过该家拉莫所使用的乐器法，为四台木管 MIDI 控制器（电子乐器）创作。该理念严格地尊重最初的均分，将世界上的电子声音转为乐器领域的声音的一种调换的音乐行为。但是，正如在这种类型的许多其它作品那样，在某些方面很明显的有些过剩，那么这部作品需要新的自创。的确，乐器技术引发了电子领域中所不包含的音乐性。除了其它方面，我想要从我青少年弹奏爵士的过程中寻找一些熟悉的声音。如果作品的轮廓和总体结构一致的话，就会产生不同的音乐语言。一方面，耳朵对音色、力度形态以及和声色彩非常敏感。另一方面，传统的长笛、单簧管、小提琴……以及音高的优势都强调句法因素。在这两部作品中，虽然音乐是相同的，但表达的却是不同的内容。乐曲开始的部分，取自拉莫的竖琴作品《La Poule》，并发展贯穿了整部作品。《AAA》这部作品由阿斯·摩比利斯委约创作，于1998年1月16日在法国杜埃竞技场（Ensemble Ictus 首演，乔治·埃利奥和特斯特指挥。在2015年12月6日首次在新加坡多伦多新音乐会（New Music Concerts）演出。

Written in 1996 for flute, clarinet, violin, viola, cello, piano and percussion, this piece is originally an instrumentation of Image à Rameau, composed for four wind/MIDI controllers (electronic instruments). The idea is to transpose musical behaviours from the world of electronic sounds to the instrumental field while strictly respecting the initial partition. But, as in any project of this kind, there is obviously overflowing in a way that the piece acquires a new autonomy. Indeed, the instrumental techniques induce musicality that is not contained in the electronic model. I wanted, among others things, to find some familiar sounds from my teenage years when I was playing jazz. If the shape and overall structure of the piece remain the same, it is not the same musical language. In one case, the ear focuses on timbres, on the dynamic morphology and on the harmonic colors. In another case, the traditional sounds of the flute, the clarinet, the violin... and the predominance of pitches emphasize the syntactic aspect. In both pieces, it is indeed the same music, but does not express the same thing. The initial pattern, developed throughout the work, is extracted from the harpsichord piece La Poule by Jean-Philippe Rameau. AAA was commissioned by Ars Mobilis and premiered by Ensemble Ictus, conducted by Georges-Elie Octors, on January 16, 1998 at the Hippodrome in Douai, France. It was first performed by New Music Concerts in Toronto on December 6, 2015.

## 乐句观察 Observing the Ph(r)ase (2013)

安东尼·坦  
Anthony Tan

这是 Recherche 乐团的委约作品。  
本作品涉及音乐中一些自相矛盾的场面。  
我试着写出动机、修辞和氛围并峙或同时  
出现的乐句。

“雪是热的”

Commissioned by Ensemble Recherche, this  
work explores paradoxical musical situations.  
I attempted to create musical phrases such  
that musical gesture, rhetoric and ambient  
situations are juxtaposed and possibly  
simultaneously presented.  
"this is warm snow"

## 呐喊、西西弗斯、鸟群 Shout, Sisyphus, Flock (2016)

布莱恩·库伦  
Brian Current

《呐喊、西西弗斯、鸟群》是由加拿大  
艺术委员会资助，蒙特利尔 Transmission  
乐团（与多伦多新乐团合作）委约的作品。  
顾名思义，它由 4 分钟左右的三个乐章组  
成。

第一乐章“呐喊”，木管富有色彩的  
渐强和乐队明亮的音色交叠，在结尾处，  
各声部升得更高、织体更明亮。

第二乐章“西西弗斯”，上升和下降  
的织体机械地连在一起。正如西西弗斯的  
神话一样，这些音型唤起鸟儿艰难起飞，  
又跌倒的挫败感。

第三乐章“鸟群”，持续音织体伴随  
着像鸟扑动翅膀一样的管乐和弦乐颤音。  
我的兴趣不是模仿实际的鸟群，而是营造  
一种梦境般的氛围，扑动的音型时隐时现。

感谢 Transmission 乐团；感谢洛兰·维  
朗古对本作品以及乐团的支持；感谢多伦  
多新乐团的委约。

Shout, Sisyphus, Flock was commissioned  
by Montreal's Transmission Ensemble  
(in association with New Music Concerts,  
Toronto) with funds from the Canada  
Council for the Arts. As the title suggests,  
there are three movements of about 4  
minutes each, each based on words I  
taped to the piano early in the composing  
process (Shout, Sisyphus and Flock) that  
I hoped described the feeling of each  
movement I was trying to write.

In the first, Shout, I was interested in  
colouring crescendos in the woodwinds  
with bright overlapping patterns in the  
ensemble. Towards the end, everything  
rises to even brighter, higher textures.

The second movement, Sisyphus, features  
rising and falling textures that are  
inexorably linked to one another. Like the  
myth of Sisyphus, the gestures evoke the  
frustration of an inevitable tumble that  
follows every hard-fought rise.

The third movement, Flock, features  
droning textures that give way to flutter-  
like tremolos in the winds and strings.  
Rather than imitating an actual flock of  
birds, I was more interested in creating  
a dreamlike and intimate atmosphere,  
where fluttering gestures come and go.

With great thanks to the Transmission  
Ensemble and Lorraine Vaillancourt  
for their work on this music and for  
Transmission and New Music Concerts'  
commission of this piece.

## 梦想者 Dreamer (2016)

基思·哈默尔  
Keith Hamel

《梦想者 (Dreamer)》这部作品基于我对两种来源的材料进行的解构。第一类材料是马丁·路德·金于1963年在华盛顿林肯纪念堂发表的著名演讲——“我有一个梦想 (I Have a Dream)”。第二类是约翰·列侬于1971年创作的歌曲《想象 (Imagine)》。从这两位人物和他们所传递的信息中能发现强烈的联系。这两位人物都梦想着在未来的世界中，所有的人都能拥有和平、宽容和平等，他们希望这个梦想能成为现实。这两位都是活动家以及和平主义者，并且都被谋杀。从这两位开始想象他们更好的世界开始，已经半个世纪过去了，然而世界上可能比以往存在更多的冲突、不公正和狭隘。

