



**JIA DAQUN**

**The Wave of the Surging Thoughts  
Bashu Capriccio**

**Jakub Haufa, Violin  
Sinfonia Varsovia • Michał Klauza**

## **JIA DAQUN**

### **The Wave of the Surging Thoughts, Symphonic Concerto Suite Bashu Capriccio, Symphonic Prelude**

**Jia Daqun** (b. 1955)

Jia Daqun is a distinguished Chinese composer and music theorist who enjoys the State Council Special Allowance from the Chinese government. A senior professor (in Grade 2), specially appointed expert and supervisor of doctoral students in musical composition and theory at the Shanghai Conservatory of Music (SHCM), 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 (an organisation attached to the Chinese Musicians' Association), and a member of the Academic Council of the Evaluation of China's Journals of Humanities and Social Sciences (studies of music and dance) and the Key Research Institute of Musicology at the Central Conservatory of Music (CCOM). He is also an editorial board member of journals including *Music Research*, *Art of Music* and *Musical Explore*, and a contract author for the Shanghai Music Publishing House (SMPH) and Shanghai Conservatory of Music Press.

A prolific composer, Jia's music covers a variety of musical genres, such as symphonies (four 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 three albums on Naxos (*Chamber Works Vols. 1: 9.70241* and *2: 8.579011*; *Percussion Works: 8.579028*), releases in 2019 and 2020 (SMPH/SLAV) and most recently an album released in 2023 by the China Record Corporation (CRC). His *String Quartet* (1988) won the twelfth 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), which features on this album. *Flavour of Bashu* (1995) for two violins, piano and percussion was listed in the *Chinese Classic Musical Compositions of the 20th Century* by the Chinese government.

An insightful music theorist, Jia has published two monographs and many articles concerning musical composition and analysis. *Disciplinary Instructions for Structural Analysis* (2004) received a silver medal in the 2011 Golden Bell Awards for its profound understanding of music theory. *Musical Composition and Analysis* (2016) was awarded First Prize in the academic discipline of the fourteenth Shanghai Outstanding Achievement Award in Philosophy and Social Science (2018), and Second Prize in the Eighth Outstanding Achievements in Humanities and Social Science for Colleges and Universities, the latter category issued by the Chinese Ministry of Education in 2020, in which another of his monographs, *Poetics of Musical Structure*, and treatise *The Counterpoint of the Structures* were also selected respectively in 2013 and 2009. Jia's contribution to music theory has been widely recognised, and has frequently been cited in the field of academic research in recent years.

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

Jia was a member of the Appraisal Group for Art Subjects of Academic Degree Commission of the State Council from 2003 to 2015, and 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.

### **The Wave of the Surging Thoughts, Symphonic Concerto Suite (2020–21)**

The title of this work, *The Wave of the Surging Thoughts*, is derived from Mao Zedong's poem *the heart tide surges high (Bodhisattva Man – Yellow Crane Tower)*, which has a magnificent meaning and is not limited by region and time. *Waves* – implying the changing wind and clouds (nature, the world); *pursue* – not simply chase or follow, but a kind of cognition, control and lead. The mood is not only the release of emotion, but more importantly the vocalisation of thoughts. 'Surging the wave' expresses the composer's thoughts on the history of modern China over the past 100 years, as well as his attitude towards the ideal, and implies a kind of verve, emotions and rationality.

As Professor Jia Daqun said in an interview with the media, 'It is a great honour and very exciting to have the opportunity to combine my personal experiences and feelings with the destiny of the country and the nation in this composition.' As one of the four compositions commissioned by the Shanghai Symphony Orchestra to celebrate the 100th anniversary of the founding of the Communist Party of China, *The Wave of the Surging Thoughts* focuses on the heartfelt voices of the 'post-1950' generation that grew up along with the development of the Republic. It is full of love for the motherland, expectations for the prosperity of the country, the rejuvenation of the culture and has deep affection and wishes for the endless wellbeing of the people, and contains the composer's intellectual philosophy and heartfelt feelings during his decades of music creation. It is for this reason that the composer dedicates this composition to the people who have heroically sacrificed themselves for the liberation and rejuvenation of the Chinese nation over the past century.

