

NAXOS

JIA DAQUN

Impressions of Liyuan (Chinese Opera)
Symphonic Concerto Cycle

贾达群：交响协奏套曲《梨园》



Zhang Jiajing, Chinese Percussion • Wang Junkan, Dizi
Lu Yiwen, Erhu • Liu Wenwen, Suona
Shenzhen Symphony Orchestra • Lin Daye

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贾达群

(b. 1955)

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70:05

贾达群：交响协奏套曲《梨园》(2018–19/2022)

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|---|--|-------|
| ❶ | I. Prelude: Charms of Gong and Drum inspired by Sichuan Opera
序曲：梨园鼓韵 | 11:03 |
| ❷ | II. Capriccio: Melodies of Bamboo inspired by Kun Opera
随想曲：梨园竹调 | 20:05 |
| ❸ | III. Impromptu: Poem of Strings inspired by Beijing Opera
即兴曲：梨园弦诗 | 18:43 |
| ❹ | IV. Rhapsody: Spirit of the Tunes inspired by Qin Opera
狂想曲：梨园腔魂 | 20:08 |

Zhang Jiajing 张佳婧, Chinese Percussion ❶

Wang Junkan 王俊侃, Dizi ❷

Lu Yiwen 陆轶文, Erhu ❸

Liu Wenwen 刘雯雯, Suona ❹

Sichuan Opera performers (gongs and drums) ❶:

He Zizhou 何子舟, Ban-gu · Guo Xiaoyu 郭笑雨, Small Tang-gu

Chen Yilin 陈怡霖, Small Gong · Liu Kunxiao 刘琨霄, Chuan-bo

Zheng Tingyue 郑婷月, Large Gong · Yuan Qinshuang 袁秦骥, Jiao-zi

Performers of the three main instruments in Beijing Opera ❸:

Qi Huan 齐欢, Jing-hu · Liu Boya 刘博雅, Jing-Erhu · Cui Yi 崔易, Yue-qin

Shenzhen Symphony Orchestra 深圳交响乐团

Lin Daye 林大叶

Jia Daqun (b. 1955)

Jia Daqun is a distinguished Chinese composer and music theorist who receives the State Council Special Allowance from the Chinese government. He serves as a senior professor (in Grade 2), a specially appointed expert and a doctoral supervisor in musical composition and theory at the Shanghai Conservatory of Music (SHCM). Additionally, he is also a senior researcher at the He Luting Advanced Research Institute for Chinese Music at the SHCM, a specially invited professor at the Nanjing University of the Arts, vice chairman of the Society of Musical Composition and Theory (affiliated with the Chinese Musicians' Association), and a member of both the Academic Council for the Evaluation of China's Journals of Humanities and Social Sciences (music and dance studies) and the Key Research Institute of Musicology at the Central Conservatory of Music (CCOM). Jia is also an editorial board member of journals including *Music Research*, *Art of Music* and *Musical Explore*, as well as a contract author with the Shanghai Music Publishing House (SMPH) and the Shanghai Conservatory of Music Press.

A prolific composer, Jia's works span a wide range of musical genres, including symphonies (six for large and two for chamber orchestra), concertos (eleven, including four for traditional Chinese musical instruments), opera, ballet music (two works), string quartets (four), other chamber music (fourteen works), percussion music (five works) and a song cycle. Jia's discography includes four albums on Naxos (*The Wave of the Surging Thoughts*: 8.579157; *Chamber Works Vols. 1*: 9.70241 and *2*: 8.579011; *Percussion Works*: 8.579028), releases in 2019 and 2020 (SMPH/SLAV) and an album released in 2023 by the China Record Corporation (CRC). His *String Quartet* (1988) won the 12th Irino Prize in Japan in 1991, and many of his other compositions have been awarded prizes in national composition competitions in China, including *Rondo for Clarinet and Piano* (1984), *The Dragon and Phoenix Totem* for pipa and orchestra (1985), *Symphony in Two Movements* (1986–87), and the symphonic prelude *Bashu Capriccio* (1996). *Flavour of Bashu* (1995) for two violins, piano and percussion was listed as one of the *Chinese Classic Musical Compositions of the 20th Century* by the Chinese government.