我对马丁·路德·金的演讲和约翰·列侬的音乐进行了光谱分析。这些音波结构形成了《梦想者》整首乐曲的和声及旋律材料。你可能会听到马丁·路德·金在演讲中的声音轮廓以及约翰·列侬的音乐中的和声这两类材料中的某些模糊部分在乐曲中出现，但是这些部分已经被模糊化或扭曲了——就像是他们的梦想被几十年的战争和憎恶所遮蔽。尽管如此，我们要继续拥有一个更好的世界的梦想不能改变。这点很重要。正如约翰·列侬所说，“你可以说我是一个梦想者，但我不是唯一的梦想者。我希望有一天你会加入我们，世界将成为我们共同的家园。”

Dreamer is based on material deconstructed from two sources. The first is the 1963 speech given by Dr. Martin Luther King Jr. at the Lincoln Memorial – the famous “I Have a Dream” speech. The second is the 1971 song “Imagine” by John Lennon. There is a strong connection between these two men and their messages. Both dreamed of a future world where peace, tolerance and equality among all people would become a reality. Both were activists and pacifists, and both were murdered. It is now almost half a century since these men imagined their better world, yet there is probably more conflict, injustice and intolerance in the world than ever.

I performed spectral analyses of Martin Luther King’s speech and John Lennon’s music. These sonic structures form the harmonic and melodic material used throughout Dreamer. You might hear vague references to the melodic contours of King’s speech or to the harmonies of Lennon’s music, but these references are heavily obscured and distorted – much like their dreams that have become obfuscated by decades of war and hatred. Despite this, it is important that we continue to dream of a better world. As John Lennon says, “You might say I’m a dreamer, but I’m not the only one. I hope one day you’ll join us and the world will live as one.”

## 第二室内协奏曲 Chamber Concerto No.2 (2016)

奥马尔·丹尼尔  
Omar Daniel

第一乐章：托卡塔 – 野蛮的快板  
第二乐章：挽歌 – 柔板；遥远地  
第三乐章：单声 – 闪耀的急板

《第二室内协奏曲》是我专门献给罗伯特·艾特肯和他的新乐团的第四部作品。我对协奏曲形式抱有极大兴趣，已经写了包括一部室内协奏曲和一部乐队协奏曲在内的七部协奏曲。多伦多新乐团编制小巧，但提出了与我目前写的大型协奏曲不同的新挑战。前人有一些类似作品，如利盖蒂的《室内协奏曲》和库尔特格的《斯蒂芬的墓碑》。

在构思“协奏曲”时，巴托克浮现在我脑海里。他的《乐队协奏曲》影响了我几十年。2013年我写了《情侣游戏》，直接引用了巴托克《乐队协奏曲》的第二乐章。我的《第二室内协奏曲》是基于协奏曲的概念，但乐队编制不大，是中型的。于是听众会听到不同独奏或独奏组乐器的组合，往往是炫技性质的。这模仿了巴洛克大协奏曲的原则，这部作品的确用了很多巴洛克风格的织体和节奏。

I Toccata-Allegro Barbaro;  
II Elegia-Lento; da lontano;  
III Monody- Presto scintillare

Chamber Concerto no. 2 is my fourth work written specifically for, and dedicated to, Robert Aitken and the musicians of New Music Concerts. My keen interest in the concerto idiom has resulted in seven concertos, including a chamber concerto and concerto for orchestra. The NMC ensemble is compact, but presents interesting challenges that are different from the large-scale concertos that I have written up until now. And, there are precedents for this in the literature: Ligeti’s Chamber Concerto and Kurtág’s Grabstein für Sephan, for example.

In relation to the idea of ‘concerto,’ Bartók comes to mind. His Concerto for Orchestra has influenced me over decades, and in 2013 I wrote *Gioco delle Coppie*, the title being a direct reference to the second movement of Bartók’s work. My Chamber Concerto no. 2 plays upon the idea of a concerto, but for a moderately sized group of instrument rather than full orchestra. So, the listener will hear different combinations of instruments as individual soloists or groups of soloists, often used in quite a virtuosic manner. This mimics the principle of the baroque concerto grosso, and indeed my work uses textures and rhythms that may well remind one of the Baroque style.

# 教授作品音乐会 Professor Concert

林瑞玲 教授  
Prof. Liza LIM

**孕育**  
**Inguz (fertility)**  
为A调单簧管和大提琴而作  
For clarinet in A and cello

安良阿章夫 教授  
Prof. Akio YASURAOKA

**转印技法**  
**Décalcomanie II**  
为两把中提琴而作  
For 2 Violas

姚晨 副教授  
Associate Prof. YAO Chen

**沧浪，沧浪...**  
**Tsanglang, tsanglang...**  
为长笛，古筝和中提琴而作  
For flute, zheng and viola

陈泳钢 博士  
Dr. CHEN Yonggang

**短句**  
**Kurzer Satz**  
为一把巴洛克小提琴而作  
For a Baroque Violin Solo

梁雷 教授  
Prof. LIANG Lei

**听觉假设**  
**Aural Hypothesis**  
长笛、单簧管、小提琴、大提琴、钢琴、颤音琴  
For flute, clarinet, violin, cello, piano and vibraphone

温德青 教授  
Prof. WEN Deqing

**八卦**  
**Divination**  
长笛、单簧管、打击乐、钢琴、小提琴、大提琴  
Fl. cl. perc. pno. vi. vc.



## 孕育 Inguz (fertility)

为A调单簧管和大提琴而作  
For clarinet in A and cello

林瑞玲 教授  
Prof. Liza LIM

Inguz (孕育) 是为A调单簧管和大提琴而作。作品创作于1996年，标题为北欧古语，象征着生育，孕育，魁与“月亮，直觉和人际关系协调的欲望”有关。Inguz是对大提琴与单簧管声响方面的一次亲密研究。它在流动性和停滞之间探索了乐器之间的整合及对比，是音高和节奏的合性和差异性的产物。在某些情况下，两件乐器的音色感觉上相差无几，一种音色悄然成长于与另一个音色的纹缠中；而在另一些情况下，音色和音区的对比却又是极端的。作曲家对此作品的孕育就好像印度传统音乐拉格的阿拉普（印度传统乐曲的引子部分），即音乐是用于调节乐器来建立一种情绪的。

Inguz (fertility) for clarinet in A and cello, dates from 1996 and the title refers to the Viking rune symbolising fertility, which is associated with "the moon, intuition and the desire for harmonisation in personal relationships". Inguz is an intimate study of cello and clarinet sonorities. It explores these instruments' conforming and contrasting features amid a narrative of alternating mobility and stasis, the product of the passing congruences and divergences of pitch and rhythm. On some occasions the instruments' timbres are virtually indistinguishable, the one growing out of or intermingling with the other; on others, the contrasts of timbre and register are extreme. Lim conceives of the work as being like the alap of an Indian raga, in which the music functions to tune the instruments and to establish a mood. (Programme note by Malcolm Gillies)

## 演奏 PERFORMANCE

多伦多新乐团  
New Music Concerts Ensemble (Toronto).

