

Soilology at Cold Mountain Temple

China National Symphony Orchestra

Conductor **Li Xin Cao**

中国交响乐团 指挥 李心草

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CHANNEL OF CHINA

CCS SA 80406



SUPER AUDIO CD

INTRODUCTION

Channel Classics Records is delighted and honored to introduce new state of the art recordings together with the best of Chinese traditional and western style instrumentalists. This series is called Channel of China.

China is a country of contrasts, subtle images and refined tastes which have developed over the last 5000 years. Our series will be exploring the wide range of musical styles and bring these recordings to a world wide audience. The series will range from a simple Pipa solo to a full symphony orchestra and from 1000 year old traditional melodies to the most well-known Chinese composers of our times.

This recording was recorded at the wonderful Beijing Concert Hall in the middle of the city next to Tiananmen Square. I would like to thank Mr. Guan Xia, director of China National Symphony Orchestra and Mr. Sha Xiao Bin, general manager of the Beijing Concert Hall for their cooperation and support to make this recording possible.

I also want to thank Mr. Antony Yim of Bowers & Wilkins Asia (www.bwspeakers.com) for supplying us with their wonderful 805 series speakers and Mr. van den Hul of van den Hul of the Netherlands (www.vandenhul.com) for donating their top of the line cables to assist us to pertain the highest standard for this recording, and Mr. Wenshen Xu, president of Canada Promedia for providing Merging DSD AD/DA Converters.

These are also the first SACD recordings produced in China. This new technology of superior sound in stereo or multichannel is an important step for the Chinese listeners and audiophiles who are interested in quality sound and performance.

Please read more about this new technology further on by visiting our website: www.channelclassics.com and www.sacdchina.com for future new releases of Chinese music and Chinese musicians.

Jared Sacks
Recording engineer /producer

INTRODUCTION TO PROGRAM

1 Girls from Mountain Alishan

Mountain Alishan is located in Taiwan and famous for its compelling beauty of mountain scenery. Girls from Mountain Alishan is a popular local folk song from Alishan and the popularity of this song has turned Mt.Alishan into a prime tourist destination. Over the past decades, many popular folk songs of different nationalities of China have been transcribed into orchestral music as a way of an introduction to western orchestration. This orchestral version of Girls from Mountain Alishan is one of the encore hits of the CNSO.

2 Songtseyala by Ding Xiao Li

Songtseyala is a concert piece for orchestra arranged by the late Chinese composer Ding Xiao Li. The music comes from a song called Song of a laundry girl written by Luo Nian Yi in the 1960s, who adopted a popular Tibetan folk song and set the different lyrics to it. The result was a nation-wide hit from the 1960s to 1980s, still very popular today among middle-aged people. Less is more; this piece has nothing special but just repeats its beautiful and short melody at the joyful accompaniment of a dancing rhythm. Songtseyala is a new name borrowed from Tibetan, meaning something auspicious.

3 Soliloquy at cold mountain temple (A night-mooring near Maplewood Bridge)

This is a tone poem composed by Hsu Zheng Min who was inspired by a Tang dynasty poem of the same title name by Zhang Ji. The poem reads as follows:

*While I watch the moon go down, a crow caws through the frost;
Under the shadows of maple-trees a fisherman moves with his torch;
And I hear, from beyond Suzhou, from the temple on Cold Mountain,
Ringing for me, here in my boat, the midnight bell.*

This piece of music reminds one of Debussy but is much more Chinese in the feeling of the music. The music makes you imagine a vivid Chinese landscape painting just as a great Chinese ink-wash painting makes you imagine music coming out of the painting.

4 Riddle-guessing song

Riddle-guessing song is transcribed for orchestra from a Yunnan folk song of the same name. Yunnan is a south-western province in China, inhabited by 25 ethnic groups most of which are famous for their original musical heritage. Bao Yuan Kai, the composer who made the transcription, graduated in 1967 from the China Central Academy of Music in Beijing and is now a professor of musical composition at Tianjing Music Conservatory. Bao Yuan Kai is well known for his charming transcriptions for orchestra of folk music of different ethnic groups.

5 Moon Reflections on the Twin-Spring Lake

Moon Reflection on the Twin-Spring Lake was originally a piece written by Hua Yan Jun for his own performance. Hua Yan Jun was a well-known blind Erhu (Chinese two-stringed fiddle) player popular in east China in 1930s. He wrote many pieces for Erhu and Pipa to be used for his own performance. *Moon Reflection on the Twin-Spring Lake* was his most beloved hit and has remained very popular until today. The version for string ensemble played and recorded here is a transcription by Wu Zu Qiang who used to be President and composition professor of the China Central Academy of Music and enjoys great popularity and respect in China. This transcription is just one of his many popular music works and is usually played at concerts as an encore piece.

6 Peacock Fans Its Tail

Transcribed for orchestra by Luo Zhong Rong, *Peacock Fans Its Tail* was composed by He Da Jun and orchestrated by Tang Xuan Kai for a Cantonese traditional music band. The music begins with four chords developing from piano tremolo to forte tremolo, making one visualize a scene of a peacock fanning its tail. Then the violins and cellos play a typical Cantonese tune that introduces the theme which was first played in the form of a competition between different instruments in the orchestra at the tinkling accompaniment of celesta and harp. This is then repeated in different tonalities and orchestrations before it reaches its recapitulation with a climax with the orchestra playing in tutti, reminding the listener of the

dancing of peacocks with fully fanning tail and taking off from the ground. The arrangement and orchestration was done in 1979 by Luo Zhong Rong and premiered in Beijing in July 1984 by the China Central Radio Symphony Orchestra under the baton of the Turkish conductor Hikmet Simsek.

Born in Sichuan province in 1924, Luo Zhong Rong is now working at the China Music Conservatory as a composition professor tutoring post-graduate students. Luo Zhong Rong entered the government-run Sichuan Art School in 1942 and promoted to Shanghai Music school in 1944 , majoring in the violin and later taking composition courses from professor Tang Xiao Ling, student of Paul Hindemith. Luo Zhong Rong was a prolific composer and enjoys a great reputation in the musical world both at home and abroad.