As an insightful music theorist, Jia has published two monographs and numerous articles concerning musical composition and analysis. His *Disciplinary Instructions for Structural Analysis* (2004) received a silver medal in the 2011 Golden Bell Awards for its profound theoretical insights. His *Musical Composition and Analysis* (2016) was awarded First Prize in the academic discipline of the 14th Shanghai Outstanding Achievement Award in Philosophy and Social Science (2018), and Second Prize in the 8th Outstanding Achievements in Humanities and Social Science for Colleges and Universities, an honour issued by the Chinese Ministry of Education in 2020. His other notable works, including the monograph *Poetics of Musical Structure*, and treatise *The Counterpoint of the Structures* received similar accolades in 2013 and 2009, respectively. Jia's contribution to music theory has been widely recognised, and has frequently been cited in the field of academic research.

Jia has received numerous honours, including being named an 'Outstanding Expert with Outstanding Contribution' by the Sichuan Provincial Government in 1996. In 2005 he was a grantee of the Asian Cultural Council (ACC) and the Guggenheim Foundation. He was also named a 'Supervisor of Top 100 Doctoral Dissertations in China' by the Chinese Ministry of Education in 2007. Additional awards include the Baosteel Excellent Teacher Award (2008), the Outstanding Literary Talents of Shanghai award (2010), and the Shanghai Municipal Award for Bringing up Talents (Shanghai Yucai Award, 2014).

From 2003 to 2015, Jia was a member of the Appraisal Group for Art Subjects of Academic Degree Commission of the State Council, and served on the Supervision Board of National MFA Professional Degree in China from 2005 to 2015. At the Shanghai Conservatory of Music, he served as the dean of the graduate study programmes from 2001 to 2014 and director of the Office of the Academic Subjects and Specialties Programming Committee from 2008 to 2014. He was vice president of the Zhejiang Conservatory of Music (ZJCM) from 2014 to 2016.

Impressions of Liyuan (Chinese Opera)

About the Symphonic Concerto Cycle

'Concerto Cycle' is a large-scale musical genre conceptualised and created by the composer Jia Daqun. It is defined by the following principles:

- The cycle comprises multiple concertos, each written for different solo instruments;
- Several of the concertos within the cycle are unified by a common theme;
- Each of the concertos can be performed either individually or as part of the complete cycle, however, when performed as a cycle, the overall structure must adhere to the fundamental principles of the sonata cycle in traditional form.

Impressions of Liyuan (Chinese Opera)

The symphonic concerto cycle *Impressions of Liyuan (Chinese Opera)*, completed over two years, is based on the composer's large-scale concerto cycle for traditional Chinese musical instruments of the same name (2018–19). The original work, commissioned by the Shanghai National Orchestra to commemorate the 70th anniversary of the founding of the People's Republic of China, was financially supported by the Art Development Fund of the Shanghai Grand Theatre. It was also recognised as the annual key publishing project of Shanghai Music Publishing House.

Impressions of Liyuan (Chinese Opera) comprises four concertos titled *Prelude*, *Capriccio*, *Impromptu* and *Rhapsody*. The musical materials draw inspiration from traditional Chinese operas such as Sichuan Opera, Kun Opera, Beijing Opera and Qin Opera, with these elements reconstructed and reimagined by the composer.

The titles and forms of the four concertos in this cycle are:

I. *Prelude: Charms of Gong and Drum inspired by Sichuan Opera* for solo Chinese percussion with a gong and drum group (as used in Sichuan Opera), and symphony orchestra.

II. *Capriccio: Melodies of Bamboo inspired by Kun Opera* for solo Chinese bamboo flute and symphony orchestra.

III. *Impromptu: Poem of Strings inspired by Beijing Opera* for solo Chinese erhu, accompanied by the three main instruments that are used in Beijing Opera, and symphony orchestra.

