

CHARLES NEIDICH CLARINET RECITAL

查尔斯·尼迪什单簧管音乐会

2023/09/15 19:30

Tianjin Juilliard Concert Hall

天津茱莉亚音乐厅



Tianjin Juilliard
天津茱莉亚学院

Program

GEORG PHILIPP TELEMANN
(1681-1767)

QIGANG CHEN
(b. 1951)

JOHANNES BRAHMS
(1833-1897)

LUIGI BASSI
(1833-1871)

CHARLES NEIDICH
(b. 1953)

PABLO DE SARASATE
(1844-1908)

* Tianjin Juilliard Resident Faculty

The program is subject to the performance of the day.

Please be considerate to the performers and other members of the audience. If you must leave during the performance, do so only at the end of a work. Taking photos, audio recordings and videos without prior written permission from The Tianjin Juilliard School is strictly prohibited in this hall.

Fantasia for Solo Flute No. 8 in E Minor
Charles Neidich, Clarinet

Morning Song
Charles Neidich, Clarinet
Allie Su*, Piano

Clarinet Sonata in E-flat Major, Op. 120, No. 2
I. Allegro amabile
II. Allegro appassionato
III. Andante con moto
Charles Neidich, Clarinet
Allie Su*, Piano

~Intermission~

'La Sonnambula' Fantasy
Charles Neidich, Clarinet
Xiangyu Zhou*, Clarinet
Allie Su*, Piano

Icarus Ascending (rev. 2023)
Charles Neidich, Clarinet
Allie Su*, Piano

Three Pieces (arr. Charles Neidich)
I. Zapateado, Op. 23, No. 2
II. Playera, Op. 23, No. 1
III. Zigeunerweisen, Op. 20
Charles Neidich, Clarinet
Allie Su*, Piano

曲目单

格奥尔格·菲利普·泰勒曼
(1681-1767)

陈其钢
(b. 1951)

约翰内斯·勃拉姆斯
(1833-1897)

路易吉·巴斯
(1833-1871)

查尔斯·尼迪什
(b. 1953)

帕布罗·德·萨拉萨蒂
(1844-1908)

*天津茱莉亚常驻教师

本场演出曲目以现场演奏为准。

演出期间请尽量避免走动，以免影响艺术家及其他观众。如需离开，请在乐章结束时行动。未经天津茱莉亚学院书面许可，请勿拍照，录音及录像。

E小调幻想曲——为独奏长笛而作，作品8
查尔斯·尼迪什，单簧管

晨歌
查尔斯·尼迪什，单簧管
苏宇莹*，钢琴

降E大调单簧管奏鸣曲，作品120之二
I. 柔和的快板
II. 热情的快板
III. 稍快的行板
查尔斯·尼迪什，单簧管
苏宇莹*，钢琴

~中场休息~

梦游女幻想曲
查尔斯·尼迪什，单簧管
周相宇*，单簧管
苏宇莹*，钢琴

伊卡洛斯上升 (2023版)
查尔斯·尼迪什，单簧管
苏宇莹*，钢琴

三首小品（改编：查尔斯·尼迪什）
I. 西班牙舞曲“木屐舞”，作品23之二
II. 西班牙舞曲“普拉耶拉舞曲”，作品23之一
III. 流浪者之歌，作品20
查尔斯·尼迪什，单簧管
苏宇莹*，钢琴

Meet the Artists
艺术家介绍



Charles Neidich

Clarinetist and conductor, Charles Neidich has gained worldwide recognition as one of the most mesmerizing virtuosos performing today. With a tone of hypnotic beauty and a dazzling technique, Mr. Neidich has received unanimous accolades from critics and fellow musicians both in the United States and abroad; but it is his musical intelligence in scores as diverse as Mozart and Elliott Carter that has earned for Mr. Neidich a unique place among clarinetists. In the words of *The New Yorker*, "He's an artist of uncommon merit - a master of his instrument and, beyond that, an interpreter who keeps listeners hanging on each phrase."

An ardent exponent of new music and a composer himself, he has expanded the technical and expressive possibilities of the clarinet and has championed the works of many of the world's most important composers. He is a leading performer on period instruments and has restored and reconstructed original versions of works composers from Mozart to Copland.