指挥 Conductor

罗伯特·艾特肯教授  
Prof. Robert Aitken

长笛 Flute

戴安娜·艾特肯女士  
Ms. Dianne Aitken

双簧管 Oboe

基恩·艾特肯森先生  
Mr. Keith Atkinson

单簧管 Clarinet

马克斯·克力丝汀先生  
Mr. Max Christie

钢琴 Piano

斯蒂芬·克拉克先生  
Mr. Stephen Clarke

打击乐 Percussion

理查德·萨斯先生  
Mr. Richard Sacks

小提琴 Violin

科里·盖默先生  
Mr. Corey Gemmeil

中提琴 Viola

道格拉斯·佩瑞  
Mr. Douglas Perry

大提琴 Cello

保罗·温德耐  
Mr. Paul Widner

## 转印技法 Décalcomanie II

为两把中提琴而作  
For 2 Violas

安良岡章夫 教授  
Prof. Akio YASURAKA

我非常偏爱中提琴这件乐器。1988年创作了《Offrande》（为无伴奏中提琴而作），1996年创作了《Polyphonia》（中提琴和管弦乐队），2011年创作了合奏协奏曲第2号《Triangulum》，这

I prefer Violavery much. In 1988, I composed Offrande (for solo viola). In 1996, I composed Polyphonia with viola and orchestra. In 2011, I composed ensemble Concerto No.2 Triangulum. This piece reaches a balance between

## 沧浪，沧浪……

Tsanglang, tsanglang... (2015)

为长笛，古筝和中提琴而作  
For flute, zheng and viola

姚晨 副教授

Associate Prof. YAO Chen

苏州的沧浪亭是灵感的发源地。沧浪，古水名，水色青苍。对于作曲家的我来说，就是水拍打苍青石板的声音，每一次拍打都幻化出声音的色彩与情绪，每一次拍打都延展着声音的长度与深度。水的潺潺低语，水的幽幽歌唱。正如清代诗人龚自珍在他的《贺新郎》词中说道：“一棹沧浪水，一行行淡烟疏柳，平生秋思”。请仔细聆听沧浪，倾听声音本身。

"Tsanglang", which Yao Chen wrote in 2015 to commemorate his one year living in Suzhou, is music on a quest. The destination is the spirit of Suzhou's classical gardens and of the Tsanglang Pavilion in particular, whose sound gave the piece both its title and its basic idea.

The unique aspect of this garden is that its water pond is located outside the garden wall. When the wind picks up, the pond waves swell, as no garden wall is there to act as a buffer. The waves splash against the stones of the banks and produce a crisp, poetic and intimate sound, the "tsanglang".

When composing his piece, Yao Chen started by choosing the zheng, the Chinese instrument that for him has the most water-like qualities. Pairing it with flute and viola, as Yao Chen decided, makes comparisons to the flute-harp-violata literature inevitable. A devotee of French music, the instrumentation of this trio is not a coincidence. In general, the zheng acts to provoke and to imitate the "tsanglang" sound while the flute and viola are celebrated for their cantabile characteristics, expanding and intensifying the "tsanglang" sound.

"Tsanglang" begins with a quiet, long-lasting sound, then another crash, as the texture gradually thickens. The duality of the piece is thus established. Filtering and flickering alternate with passages of profound contemplation and introversion. The discourse rises and falls, much like the water that provided the inspiration. At several points, the music almost completely stops, leaving behind a murmur, a whisper, a hint of churning water.

There is a turning point near the middle of the piece, when momentum spirals out of control. As the music regains its sense of equilibrium, the sense of direction becomes clearer. After a detour, the pavilion is in sight.

orchestra and a group of solo instruments, including Viola, harp and vibraphone.

On one hand, compared with Violin and Cello, Viola has a unique timbre, and it has a deep sense of relief, especially in the bass register, while it is somewhat restricted in the performing techniques. On the other hand, the string of A is usually described as having a "nasal" or "picky" sound, but this sound brings a strong sense of tension, full of charm and expression. At the beginning of accepting the commission, I firstly think of adopting more than two Violas for a vivid expression. But eventually, I choose duet as the performing form.

This piece is pursuing a sound of perspective effect, with near and remote tones (e.g. overtone), mixed tone (e.g. open strings and overtone) and microtone with slight deviation, and meanwhile, it applies various performing techniques. Natural overtone and man-made overtone made by open strings crosses with each other, and produces a subtle interval dislocation, which is an interesting material in this piece. This piece pays attention to the vertical acoustic diversity, while the horizontal linear techniques only appear occasionally in the ideas of speed acceleration.

"Décalcomanie" borrows from a kind of painting technique. Its original meaning is painting a bright and beautiful paper with color and covered with another piece of paper, and then removed the upper layer of paper, it brings an accidental painting techniques (you can associate this technique with a composer known as the "Paganini's successor", Heinrich Wilhelm Ernst).

The acoustic sound and echo performed by the two players inherit and blend with each other, and even opposite to each other, which is "Décalcomanie" technique. Accompanied by occasional and impromptu features, the melody flows forward in the process of flowing, the melody is sometimes stopped, and then repeated again continually.

The second Viola changes its string tuning, which is also a feature of this work. The C string is lowered semitone to B, and it can get an overtone that C string cannot produce. Then, it has turned back to C, which are contents to complete the music. I hope that you can notice these changes of detail.