In the face of such a grand subject full of gravity and history, remembrance, reflection, sanctity, perseverance and self-confidence have naturally become the tones of the composition. After the composer's careful consideration, *The Wave of the Surging Thoughts* uses the form of a large-scale symphonic concerto suite (cycle), which is full of generic innovations and symphonic characteristics. In order to differentiate each movement in terms of stylistic orientation, the composer skillfully adopts the names of music genres for the five movements of the suite: the first movement, *Ballade*, featuring the cello section, expresses the difficulties of 'wandering and choosing' through the cello's deep tone; the second, *Rhapsody*, featuring the percussion section, expresses the determination of 'tenacity and struggle' with percussive sounds and rhythmic dynamics; the third, *Song without Words*, featuring solo violin, uses the lyrical tone of the violin to express 'passion and emotion'; the fourth, *Passacaglia* uses the form of a ripieno concerto to express the emotions of 'frustration and reflection'; the finale, *March*, featuring the brass section, expresses the boldness of 'move forward with confidence' with the magnificent sounds of the brass.

In terms of compositional technique, *The Wave of the Surging Thoughts* reflects the composer's consistent symphonic conception of contemporary symphony composing, featuring 'condensed core material', 'rich harmonic sound', 'multi-level texture writing' and 'diversified structural creativity'. Especially in the selection of the core material, the composer scrupulously presents a five-tone group of (A flat – G – C – E – F) throughout the whole work, which shows a high degree of unity, making the work obtain a vivid and novel musical form through its complicated formal variations, and giving the composition a dialectical philosophical meaning of 'dispersion-unification'.

The premiere of this composition immediately provoked a reaction from the academic community and intense coverage from the media:

Professor Han Zhong'en's article *The Sound Surge of Historical Tides and Humanistic Currents – A Discussion on Several Issues of Jia Daqun's Concerto Suite The Wave of the Surging Thoughts* discusses five aspects of this work: 'artistic notion based on political proposition', 'academic conception of "red" subject', 'technical expression of contemporary discourse', 'poetic deconstruction of historical events' and 'poeticisation of instrumental music', and argues that *The Wave of the Surging Thoughts* demonstrates the composer's aesthetic intentions of persistently exploring or striving to construct a paradigm of contemporary discourses for instrumental music, his mature structural logic of thinking, and the historical mission that is difficult for the middle generation of the 'post-1950s' to offload. It also points out that the composition realises the return of life in which humanity and nature are in a high degree of harmony. (*People's Music*, No. 9, 2021)

Professor Chen Hongduo mentioned in his essay *Great achievements of the Chinese people who have been pursuing*

*dreams for a century, eulogised with The Wave of the Surging Thoughts – A record of the successful premiere of Jia Daqun's new symphonic concerto suite in Shanghai* that the composition is undoubtedly a rare masterpiece in recent years, and that its compositional masterstrokes, grand gestures, and extraordinary integration of ideological, artistic, and technical aspects, are worthy of admiration! (*Music Weekly*, July 9, 2021)

Professor Sun Guozhong believes that *The Wave of the Surging Thoughts* is a meticulous work, judging from the generic appearance of the movements, the development of musical ideas, and the rhetoric expression using timbre, which shows the composer's depth of thought and artistic mastery. (*Parnassus Music Tribe* [A WeChat public account], 30 June 2021, *A collection of comments on the Premiere Concert of Jia Daqun's Concerto Suite The Wave of the Surging Thoughts*)

Professor Wang Jianmin pointed out that Jia Daqun can easily master all kinds of musical genres, and skilfully manipulate various techniques into his own unique musical language, demonstrating a grand, poetic structure... The great acoustic impact brought by this work makes its audience to have a lasting inner turmoil... (*Parnassus Music Tribe*, Op. cit.)

Professor Li Shiyuan believes that the whole composition takes the 'surging thoughts' as the object of artistic expression. It does not rely on guiding means such as textual descriptions and visual images, but pursues pure musical expression of emotion, aiming to regain the essence of music as an emotional art, and to highlight the generic characteristics of ripieno concerto, convey the extraordinary expressive power of the symphony orchestra. (*Parnassus Music Tribe*, Op. cit.)