IV. *Rhapsody: Spirit of the Tunes inspired by Qin Opera* for solo Chinese suona and symphony orchestra.

The composer drew creative inspiration from the contemporary inheritance and interpretation of the art of opera, considered to be the soul of traditional Chinese culture. Structurally, the work adopts the stylised approach of the '*Qupa*' form as found in the ancient Kun Opera, while adhering to the principle of 'foreign things for Chinese use'. The titles of the four concertos reflect a vivid blend Chinese and Western stylistic characteristics. The first part of each title – *Prelude*, *Capriccio*, and so on – resonates with universality in an international context, while the second part of the title highlights the distinctive traditional traits of '*Liyuan*' (Chinese Opera). By using musical elements from traditional Chinese operas to create contemporary compositions, the work not only promotes traditional Chinese culture and showcases the unique artistry of the Chinese nation, but also establishes a foundation for contemporary Chinese music to leave a distinctive mark on the global music scene. This aspiration formed the composer's original intention when creating the *Liyuan* cycle.

The solo lines are crafted to highlight the vocal beauty and rhythmic nuances of traditional opera while maintaining a contemporary and technically sophisticated style. This fusion personalises the dialogue between tradition and modernity.

The orchestral element integrates the playing techniques, expressive styles and acoustic characteristics of various Chinese national instruments, enabling the Western symphony orchestra to produce a rich and distinctive Chinese orchestral sound.

Jia Daqun

English translation: Sun Hongjie

A brief review of *Impressions of Liyuan* (Chinese Opera)

In the history of art, the establishment and breakthrough of creative paradigms has always been regarded as major events – whether it is a conceptual paradigm that influences thinking and aesthetic conventions, a stylistic one that shapes musical language, or a generic one that transforms structural layouts. As a major musical genre that has been popular since the Baroque period, the concerto has continuously evolved in its creative paradigms. When the concerto was introduced to China, a ‘new’ tradition quickly emerged, as Chinese composers favoured single-movement concertos based on programmatic ideas, with or without using sonata form.

The four-movement concerto cycle *Liyuan* (or ‘Pear Garden’, the operatic cycle), composed by Jia Daqun for Chinese national musical instruments and large symphony orchestra, reflects the Chinese composer’s artistic ambition to transcend the existing paradigms and traditions of the concerto. Similar to Wagner’s tetralogy *Der Ring des Nibelungen*, *Liyuan* comprises four works that can be performed independently or as a unified set. Individually, each of them features its own exclusive solo instrument(s) and self-sufficient structure, thereby surpassing the traditional concept of ‘movements’ in Western concertos; Collectively, the cycle presents a clear theme, a grand layout, coherent musical ideas, dramatic textures, and structurally significant cadenzas. These elements profoundly expand the concerto’s formal and conceptual boundaries while reinforcing its symphonic character.

Formally, *Liyuan* adheres to the principle of continuous development of core musical ideas. It incorporates both natural and intellectual structural forms, creating a complex, organic, multi-dimensional and original compositional framework. Characteristically, the work exemplifies the Chinese preference for programmatic music, alluding to images of the Chinese operas such as the Sichuan Opera, Kun Opera, Beijing Opera, and Qin Opera. Through metaphorical scenes of military camps, palaces, markets and the wilderness, *Liyuan* celebrates traits valued in Chinese culture, such as bravery, elegance, optimism and perseverance. This dual pursuit – strict internal structure paired with rich external referential meanings – is realised through precise, vivid interpretation, creating a self-sufficient and open soundscape. The work reflects the composer’s belief that music follows the law of nature and is inherently connected to everything in the world.

Acoustically, the distinct timbre of Chinese national instruments is highlighted through exquisite instrumentation, forming an intriguing contrast with the symphony orchestra that uses modern harmonies and texture. At times, the dense, obscure sounds of the full orchestra may not adhere to traditional auditory expectations, as if a massive gear is beginning to rotate with an overwhelming force, producing a ‘sizzling’ sound in gaps between its teeth. Nevertheless, *Liyuan* remains a highly aurally compelling modern composition.

The achievements of this cycle in terms of genre, style, and technique can be summarised as follows: it takes the ‘fine steel’ that has stood proudly on the foundation of Western music for centuries, places it in the contemporary melting pot of diverse aesthetics, burns it with the flame of the composer’s personal wisdom, and pours into the overflowing spiritual spring of Chinese culture, and by imitating the organic structure of natural life forms, *Liyuan* ultimately created a new model that bridges past and present, East and West.