部作品由中提琴、竖琴和钢琴组成独奏乐器组与管弦乐队相抗衡。

一方面，中提琴与小提琴和大提琴相比，尽管演奏法上受到某些限制，却有独特的音色，特别是低音区有一种深深的浮雕感。另一方面，A弦经常被形容为有“鼻音”或者“带刺儿”的音色，但这种音色带来了强烈的紧张感，极富魅力和表现力。

本作品受委约之初，我首先想到的是采用多把中提琴编制，表现力丰富。不过最终还是选择了二重奏这种演奏形式。

作品追求音的远近效果 (Perspective)。近音、远音（比如泛音）、混合音（如空弦和泛音）以及稍有偏离的微分音，同时运用了多种演奏法。空弦所发出的自然泛音与人工泛音相交错，产生微妙的音程错位，也是本作品中一个有趣的素材。

作品注重纵向的垂直音响多样性，而横向的线性手法只在速度提升的乐思中偶尔出现。

"Décalcomanie"（转印技法）是借用一种绘画手法。原意是指，在有光艳的纸上涂颜料，然后贴上一层纸，再把这层贴纸取下后所偶然产生的一种绘画效果的技法（可以联想一下被誉为“帕格莱尼继承者”的作曲家——海因里希·威廉·恩斯特特的作品）。

两位演奏者奏出的音响和余音相互继承、混融，时而离反的过程正是"Décalcomanie"手法。音乐伴随着偶然和即兴向前流动，在流动过程中，时而截流，再不断反复发展。

第二中提琴改变定弦，也是本作品的一个特征。将C弦向下调低半音到B音，它可以得到C弦所不能发出的泛音。后来又将定弦恢复到C音，这些都是音乐所组成的内容，希望能够注意到这些细节的变化。

## 短句

## Kurzer Satz (2006)

为一把巴洛克小提琴而作  
For a Baroque Violin Solo

陈泳钢 博士

Dr. CHEN Yonggang

为一把巴洛克小提琴而作 (2006)。欧洲的巴洛克音乐以及中国的传统太极拳都是作曲家本人日常欣赏的事物。作者认为，典雅的气质是这两者的共有特点。这首小曲抒发作者的这种理解，并在写作上试图表达出太极拳的轻松自然、舒展简洁、动静随意、绵绵不断的特点。同时，或多或少地体现出作曲家在当时创作上的某种追求——连绵不断的语句陈述方式。此曲曾获德国 Max Rostal 比赛新获奖，并成为当年小提琴比赛必奏曲目。

For a Baroque Violin Solo(2006). Baroque music in Europe and Chinese traditional Tai Chi are appreciated by the composer himself. The composer believes that elegance is the common character of these two things. This piece shows this elegant understanding and tries to embody the characteristics of Tai Chi with relaxed and natural expression, stretching and concise movement, random combination of dynamic and static process, and continuous factors. Meanwhile, it embodies more or less the pursuit of the composer in the composition at that time, the uninterrupted methods of phrasal expression. This piece has ever awarded the new masterpiece prize in German Max Rostal competition and should necessarily be performed during the violin competition of that year.

fantastical study on how lines may find expression in sound. The lines in this piece, however, are not modeled after traditional Chinese calligraphy; they are something more basic or primal: a simple curve or a straight line, drawn with intense attentiveness or explosive speed.

With a grant generously provided by the Jebediah Foundation, Aural Hypothesis was commissioned by Boston Musica Viva and dedicated to Prof. Chou Wen-chung. The first performance was given by Boston Musica Viva on October 1, 2010 at the Tsai Performance Center in Boston, MA.

## 《听觉假设》

由 Jebediah Foundation 基金会赞助，由美国 Boston Musica Viva 乐团委约，并于 2010 年 10 月 1 日在波士顿 Tsai Performance Center 首演。

## 八卦

## Divination (1997)

长笛、单簧管、打击乐、钢琴、小提琴、大提琴  
Fl. cl. perc. pno. vi. vc.

温德音 教授

Prof. WEN Deqing

中国古人的理想是天人合一。八卦所象征的“地、山、水、风、雷、火、泽、天”在乐曲中得到自然主义的表现，因为音乐不仅是可听的，它也是可以“看”的。演奏家在演奏自身乐器之外还得演奏其他

The ideal of antique Chinese was the nature and humanity is a unity. For predict future, the 64 hexagrams of the Book of Mutations is based on the combinations of eight elements, namely the Earth, the Mountain, the Water, the Wind, the Thunder, the Fire, the Marsh and the Sky. Although this piece simple to depict a ceremony of divination and the eight elements above, but it reflect yet more the human feelings. The fusion of the two aspects result of a development in the music. Moreover, the structure of musical material is inspired by the philosophic theory of Yin and Yang. Here, I use lot of uncommon instruments, borrow in the daily life. Because the music's omnipresent!

作品受瑞士国家艺术基金会 Pro Helvetia 的委约。

Commissioned by the Art Council of Switzerland Pro Helvetia.

## 听觉假设

## Aural Hypothesis (2010)

长笛、单簧管、小提琴、大提琴、钢琴、颤音琴  
For flute, clarinet, violin, cello, piano and vibraphone

梁雷 教授

Prof. LIANG Lei

周文中先生和我有过多难忘次的交谈。他曾说，“书法是笔墨的音乐，音乐是声音的书法。”这首作品是献给周先生的，也是受到他的思想的启发，促使我

Professor Chou Wen-chung once made the remark, "Calligraphy is music in ink, and music is calligraphy in sound." Recalling many inspiring conversations with him, Aural Hypothesis is a quasi-

# A组学员作品音乐会 Composition of Category A Students

唐雨辰  
TANG Yuchen

石 树 鸟  
Stones, Woods, and Birds  
长笛、单簧管、笙、琵琶、古筝  
Flute, Clarinet, Sheng, Pipa, Guzheng

韩宜芳  
HAN Yifang

戏 雉  
Play · local opera  
笛子、笙、琵琶、打击乐、钢琴、小提琴、中提琴、大提琴  
Dizi, Sheng, Pipa, Percussion, Piano, Violin, Viola, Violoncello

庞悦  
PANG Yue

渔家傲·秋思  
Tune: "Pride of Fisherman" Autumn Thoughts  
长笛、琵琶、箫、小提琴、大提琴、打击乐  
Flute, Pipa, Zheng, Violin, Violoncello, Percussion

张静怡  
ZHANG Jingyi

行者  
The Untonsured monk  
长笛、单簧管、小提琴、中提琴、大提琴、笙、琵琶、古筝  
Flute, Clarinet, Violin, Viola, Violoncello, Sheng, Pipa, Zheng

曹胜楠  
CAO Shengnan

九尾  
Nine-tailed Fox  
柳笛、琵琶、单簧管、钢琴、小提琴、中提琴、大提琴  
Bamboo Flute, Pipa, Clarinet, Piano, Violin, Viola, Violoncello