**Jia Daqun, Wang Jinqiang**

### **Bashu Capriccio, Symphonic Prelude**

(1996, revised version 2018)

Utilising the intonation of Sichuan dialect as a primary creative theme and combining it with melodic material from Sichuan opera as the basic tonal source of the work, this one movement symphonic prelude composition has been constructed through multiple variations and developments of these materials. It tries to express the profound cultural traditions and simple folk customs of Bashu\*, and convey the composer's ardent love for his hometown with both extreme tension and colourful orchestral sound. This work is re-orchestrated from the symphonic work with the same title which was composed in 1996.

\* *Bashu*, the ancient name of Sichuan province.

**Jia Daqun**

*English translation by Sun Hongjie*

### **作品简介**

**逐浪心潮 – 乐队协奏组曲 (2020–21)**

作品标题源自毛泽东诗句“心潮逐浪高”（《菩萨蛮·黄鹤楼》），其意蕴大气磅礴，没有地域和时空的限制。“浪”，暗示变幻的风云（自然界、人世间）；“逐”，不是简单的追、随，而是一种认知、驾驭和引领；“心潮”，不仅是情感的释放，更重要的是思想的言说。“逐浪心潮”表达了作曲者对中国近代一百年来的历史思考以及对理想的态度并寓意一种气魄、情怀和理性。作品敬献给一百年来为中华民族的解放和复兴伟业英勇牺牲和无私奉献的人们！

诚如贾达群教授在接受媒体采访时所言：“能有机会将个人的经历感受与国家、民族的命运结合起来进行音乐的创作，是一件很荣幸也很兴奋的事情。”《逐浪心潮》作为上海交响乐团为庆祝建党100周年委约的四部作品之一，集中代表了伴随共和国发展而成长起来的“50后”群体的心声，充满了对祖国的爱戴、对人民的深情，以及对国运昌盛、文化复兴、人民幸福之命运蓬勃兴旺的期待，浸蕴着作曲家数十载音乐创作历程中深刻的智性哲思和由衷感怀。也正因如此，作曲家将此作品题献给：一百年来为中华民族的解放和复兴伟业英勇牺牲和无私奉献的人们。

面对这样一个充满厚重感和历史性的宏大课题，缅怀、反思、神圣、坚毅、自信就自然而然成为了作品的基调。经过作曲

家审慎思考，《逐浪心潮》最后使用了大型交响协奏套曲这一具有体裁创新及充盈交响性特征的形式。为使每个乐章在风格定位上相区别，作曲家巧妙地采取纯音乐体裁的名称为作品的五个乐章来分别命名，如第一乐章“叙事曲-大提琴与乐队”，以大提琴深沉的音色，表现“徘徊与选择”的艰难；第二乐章“狂想曲-打击乐与乐队”，以打击乐的敲击音响和节奏动力，表现“坚韧与奋斗”的决心；第三乐章“无言歌-独奏小提琴与乐队”，以小提琴的抒情音色，表现“激情与感慨”的情感；第四乐章“帕萨卡利亚”，以整个乐队协奏的形式，表现“挫折与反思”的痛苦；第五乐章“进行曲-铜管乐与乐队”，以铜管乐的宏亮音响，表现“自信前进”的豪迈。

在创作技法层面，《逐浪心潮》体现出了作曲家对现当代交响乐创作一贯的交响性构思，以“凝练的核心材料”“丰富的和声音响”“多层次的织体写作”“多样化的形式结构”为主要特点，尤其是在核心材料的选择上，作曲家通过缜密地预设，将[bA-G-C-E-F]五音组贯穿全曲，呈现出的高度统一性，又通过其各种繁复的变化形式使作品获得了鲜活而新颖的音乐形态，充满了“分散-统一”的辩证哲学意味。

《逐浪心潮》一经首演，即刻引起学界的反响和媒体的争相报道：

韩锺恩教授《历史潮汐与人文潮流的声音涌动——有感于贾达群乐队协奏组曲〈逐浪心潮〉的几个问题讨论》一文从“政治命题的艺术底色”“红色题材的学术成色”“当代话语的技术原色”“历史事件的诗意解构”“器乐体裁的诗性建构”五个方面对该作品进行了论述，认为《逐浪心潮》显示出作曲家执着地探索乃至奋力建构器乐作品当代话语范式的审美意向、成熟的结构思维逻辑，以及作为“50后”中生代所难以卸载的历史使命，指出作品实现了人文与自然高度相合的生命回归。（载《人民音乐》，2021年第9期）