7 Journey beyond Xikou

Journey beyond Xikou is another transcription by Bao Yuan Kai of a folk song popular in Shan Xi in north-west China. China's north-western region is characterized by high plateau land-form and is an area impoverished by bad weather and a hostile natural environment. It is a sad love song that expresses the heart-breaking parting of a newly wed young couple. In the old days, men in the poor north-western region had to leave their home towns for a better place, to earn money or food to support their families back home. Xikou is the name of a town and women or girls used to accompany their beloved men on their trips away from home. When reaching Xikou, they said goodbye to each other, the men continuing their journey beyond Xikou and their companions stopping here and returning home with tears in their eyes, hoping that one day they would see their men return with fortunes or food. The sobbing can be heard in the music, describing the scene of parting.

8 Overture no. 1

Overture No.1 by Guan Xia was arranged in December 2003 for symphonic orchestra. The music was adopted from Guan Xia's earlier opera Pathetic Dawn. With personalized musical motifs, Overture No.1 conveys compassion and gratitude for those who sacrificed their lives

for the new China and encourages their off-spring to make a better life in the future. Guanxia uses an impressive orchestration to enhance the atmosphere of the music. Overture no.1 became very popular and known to households all over China after its theme music was used in the incidental music for the TV series Age of Passions.

Overture no.1 is written in the ABA form, with an introduction. The music starts with the introduction with four horns playing a passage from low to high registers and from piano to forte at the accompaniment of the string sections playing tremolo and arpeggios followed by the trumpets, trombones and tuba playing in the form of a canon. The build-up sonority in the tutti passages portrays a vivid picture of the pioneering generation of the Chinese people in the 1930s-40s of the anti-Japan invasion war. Then the introduction gives its way to section A which comprises another form of a+b+a. Section B can be considered as the development of the whole piece, beginning with its first theme of rattling drumming and loud brass and wind sections, the rest of the voices proceeding along in a great tension. A repeat forms the recapitulation that brings back the theme music heard in section A. Here the orchestral tutti leads to the climax of the piece and brings the passion to its zenith.

Guan Xia, now the executive director of China National Symphony Orchestra, is a well-known and prolific Chinese composer, director of the All China Musicians Association, deputy director of the All China Composers Association, director of the China Film Music Association, first class composer recognized by the ministry of Culture of China.

Graduated from the Composition Department of China Central Academy of Music in 1985 with excellent academic records, Guan Xia is one of the best composers trained after the Cultural Revolution. American musicologist and expert in Chinese music, Joshua Cheek's description probably best defines Guan Xia's style, by saying "pentatonic romanticism in which you can sense the expressiveness of Puccini, theatrical tension and strength of Verdi and the rich orchestration of Wagner".

Guan Xia is a prolific composer who has written over 600 pieces of music for films and TV series and two operas Pathetic Dawn and Story of Mulan. Story of Mulan was staged at Avery Fischer Hall of Lincoln Center on 18th September 2005 to much critical acclaim. Besides managing the China National Symphony Orchestra and writing music, Guan Xia is entrusted by the Ministry of Culture of China to direct many important musical events.

THE CHINA NATIONAL SYMPHONY ORCHESTRA

The China National Symphony Orchestra (CNSO) is one of the best professional symphony orchestras in China. Originally founded as the Central Philharmonic Orchestra of China in 1956, the orchestra was restructured and renamed in 1996 to reflect the changes which had taken place over forty years. Leading the CNSO into the future are Vice Director Guan Xia, a well-known composer, and Resident Conductor Li Xincao.

The CNSO owes its growth and development in the past 50 years to its successive leaders and artists such as famous musician Li Lin and famous conductors Li Delun, Yan Liangkun, Han Zhongjie, Qiu Li, Chen Zuohuang, and Tang Muhai. The orchestra is made up of an outstanding team of instrumentalists, many of whom have won prizes in national and international competitions. The combination of consummate artistry, dedication and professionalism of the orchestra's players has enabled the CNSO to maintain a consistently high level of performance and to create an orchestral tradition unique to China.

For almost half a century, the CNSO has introduced Chinese audiences to a vast repertoire of classical, romantic, modern and contemporary orchestral works by both Western and Asian composers. It continues to foster a tradition of the People's Republic of China's first performances and world premieres. Many recordings of the CNSO's performances have been made and published worldwide.

Throughout its history, the CNSO has collaborated with many world famous artists in order to bring excellence to its audiences. CNSO audience have been thrilled by famous conductors such as Eugene Ormandy, Herbert von Karajan, Seiji Ozawa, Charles Dutoit, Kurt Masur, Leonard Slatkin, Gennady Rozhdestvensky, Schwarz and Maurice Other well-known guests were composer Krzysztof Penderecki, instrumentalists David Oistrakh, Yehudi Menuhin, Isaac Stern, Yo-Yo Ma, Anne-Sophie Mutter, Martha Argerich, Mischa Maisky, Gil Shaham, Lang Lang, Wang Jian, Li Yundi, Lin Zhao-liang, Li Chuanyun. After a performance with the CNSO, conductor Charles Dutoit observed, "I was delighted to find a Chinese orchestra with such high standards, the CNSO has a great deal of potential. In a few years it will certainly develop into a group that will grab the attention of the world."

The CNSO has toured in the USA, the United Kingdom, Germany, Austria, Spain, Portugal, Australia, Mexico, the Republic of Korea, Malaysia and Japan, giving successful performances to critical acclaim by the international press. American music critics noted that "the CNSO is an honorable member of the world music stage". In Europe, critics headlined the orchestra as "a great orchestra appears among the Kings of Orchestral Music". In London, a music critic for The Times praised the CNSO as "a mature group with a vital sound."