竺天威  
ZHU Tianwei

素  
Su  
长笛、单簧管、笙、小提琴、大提琴、箫、打击乐  
Flute, Clarinet, Sheng, Violin, Violoncello, Zheng, Percussion

赵野  
ZHAO Ye

凝望天空于八月三日傍晚  
A Gaze at the Evening Sky on August 3rd  
笙、钢琴、小提琴、中提琴、大提琴、打击乐  
Sheng, Piano, Violin, Viola, Violoncello, Percussion

郭继方  
GUO Jifang

风与云的对话  
The Wind and Cloud's Dialogue  
长笛、笙、琵琶、钢琴、小提琴、大提琴  
Flute, sheng, pipa, piano, violin, cello



唐雨辰  
TANG Yuchen

1994年出生于河南郑州，2006年考入中央音乐学院附中，跟随著名作曲家刘长远学习。2012年考入中央音乐学院作曲系，先后师从著名作曲家张丽达教授，史付红副教授，现师从著名作曲家唐建平教授。

A native of Zhengzhou, was born in 1994. She started her professional education very early on, starting at the Middle School of Central Conservatory of Music at the age of 12. She is admitted for the Central Bachelor Degree of Music with the distinguished composer Jiansheng Tang. Her composition mentors are: Changyuan Liu, Lida Zhang, and Fuhong Shi.

## 演奏 PERFORMANCE

多伦多新乐团  
New Music Concerts Ensemble (Toronto)

指挥 Conductor	罗伯特·艾特肯教授 Prof. Robert Aitken
长笛 Flute	戴安娜·艾特肯女士 Ms. Dianne Aitken
双簧管 Oboe	基恩·艾特肯森先生 Mr. Keith Atkinson
单簧管 Clarinet	马克斯·克力丝汀先生 Mr. Max Christie
钢琴 Piano	斯蒂芬·克拉克先生 Mr. Stephen Clarke
打击乐 Percussion	理查德·萨斯先生 Mr. Richard Sacks
小提琴 Violin	科里·盖默先生 Mr. Corey Gemmell
中提琴 Viola	道格拉斯·佩瑞 Mr. Douglas Perry
大提琴 Cello	保罗·温德耐 Mr. Paul Widner

## 演奏 PERFORMANCE

北京现代室内乐团  
Beijing Modern Chamber Ensemble

古筝 Zheng	范赛赛 FAN Saisai
笛子 Dizi	杨俊林 YANG Junlin
琵琶 Pipa	林奇 LIN Qi
笙 Sheng	郑杨 ZHENG Yang
	王一 WANG Yi

## 石树鸟 Stones, Woods, and Birds

长笛、单簧管、笙、琵琶、古筝  
Flute, Clarinet, Sheng, Pipa, Guzheng

唐雨辰  
TANG Yuchen

本曲以周春芽的油画作品《石头系列》中所绘的山石、树木、飞鸟为灵感，画风厚重却不失通透，情感浓郁。以复调思维在不同音域、混合音色来表现油画色彩和光泽的变化。

The painting of Chunyu Zhou, "The Stone's Series", inspired this work. The images of stones, woods, and birds, are the motives in my music. The picture is strikingly touching and emotional, where it appeared a heavy shade of contrasting colors. This work focuses on the thoughts of counterpoint and the use of registers to depict the subtle changes of different shade and bewildering colors.



韩宜芳  
HAN Yifang

青年作曲家，3岁起随贵州知名钢琴教育家，贵州师范大学音乐学院院长陈雪筠教授学习钢琴，2003年考入中央音乐学院作曲系，师从范乃信教授，贾国平教授，2008年攻读硕士研究生，因成绩优异提前一年毕业，现任教于贵州大学。她的作品风格多样，曾荣获文化部第十四届“文华奖”音乐作品创作优秀奖；首届金林手风琴作品大赛重奏组二、三等奖，并由安徽文艺出版社出版；贵州省首届专业文艺器乐作品三等奖（唯一入选，一二三等奖空缺）。现担任贵州大学本科曲式作品分析、配器、旋律与歌曲写作基础课程的教授，担任硕士研究生音乐美学、非物质文化遗产保护概论、计算机作曲与制作、计算机作曲和声应用课程的教学工作，参与国家级科研课题一项，主持校级课题一项，2014年成功举办办师生原创音乐会。

#### 一、学习工作经历

2003-2008 中央音乐学院作曲系作曲专业本科五年  
2008-2010 中央音乐学院作曲系作曲专业艺术硕士研究生（提前毕业）  
2010-2011 年 任职于中国国家大剧院  
2012-至今 贵州大学讲师，担任作曲学本科及非物质文化遗产保护及相关专业研究生工作。

#### 二、科技成果获奖情况

- 1、代表作品《编鼓吟》曾荣获中国文化部第十四届“文华奖”合唱作品选优秀奖。
- 2、《雨淋漫步》和《空间三部曲》两首作品分获全国首届“金杯”手风琴作品大赛二等奖和三等奖（并由安徽文艺出版社出版）。
- 3、2013年将西方流行音乐元素与贵州的苗族音乐相融合创作了作品《苗岭西客》，并荣获贵州省专业文艺器乐作品三等奖（唯一入选作品，一二三等奖空缺）
- 4、2015年作品《故乡难忘》荣获亚洲国际艺术节艺术歌曲金奖。
- 5、参与国家级科研课题一项，主持校级社科课题一项。
- 6、荣获中国音乐家协会主办的第五届“金芦笙”中国民族器乐大赛中优秀指导教师奖。

#### 三、作品发行出版：

- 1、2013年器乐作品《空间三部曲》和《雨林漫步》被选入全国“金杯”手风琴新作品创作比赛优秀作品集。由安徽文艺出版社2013年出版发行。
- 2、歌曲《贵州的雨》和《爽爽的贵阳》入选贵阳新世纪创作歌曲选《唱美西部·一幅画》由中国文联出版社出版发行
- 3、2014年在《音乐时空》杂志上发表论文《旋律写作民族风格初探》。

A young composer. From childhood, she with the Guizhou famous piano educator, president of Guizhou Normal University Professor Chen Xuejun learning the piano, she admitted to the Composition Department of Central Conservatory of Music in 2003, and apprenticed under Professor Naixin Fan, Professor Jin Guoping. Study for a master's in 2008, graduated a year early because of excellent results, and teaching at the University of Guizhou currently. The diversity of her works, awarded the Ministry of Culture of the 14th "Wenhua Award" musical works Creation Excellence Award; the first golden cup accordion works competition performance group of the second and third prizes, and by published Anhui Literature and Art Publishing House; she won the first professional literary award of Guizhou province third prize of instrumental music (the only selected and first and second prize were vacancy). Now as a professor Guizhou University undergraduate course musical form works analysis, orchestration, melody and song writing basic course, engaged in teaching work of graduate student music aesthetics, an introduction to intangible cultural heritage protection, and production of computer arranger, arranger and sound application of computer programs, participate in a national research projects, presided over a university subject, held successfully the teachers and students original concert in 2014.

