

The White-haired Girl

Shanghai Ballet Orchestra
Fan Chengwu, Conductor



白毛女

上海芭蕾舞團管弦樂隊

指揮：樊承武



The White-Haired Girl

Overture

Prelude

- [1] Act 1:**
- (a) North Wind Blow
 - (b) Flower Dance
 - (i) Young Girls' Dance
 - (ii) Xi'er's Solo Dance
 - *(c) (i) Wang Dachun's Solo Dance
 - (ii) Xi'er and Wong Dachun's Dance
 - (d) The Head-Band
 - (e) Huang Shiren's Arrival
 - (f) Xi'er's Father Fighting with Huang Shiren
 - (g) Xi'er Crying Over the Death of Her Father
 - (h) Wang Dachun Scolding Huang Shiren
 - (i) Wang Dachun and Family Fighting Against Huang Shiren's People
 - (j) Wang Dachun's Solo Kun-fu Dance (22:17)
- [2] Act 2:**
- (a) Xi'er Meets Aunt Zhang
 - (b) Huang's Cruel Mother
 - (c) (i) Xi'er Brings Tea
 - (ii) Huang's Mother Beating Xi'er
 - (iii) Aunt Zhang Stops Huang's Mother
 - (iv) Servants Bringing Food
 - (v) Huang Shiren Beating Xi'er
 - (vi) Xi'er Fights Back
 - (vii) Xi'er Beaten Up by Huang Shiren
 - (viii) Huang's Mother Praying God
 - (ix) Aunt Zhang's Consolation to Xi'er

- (d) (i) Xi'er Fights Back Against Huang Shiren
 - (ii) Aunt Zhang Saves Heroine A (11:26)
- 3 Act 3:**
 - (a) Aunt Zhang Helps Xi'er to Escape
 - (b) Huang Shiren's People Chasing After Xi'er
 - (c) Xi'er Hiding Away
- Act 4:**
 - (a) Getting up the Mountain
 - (b) Fighting the Wind
 - (c) Fighting Against the Wild Beast (11:22)
- 4 Act 5:**
 - (a) (i) Army Arrives at Xi'er's House
 - (ii) Children Bringing Flowers' Dance
 - (iii) Sending Love to My Dear Ones
- Act 6:**
 - (a) Wang Dachun Gets Back Home
- Act 7:**
 - (a) Aunt Zhang Tells Everybody About Xi'er's Situation
- Finale:**
 - (a) Celebration of Freedom (21:15)

Yan Jinxuan was born in 1924, a native of Gui province. She started her involvement with music at the age of fourteen, and later worked as a singer and violinist in the Chongfeng Opera House of Yanan and the Central Orchestra. She subsequently studied composition at the Lu Xun College of Fine Arts, continuing her studies at the Beijing Central Conservatory. She has served as President of the Huanan Music and Drama Troupe, Chairwoman of the Beijing Children's Arts Conservatory, with similar positions in Shanghai. Her compositions include a number of large-scale ballets and the children's opera Shuang-shuang and Her Stepmother.

The opera-ballet The White-Haired Girl by Yan Jinxuan is based on the opera of the same name, with instrumental arrangements by Chen Benhong, Zhang Hongxiang and Chen Xieyang. The work was first written in 1964 and gradually

grew into a large-scale opera-ballet first performed at the Shanghai Spring Festival in 1965. The score makes use of music from various ethnic groups in Southern China, from Hebei and Shanxi Bangzhi Opera. Use is made of both Western and Chinese instruments.

Synopsis

Overture

The Overture to the White-Haired Girl makes use of three principal themes, the first appealing for revolt, the second theme of Xi'er and the third associated with the villains of the story.

The Prelude has the explanatory title Unrestrained Rage. The action itself is set in Yangezhuang Village in Hebei Province in 1937. The tyrannical landlord Huang Shiren collaborates with the Japanese invaders and commits every atrocity in exploiting the villagers, whose anger cannot be restrained.

Act I, Great Hatred, opens with snow falling as the North wind blows. Xi'er waits anxiously for her father, who has left his house to avoid his creditor, but will return home to celebrate with her the coming Spring Festival. Four girls, friends of Xi'er, come to see her, carrying lanterns. When they find her waiting, they bring out the paper-cut window decorations they have made and give them to her. They dance happily, in an effort to comfort her. Xi'er accepts the paper decorations and dances with her friends. Then she pastes the paper on the windows, as darkness falls. The girls bid her farewell and go home. Wang Dachun, Xi'er's lover, enters, bringing her a bag of flour. Xi'er gives Wang Dachun a sickle and they express their love for each other, looking into the happy future.