CONDUCTOR: Li Xin Cao

Influenced by his mother, Li Xin Cao began to study music in his early childhood. The solid musical education he received laid the foundation for his brilliant career. In 1994, he graduated from the China Central Conservatory of Music in Beijing as a student of Professor Xu Xin, a well-known conductor and educator in China. By the age of twenty, Li had successfully appeared with many famous domestic orchestras including the Central Philharmonic Orchestra and the Shanghai Symphony Orchestra. With them, he performed the works of Mahler, Brahms, Shostakovich, Rachmaninov, Silbelius and Dvorak. In addition, he also collaborated with faculties and students of the China Conservatory of Music and performed Verdi's opera La Traviata, and the Chinese opera, Champaign.

In November 1993, as one of the representatives of the Central Conservatory of Music, he won first prize at the First National Conducting Competition of China. In 1994, Li was appointed Principal Conductor of the Symphony Orchestra of the National Ballet of China. He has successfully conducted many Chinese and classical full length ballets including: Giselle, Swan Lake, Sleeping Beauty, The Nutcracker, Romeo and Juliet, La Sylphide, Don Quixote, Coppelia and The Red Detachment of Women.

In 1996, at the invitation of renowned conductor Professor Leopold Hager, Li went to Austria to pursue his advanced studies at the Wiener Musikhochschule. In 1997, Li returned to China as Mr. Hager's assistant conductor for a performance with the Wiener Staats Oper. In the same year, he won second prize at the 45th Besancon International Conducting Competition held in France. In the fall of 1999, he toured Japan with the China National Symphony Orchestra for the "99 Tour to Japan", conducting together with Maestro Zuohuang Chen, and achieved great success. In 2000, he was honored as "one of the 100 most promising and influential youths of China in the 21st century".

As an active young conductor, Mr. Li has toured many cities in China and abroad. He has frequently collaborated with the National Orchestra de Lille, the Besancon Opera House, the Copenhagen Philharmonic Orchestra, the Tivoli Orchestra, the Johannesburg Philharmonic Orchestra, the Cape Town Philharmonic Orchestra, the Chamber Orchestra of South Africa, the Korean KBS Symphony Orchestra, the Hong Kong Orchestra, the Hong Kong Sinfonietta, and the Hong Kong Ballet. He has successfully conducted many operas including Madame Butterfly, Rigoletto, La Traviata, Aida and Tosca. At the end of 2002, Xincao Li conducted a successful CNSO tour in Japan, Australia and Europe.

Li is presently the Principal Resident Conductor of the China National Symphony Orchestra.

BEIJING CONCERT HALL

Under the direct government of the Ministry of Culture of China and affiliated to the China National Symphony Orchestra, Beijing Concert Hall has recently been lavishly renovated and is now open to the public, offering a charming new exterior, excellent facilities and ideal acoustics. As one of the best and the most influential concert halls in China, Beijing Concert Hall was born out of its predecessor The Central Cinema, built in 1927, and was first opened as a concert hall in 1960. In 1983, at the requests of the late Chinese conductors Li Delun and Yan Liang Kun, Beijing Concert Hall experienced its first overhaul and complete renovation to meet the standards of a modern concert hall.

Beijing Concert Hall is located at the south of Chang An Avenue, 1000 meters west of Tiananmen Square and just across the Zhongnanhai Court, the residence and offices of the chairman of the Chinese government and other top Chinese government leaders. Its prime location makes Beijing Concert Hall an icon of high art in Beijing and China.

Many important musical stars take it as a great honour to give concerts in Beijing Concert Hall. In the last 50 years, Beijing Concert Hall has hosted legendary super stars including Yehudi Menuhin, Isaac Stern, Seiji Ozawa, Yo-Yo Ma, Plácido Domingo, Montserrat Caballé, Daniel Shtoda, Liu Si Kun, Yin Cheng Zhong, Fu Cong, Lin Zhao Liang, Lu Si Qing and Wang Jian, just to name a few.

In 2003, Beijing Concert Hall was renovated again with the best materials and latest technology available. The gala concert for the re-opening on 31st December 2004 featured the famous Chinese tenor Fan Jingma and brought the house down. The new Beijing Concert Hall can house 1024 seats and is designed both for concerts and for making professional audio and video recordings. Beijing Concert Hall is the first concert hall in China to offer facilities to make DSD recordings for SACD releases, supported by Channel Classics and producer / recording engineer Mr. Jared Sacks.

CHANNEL CLASSICS RECORDS

Channel Classics Records is a quality record label based in Holland. Director, producer and recording engineer is C. Jared Sacks. Having grown up in Boston Massachusetts, schooled at Oberlin Conservatory and the Amsterdam Conservatory of music with 15 years experience playing French Horn, Jared decided to make his hobby of recording a profession in 1987. The label started in 1990 with the name Channel Classics coming from the street he lived on in Amsterdam. (Kanaalstraat).

Jared and his Dutch wife Lydi Groenewegen together with a group of 5 assistants work closely with distributors in over 40 countries to promote the artists through the SACD.

序言

荷兰音乐频道唱片公司 (Channel Classics) 很荣幸地推出名为“Channel of China”(中国经典)的中国音乐录音系列。我们在这里运用当今全世界最新最先进的录音技术将中国最优秀的音乐家和音乐作品呈献给全世界的音乐爱好者。这个系列里有用中国传统乐器演奏的中国传统经典曲目,也有用西洋乐器演奏的中国当代著名作曲家的作品。

中国 5000 年的文明孕育出了一个富有多样、精致和高品位文化的国家。“Channel of China 中国音乐系列”将给世界各地的听众奉献上风格各异,体裁丰富的中国音乐,从古老的独奏乐器琵琶到大型交响乐队,从 1000 多年前流传下来的古曲到当今中国著名作曲家的音乐作品。