Sun Hongjie
Professor of Musicology

贾达群 (b. 1955)

作曲家、理论家，上海音乐学院二级教授、特聘专家、博士生导师，上海音乐学院贺绿汀中国音乐高等研究院高级研究员，南京艺术学院特聘教授、博士生导师，享受国务院政府特殊津贴，兼任中国音乐家协会作曲与作曲理论学会副会长、音乐分析专委会主任，中国人文社会科学期刊评价（音乐与舞蹈学）专家委员会委员，教育部人文社科重点基地（中央音乐学院音乐研究所）学术委员，《音乐研究》《音乐艺术》《音乐探索》等学术期刊编委，上海音乐出版社、上海音乐学院出版社签约作者。

创作有各种体裁和风格的音乐作品。《弦乐四重奏》1991年获日本“第十二届IRINO室内乐国际作曲比赛”大奖，《蜀韵》被评为“20世纪华人经典”，《回旋曲》《龙凤图腾》《两乐章交响曲》《巴蜀随想》等在国家级作曲比赛中获奖。重要的委约创作包括：《无词歌》（日本文化厅），《响趣》（法国巴黎音乐城），《漠墨图》I-II（美国马友友丝路乐团），《融I》（荷兰Atlas室内乐团），《融II》（日本现代音乐协会），《融III》（爱尔兰国家文旅部），《水墨画意三则》（美国亚洲文化基金会、古根海姆基金、美国朱莉亚新室内乐团），《梦蝶》（台湾当代传奇剧场），《云起》（新西兰国家艺术基金），《钢琴前奏曲三首》（日本SONY唱片），《蝶恋传奇》（国家艺术基金、上海交响乐团），《梨园》（上海大剧院艺术中心艺术发展基金、上海民族乐团），《逐浪心潮》（上海交响乐团），《绿青诗篇》（浙江省丽水市委宣传部），《巴蜀》（重庆交响乐团）等。出版个人音乐作品专辑唱片和视频光盘9张（Naxos, 2015, 2016, 2017, 2024, SMPH&SLAV, 2019, 2020, CRC, 2023），出版各类音乐作品乐谱30部。主要创作有：大型交响乐作品6部、室内交响曲2部、协奏曲7部、民族器乐协奏曲4部、歌剧1部、舞剧2部、声乐套曲1部、弦乐四重奏4部、打击乐作品5部、各种室内乐14部等。

撰写有数十篇（部）有关音乐创作和分析的研究论文与著述。论文《结构对位》获教育部第五届高校人文社科优秀成果二等奖（2009）、《结构分析学导引》获中国音乐金钟奖理论银奖（2011）、专著《结构诗学》获教育部第六届高校人文社科优秀成果三等奖（2013）、专著《作曲与分析》获上海市第十四届哲学社会科学优秀成果奖学科学术一等奖（2018）和教育部第八届高校人文社科优秀成果二等奖（2020）。出版有关音乐理论和分析的学术专著三部：《结构诗学》（2009）、《作曲与分析》（2016）和《音乐结构的诗学研究——贾达群音乐理论文集》（2025）。

其它相关奖项还有：“四川省有突出贡献的优秀专家”（1996），美国亚洲基金会、古根海姆基金创作研究奖（2005），教育部“全国百篇优秀博士论文指导教师奖”（2007），宝钢优秀教师奖（2008），上海市优秀文艺人才奖（2010），上海市育才奖（2014），上海音乐学院黄自教学科研奖一等奖（2021）等。完成上海市教委科研项目两项（《结构分析对我国新世纪音乐创作的核心价值》（2007）、《音乐的观念及其形式化程序》（2015）），国家社科基金艺术学项目一项（《音乐结构：形态、构态、对位以及二元性》（2015）），国家艺术基金大型舞台音乐创作一项（《交响舞乐·蝶恋传奇》（2017-18）），以及上海市重大文艺创作一项（室内乐《秋兴八首·男中音与钢琴》（2020））。作为课题首席专家，新近获得国家社科艺术学重大项目《中国特色作曲理论体系研究》（2021-2025）。

曾任国务院学位委员会艺术学科评议组第五、六届成员（2003-2015），全国艺术专业研究生教育培养指导委员会委员（2005-2015），上海音乐学院研究生部主任（2001-2014），上海音乐学院学科办主任（2008-2014），浙江音乐学院（筹）副院长（2014.10-2016.03）。