Xi'er's father, Yang Bailao, after avoiding his creditor for a week, returns home and expresses his hatred of the landlord. Xi'er, excited, happily welcomes her father home, and Yang Bailao binds his daughter's hair with a red ribbon he has bought in the market.

At this point Huang Shiren and his henchman Mu Renzhi come to Dun Yang Bailao for money, with the real intention of taking Xi'er in settlement of her

father's debt, but he resolutely refuses to sell his daughter and Huang Shiren batters him to death. Seeing her father dead, Xi'er throws herself on his body and weeps bitterly. When he hears her crying Wang Dachun hurries over with other villagers. He rebukes Huang Shiren indignantly for his brutal violence and he and other villagers fight bravely against Huang Shiren's henchmen, who finally seize Xi'er. With unrestrained fury Wang Dachun takes up a hatchet and threatens to fight to the death with Huang Shiren. He is dissuaded by Uncle Zhao, a secret member of the Communist Party, who takes out a red arm-band of the Eighth Route Army and tells Wang Dachun and the other villagers that only under the leadership of the Communist Party and through arms can the poor overthrow the enemy. Wang Dachun and some other young people wave farewell, as they go to join the Eighth Route Army.

In Act II Xi'er makes her escape from Huang Shiren. After her capture, however, she is forced to work from morning to night in Huang's house. She is helped by Aunt Zhang, one of Huang's servants. Huang's mother enters the hall of the house to worship the buddha and orders the slave-girl to massage her back with her fists, but the girl is so tired that she cannot help nodding off. The old woman pulls out a hairpin and viciously pricks the girl's face. Xi'er carries a cup of tea to the old woman, who complains that the tea is too hot and splashes it over Xi'er's face. The latter is angry and turns against the old woman, who takes up her stick and tries to scald the girl with burning incense. At this point Aunt Zhang rushes to Xi'er's rescue.

Huang Shiren bids the slave-girls bring in offerings for his mother to check. The old woman falls asleep, and Xi'er brings her another cup of tea. Huang Shiren attacks her, hurling obscenities at her. Xi'er does her best to resist and accidentally breaks the tea-cup. Huang Shiren rushes out, but his mother, wakened by the noise, calls her people to seize and whip Xi'er, who is punished and loses consciousness, then to the hauled back before the old woman by her attendants.

The hypocritical landlord worships the Buddha again and then goes out. Aunt Zhang is deeply grieved by Xi'er's misfortune. When the latter regains

consciousness, she determines to escape. Huang Shiren tries to assault the girl, who repels his advance, slapping his face and throwing the incense-burner at him. Aunt Zhang hurries to Xi'er's rescue, pretending to bring in a cup of tea and Huang Shiren awkwardly makes his escape.

In Act III, Determination of Revenge, Aunt Zhang secretly escorts Xi'er to the entrance to the village. Hearing pursuing foot steps, she urges Xi'er to run away quickly. With lanterns in their hands, Mu Renzhi and two other men pursue Xi'er, who runs on in desperation. Coming to a river, she hides herself in the reeds, and when Huang Shiren's people find one of Xi'er's shoes by the side of the river they presume that she has drowned herself and go back disappointed. Seeing them run away, Xi'er struggles out of the reeds. Hungry and soaked to the skin, she sings resolutely: I will not die! I will live on! I will take revenge!

Act IV, Longing for Sunrise, brings renewed hope. Xi'er enters distant mountain country and begins her hard struggle against nature. Sand, blown by a fierce wind, beats on her face, as she stubbornly struggles forward. In late autumn, as vegetation withers, she wanders in the wilderness, in search of food. Attacked by a ferocious tiger, she fights bravely and beats the animals back. Then in the bitter cold of winter she struggles against the biting wind and driving snow.

In the remote wilderness Xi'er has passed one year after another. Her hair has turned white, yet her determination to take revenge is all the greater. She is eager to see the red sunrise in the East and the poor people set free.