我们最先推出的《枫桥夜泊》(当代中国经典管弦乐作品专辑,由李心草指挥,中国交响乐团演奏)《十面埋伏》(章红艳琵琶独奏)《空山鸟语》(于红梅二胡独奏)三个专辑。录音都是在位于北京市中心毗邻天安门广场的北京音乐厅完成的,这是一个非常优秀的音乐厅。在此,我代表荷兰音乐频道唱片公司特别感谢中国交响乐团团长关峡先生和北京音乐厅总经理沙晓斌先生及参与录音的音乐家和工作人员,是他们的支持与合作才让我们的录音能够顺利完成。同时,我还要感谢世界著名音箱制造商 B&W 亚洲代理香港宝华公司为这次录音提供了 B&W 公司旗舰系列的 805 监听音箱,感谢发烧线材之王荷兰万登豪音响信号线制作公司提供了最顶级的录音专用信号线。

DSD 录音技术让追求最佳录音音效和想通过听唱片感受现场演奏的中国音乐听众和发烧友在聆听双声道立体声和多声道立体声录音重播时有一种全新的体验。

加雷德·萨克斯(录音师及制作人)

曲目介绍

1 阿里山的姑娘

阿里山位于中国台湾省嘉义市向东 72 公里处，曾为台湾重要林场，如今则是驰名中外的森林游乐区；此地地势高，空气清新宜人，夏季气温较平地低，故素以避暑胜地闻名。阿里山山脉属玉山支脉，西临深谷与小塔山对峙，东有祝山、对高岳隔着陈有兰溪遥望玉山主峰，北有如削的大塔山巍立，南以万岁山、水山、石山延至玉山前峰。阿里山涵盖范围虽大，但一般所指为沼平公园一带（海拔 2274 公尺）的阿里山森林游乐区。阿里山景观多元，春可赏花、夏能避暑，秋冬观日出、看云海，一年四季皆有可观，高山铁路、森林、云海、日出及晚霞，更号称阿里山五奇。

居住在阿里山的高山族是一个能歌善舞的民族，《阿里山的姑娘》就是其流传最广的民歌，被改编成各种演唱和演奏版本，这里的管弦乐版本是由中国著名作曲家鲍元恺先生编配的。鲍元恺，作曲家，音乐教育家，1967 年毕业于中央音乐学院作曲系。现任天津音乐学院作曲系教授，台湾南华大学人文学院教授，中国华夏文化促进会副会长，中国音协创作委员会副主任，天津市政协常委，中国国民党革命委员会中央委员，是中国国务院列为享受政府津贴的专家。其作品包括交响音乐、清唱剧、声乐套曲、歌曲、芭蕾舞音乐和影视音乐，曾多次获得国家级创作奖，并在北京、上海、深圳、广州、天津、香港、台北，以及巴黎、柏林、伦敦、多伦多、纽约、洛杉矶、悉尼等世界名城演出四百余场。他以中国传统音乐同西方艺术形式相结合的交响系列《中国风》（包括获得中国首届金钟奖的管弦乐组曲《炎黄风情》、《京都风华》、《戏曲经典》、《华夏童谣》、《台湾音画》等七个篇章），在各地华人中间引起了强烈的共鸣，同时也在欧洲、北美和大洋洲赢得了异国听众的高度评价。人民日报、中央电视台，台湾《中国时报》、《联合报》、美国全美广播电台 NPR 以及欧洲《泰晤士报》与《赫尔辛基日报》等曾多次对鲍元恺的艺术成就进行报道或专访。1993 年，鲍元恺应美国新闻总署之邀赴美国七城市访问讲学。1994 年至 2000 年七次

赴台湾担任客座教授、世界华人征曲比赛评委和交响乐团艺术指导。1996年2月2日在北京和台北同时举办其作品〈炎黄风情〉的两岸同步音乐会。1997年应马来西亚华人文化协会邀请赴东南亚访问。2001年赴欧洲访问，并在瑞典和芬兰举办其作品交响组曲《台湾音画》的专场音乐会。

2 松则亚拉

《松则亚拉》是我国著名作曲家丁晓里先生专门为中国交响乐团创作的交响乐作品。音乐主题中融合了藏族民间舞蹈“堆谐”，乐曲直接改编于罗念一的歌曲《洗衣歌》，曲调脍炙人口，风格活泼热烈，充分表现了节日欢快喜庆气氛。

丁晓里出生在一个军人家庭，其父是著名的军旅文化活动家丁里先生，母亲是一位素质优秀的歌唱演员。丁晓里是一位爱国主义作曲家，他的音乐富有浓郁的民族气息和强烈的爱国激情，即便是如《荷花赋》《铃之舞》这样听起来比较轻松的作品也是借景抒情，蕴含着极深的爱国情怀，他的作品如：《梅岭三章》《黄河随想》《大三峡》《中国心》《周恩来》《永恒的丰碑》《大阅兵》与《军魂》等无不饱含了他自然和真诚的爱国热情。

3 枫桥夜泊

《枫桥夜泊》是作曲家读唐代大诗人张继的同名诗歌后获得灵感而写的音诗，音乐很好地表现出了原诗中刻画的那种孤寂、悲愁的心境。为了更好地欣赏此曲，我们不妨再来回顾一下原诗的内容和意境。