In wide demand as a soloist, Mr. Neidich has collaborated with some of the world's leading orchestras and ensembles, including the Royal Philharmonic Orchestra of London, the Netherlands Radio Philharmonic, the Bavarian Radio Orchestra, the MDR, the Berlin Radio Orchestra, the Orpheus Chamber Orchestra, Minnesota Symphony, the St. Louis Symphony, Jacksonville Symphony, Pasadena Symphony, San Diego Symphony, New City Chamber Orchestra of San Francisco, Yomiuri Symphony, Tokyo Philharmonic, NHK Symphony, Tafelmusik, the Handel/Haydn Society, the Norwegian Baroque Orchestra, the Juilliard, Guarneri, American, Mendelssohn, Telegraph, and Parker String Quartets and the Peabody Trio. He has made his mark not only as an instrumentalist, but also as an innovative programmer and student of period instrument performance practice. An avid chamber musician, Mr. Neidich is a member of the renowned New York Woodwind Quintet and is a member emeritus of the Orpheus Chamber Orchestra.

Mr. Neidich commands a repertoire of over 200 solo works, including pieces written, commissioned or inspired by him, as well as his own transcriptions of vocal and instrumental works. A noted exponent of 20th century music, he has premiered works by Milton Babbitt, Elliott Carter, Edison Denisov, William Schuman, Ralph Shapey, Joan Tower, and other leading contemporary composers. With a growing discography to his credit, Mr. Neidich can be heard on the Chandos, Sony Classical, Sony Vivarte, Deutsche Grammophon, Musicmasters, Pantheon, Bridge, and Bremen Music Hall labels. His recorded repertoire ranges from familiar works by Mozart, Beethoven, Weber, and Brahms, to lesser-known compositions by Danzi, Reicha, Rossini, and Hummel, as well as music by Elliott Carter, Gyorgy Kurtag, Ursula Mamlok, Ralph Shapey, Helmut Lachenmann, and other contemporary masters.

Mr. Neidich received a rave review from Heuwell Tircuit in Fanfare for his Sony recording of Robert Schumann's Sonatas Op. 105 and 121 and the Three Romances, Op. 94:

"... Indeed, the First Sonata (a major masterpiece) seems even more expressive on clarinet -- at least as Neidich plays it. Besides sheer enjoyment, I found myself moved by this performance."

Mr. Neidich's re-recording on historical instruments of the Mozart Clarinet Concerto for Bremen Radiohall Records, 26 years after his celebrated recording with the Orpheus Chamber Orchestra for Deutsche Grammophon, was reviewed by Corinna da Fonseca-Wollheim in the *New York Times*:

"...Charles Neidich's reading of Mozart's Concerto for Bassett Clarinet in A (KV 622) radiates sunny serenity. But over the course of the following works, including Druzeyky's Concerto for three basset horns and orchestra in F and a reconstruction of Mozart's Adagio in F for clarinet and three basset horns (KV 580a), the music takes on an inescapably narcotic quality."

Mr. Neidich has performed and taught at numerous summer festivals including the Sarasota Summer Music festival, the Marlboro Music Festival, the Orford and Domaine Forget Festivals in Canada, the International Stichting Masterclass Apeldoorn in the Netherlands, the Kryzowa Music Festival in Poland, the Qingdao Clarinet Festival, and the Masterclasses of the Liszt Conservatory in Weimar, Germany.

A native New Yorker of Belarussian and Greek descent, Charles Neidich had his first clarinet lessons with his father, and his first piano lessons with his mother. Mr. Neidich's early musical idols were Fritz Kreisler, Artur Schnabel, Maria Callas, and other violinists, pianists, and vocalists rather than clarinetists.

The clarinet, however, won out over time, and he pursued studies with the famed pedagogue Leon Russianoff. Although Mr. Neidich became quite active in music at an early age, he opted against attending a music conservatory in favor of academic studies at Yale University, where he graduated with a Bachelor of Arts, cum laude, in Anthropology. While at Yale, he received the Selden Prize for musicianship and scholarship. In 1975 he became the first American to receive a Fulbright grant for study in the former Soviet Union. He attended post graduate studies at the Moscow Tchaikovsky Conservatory for three years where his teachers were clarinetist, Boris Dikov and pianist, Kirill Vinogradov.

In 1985 Mr. Neidich became the first clarinetist to win the Walter W. Naumburg Competition, which brought him to prominence as a soloist. His European honors include top prizes at the Munich ARD International Competition, the Geneva, and the Accanthes International Competitions.

As a conductor, Mr. Neidich is known for dynamically expressive performances ranging from historically informed repertoire to contemporary works. He has appeared as guest conductor with orchestras throughout the US, Europe, and in Asia most recently in acclaimed Beethoven programs with the Hyogo PAC Orchestra and Mozart programs with the Tokyo Philharmonic in Japan. He has also been featured in programs in the triple role of Conductor, Soloist, and Composer with the Tapiola Sinfonietta and the San Diego Symphony.