Act V brings further hope, as the red flag is raised over Yanggezhuang Village. It is three years later, in the later spring, and the Eighth Route Army, led by the Communist Party, liberates Yanggezhuang Village. The happy villagers welcome the soldiers, shouting their joy and waving flags. Carrying red flowers, the children dance to welcome the victorious army. A group of young women offers the soldiers red dates. Now Wang Dachun leads a band of soldiers into the village and the villagers are even more excited when they see him.

Aunt Zhang is so happy at Wang Dachun's return that she bursts into tears. Taking his hand, she tells him what has happened to Xi'er. Holding up a gun, he expresses his resolve to set free all those in the world who suffer like Xi'er. Other soldiers join the dance, followed by Uncle Zhao and a group of young men, brandishing their swords. Wang Dachun and Uncle Zhao call on the soldiers and villagers to deal with the tyrannical Huang Shiren. Excited and indignant, the soldiers and villagers determine to wipe out the Japanese invaders and to punish wicked landlords and traitors, and now they dance together to show their unity of purpose. A slave-girl of Huang Shiren hurries in to tell them of the escape of Huang Shiren and Mu Renzhi, but Wang Dachun and Uncle Zhao lead the people in pursuit.

Act VI brings an angry encounter. On a stormy night Xi'er comes upon a temple, which she enters in her search for food. She is about to take the offering from the altar, when she hears foot steps and hides. Huang Shiren and Mu Renzhi enter, seeking shelter from heavy rain in the temple. They prostrate themselves before the image of the goddess, seeking her help. There is a peal of thunder. A flash of lightning shows Xi'er the faces of her two enemies and she jumps up onto the altar, glaring at them in anger. Panic-stricken, they run away and Xi'er throws a candlestick after them, rushing out in pursuit.

At this moment the pursuers enter the temple and find an umbrella and a hat left by their quarry. Uncle Zhao leads the continued pursuit, while Wang Dachun searches the temple carefully. Xi'er returns to the temple for food, but seeing a soldier there, runs away. Wang Dachun has seen the white-haired girl and runs after her.

Act VII, Sunrise, brings a happy ending. Xi'er has fled to the cave where she has been living, but her anger against Huang Shiren continues. Wang Dachun enters the cave, searching, and, thinking that he is one of Huang's people, she prepares to fight, but then recognises her old lover. Now she tells him of her bitter experiences and he tells Xi'er that Yanggezhuang has been liberated by the Eighth Route Army. Gradually she realises that she will soon

be mistress of her own destiny. She shouts: Revenge! Struggle! and the couple dance together.

Dawn is breaking and the people come to the cave and are happy to see Xi'er. They cover her white hair with a red handkerchief. The old régime turned a person into a ghost, while the Communist Party has brought the ghost to life again. The morning sun shines into the cave, as Xi'er and Wang Dachun walk out together.

The Finale carries the Revolution through to the end. Yanggezhuang has changed. Militia-women with re-tasselled spears drill in the village square and Uncel Zhao brings news of the discovery of Xi'er, who is welcomed by the villagers. Now she denounces Huang Shiren and the people listen, growing increasingly indignant. They add their own accusations and Uncle Zhao pronounces the death sentence on Huang shiren and Mu Renzhi and this is immediately carried out.

The sun rises from behind the mountains and the people sing: Beloved Chairman Mao, you are the great liberator of our people! The liberated peasants dance in celebration and Uncle Zhao builds a bonfire and the account-books and papers of Huang Shiren are burned. Two young men carry in a wooden board which one hung above the gateway to Huang's house, with the words Virtue Hall on it and this they break in pieces. Xi'er, wearing new clothes and a red kerchief, dances in celebration of liberation.

Wang Dachun leads a band of soldiers to the front. Xi'er and some other villagers have joined the army, determined to carry through the Revolution to the end.

Fan Shengwu

Fan Shengwu entered the Shanghai Conservatory as a student of composition in 1955, the following year concentrating his attention on conducting, under distinguished Russian and Chinese teachers. In 1959 he conducted the first performance of the best known of all Chinese orchestral works, the Butterfly Lovers Concerto, at the Shanghai Spring Festival, and after graduation in 1960 joined the teaching staff of the Conservatory. He was subsequently appointed conductor of the Shanghai Dance School and the Shanghai Opera Orchestras. In 1965 he conducted the first performance of *The White-haired Girl*, a work that has won continued popularity both in the theatre and the concert-hall. Fan Shengwu has appeared frequently as a conductor with the Shanghai Symphony Orchestra and with foreign orchestras, winning particular success in France in 1982, when he conducted the *Lamoureux Orchestra*.