One, Work and Educational Background  
2003-2008 studied the Composition Department of Central Conservatory of Music for 5 years, majoring in composition undergraduate.

2008-2010 the Composition Department of Central Conservatory of Music of Music Composition master graduate student (Graduate early).  
2010-2011 worked in China National Grand Theater

2012-current a teacher of Guizhou University, fill a post undergraduate of composition discipline and Protection of Intangible Cultural Heritage and related professions of the graduate work.

#### Two, Science and Technology Awards:

1. Her representative works—"Chen Yue Yin", was honored Excellence Award of the Ministry of Culture the 14th "Wenhua" choir works.
2. "Rain Dances" and "Space Trilogy" won the first "golden cup" contest of works of accord to the second prize and the third prize respectively (published by Anhui Literature and Art Publishing House).
3. Integration of Western pop music elements and Guizhou Miao nationality music created works "Miaoling Mountains Western Guests" and won the award of Guizhou professional the third prize of instrumental music works in 2013 (the only selected and first and second prize were vacancy).
4. "Unforgettable Hometown" work won the Gold Award of the Asian International Art Song Festival in 2015.
5. Participated in a national research projects, presided over a university subject.
6. Awarded under the auspices of the Chinese musicians association of the fifth "the Golden Lusheng" prize of excellent teachers of Chinese national instrumental music contest.

#### Three, Publication and distribution of works:

1. In 2013, the instrumental works "Space Trilogy" and "Rain Dances" was elected to the National "Golden Cup" new works for accordion Competition outstanding works anthology. It was published by Anhui Literature and Art Publishing House in 2013.
2. The song of "the Rain of Guizhou" and "Shuang Shuang Guiyang" were selected Guiyang new century song composition "Sing a Western Painting to Beautiful", published by CFLAPC.
3. In 2014, the "Music Space" magazine published a paper written by her—"Primary Investigation of Melodic Writing of National Style".

## 戏雉

### Play · local opera

笛子、笙、琵琶、打击乐、钢琴、小提琴、中提琴、大提琴  
Dizi, Sheng, Pipa, Percussion, Piano, Violin, Viola, Violoncello

韩宜芳

HAN Yifang

雉 (nuo) 又称跳雉、雉舞、雉戏，是一种头戴面具的神秘而古老的原始祭祀。戏雉，狰狞的面具与面具下的脸孔，形成强烈的反差，用现代人的视觉去看待严肃狰狞的雉文化，让雉文化在今天褪去祭祀感，雉面具下的现代人，将雉文化融入到生活中，更具煽惑感，成为一种文化象征。

Nuo is also known as jump nuo, nuo dance and nuo opera, which is a kind of mysteries and primitive ritual with mask worn. Regarding nuo opera, the ferocious mask and the face under the mask form a strong contrast. The serious and ferocious nuo culture was seen in the vision of modern people. The modern people who are under the nuo mask integrate the nuo culture into the modern people's life to make it more playful and become the symbol of the culture.



庞悦  
PANG Yue

自幼学习小提琴、钢琴。现为中央音乐学院作曲系2015级博士研究生，师从贾国平教授。本科、硕士毕业于西安音乐学院作曲系，师从刘铮教授。主要作品：管弦乐《悲歌》、《意》，室内乐《天净沙·秋思》、《江雪》、《秦声I》、《秦声II》，艺术歌曲《忆秦娥·与君别》等。2011年为西安音乐学院作曲系系列活动“乐和长安”创作室内乐《天净沙·秋思》，并于同年11月在西安首演。2012年参与创作陕西省戏曲研究院制作的秦腔剧目《照金这秋天》。曾获第七届“中国·成都”“阳光杯”新音乐作品比赛杰出作品奖，第九届“炎黄杯”作曲比赛优秀奖。

Began to learn violin and piano at 5 years old. Recently, he is studying for doctoral degree at the Central Conservatory of Music, with professor Guoping Jia. Graduated from Xi'an Conservatory of Music (Bachelor/Master) with professor Zheng Liu. His works cover a spectrum of musical forms such as orchestral music: "Elegy", "Intention", chamber music: "River Snow", "Sound of Qin I", "Sound of Qin II", and Art song "Dream of Qin Maiden". Chamber music "Tune to Sand and Sky — Autumn Thoughts" was commissioned by Xi'an Conservatory of Music in 2011. "YUEHECHANG" AN festival, and premiered in the November in Xi'an. In 2012, he participated in the making of Qingqiang Opera "the sky of Zhaojin" led by Shaanxi Traditional Opera Institute. Awards: The 7th Chengdu China "SUN RIVER PRIZE" New Composition Competition "Outstanding Award". The 9th "Yanhuang" Composition Competition of CCOM.

2016 BEIJING INTERNATIONAL  
COMPOSITION WORKSHOP  
2016 北京国际作曲大师班

58



张静怡  
ZHANG Jingyi

6岁开始学习钢琴。2009年考入中国音乐学院附中作曲系，师从于王菲教授。2012年，考入中央音乐学院作曲系，先后师从于胡银岳、郝维亚教授，现师从于秦文琛教授。代表作品：《乌夜啼》、《易水寒》。

At the age of 6 began to learn piano. In 2009, she was admitted to the Department of Composition in the Affiliated High School of China Conservatory of Music and studied under Professor Fei Wang. In 2012, admitted into the Department of Composition, Central Conservatory of Music and have studied composition by Professor Yinyue Hu, Weiya Hao. While now studying under Professor Wenchen Qin. Representative works: Crow in a dark night, Coldness of Yishui.