月落乌啼霜满天，
江枫渔火①对愁眠。

姑苏②城外寒山寺③。

夜半钟声到客船。

【注释】

①渔火：渔船上的灯火。

②姑苏：今江苏苏州。

③寒山寺：旧说在姑苏城西十里枫桥东。

《枫桥夜泊》首句写所见（月落），所闻（乌啼），所感（霜满天）；二句描绘枫桥附近的景色和愁寂的心情；三、四句写客船卧听古刹钟声。平凡的桥，平凡的树，平凡的水，平凡的寺，平凡的钟，经过诗人艺术的再创造，就构成了一幅情味隽永幽静诱人的江南水乡的夜景图，成为流传古今的名作、名胜。此诗自从欧阳修说了“三更不是打钟时”之后，议论颇多。其实寒山寺夜半鸣钟却是事实。宋人孙觌的《过枫桥寺》诗：“白首重来一梦中，青山不改旧时容。乌啼月落桥边寺，倚枕犹闻半夜钟。”即可为证。张继大概也以夜半鸣钟为异，故有“夜半钟声”一句。今人或以为“乌啼”乃寒山寺以西有“乌啼山”，非指“乌鸦啼叫。”“愁眠”乃镕山寺以南的“愁眠山”，非指“忧愁难眠”。殊不知“乌啼山”与“愁眠山”，却是因张继诗而得名。孙觌的“乌啼月落桥边寺”句中的“乌啼”，即是明显指“乌啼山”。徐振民，1934年生于山东烟台。少年在天津南开中学读书时，先后学习钢琴、小提琴，后来又学习和声与作曲。1952年，考入中央音乐学院作曲系，师从苏夏教授学习作曲，从陈培勋教授学习配器、从刘烈武教授学习和声，从段平泰学习复调，从苏联专家阿拉波夫学习曲式学，此外罗忠 教授也给他很多教益。1957年以优异成绩毕业并留校任教。1958年奉调前往南京，在南京艺术学院音乐系任教整整三十年。1988年回到中央音乐学院任教授，博士生导师。主要作品有：钢琴协奏曲《渡江交响诗》、幻想序曲《雪里梅园》、音画《边寨音画》、音诗《枫桥》、音诗歌《京陵怀古》，交响序曲《华夏颂》等等。

4 猜调

这首幽默诙谐的云南童谣以“绕口令”式的节奏表现了姐妹问答对歌的活泼情趣：“小乖

乖来小乖乖，我们说给你们猜：什么长，长上天？哪样长，海中间？什么长长街前卖嘛？哪样长长妹跟前？”“……银河长，长上天；莲藕长，海中间；银线长长街前卖，丝线长长妹跟前”。乐曲以木管乐器的明亮音色和弦乐拨奏的轻快节奏突出显现了旋律的戏谑气氛，中部引用了另一首云南民歌《安宁州》的优美旋律。

5 二泉映月

弦乐曲《二泉映月》是吴祖强根据民间艺人华彦钧（阿炳）的同名二胡曲改编而成。“二泉”是无锡市的一处游览胜地，坐落于惠泉山，全称“天下第二泉”。以一潭绝妙的泉水吸引四方游客。当年阿炳经常在此操琴卖艺。此曲以景抒情，描写了诗一般优美、恬适的意境，乐曲静如潭水又涌似山泉，冥思伴以泉声，动人心弦。至于其中所表达的是何种思绪，任听者自去体会。吴祖强改编时借助了和声、复调及弦乐队传统配器方法，并在乐曲结构上略加调整，在保存原曲意韵和风格的基础上更加丰富优美，令人陶醉。

吴祖强，中国著名作曲家、音乐理论家和教育家。先后毕业于中央音乐学院和莫斯科柴科夫斯基音乐学院。历任中央音乐学院教授、院长及中国音乐家协会副主席、中国文联副主席。他与杜鸣心合作的舞剧《鱼美人》及参与并负责集体创作的舞剧《红色娘子军》音乐，对中国现代舞剧艺术的发展有很大影响。他将中国民间音乐、民族乐器与西洋管弦乐队相结合，改编创作的弦乐曲《二泉映月》、琵琶协奏曲《草原小姐妹》等，深受听众喜爱。

6 孔雀开屏

作曲家罗忠镕根据何大傻作曲，汤凯旋配器的广东音乐编写而成，全曲充满华丽的色彩。

乐曲由四个从轻到重的颤动的和弦开始，这使人感到似乎是孔雀翠羽的抖动。然后小提琴和大提琴奏一个极富广东音乐特色的旋律引入本曲的主要部分，这部分的旋律在钢琴和竖琴闪烁的背景上，由各级乐器轮流交替地奏出。这同一旋律又以不同的配器和调性构成本曲的对比部分，在音乐逐渐高涨后进入再现，这是本曲高潮。我们似乎感到孔雀开屏时

那种甚为灿烂的五彩缤纷的情景。随后乐曲逐渐加快并进入尾声，这时气氛也更加热烈。最后，乐队在和谐颤动的和弦上以一个起伏极大的镞句结束全曲。本曲作于1979年，1984年7月，中央广播交响乐团在北京首演，土耳其指挥家，希克梅·西姆谢克(Hikmet Simsek)指挥。

罗忠镕，男，中国著名作曲家、理论家、教授，博士生导师，1924年生于四川省三台县，1942年在成都四川省立艺术专科学校开始学音乐，主修小提琴，1944年，转入国立上海音乐专科学校继续学小提琴，这时期，还同时师事谭小麟教授学作曲。1949年，他又师事丁善德教授学习对位法，并自修了作曲理论和相关技术。1947年，罗忠镕创作了他的第一首作品，歌曲《山那边响好地方》。这支歌很快就传遍了全国各地。此后，他便从小提琴演奏逐渐转向作曲。1958年，创作了他的第一部交响乐作品《庆祝十三陵水库落成典礼序曲》，接着，他于1958-59年创作了《第一交响曲》。这两部作品都由中国著名指挥家-李德伦指挥中央乐团交响乐队在北京公演后，获得很大成功。1985年，罗忠担任中国音乐学院作曲系教授，同年获德意志联邦共和国“德国学术交流中心(DAAD)”学者奖学金，被邀请到西柏林从事创作和其它音乐活动，并在西柏林举行作品音乐会。1988年，他出席了在纽约召开的具有历史意义的“中国海峡两岸作曲家座谈会”。2004年，罗忠镕获中国音乐金钟奖“终身荣誉奖”。

7 走西口

《走西口》讲述的是过去生活在黄土高原贫瘠地区的人们背井离乡，西渡黄河口出外谋生的故事，流行于山西、山西的北部和内蒙古西部。各地的《走西口》内容相近，曲调却有很大差异。这里所采用的是山西小调的旋律：“哥哥你走西口，小妹妹我实难留，手拉着哥哥的手，一直送到小村口。”乐曲以如泣如诉的弦乐音色和细腻落错的复调声部淋漓尽致地表现了一对情人依依不舍的离愁别绪——这里有缠绵悱恻的喃喃私语，更有肝肠欲断的生死离别。