Mr. Neidich has achieved great recognition as a teacher in addition to his activities as a performer and is currently a member of the artist faculties of the Juilliard School, the Manhattan School of Music, the Mannes College of Music, and is a visiting faculty at the Tianjin Juilliard School. In 2004, he was awarded the William Schuman Award for performance and scholarship at the Juilliard School and in 2018 he was awarded a lifetime membership in honor of his artistic achievements by the International Clarinet Society as well as a Medal for Lifetime Achievement from the National Society of Arts and Letters.

Already in its 12th season, together with his wife, Ayako Oshima, he founded the Kitakaruizawa Music Seminar and in 2016, the acclaimed WA Concert Series in New York. Most recently they established the Artena (*Art, Technology, Nature*) Foundation to promote worldwide innovation and cooperation through the Arts.

Summing up his experience with the WA Concert series, Frank Daykin of *New York Concert Review* advised: "A word to the wise music lover: Run, don't walk, to this series".

查尔斯·尼迪什

单簧管演奏家和指挥家查尔斯·尼迪什是当今世界公认的最富有魅力的演奏大师之一。凭借催眠般的美感 and 炫目的技术，尼迪什先生得到了美国 and 全世界评论家以及同行们的一致赞誉；从莫扎特和艾略特·卡特，他对广泛曲目的探究及演绎为他赢得在单簧管演奏家中独特的地位。《纽约客》称“他是一位才华横溢的艺术家，乐器大师，除此之外，还是一名能让听众专注于每个乐句的演奏者。”

作为新音乐的热心倡导者和创作者，他拓展了单簧管这门乐器的技术和表达的可能性，并一直拥护世界上诸多杰出的作曲家的作品。作为早期乐器方面的领军人物，他修复和重建了从莫扎特到科普兰等作曲家作品的原始版本。

作为一名独奏家，尼迪什先生曾与一些世界各地杰出的管弦乐团和合唱团合作，包括伦敦皇家爱乐乐团、荷兰广播爱乐乐团、巴伐利亚广播乐团、莱比锡中德广播交响乐团、柏林广播交响乐团、奥菲斯室内乐团、明尼苏达交响乐团、圣路易斯交响乐团、杰克逊维尔交响乐团、帕萨迪纳交响乐团、圣地亚哥交响乐团、旧金山新城市室内乐团、读卖交响乐团、东京爱乐乐团、NHK交响乐团、塔菲尔巴洛克古乐团、亨德尔和海顿协会、挪威巴洛克管弦乐团、莱奥亚四重奏、瓜奈里四重奏、美国弦乐四重奏、门德尔松弦乐四重奏、电报四重奏、派克弦乐四重奏以及皮博迪三重奏。他不仅是一位成功的乐器演奏家，还是一位善于创新的编曲家和造诣高深的早期乐器演奏家。作为一位热心的室内乐演奏家，尼迪什先生是著名的纽约木管五重奏的成员，也是俄耳甫斯室内乐团的荣誉会员。

尼迪什先生拥有超过200部独奏曲，其中包括他自己创作、委约或受他启发而创作的作品，以及他改编的声乐和器乐作品。作为20世纪音乐的倡导者，他曾为米尔顿·巴比特、艾略特·卡特、爱迪生·杰尼索夫、威廉·舒曼、拉尔夫·沙皮、琼·塔娃等当代杰出作曲家的作品首演。随着他的音乐作品发行量不断增加，尼迪什先生的作品已被多家唱片公司收录，如山度士唱片、索尼古典唱片、索尼Vivarte、德意志留声机、Musicmasters、Pantheon、Bridge和不来梅音乐厅。他的录制曲目包括莫扎特、贝多芬、韦伯和勃拉姆斯等人熟悉的作品，也包括但齐、雷哈、罗西尼和梅赫尔等鲜为人知的作品，以及艾略特·卡特、库塔格·捷尔吉、厄休拉·马姆洛克、拉尔夫·沙皮、赫尔蒙特·拉亨曼等当代大师的音乐。

尼迪什先生因其由索尼录制的罗伯特·舒曼奏鸣曲，作品105和121以及三首浪漫曲，作品94而受到休厄尔·蒂尔奎特的热烈好评：“...确实，《第一奏鸣曲》（一部主要的杰作）似乎用单簧管来演奏会更具表现力——至少在尼迪什演奏时是这样。除了纯粹享受，我发现自己已被这场演出感动到了。”

在与俄耳甫斯室内乐团一同为德意志留声机录制的让其声名大噪的唱片的26年后，尼迪什先生在早期乐器上重新为不莱梅广播厅唱片公司录制了莫扎特的《单簧管协奏曲》。科琳娜·达·丰塞卡·沃尔海姆在《纽约时报》评论道：“.....查尔斯·尼迪什对莫扎特《单簧管协奏曲，KV. 622》的演奏散发着阳光般的宁静。而在演奏之后的作品时，包括德鲁斯基为三只低音号和F调管弦乐队编写的《协奏曲》，以及用莫扎特的F调慢板单簧管和三只低音号进行改编时，音乐令人沉醉，让人无法逃避。”