## 行者

### The Untonsured monk

长笛、单簧管、小提琴、中提琴、大提琴、笙、琵琶、古筝  
Flute, Clarinet, Violin, Viola, Violoncello, Sheng, Pipa, Zheng

张静怡  
ZHANG Jingyi

“山真实

不需要被仰望

他更愿意给你一个新的高度

去自由而庄严的

回身俯看”

行者，常游走在山崩水涯，仿佛可以触摸但又远离都市现实，行者用脚步与心灵丈量着自然，在这里，追求着自我；

行者，喜欢追思往昔，如风的思绪、真切的点滴、会心的微笑，都在宁静的小坐与笃实的步履中悄然而伴，带着点孤独，在期待中前行。

小提琴、中提琴、大提琴、笙四件乐器，与长笛、单簧管、琵琶和古筝产生偶然的碰撞，将苦行僧的超脱和空灵慢慢铺展。

"The mountain is no need to be looked up to. A new height is what he wants to give to you. With light heartiness and solemnity. The man who whips round and overlooks is you."

Ascetic monk, always travels through the mountains and streams, which makes an illusion that keeps at arm's length to the reality of the city. He experiences the power of the nature with his body and heart. He finds his inner self at here.

Ascetic monk, always takes his memories. Thinking carefreely, praying devoutly, smiling knowingly, sitting peacefully and walking stably. With a little loneliness, he moves forward through the hope and expectation.

The ingenious cooperation between violin, viola, violoncello, flute, clarinet these western instruments and sheng, pipa and zheng these Chinese traditional instruments will bring you a degage and intangible image of the ascetic monk.

2016 BEIJING INTERNATIONAL  
COMPOSITION WORKSHOP  
2016 北京国际作曲大师班

59

## 渔家傲·秋思

### Tune: "Pride of Fishermen" · Autumn Thoughts

长笛、琵琶、箫、小提琴、大提琴、打击乐  
Flute, Pipa, Zheng, Violin, Violoncello, Percussion

庞悦  
PANG Yue

《渔家傲·塞下秋来风景异》是宋代词作家范仲淹的一首抒怀词，上片着重写景、下片抒情。作曲者从词中挑选了相关词句，例如“塞下秋来风景异，衡阳雁去无留意，四面边声连角起，长烟落日孤城闭”作为与音乐的联想，通过音乐来表达作曲者对人生难以言表的现实感受。

这部作品结构上由四部分组成，每部分在速度、时间上都以递增的方式连接成为一个不间断演奏的统一体 (I: 25. I: 34. II: 45. IV: 23)。选用 bA、bB、bD、D、bE、E、G 作为作品主要音高结构，并在每个部分以不同的顺序呈现。节奏与乐器的组合方式也来源于音高集合在不同排列方式中的数理逻辑 (2、3、5、6、8)。音色的选择打破中西方乐器音色的界限，大量使用各种非常规演奏法将噪音与乐音融为一体，并用西方乐器来模仿中国传统乐器的音色，以此来表现宋词中所描绘的场景与中国传统文化中的精神内涵。

The inspiration of this composition come from the Tune: "Pride of Fishermen" written by famous Chinese poet Fan Zhongyan (989-1052 A.D.). This music is an illustration of the poetic image, such as "When autumn comes to the frontier, the scene looks drear, South-bound wild geese won't stay. An uproar rises with horns blowing far and near. At sunset over isolate town with fastened gate. This work is constructed by four consecutive paragraphs with symbolism sound effect from poetic image and the means of Chinese traditional culture.



曹胜楠  
CAO Shengnan

中央音乐学院作曲系学生。2009年考入中国音乐学院附中学习作曲，师从施万春教授。2012年考入中央音乐学院作曲系，先后师从陈欣春、罗新民教授，师从于赫维亚教授至今。主要作品有：室内乐《海妖》、《大提琴狂想曲》、《匹诺曹》等。

Ms. Shengnan Cao is currently a senior student in Central Conservatory of Music in Beijing, China. In 2009, she was admitted to the Department of Composition in the high school division of China Conservatory of Music, in the studio of renowned Professor Mr. Wanchun Shi. From 2012, she has been studying with Dr. Weiya Hao in the undergraduate division of Central Conservatory of Music. Her main works include Chamber Music: Siren, First Wind Quintet, Brass Quintet "Pinocchio", Duet "Rhapsody", Piano trio "Rondo", Art Song "Journey Of A Youth", "Qingpingyue", etc.

2016 BEIJING INTERNATIONAL  
COMPOSITION WORKSHOP  
2016 北京国际作曲大师班

60



竺天威  
ZHU Tianwei

生于江苏苏州，2009年进入中国音乐学院附中作曲专业学习。2012年考入中央音乐学院作曲系，曾先后师从于常平老师、陈泳钢老师，杨勇老师，现师从于秦文琛老师。

Born in Suzhou City in Jiangsu Province. Since 2009, studied composition at Middle School Attached to China Conservatory, in 2012, Admitted by Central Conservatory of Music, studied composition with Associate Professor Chang Ping, Associate Professor Chen Yonggang, Professor Yang Yong. Now, learn from Prof. Qin Wanchen.

## 九尾

### Nine-tailed Fox (2016)

梆笛、琵琶、单簧管、钢琴、小提琴、中提琴、大提琴  
Bamboo Flute, Pipa, Clarinet, Piano, Violin, Viola, Violoncello

曹胜楠  
CAO Shengnan

《山海经》云：“青丘之山，有兽焉，其状如狐而九尾。”被世人妖化的九尾狐与看似大义凛然的道长，亦真亦假，亦正亦邪。

This chamber music composition represents two images what Nine-tailed Fox and priest from Shanhaijing (Classic of Mountains and Seas), compiled from the Warring States period to the Western Han period (circa 4th to circa 1st century BC). In East Asian folklore, foxes are depicted as a familiar spirit possessed of magic powers. These foxes are depicted as mischievous, these fox spirits can usually shapeshift, often taking the form of beautiful young women who attempt to seduce men, whether for mere mischief or to consume their bodies or spirits. However, the fox spirits is not necessarily evil, the priest not likely a good. Good and bad alike are both part of a whole, and we have to embrace that whole to reach the complete existence we long for.

## 素

### Su

长笛、单簧管、笙、小提琴、大提琴、筝、打击乐  
Flute, Clarinet, Sheng, Violin, Violoncello, Zheng, Percussion

竺天威  
ZHU Tianwei

这部作品的静谧效果，是我观赏完拙政园之后，对其所蕴含的“思退”的人生哲学的领悟，适用于当今社会，以退为进，以不变应万变的处世哲学，也是在物欲飞涨的社会情势下，恪守本心的不二法门。

This piece convey a hint of beauty and serenity. Viewpoints of artistic beauty of literati garden though Humble Administrator's Garden, should be regarded as the representative of private gardens. On Chinese traditional architectural philosophy is Seclusion and Meditation. Applicable to today's society, we should in the face of the heart, mind remains unchanged.