陈鸿铎教授《百年伟业中国梦，〈逐浪心潮〉一曲歌——贾达群新作交响协奏套曲〈逐浪心潮〉在上海成功首演记》指出，贾达群的《逐浪心潮》无疑是近年来难得的一部佳作，其创作上的大手笔、大气派，以及融思想性、艺术性、技巧性于一体的高超技巧，值得推崇！（载《音乐周报》，2021年7月9日）

孙国忠教授认为，《逐浪心潮》是贾达群的用心之作，无论是各乐章的体裁样态和演奏形式，还是整部作品的乐思发展和音色修辞，都展现出作曲家的思想深度和艺术精湛。（微信公众号“帕纳索斯音乐部落”2021年6月30日推文《贾达群乐队协奏组曲〈逐浪心潮〉首演音乐会众人谈》）

王建民教授指出，贾达群教授可轻松驾驭各种体裁的音乐作品，并熟练的操控各种技法化为自己独特的音乐语言，展示出宏大的，诗性般的结构方式……作品带来的巨大音响冲击，使人久久不能平静……（微信公众号“帕纳索斯音乐部落”2021年6月30日推文《贾达群乐队协奏组曲〈逐浪心潮〉首演音乐会众人谈》）

李诗原教授认为，全曲以“心潮”作为艺术对象，不以文字描述为拐杖，不假视觉形象之引导，追求纯音乐的情感表达，旨在回归音乐作为情感艺术的本质，并力图凸显乐队协奏曲的体裁特征，见证交响乐队的强大表现力。（微信公众号“帕纳索斯音乐部落”2021年6月30日推文《贾达群乐队协奏组曲〈逐浪心潮〉首演音乐会众人谈》）

（贾达群、王金强）

### 巴蜀随想 – 交响序曲（1996/2018）

作品使用四川当地的语言音调作为最初的主题创意，并融合了川剧的一些音调素材作为全曲的音高材料，通过对这些材料的各种变形和发展构建了这首单乐章的交响序曲。作品通过极具张力和色彩的管弦乐音响，力图表达作曲家对巴蜀深厚的文化积淀和纯朴的民俗风情之感受，以及对故乡的热爱。本作品根据作者1996年为大型交响乐团而作的同名作品改写而成。

（贾达群）

## **Jakub Haufa**

Award-winning violinist and conductor Jakub Haufa (b. 1980, Poznań) is professor of violin and orchestral studies at the Academy of Music, Poznań, his alma mater, and the Chopin University of Music, Warsaw (UMFC). He has performed with Nigel Kennedy as co-soloist with the Polish Chamber Orchestra, and with Das Collegium alongside members of the Berliner Philharmoniker. In 2016 he appeared as a soloist on the premiere recording of Penderecki's *Concerto doppio for Violin and Cello* under the baton of the composer, which was nominated for a 2018 Fryderyk Award, and has also recorded for Deutsche Grammophon and EMI. He has been concertmaster of the Sinfonia Varsovia since 2003. He plays on a copy of the 1742 Guarneri 'del Gesù' 'Dushkin' violin made by Stephan von Baehr.

## **Sinfonia Varsovia**

Sinfonia Varsovia was founded in April 1984 as an augmentation of the Polish Chamber Orchestra (PCO) following the arrival of Yehudi Menuhin at the invitation of Waldemar Dąbrowski and Franciszek Wybrańczyk, then director of the PCO. The collaboration quickly won the appreciation of audiences in Poland and abroad, and Menuhin subsequently became the orchestra's first guest conductor. Over the years Sinfonia Varsovia has performed in the world's most prestigious concert halls under the baton of conductors such as Claudio Abbado, Witold Lutosławski, Lorin Maazel, Emmanuel Krivine and Jerzy Maksymiuk, as well as with soloists including Mstislav Rostropovich, Anne-Sophie Mutter, Alfred Brendel, Martha Argerich and Piotr Anderszewski. Sinfonia Varsovia has given over 4,000 concerts all over the world, and recorded over 300 albums. Krzysztof Penderecki served as musical director from 1997, and artistic director from 2003 to 2020. From 2008 to 2012 Marc Minkowski was musical director, and in 2004 Franciszek Wybrańczyk transferred the duties of director to the ensemble's long-time musician Janusz Marynowski, who still holds this position. In September 2022 Aleksandar Marković was appointed principal guest conductor. [www.sinfoniavarsovia.org](http://www.sinfoniavarsovia.org)