尼迪什先生曾在多个夏季音乐节上演出和授课，包括萨拉塔塔夏季音乐节、万宝路音乐节、加拿大奥福德和遗忘酒庄音乐节、荷兰阿培尔顿国际艺术学院大师班、波兰克日沃瓦音乐节、青岛单簧管音乐节以及德国魏玛李斯特音乐学院大师班。

查尔斯·尼迪什是有着白俄罗斯和希腊血统的纽约人，他的单簧管启蒙老师是他的父亲，而他的母亲则教授了他人生第一堂钢琴课。尼迪什先生早期的音乐偶像像是弗里茨·克莱斯勒、阿图尔·施纳贝尔、玛丽亚·卡拉斯等小提琴家、钢琴家和歌唱家，而这些都是非单簧管演奏家。

然而，随着时间的推移，他逐渐喜欢上了单簧管，并与著名教育家利昂·罗西诺夫一起进行研究。虽然尼迪什先生在很小的时候就对音乐表现出浓厚的兴趣，但他没有选择去音乐学院学习，而是选择去耶鲁大学进行学术研究，并以优异成绩获得了人类学文学士学位。在耶鲁大学期间，他获得了塞尔登音乐奖和奖学金。1975年，他成为了第一个获得富布赖特奖学金在前苏联学习的美国人。他在莫斯科柴可夫斯基音乐学院完成研究生学业，师从单簧管演奏家鲍里斯·迪科夫和钢琴家基里尔·维诺格拉多夫。

1985年，尼迪什先生成为第一位赢得沃尔特·W·瑞姆堡比赛的单簧管演奏家，开启了他独奏家的事业。他在欧洲获得的荣誉包括ARD慕尼黑国际音乐大赛、日内瓦国际音乐比赛和Accanthes国际大赛的最高奖项。

作为一名指挥家，尼迪什先生以其充满活力和极具表现力的表演而闻名于世，其作品包括历史剧目和当代作品。他曾在美国、欧洲和亚洲各地的管弦乐团担任客座指挥，最近在日本兵库县表演艺术中心乐团备受赞誉的贝多芬节目和东京爱乐交响乐团的莫扎特节目中担任客座指挥。他还曾在塔皮奥拉交响乐团和圣地亚哥交响乐团担任指挥、独奏和作曲三重角色。

尼迪什先生除了从事表演活动外，他的教育事业也获得了广泛认可，目前在茱莉亚学院、曼哈顿音乐学院、曼尼森音乐学院教书，并任天津茱莉亚学院客座教师。2004年，他获得威廉·舒曼表演奖和茱莉亚学院奖学金，并于2018年获得国际单簧管协会颁发的终身会员资格以表彰其艺术成就，同时获得美国艺术暨文学学会颁发的终身成就奖章。

他与妻子大岛文子一起创办了北轻井泽音乐研讨会，目前已经有12届了，并于2016年在纽约举办了广受好评的WA音乐会系列。最近，他们成立了Artena（艺术、技术、自然）基金会，旨在通过艺术促进全球创新与合作。

《纽约音乐会评论》的弗兰克·戴金在总结他在WA音乐会系列中的经历时，推荐道：“明智的音乐爱好者们，赶快去看这个系列吧。”

Guest Artist Series 2023-24 Season	特邀艺术家系列 2023-24 乐季
2023/9/15, 19:30, Charles Neidich Clarinet Tianjin Juilliard Concert Hall	2023/9/15, 19:30, 查尔斯·尼迪什单簧管音乐会 天津茱莉亚音乐厅
2023/11/4, 19:30, Simply Quartet Recital Tianjin Juilliard Concert Hall	2023/11/4, 19:30, 新魄力四重奏音乐会 天津茱莉亚音乐厅
2023/12/12, 19:30, Chamber Music Society of Lincoln Center Tianjin Juilliard Concert Hall	2023/12/12, 19:30, 林肯中心室内乐协会音乐会 天津茱莉亚音乐厅
2024/2/23, 19:30, Complete Bartók Quartets I, MILA Quartet Tianjin Juilliard Concert Hall	2024/2/23, 19:30, MILA四重奏音乐会I 天津茱莉亚音乐厅
2024/5/3, 19:30, Complete Bartók Quartets II, MILA Quartet Tianjin Juilliard Concert Hall	2024/5/3, 19:30, MILA四重奏音乐会II 天津茱莉亚音乐厅