关于交响协奏套曲《梨园》

“协奏套曲”是贾达群创立的一种大型作品体裁，其定义为：一、套曲中包含数首为不同独奏乐器而作的协奏类乐曲；二、套曲中的数首协奏类作品具有统一的音乐主旨；三、套曲内每一首协奏类乐曲既可单独演奏，也可集合演奏；作为一个大型的集合作品，其作品总体结构应符合传统曲式中奏鸣套曲曲式的基本规范。

交响协奏套曲《梨园》是根据作者“大型民族器乐协奏套曲《梨园》”（2018-2019）改写而成，历时两年。原作作为新中国70周年华诞的献礼之作，由上海民族乐团委约，并获得上海大剧院艺术中心艺术发展基金的资助，也是上海音乐出版社的年度重点出版项目。

交响协奏套曲《梨园》包含四部协奏类乐曲，分别冠之以“序曲”“随想曲”“即兴曲”和“狂想曲”。分别采用中国传统戏曲中川剧、昆曲、京剧与秦腔的音乐素材予以重构、再造，其形式为独奏打击乐器加上川剧锣鼓打击乐组合、独奏竹笛、独奏二胡加上京剧三大件组合以及唢呐与大型交响乐团。

套曲中的四部乐曲名称及形式如下：

1. 《序曲·梨园鼓韵，为独奏中国打击乐、川剧锣鼓与大型交响乐团》，演奏时长约11分钟。
2. 《随想曲·梨园竹调，为独奏竹笛与大型交响乐团》，演奏时长约20分钟。
3. 《即兴曲·梨园弦诗，为独奏二胡、京剧三大件与大型交响乐团》，演奏时长约19分钟。
4. 《狂想曲·梨园腔魂，为独奏唢呐与大型交响乐团》，演奏时长约20分钟。

作品总时长为70分钟。

作者从中国传统文化之魂的戏曲艺术中获取当代传承的创作灵感，在架构作品结构时采用古老昆曲艺术的曲牌体程式化手法，套曲的结构原则充分体现了洋为中用的创作特色，四部乐曲的名称生动体现了中西合璧的风格特征。在标题中圆点前半部分呈现的是国际化语境下的普适性，在标题中圆点的后半部分则彰显了浓郁的中国梨园传统特色。运用中国传统戏曲中的素材来进行当代的音乐创作，既有利于弘扬中华传统文化、彰显中华民族艺术特色，又有利于让中国当代的音乐创作在世界乐坛上留下独特的印记。这便是作者创作《梨园》的初心。

独奏声部的写法既凸显了传统戏曲的腔韵和节奏特征，又极具当代专业音乐创作的表达方式，以此将传统和现代进行了个性化的融合。

作品的乐队写作部分，汲取并融合了不同民族乐器的演奏方式、风格韵味和音响特征，希冀通过这样的方式让西方管弦乐队发出鲜明而浓郁的中国管弦之声。

贾达群，作曲家

《梨园》简评

在艺术发展史上，创作范式的确立和突破，向来被视为重大事件——无论是作用于思维和审美惯例的理念范式，作用于音乐语言惯例的风格范式，还是作用于结构布局惯例的体裁范式，莫不如此。协奏曲作为自欧洲巴洛克时期诞生以来便盛行至今的重大音乐体裁，也经历了创作范式的持续演变：从音响对比原则确立，三乐章布局固化，回归曲式形成，到奏鸣思维、主体互应原则和炫技因素发显，双呈示部、华彩段和互动式回旋曲等“仪式环节”经典化，再到乐章布局趣味改变，古典范式松动转型，直至舶来中国后发展出单乐章化、标题化、板式变速化等“新”传统，显示了这一经典体裁的持久生命力，它感应并适应着持续变化的时空环境。

贾达群为中国民族乐器和大型交响乐队创作的四乐章协奏套曲《梨园》，体现了这位中国作曲家突破协奏曲体裁既有范式和传统的艺术雄心。犹如瓦格纳四联剧《尼伯龙根指环》，它也包含既可连缀成套、又可独立成篇的四部作品。分而视之，每部都有其专属的主奏乐器（组）和自足充实的结构形式，从而超越了传统西方协奏曲的乐章概念；合而观之，其以鲜明的题旨、恢宏的布局、贯通的乐思、戏剧性突出的织体和蕴含结构功能的华彩段，拓展了该体裁在形式与内涵上的容量，也强化了该体裁的交响本性。