## **Michał Klauza**

Michał Klauza is the artistic director of the Polish Radio Symphony Orchestra. He has served as music director of Podlasie Opera and Philharmonic (2013–15), second conductor of the Polish National Radio Symphony Orchestra (2009–15) and conductor and deputy music director of the Welsh National Opera (2004–08). He has also collaborated with numerous orchestras in Poland and abroad, and worked with Baltic Opera (Gdańsk), Opera Nova (Bydgoszcz), Teatr Wielki (Poznań), and Teatr Wielki – Opera Narodowa (Warsaw, 1998–2003). His discography includes a number of radio and television recordings, many of which have been released by Polskie Radio. Klauza has worked as a guest conductor with numerous orchestras in Poland and abroad, including the Warsaw Philharmonic, Sinfonia Varsovia, Beethoven Academy Orchestra and the Orchestre national du Capitole de Toulouse, has toured internationally, and from 2016 to 2022 was a guest conductor of the Bolshoi Theatre. He studied at the Rimsky-Korsakov St Petersburg State Conservatory and the Chopin University of Music (UMFC), where he has worked at the Department of Symphonic and Opera Conducting since 2020.

## **雅库布·豪法**

小提琴家和指挥家，瓦索维亚交响乐团首席。波兹纳斯音乐学院和华沙肖邦音乐大学小提琴和管弦乐研究课程教授。1980年出生于波兹纳斯，毕业于Jadwiga Kaliszewska教授的小提琴班和何塞·玛丽亚·弗洛伦西亚指挥的交响乐和歌剧班。许多小提琴比赛的获奖者，包括在波兹纳斯举行的第12届亨利克·维尼亚夫斯基国际小提琴比赛决赛中的优胜者(2001年)。自2003年起，他一直担任瓦索维亚交响乐团的首席小提琴。他曾多次作为独奏家和室内乐演奏家与以下艺术家合作：Krzysztof Penderecki, Jacek Kasprzyk, Jerzy Maksymiuk, Marc Minkowski, Nigel Kennedy, Stefan Dohr, Radek Baborak, Gary Hoffman, Albrecht Mayer, Daniel Hope, Radovan Vlatkovic, Ryszard Groblewski, Francois Frederic Guy, Gabor Boldoczki。作为首席小提琴，他曾在洛林·马泽尔、伦纳德·斯拉特金、克里斯托弗·埃申巴赫、克日什托夫·潘德列茨基、平查斯·祖克曼、亚历山大·维捷尔尼科夫、耶日·塞姆科夫、劳伦斯·福斯特、马立克·雅诺夫斯基、安德烈·博雷伊科、利奥波德·哈格尔、西尔万·坎伯林、休伯特·苏丹特和罗伯特·特维诺等指挥家的指挥下领导乐团。他曾以首席演奏家和独奏家的身份为德意志留声机公司(与阿尔布雷希特·梅尔合作- CD / DVD New

Seasons)、百代唱片公司(与奈杰尔·肯尼迪合作-DVD Live a La Citadelle)录制唱片。他还多次与奈杰尔·肯尼迪合作，作为波兰室内乐团的独奏者，并与柏林爱乐乐团的成员合作。2016年，他作为独奏家，在作曲家克热耶什托夫·潘德列茨基的指挥棒下，首次录制了小提琴和大提琴协奏曲《多皮奥》(2018年弗里德里克奖提名)。作为客座首席小提琴手，他被邀请到波兰和国外的许多管弦乐队演奏。其中包括圣塞瓦斯蒂安的尤斯卡季科交响乐团、马耳他爱乐乐团、首尔KBS交响乐团、卡托维兹波兰国家广播交响乐团等。作为指挥，他有机会与瓦索维亚小交响乐团(与独奏家马尔辛·兹杜尼克合作)、瓦索维亚小交响乐团(与双簧管演奏家拉尔夫·范·达尔合作)、波兹纳斯大剧院乐团、Wrocław歌剧乐团、Wałbrzych苏代卡爱乐乐团、波兹纳斯音乐学院室内弦乐团、华沙肖邦音乐大学室内弦乐团合作。安德烈·帕努夫尼克的小提琴协奏曲在大师耶日·马克西缪克的指挥棒下与辛弗尼亚·瓦索维亚合作演奏，并被收录在专辑《马克西缪克完美主义者》中，获得了2022年弗里德里克“协奏曲”奖。根据2021年7月21日的决定，波兰共和国总统授予他音乐艺术领域的艺术教授头衔。他演奏的小提琴是一把1742年由斯蒂芬·冯·贝尔制作的瓜纳里·德尔·格苏小提琴“杜希金”的复制品。