8 第一交响序曲

《第一交响序曲》是关峡根据所作歌剧《悲壮的黎明》音乐的旋律精髓，于2003年12月重新结构而成的。序曲音乐以充满人性化的音乐表述方式，注重人的心灵及情感诉求、调动管弦乐手段用以营造出厚重的情感氛围，满怀激情地颂扬了改写中国历史进程无怨无悔奉献人生的老一辈革命者的精神风范，并结合时代特征升华出昂扬向上的时代精神。乐曲的主要旋律曾被用在电视剧《激情燃烧的岁月》的配乐中而广为传播，家喻户晓。

一、片头音乐的结构为带引子的复三部曲式(A B A)：

引子：弦乐队波浪起伏的音型做背景，四支圆号同度的号角声从低到高、由弱至强，随后小号、长号和大号以相隔一拍的卡农式进入，激越的号角声和定音鼓的强悍加入使乐队的音响强度不断增长，描绘出一幅中国革命历程中先辈们前赴后继、波澜壮阔的历史画卷。

A 部分：

a：弦乐从高音区级进下行、伴随着四度、六度音程跳跃构成的宽广旋律富有歌唱性，用以讴歌经历过恢弘时代的昂扬向上的时代精神。

b：由钢琴为领奏乐器，旋律抒情委婉，乐队织体简约平缓，以叙述经历过艰难人生的无

怨无悔之情。

a: 动力再现部分由宏大的交响乐队鸣响出恢弘的、激情澎湃并具有史诗般的音乐。宽广的旋律倾诉着对艰难人生的咏叹，三支嘹亮的小号吹奏着挺拔向上的对位旋律在诉说着生命中的不屈精神。

B 部分：

是乐曲的中部，在鼓声狂躁的敲击之上，铜管奏出方才第一主题的变奏，所有的声部都在紧张的行进。

斗争与希望对比交织着，然而鼓舞的力量从来没有放弃过。

恢复到暂时的平静后，异常柔美的小提琴独奏开启了一种可能，一个个乐器声部逐次加入，仿佛镶嵌在广袤天空的星辰，一个一个地闪烁，星光瀑布直落人间，最终绽放到一个令人

中国交响乐团

中国交响乐团 (CNSO) 中国交响乐团是中华人民共和国国家交响乐团，是中国最优秀的职业交响乐团之一。其前身是成立于 1956 年的中央乐团，1996 年重组后更名为中国 交响乐团。中国交响乐团由国内一流演奏家组成，他们训练有素、技艺精湛、其中不乏国际比赛获奖者。经过几代音乐家的不懈努力，乐团演奏水平始终保持着最优秀的传统。中国著名音乐家李陵、李德伦、韩中杰、严良堃、秋里、陈佐湟、汤沐海等为乐团建设做出了重要贡献。半个世纪以来，中国交响乐团成功地演奏、演唱了大量古典主义、浪漫主义和近、现代的中外交响乐作品，其中许多作品由乐团在中国首演；乐团的音乐会实况常通过广播、电视向世界各地播放；乐团与法国唱片公司、飞利浦唱片公司等合作录制了许多唱片向全世界发行；中国交响乐团经常在国内进行广泛的巡演，足迹遍及全国（包括港、澳、台地区）的 40 余座城市，为弘扬中国交响乐作品及介绍外国交响名篇做出了历史性的卓越贡献，使乐团赢得了亿万听众的爱戴。许多在世界享有最高知名度的音乐大师同中国交响乐团进行了合作演出或艺术交流。其中，指挥家包括：奥曼迪、卡拉扬、小泽征尔、迪图瓦、马祖尔、斯拉特金、罗日杰斯特文斯基以及作曲家兼指挥家潘德列斯基、舒瓦茨、莫瑞斯等。演奏家包括：大卫·奥依斯特拉赫、梅纽因、斯特恩、斯科达、穆特、阿格里奇、马友友、麦斯基、沙汉姆、王健、朗朗、李云迪、林昭亮、佳克米尼、林德曼等。指挥大师迪图瓦于 1997 年指挥中国交响乐团的音乐会后激动地说：“看到中国有这样一个高水平的交响乐团，确实令人

感到惊喜，中国交响乐团很有潜力，一定会成为世界上令人瞩目的优秀乐团”。中国交响乐团在多次世界性巡演中出访了美国、英国、德国、奥地利、西班牙、葡萄牙、澳大利亚、日本、韩国、马来西亚、墨西哥等国。乐团以令人信服的艺术表现和独具特色的中国神韵赢得了各国听众的高度赞誉。美国报界称：“中国交响乐团在世界音乐舞台上当之无愧的成员。”伦敦《晤士报》称：“中国交响乐团是一个非常成熟的乐团，有着充满生命力的声音。”欧美同行更是惊叹在他们的世袭领地—交响乐王国中“又发现了一个伟大的乐团”！

中国交响乐团指挥—李心草

1994年毕业于中国中央音乐学院。曾师从著名指挥家、教育家徐新教授。当他刚刚20岁时，就已与前中央乐团、上海交响乐团等国内著名乐团成功合作了马勒、勃拉姆斯、肖斯塔科维奇、拉赫玛尼诺夫、西贝柳斯、德沃夏克等作曲家的大型作品，并与中国音乐学院师生合作演出了威尔第的歌剧“茶花女”和中国歌剧“原野”。1993年11月，代表中央音乐学院参加了“首届全国指挥比赛”，并荣获第一名。1994年起，受聘于中央芭蕾舞团管弦乐团，出任常任指挥。并成功的演出了“吉赛尔”、“天鹅湖”、“睡美人”、“胡桃夹子”、“罗米欧与朱丽叶”、“仙女”、“唐基柯德”、“戈佩利亚”、“红色娘子军”等中外著名芭蕾舞剧。1996年，受指挥大师雷欧普德·哈格教授的邀请赴奥地利，并在国立维也纳音乐学院深造。1997年，在法国举行的“第45届贝桑松国际指挥比赛”中荣获第二名。同年，作为哈格大师的助理指挥，随维也纳国家歌剧院访华演出。1999年秋，他率中国交响乐团在“99东瀛行”日本巡演中，与陈佐湟共同担任指挥，取得了很大成功。2000年初，被评为“影响中国21世纪的100位青年”之一。