从形式上看，《梨园》秉承核心乐思贯穿发展的原则，兼采天然结构形态与智性结构传统，形成了复杂有机、立体多维、个性突出、趣味丰富的曲体布局；从内涵上看，它遵从中国音乐史上根深蒂固的标题化传统，致敬了川剧、昆曲、京剧、秦腔等源远流长的中华戏曲文化，通过维系于军营、宫苑、市井、原野的隐喻式场境，咏赞了英勇、文雅、乐观、坚韧等主旨化性情。这一“致密于内”而“豁敏于外”的两极化构思，借助于精准稳健、切境传神的精彩演绎，最终化现为自足且开放的音响-意象世界，反映了“乐法自然，兼通万物”的音乐观。

从音响上看，中国民族乐器的特性音色，通过考究的旋法、奏法设计而得以凸显，与承载着现代化和声、织体效果的交响乐队形成了有趣的对比。纵使管弦齐鸣时偶尔发出的晦涩稠密的音响未必能取悦传统的“耳朵”，宛如巨大齿轮威然碾压之际缝隙之间啾啾作响，但总体而言，《梨园》不失为可听性较强的现代音乐。窃以为，不妨将《梨园》在体裁、风格、技法上取得的成就总括为：取西乐柱基上傲立数百年之精钢，置于多元化审美之当代熔炉，灼之以作曲家个人智慧之芒焰，淬之以中华文化厚蕴溢涌之灵泉，效法孕育自然生命体之有机构造，合铸为融贯古今中西之崭新模范。

孙红杰，音乐学教授

Zhang Jiajing



Percussionist Zhang Jiajing is a Doctor of Musical Arts student currently studying at the Shanghai Conservatory of Music (SHCM) under the guidance of Yang Ruwen and Luo Tianqi. She is the recipient of numerous prizes and accolades, including the Wenhua Award, and is a laureate of the IPEA International Percussion Competition, CCTV competition, Rocky Mountain Music Competition, Singapore International Percussion Competition and International Youth Music Competition, among others. She has been awarded the Fu Chengxian Music Memorial Scholarship several times, as well as the SHCM's People's Scholarship and Postgraduate Scholarship. She has been named a Merit Student and Outstanding Graduate of the SHCM, and has been selected to participate in the institution's inaugural 'peak plan' talent training project. Zhang Jiajing has been invited to perform internationally, and has held solo concerts at Shanghai Concert Hall, Oriental Art Center and Hohhot Poly Theater. As a soloist, she has collaborated with conductors such as Tan Dun, Chen Xieyang and Ye Cong, and composers including Jia Daqun, Xu Mengdong and Zhou Xianglin.

打击乐演奏家，上海音乐学院博士研究生在读，师从杨茹文教授、罗天琪教授。她曾在文华奖、IPEA国际打击乐比赛、CCTV中国器乐电视大赛、落基山音乐比赛、新加坡国际打击乐比赛、国际青年音乐比赛等音乐比赛中获得第一名。她曾多次获得傅成贤音乐纪念奖学金、上海音乐学院人民奖学金、研究生奖学金。她被评为三好学生和优秀毕业生，并入选上海音乐学院首届“登峰计划”人才培养项目。张佳婧多次受邀参加国际演出，并在上海音乐厅、东方艺术中心、呼和浩特保利剧院举行个人专场音乐会。她曾作为独奏演奏者与谭盾、陈燮阳、叶聪等指挥家以及贾达群、徐孟东、周湘林等作曲家合作。

Wang Junkan



Currently a doctoral candidate at the Shanghai Conservatory of Music (SHCM), Wang Junkan is a renowned bamboo flute and vertical bamboo flute player. The ethnic music inheritance head teacher at the Music Middle School affiliated with the SHCM, he was named a 'Glorious Blossom' Top 10 Young Bamboo Flute Player by the CCTV music channel, and is vice president and deputy secretary-general of the Shanghai Music Association Bamboo Flute Professional Committee, a council member of the China Bamboo Flute Academy. He studied with Tang Junqiao and Dai Shuhong. Wang Junkan is a four-time First Prize winner of a series of prestigious professional bamboo flute competitions in China, including the Wenhua Award, the CCTV National Instrumental Music Competition, and the Shanghai Spring International Music Festival. He has been invited to hold national tour performances featuring the bamboo flute and vertical bamboo flute and shakuhachi at art schools in over ten cities across China.