### 瓦索维亚交响乐团

该乐团成立于1984年4月，由波兰室内乐团(PCO)扩编而成。传奇小提琴家耶胡迪·梅纽因(Yehudi Menuhin)应波兰室内乐团团长瓦尔德马·东布罗夫斯基(Waldemar Dąbrowski)和弗朗西斯泽克·维布郎奇克(Franciszek Wybrańczyk)的邀请来到波兰，推动了乐团的发展。首场联合音乐会很快赢得了波兰国内外观众的赞赏，梅纽因接任首任客座指挥。多年来，瓦索维亚交响乐团在克劳迪奥·阿巴多、维托尔德·卢托斯瓦夫斯基、洛林·马泽尔、埃马纽埃尔·克里文和耶日·马克西米乌克等指挥家以及姆斯蒂斯拉夫·罗斯特罗波维奇、安妮·索菲·穆特、阿尔弗雷德·布伦德尔、玛莎·阿格里奇和皮奥特尔·安德舍夫斯基等独奏家的指挥下，在世界上最负盛名的音乐厅演出。瓦索维亚交响乐团已在世界各地举办了4000多场音乐会，录制了300多张唱片。克热耶什托夫·潘德列茨基从1997年起担任乐团音乐总监，2003年至2020年担任乐团艺术总监。2008-2012年，瓦索维亚交响乐团的音乐总监是马克·明考斯基。2004年，弗朗西斯泽克·维布郎奇克(Franciszek Wybrańczyk)将瓦索维亚交响乐团音乐总监的职务移交给了该乐团的长期音乐家亚努什·马里诺夫斯基(Janusz Marynowski)，目前他仍担任这一职务。2022年9月，亚历山大·马尔科维奇(Aleksandar Marković)被任命为瓦索维亚交响乐团的首席客座指挥。

### 米豪·克劳扎

华沙波兰广播电台艺术总监。2013-2015年，波德拉斯爱乐歌剧院音乐总监，2009-2015年，波兰爱乐交响乐团第二指挥。他曾担任卡迪夫威尔士国家歌剧院的指挥和副音乐总监(2004-2008)。2011年12月，在基辅的乌克兰国家歌剧院，他指挥了希曼诺夫斯基(Szymanowski)的《罗杰国王》(King Roger)音乐会版本，作为波兰担任欧盟理事会轮值主席国期间外国文化项目的最后一场活动。2021年9月，他与克拉科夫斯卡歌剧院的合奏团一起筹备并指挥了乔安娜·乌努克·纳扎罗瓦的《旺达》(Wanda)歌剧的首演。2019年，他在纳罗多瓦大剧院(theatre Wielki - Opera Narodowa)筹备并指挥了布里顿的歌剧《比利·巴德》(Billy Budd)的首演，并首次在波兰上演。2023年，他在同一舞台上筹备并指挥了布里顿的《彼得·格莱姆斯》(Peter Grimes)的首演。他与波兰和国外的许多管弦乐队合作。他曾在法国、德国、瑞士、英国、意大利、巴西、亚美尼亚、韩国和波斯湾国家演出。他曾与Bałtycka歌剧院、比得哥什的新星歌剧院、波兹纳茨的维尔基剧院、华沙的维尔基剧院-纳罗多瓦歌剧院合作(1998-2003)。在他的艺术记录中，他有许多广播和电视录音，例如，与NOSPR合作，他制作了他的第一个工作室录音，由波兰广播电台出版的《丈夫的彩票》轻歌剧，并获得了2019年弗里德里克奖的提名。在他的专辑中，波兰广播电台发行了希曼诺夫斯基与波兰广播电台合作录制的《哈吉斯歌剧》(2020年弗里德里克年度专辑奖：清唱剧和歌剧音乐)、亨利克·瓦尔斯的交响乐作品、莫努什科的《弥撒》以及18世纪和19世纪波兰作曲家的专辑《音乐》。2002年5月，他与华沙大剧院-纳罗多瓦歌剧院合奏团一起为波兰广播电台录制了希曼诺夫斯基的《国王罗杰》。他为电影录制了许多音乐，例如耶日·斯科利莫夫斯基获奖的《IO》。2016年至2022年2月，他担任莫斯科大剧院的客座指挥，在那里他准备并指挥了多尼采蒂的《唐·帕斯奎尔》和温伯格的《白痴》的首演，他还指挥了柴可夫斯基的《尤金·奥涅金》和肖斯塔科维奇的《叶卡捷琳娜·伊兹梅洛娃》。自2020年起，他一直在华沙UMFC交响与歌剧指挥系工作。他毕业于华沙弗雷德里克·肖邦音乐大学，师从Ryszard Dudek教授的交响乐和歌剧指挥班，又毕业于圣彼得堡里姆斯基-科尔萨科夫音乐学院，师从伊利亚·穆辛班。