作为当今乐坛最活跃的青年指挥家之一，他的足迹已遍及国内外。除了与国内各大乐团合

录音师、制作人—加雷德·萨克斯

加雷德·萨克斯 (Jared Sachs) 出生于美国波士顿，早年就读于美国奥柏林音乐学院和阿姆斯特丹音乐学院，主修圆号演奏。毕业后，在阿姆斯特丹广播交响乐团等乐团担任圆号演奏员达 15 年之久。他经常随乐团为各大唱片公司录音。1987 年，他开始在飞利浦唱片公司担任录音监制和录音师，同时还为宝丽金公司（今天的环球唱片）等著名古典音乐厂家做后期剪辑和母带制作。很快，萨克斯的录音得到了同行，特别是音乐家们的推崇。萨克斯先生曾经担任他的夏季音乐节首席录音师。在一大批来自世界各地音乐家的大力支持下，萨克斯先生和妻子于 1990 年成立了自己的唱片公司，取名 Channel Classics。迄今为止，萨克斯先生已经录制了 250 多款录音，录音和后期全由他一人完成。1996 年开始，萨克斯参与飞利浦公司研究 DSD 录音技术和 SACD 唱片技术开发。2001 年，他的唱片公司出版了世界第一张 DSD 录音的 SACD 唱片，从此 CHANNEL CLASSICS 唱片公司的唱片一律以 DSD（飞利浦与索尼联合开发的迄今为止世界上最先进的录音方式）录音方式录制，只以 SACD 格式发行新的唱片。萨克斯先生拥有的 DSD 录音设备是全世界最先进的型号，软件永远是最新的版本。从 2001 年到 2005 年 2 月萨克斯先生已经出版了 40 张 DSD 录音的 SACD 唱片。加雷德先生说：“SACD 是为了 100% 储存和 100% 还原 DSD 录音而出现的，那么不是 DSD 录音的 SACD 唱片就算不上真正的 SACD”。

北京音乐厅简介

北京音乐厅隶属于中国交响乐团。其前身是始建于1927年的中央电影院，1960年经改建作为音乐厅启用。1983年，在我国老一辈著名指挥大师李德伦、严良堃亲自主持下，北京音乐厅在原址破土重建，成为我国第一座专为演奏音乐而设计建造的现代风格的专业音乐厅。它坐落于北京西长安街南侧，北面与景色宜人的中南海毗邻，西临繁华的西单商业街，向东远眺，宏伟的天安门广场，蔚为壮观。

近半个世纪以来，北京音乐厅作为国际专业音乐厅之一，是乐坛精英施展才华的理想舞台，曾有众多国内外音乐大师在此一展才华，他们是：梅纽因、斯特恩、小泽征尔、马友友、斯科达、多明哥、卡巴耶、刘诗昆、殷承宗、傅聪、林昭亮、吕思清、王健等；北京音乐厅作为中外音乐百花争艳的艺术殿堂，为促进中国和世界各地的文化交流、增进与各国人民的友谊做出了重要贡献；北京音乐厅作为美化生活、陶冶情操的一方净土，为丰富首都人民的文化生活，普及高雅艺术做出了贡献，并培养了难以计数的音乐爱好者。2003年，北京音乐厅重新装修，于2004年12月31日正式复业。改建后的北京音乐厅可容纳1024位观众。其外观更具现代感，外墙由浅灰色玻璃幕墙组成晶莹剔透的玻璃形体，尤其是夜间音乐厅内部灯火辉煌，看上去像一个蕴藏美妙旋律的玻璃音乐盒。演奏厅内采用了一系列现代化的建筑声学措施，获得良好的音质、频率特性和适度的混响时间以及均匀的声场分布，以其明显的厅堂声学优势吸引了来自世界各国的音乐家和音乐爱好者，使其成为国际音乐艺术交流的重要演出场所。

说说 DSD 录音与 SACD 唱片 (超级音频 CD)

DSD 是录音方式, SACD 是唱片格式。普通 CD 上不可能装载 DSD 信号, 我们看到的普通 CD 上印有 DSD, 要么是愚弄无知的消费者, 要么就是将 PCM 的录音用来在 DSD AD 转换器上过一下, 然后再下转成 16 比特 / 44.1 赫兹的 Wave 文件 (不转成此格式文件, CD 机就读不了)。SACD 则是原封不动地装载 DSD 录音的原始录音文件格式。SACD 之所以诞生, 正是因为普通 CD 无法装载 DSD 音频信号。很多大唱片公司将 PCM 方式的录音以 SACD 发行, 不过是一种商业伎俩。这样说来, 真正的 SACD 必须是 DSD 录音的, 否则就是新瓶装老酒。DSD 录音存储下来的文件可以下转成 PCM 供普通 CD 使用, 效果比原始录音是 PCM 的录音好。Channel Classics 公司 SACD 使用的是 4.7G 的 DVD 盘片, 碟片上镀有三层完全独立的音频信号: (1) 5.0 多声道 DSD 音频信号 (2) 2.0 声道立体声 DSD 音频信号 (3) 2.0 声道 PCM 普通 CD Wave 音频信号 (由 DSD 音频文件下转来的 PCM 音频文件)。当你购买 SACD 时, 一定要搞清楚是什么方式录音的, 是 DSD 还是普通 PCM。Channel Classics 公司录音师之所以没有使用 5.1 声道 (即: 多一个重低音) 是因为他录制的多半是古典音乐而非电影音乐, 加雷德认为, 低频信号该在录音时通过麦克风的摆位获取, 在重播时通过音箱的摆位重播, 这样就很自然了, 完全没有必要无中生有搞一个超低音。他认为在音乐会现场是听不到那种器材玩家喜欢的夸张低音的。