著名青年笛箫演奏家，上海音乐学院附中竹笛专业教师，上海市教委上音附中民族音乐传承教育基地科室负责人，上海音乐学院竹笛博士(在读)，中央电视台“光荣绽放”十大青年竹笛演奏家，上海音乐家协会竹笛专业委员会副主任、副秘书长。师承著名笛箫演奏家教育家、上海音乐学院博导唐俊乔教授及著名琴箫演奏家教育家戴树红副教授。王俊侃是文化部“文华奖”、CCTV民族器乐电视大赛、上海之春国际音乐节等中国权威竹笛专业赛事的四连冠获得者。2015年王俊侃受邀在全国十余个城市的音乐艺术院校成功举办其个人全国巡演笛箫专场音乐会。音乐周报乐评——“王俊侃的演奏为苍劲如歌的旋律附上了自己的灵魂。”

Lu Yiwen



Photo: Zhang Tianyou

Lu Yiwen is one of the most esteemed erhu players in China. She is a council member of the National Bowed Stringed Instruments Committee of the China Musicians Association and the Huqin Professional Committee of the China Nationalities Orchestra Society. She currently teaches erhu at the Shanghai Conservatory of Music. Major awards include the Gold Medal of the tenth Golden Bell Award Erhu Competition in 2015, the fourth Wenhua Prize and the Erhu Youth Group's highest performance award in 2012. As a leading erhu artist, she has extensively collaborated with major orchestras, ensembles and soloists in China and internationally. Her playing combines traditional and modern elements with great musicality and charisma, and she often gives performances of contemporary erhu pieces including her own compositions and transcriptions.

二胡演奏家，上海音乐学院青年二胡教师，中国音乐家协会民族弓弦乐学会理事，中国民族管弦乐协会胡琴专业委员会理事，中国音乐最高奖——金钟奖与文华奖的双金奖获得者。作为二胡艺术领域极具演奏实力的青年领军人物之一，陆轶文以独奏家身份活跃于国内外音乐舞台，频繁与国内外一线乐团、室内乐团体和独奏家合作。在其弓弦之间不仅能深刻感受到中国传统音乐演奏技法与情愫传递，更能听到包括她自己创作与改编的许多当代二胡新作，品味传统与现代的交融。

Liu Wenwen



Photo: Zhang Tianyou

A suona teacher at the Shanghai Conservatory of Music (SHCM), the first person in China to earn a doctoral degree in suona performance and a contracted principal soloist with the Guangdong National Orchestra, Liu Wenwen is one of the most outstanding and youngest suona performers of today, and is actively forging an influential career in China and abroad. One of SHCM's top young players to emerge in recent years, she began studying suona with Liu Ying, vice president of SHCM. Liu has collaborated with numerous conductors including Xia Feiyun, Tan Dun, Ye Cong, En Shao, Zhang Yi, Muhai Tang, Liang Zhang, Liu Sha, Wang Yongji, Zhang Lie and Lin Daye, among others. She has also cultivated long-lasting collaborations with world-renowned orchestras including the China National Symphony Orchestra, Sydney Symphony Orchestra, Melbourne Symphony Orchestra, Mariinsky Theatre Orchestra, St Petersburg Philharmonic Orchestra, Shanghai Symphony Orchestra, Guangzhou Symphony Orchestra, Singapore Chinese Orchestra, Nice Symphony Orchestra, Suzhou Symphony Orchestra and Shenzhen Symphony Orchestra.