2016 BEIJING INTERNATIONAL  
COMPOSITION WORKSHOP  
2016 北京国际作曲大师班

61





赵野  
ZHAO Ye

1986年出生于北京。  
2005年考取昆明理工大学计算机科学与技术专业。  
2008年退学。  
2012年考取中央音乐学院本科作曲专业。曾先后师从于张帅老师、贾国平老师，现师从于秦文琛老师。  
Born in Beijing, 1986.  
Entered Kunming University of Science and Technology for a bachelor degree of 'Computer Science and Technology' in 2005.  
Dropped out of the university in 2008.  
Entered Central Conservatory of Music and studied successively by Associate Professor Zhang Shuai, Professor Jia Guo Ping and Professor Qin Wen Chen for a bachelor's degree of 'Composition and Theory' from 2012 till today.

## 凝望天空于八月三日傍晚

### A Gaze at the Evening Sky on August 3rd

笙、钢琴、小提琴、中提琴、大提琴、打击乐  
Sheng, Piano, Violin, Viola, Violoncello, Percussion

赵野  
ZHAO Ye

作者爱好凝望天空至出神，尤其偏爱黄昏的阶段。而住在城市，条件总不甚理想。

于北京2015年8月3日傍晚，偶得良好条件，后用音乐作了感性的有限记录。

音乐中，以近乎稳定不变的视线，映出逐渐变化着的视觉体验。

The composer has a hobby of gazing into the sky in a brown study, particularly cheifish when the dusk is gathering. But as a citizen, the conditions of sky-gazing are not ideal.

On August 3rd, 2015, he caught a great opportunity and kept a finite record through music.

In this piece, the nearly changeless sight reflects the gently changing vision.



郭继方  
GUO Jifang

1994年生于山东省烟台。自幼学习钢琴。于2011年考入上海音乐学院附中作曲专业高一年级，师从强巍昊教授。于2014年考入上海音乐学院作曲、视唱练耳双专业，师从温德青教授。作品三重奏《若尘》曾获全国首届“音中奖”作曲比赛佳作奖。作品艺术歌曲《那凋零的是花》曾获2015中国—东盟音乐周作曲比赛二等奖。钢琴作品《水之形》曾获2016中国—东盟音乐周作曲比赛二等奖。作品钢琴组曲《丑角》曾获2016第33届上海之春国际音乐节之“中国钢琴音乐经典百年回顾——优秀钢琴新作品征集与评选”佳作奖。在校期间曾多次获人民奖学金二等奖、三等奖。非参加过一次 Elmar Lampson 教授的作曲大师班。

Born in 1994 in Yantai City, Shandong Province. I grew up learning the piano. Admitted to the Shanghai Conservatory of Music Grade One in composition in 2011, under the tutelage of Prof. Qiang Weihao. Admitted to the Shanghai Conservatory of Music degree in composition in 2014, solfeggio double major, under the tutelage of Prof. Wen Deqing. The trio piece "Seem the Dust" won 2013 The First National "Conservatory Prize" Composition Contest Award of Excellent Piece, the art song piece "That Is A Withered Flower" by 2015 The Fourth China-ASEAN Music Festival Composition Competition Second prize, the piano piece "Water-shaped" by 2016 The Fifth China - ASEAN Music Festival composition competition Second prize, the piano piece "Clown" by 2016 The Thirty-third China Shanghai Spring International Music Festival—China Classical Piano Music of The Century Review "Excellent Piano Collection and Selection of New Pieces" Award of Excellent Piece. During the school several times to get second-class, third-class people scholarship. Once participated in Mr. Elmar Lampson's composition master class.

## 风与云的对话

### The Wind and Cloud's Dialogue

长笛、笙、琵琶、柳琴、小提琴、大提琴  
Flute, sheng, pipa, piano, violin, cello

郭继方  
GUO Jifang

风，动态。云，静态。

本曲通过将动静两者的形态进行交织与结合形成了一幅有生命力的画面。

在乐器性能、音域及织体上的使用多与形象相联系。

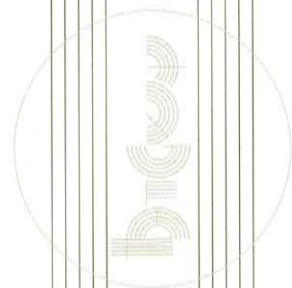
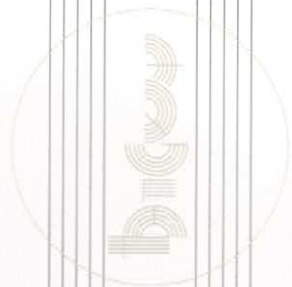
和声上首先设计了 fa, la, si, mi, #sol, #la, #re 这一母和弦，音响贴近中国民族五声性但并不完全五声，之后出现了它的倒影以及内部部分音变化的和弦，色彩不断变化，似天气变化而产生的风与云的不同状态。

Wind, dynamic. Cloud, static.

This piece of music are formed a vivid picture by interweaving and combining the shape of dynamic and static.

In using of the instruments' functions, gamuls, and patterns, it is mostly connected with the shapes.

The harmonic is firstly designed the mother chord "fa, la, si, mi, sol sharp, la sharp, re sharp". The sound is closed to the sense of China nationality pentatonic scales but not totally. In the harmonic after using, it occurs the inversion and the chord which changes the part of the inside sound of the mother chord. The color changes continuously, which likes the different conditions of the wind and the cloud emerged by the change of the weather.





BICW 微信公众平台

翻译 INTERPRETERS

胡银岳 副教授  
Associate Prof. HU Yinyue

姚晨 副教授  
Associate Prof. YAO Chen

李听非 女士  
Ms. Li Tingfei

翻译 ASSISTANT  
助理 INTERPRETOR

王瑛珏 男士  
Mr. WANG Yingjue

张恒 女士  
Ms. ZHANG Heng

齐梦婕 女士  
Ms. Qi Mengjie

微信 WECHAT  
编辑 EDITOR

刘露蓉 女士  
Ms. LIU Lurong

感谢王玉霞女士、于佩琦女士对本次活动的大力支持  
Special thanks to Ms. Angel WANG and Ms. YU Peiqi for their  
great efforts and helps!