超级音频 CD 新一代的音频

为了全面改善 PCM (脉码调制) 数字音频技术, 获得更好的声音质量, 则需要有新的技术来替换。因此飞利浦和索尼公司共同决定推出一种称为超级音频 CD (SACD) 录音和重放的标准。

SACD 是一种多层混合碟片。一层保留了传统的“红皮书音频”即 16bit/44.1kHz CD 标准, 因此碟片可以仍旧可在标准的 CD 播放器上播放; 另一层是高密度层, 碟片可

以在 SACD 播放器上播放,能提供 2 声道(立体声)和多声道(可多达 6 声道或环绕声),具有极高的音频质量,频率响应从 0Hz 到 100kHz,而动态可超过 120dB。高密度层也可用来储存文本、图片和视频信息在播放时重现多媒体的形式。

直接流数字编码技术(DSD)

DSD 是 1-bit 的数码录音,采样率为 2.8224Mhz 音频波形,是从前通用的数码录音 PCM 录音采样率的 64 倍,这可以使得 SACD 获得前所未有的音频质量,它的首放还原质量是其它任何数字或模拟音频无法比拟的。DSD 以其超级的灵敏度 100% 地录制下麦克风所能收到的任何信号(包括人耳听不见的声音,如细小的自然泛音),录音时,麦克风的信号进入 DSD AD 转换器,生成 DSD 数字文件后存在电脑硬盘里,这些信号最后通过无损压缩技术镀刻在 SACD 碟盘上,重播时通过 SACD 机上的 DSD DA 解码器 100 还原成模拟信号,即:录音时收到多少信号,重播时还原就是多少,完全 100% 还原。这就是 DSD 和 SACD 的完美和珠联璧合。可以这么说,陈品 SACD 就可以作为录音公司的压碟母盘。相比之下,PCM 录音则不能完全收入麦克风收到的信号,很多细弱和超低频及超高频的信号完全丢失,这就是为什么说数码录音声音坚硬,这还是当录音信号通过 PCM AD 解码器时丢失的信号,当 CD 播放机播放时,CD 上的数码信号通过光头读取后由 CD 机上的 PCM DA 解码器解码,这时信号丢失更严重,这就是为什么我们在录音棚里从电脑上直接听 PCM 的 WAVE 音频声音比唱片上好的原因,因为这时少了 CD 这个丢失信号的环节。DSD 录音和 SACD 完全克服了 PCM 录音和普通 CD 的致命缺点。XRCD 也罢、HDCD 也罢都是在后期处理和 DA 上玩雕虫小技,他们再怎么玩在播放时都是 PCM DA 出来的 16 比特/44.1 信号。令人心痛的是 DSD 作为封面装饰滥用了,几元钱的 CD 上也自称是 DSD 技术,令人啼笑皆非。

DSD 录音技术集成了模拟录音生动优美的音色和数字录音的高信噪比。SACD 则是 100% 地存储和 100% 地还原了 DSD 录音。有了 DSD 录音和 SACD, 我们可以不再嫌弃数码录音那不悦耳的音色, 也不用再去折腾密纹胶木唱片 (LP), 通过忍受听炒蚕豆般的背景噪音为代价去苦苦品味那动人的模拟声。

COLOPHON 制作群体

Production

出版

Producer

制作人

Recording engineer / editing

录音 / 剪辑

Assistant recording engineer

录音助理

Graphic design

平面设计

Additional photography

照片

Liner notes

中英文文案

Channel Classics Records by

荷兰音乐频道唱片公司

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C. Jared Sacks

加雷德·萨克斯

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Channel Classics / CNSO / Beijing Concerthall

荷兰音乐频道 / 中国交响乐团 / 北京音乐厅

Su Li Hua Liu Zhao

苏立华 刘钊

Technical information

Microphones 麦克风

Digital converter 数码转换器

Monitoring 监听音箱

Cables 麦克风信号线

Recording location 录音地点

Recording date 录音时间

录音设备

Bruel & Kjaer 4006, Schoeps MK2

DSD Super Audio / Meitner

Pyramix Editing / Merging Technologies

Bowers & Wilkins 805 www.bwspeakers.com

Van den Hul * www.vandenhul.com

Beijing Concert Hall 北京音乐厅

November 2005 2005年11月

* Exclusive use of Van den Hul cables The INTEGRATION and The SECOND ® ®

枫 桥 夜 泊

华韵 ①

- | | |
|--|-------|
| 1 Girls from Mt. Alishan
Traditional / orchestration: Bao Yuan Kai
阿里山的姑娘 台湾民歌 改编: 鲍元恺 | 02:00 |
| 2 Songzeyala 07:22
Traditional / orchestration: Ding Hsiao Li
松则亚拉 作曲: 罗念一 改编: 丁晓里 | |
| 3 Soliloquy At Cold Mountain Temple
Hsu Zhen Ming
枫桥夜泊 作曲: 徐振民 | 13:45 |
| 4 Riddle-Guessing Song
Traditional / orchestration: Bao Yuan Kai
猜谜 云南民歌 改编: 鲍元恺 | 03:06 |
| 5 Moon Reflection on the Twin-Spring Lake
Hua Yanjun / orchestration: Wu Zu Qiang
二泉映月 作曲: 华彦钧 改编: 吴祖强 | 09:17 |
| 6 Peacock Fans its tail
Traditional / orchestration: Luo Zhong Rong
孔雀开屏 广东民间乐曲 改编: 罗忠镕 | 04:55 |
| 7 Journey beyond Xikou
Traditional / orchestration: Bao Yuan Kai
走西口 山西民歌 改编: 鲍元恺 | 04:14 |
| 8 Overture no.1 13:01
Guan Xia
第一交响序曲 作曲: 关峡 | |
| Total Time | 58:37 |

Soliloquy at Cold Mountain Temple
China National Symphony Orchestra
Conductor Li Xin Cao

中国交响乐团 指挥 李心草