上海音乐学院唢呐专业教师、中国首位唢呐博士，广东民族乐团签约驻团独奏家，刘雯雯是当今活跃于国内外乐坛最优秀、最年轻、具有国际影响力的青年唢呐演奏家之一。刘雯雯师从上海音乐学院副院长刘英，作为近年来上海音乐学院最优秀的青年演奏家之一，她与众多指挥家有过合作，包括夏飞云、谭盾、叶聪、邵恩、张艺、汤沐海、张亮、刘沙、王永吉、张列和林大叶等。此外，刘雯雯还先后与世界著名乐团合作演出，包括中国国家交响乐团、悉尼交响乐团、墨尔本交响乐团、马林斯基剧院乐团、圣彼得堡爱乐乐团、上海交响乐团、广州交响乐团、新加坡华乐团、尼斯交响乐团、苏州交响乐团和深圳交响乐团等。

Shenzhen Symphony Orchestra



The Shenzhen Symphony Orchestra (SZSO) was founded in 1982. Under the leadership of music director and principal conductor Lin Daye, the SZSO has earned widespread recognition both domestically and internationally. It is supported by esteemed German conductor Christian Ehwald as honorary music director, and distinguished composer Tan Dun as principal honorary conductor. Over the years, the orchestra has cultivated long lasting collaborations with acclaimed artists and orchestras both in China and abroad. Since 1987, the orchestra has embarked on annual tours, performing across China, Hong Kong, Macao and Taiwan, and internationally in the United States, Europe, Asia and Africa.

深圳交响乐团（深交）成立于1982年，乐团现任音乐总监是著名指挥家林大叶，经过多年的艰苦创业和不懈追求，成为国内外业界的一支劲旅，被公认为是中国最优秀职业交响乐团之一。乐团由Christian Ehwald担任乐团荣誉音乐总监、谭盾担任荣誉首席指挥。多年来，国内外著名艺术家与乐团有过成功合作。自1987年起，深交每年进行巡回演出，足迹遍布中国大江南北及港澳台地区，出访美、欧、亚、非四大洲。

Lin Daye



Photo: Clive Barda

Lin Daye serves as the music director and principal conductor of the Shenzhen Symphony Orchestra, artistic director and principal conductor of the Wuxi Symphony Orchestra, professor in the Composition and Conducting Department of the Shanghai Conservatory of Music, visiting professor of the Shenzhen Conservatory of Music at the Chinese University of Hong Kong, and visiting professor in the Conducting Department at the China Conservatory of Music. Additionally, he is a core member of the Shanghai Municipal Innovation Team for 'First-Class Orchestra Talent Cultivation and Practice'. He is a board member of the Chinese Musicians Association and a member of the Shanghai Youth Federation. Lin has been honoured with numerous accolades, including the He Lüting Art Achievement Award in 2020 and 2022, the Young Performing Artist Award by the National Arts Fund in 2020, and in 2012 was the first Chinese winner of the 6th Georg Solti International Conducting Competition. In 2023 he was named one of the 'Top Ten Outstanding Youths of Shenzhen'.

林大叶，深圳交响乐团音乐总监兼首席指挥、无锡交响乐团艺术总监兼首席指挥、中国交响乐团特邀指挥、上海音乐学院作曲指挥系教授、深圳音乐学院客座教授，以及上海市级创新团队“一流乐队人才培养与实践”骨干成员。他是中国音乐家协会理事及上海青年联合会委员，并荣获2020年和2022年贺绿汀艺术成果奖、2020年国家艺术基金青年表演艺术家、2012年第六届乔治·索尔第国际指挥大赛冠军等殊荣。在2023年，他更是被授予深圳十大杰出青年的称号。



Jia Daqun, one of China's most prolific and respected composers, has written in many forms, including symphonies, concertos, chamber music and song cycles. The symphonic four-concerto cycle, *Impressions of Liyuan*, is one of his major pieces. It is written for Chinese percussion, bamboo flute, the erhu and suona, with a large symphony orchestra. It offers an evocative aural landscape fusing Western styles with the traditional characteristics of Chinese opera, framed in a contemporary context.



JIA DAQUN 贾达群
(b. 1955)



1-4 Impressions of Liyuan (Chinese Opera)

– Symphonic Concerto Cycle

贾达群：交响协奏套曲《梨园》(2018–19/2022) **70:05**

WORLD PREMIERE RECORDING

Zhang Jiajing 张佳婧, Chinese Percussion 1

Wang Junkan 王俊侃, Dizi 2 • Lu Yiwen 陆轶文, Erhu 3

Liu Wenwen 刘雯雯, Suona 4

Shenzhen Symphony Orchestra 深圳交响乐团

Lin Daye 林大叶

A detailed track and artist list can be found inside the booklet.

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