Photo of Jia Daqun © YAO Yuji



Photo of Jakub Haufa © Grzegorz Mart



Photo of Michał Heller © Michał Heller



Photo of Sinfonia Varsovia © Bartek Barczyk duże



The prolific and internationally admired Jia Daqun is one of China's leading composers. He has written in a wide variety of forms – his chamber works can be found on Naxos 9.70241 and 8.579011 – but is especially distinctive when writing for orchestra. *The Wave of the Surging Thoughts* is a large-scale symphonic concerto-suite in which he achieves a high degree of unity through the use of formal variations. *Bashu Capriccio* is an ardent symphonic prelude that expresses the cultural traditions and simple folk customs of Bashu, the ancient name of Sichuan province.

## JIA DAQUN

贾达群

(b. 1955)

### The Wave of the Surging Thoughts, Symphonic Concerto Suite

乐队协奏组曲《逐浪心潮》(2020–21)

53:51

- 1 I. Ballade: Wandering and Choosing 第一乐章: 叙事曲: 徘徊与选择 12:36  
(featuring the cello section)
- 2 II. Rhapsody: Tenacity and Struggle 第二乐章: 狂想曲: 坚韧与奋斗 12:26  
(featuring the percussion section)
- 3 III. Song without Words: Passion and Emotion 第三乐章: 无言歌: 激情与感慨 9:18  
(featuring solo violin)
- 4 IV. Passacaglia: Frustration and Reflection 第四乐章: 帕萨卡利亚: 挫折与反思 9:56
- 5 V. March: Move Forward with Confidence 第五乐章: 进行曲: 自信前进 9:23  
(featuring the brass section)
- 6 **Bashu Capriccio, Symphonic Prelude**  
交响序曲《巴蜀随想》(1996, revised version 2018) 10:53

WORLD PREMIERE RECORDINGS

**Jakub Haufa, Violin ③**  
**Sinfonia Varsovia • Michał Klauza**

Recorded: 10–12 September 2023 at Studio S2, Polish Radio, Warsaw, Poland • Executive producers: Yu Feng 俞锋, Zhang Linghao 张凌浩, Liu Weidong 刘伟冬 (Nanjing University of the Arts) • Recording producer: Katarzyna Michalik-Wasiak (Sinfonia Varsovia) • Engineers and editors: Beata Jankowska-Burzyńska, Julita Emanułow (Polish Radio) • Recording coordinators: Wand Tong 王同, Grzegorz Paluch • Recording session planners: Wang Xiaojun 王晓俊, Fan Xiaofeng 范晓峰 • Recording administration / Studio liaison: Chen Lingliang 陈凌亮, Zhang Yi 张懿, Wang Jinqiang 王金强 • Booklet notes: Jia Daqun, Wang Jinqiang  
Publisher: Shanghai Music Publishing House 上海音乐出版社 • The recording of this album was partially funded and supported by the Nanjing University of the Arts • Cover painting © Michele Cornelius / Dreamstime.com