Shanghai Ballet Orchestra

The Shanghai Ballet Orchestra was established in 1958, drawing on former students of major Chinese conservatories to form an ensemble of sixty players. In the 1960s the orchestra, under well known conductors such as Fan Chengwu and Chen Xiyang, performed popular revolutionary ballets and stage-works such as *The White-haired Girl*, *The Red Detachment of Women* and *The Thunderstorm*. More recent performances have included *Swan Lake* and *Tang Ji Ge De*. The orchestra gives regular concerts of Western classical repertoire under its own conductors and under the direction of distinguished guest conductors. For the purposes of the present recording the orchestra has been augmented from other Shanghai orchestras and includes some eighty players.

Recording Information

Producer: Kovan Goh

Recording Engineer: Wu Tian-chi

Assist Rec Engineers: Anita Ang, Sun Cheng-lan

Recording Location: Shanghai Symphony Orchestra Hall

Date: October 1991

Recording Equipment

Microphones: NEUMANN SM69, AKG422, PZM x 2, EV PL20

DENON PCM Audio Technology

Real 20Bit DAT Machine

SENNHEISER HD 540 Head Phone

SOUND CRAFT Mixer

Mastering Session / Editing Machine

AKAI Digital DD1000

MAGNETO Optical Disk Recorder

DENON PCM Audio Technology

Real 20Bit DAT Machine

白毛女組曲

① 序幕：壓不住的怒火

第一幕：深仇大恨

(一)北風吹

(二)窗花舞(i)喜兒女友四人舞

(ii)喜兒獨舞

(三)階級情義深(i)大春獨舞

(ii)大春和喜兒雙人舞

(四)紅頭繩

(五)黃世仁逼債

(六)楊白勞奮起反抗

(七)喜兒哭爹

(八)大春怒斥黃世仁

(九)大春等與狗腿子搏鬥

(十)大春舉斧獨舞

② 第二幕：冲出虎狼窩

(一)喜兒和張二嬸患難與共

(二)狠毒的地主婆

(三)喜兒遭受迫害

(i)喜兒送茶

(ii)地主婆迫喜兒

(iii)張二嬸阻攔地主婆

(iv)丫頭們送供果

(v)黃世仁迫害喜兒

(vi)喜兒反抗

- (vii)喜兒慘遭毒打
- (viii)地主婆拜佛
- (ix)張二孀痛惜喜兒
- (四)冲出虎狼窩
 - (i)喜兒怒打黃世仁
 - (ii)張二孀救助喜兒

3 第三幕：要報仇

- (一)張二孀掩護喜兒
- (二)狗腿子追趕喜兒
- (三)喜兒藏身蘆葦叢

第四幕：盼東方出紅日

- (一)進深山
- (二)抗風沙
- (三)打野獸

4 第五幕：紅旗插到楊家莊。

- (一)歡迎子弟兵
 - (i)八路軍來到楊家莊
 - (ii)兒童獻花舞
 - (iii)大紅棗兒送親人
- (二)大春回到楊家莊
- (三)張二孀訴說喜兒的遭遇

第六幕：見仇人烈火燒。

(一)喜兒進奶奶廟

(二)大春發現白毛女

第七幕：太陽出來了

(一)喜兒回到山洞

(二)見親人

(i)大春進山洞

(ii)見親人

(三)大春帶來解放的喜訊

(i)喜兒獨舞

(ii)雙人舞

(iii)衆鄉親進山洞

(四)喜戴紅頭巾

尾聲：歡慶解放

《白毛女》芭蕾舞劇

此舞劇是嚴金萱根據歌劇《白毛女》為大型芭蕾舞劇《白毛女》作曲。陳本洪，張鴻翔，陳燮陽配器。初創於1964年，經小型、中型發展為大型芭蕾舞劇，公演於1965年“上海之春”。該劇音樂在創作中，大量吸收了華北地區的民族，河北梆子，山西梆子為戰曲音樂的素材，樂隊採用了西洋樂器與中國民族樂器相結合的形式，使舞劇音樂創作具有鮮明的民族特色和濃郁的生活氣息。

嚴金萱(1924~)女作曲家。中國貴陽人。十四歲開始參加音樂活動。曾擔任延安衝鋒劇社、中央管弦樂團獨唱、演員、歌劇演員和小提琴手，後入魯迅藝術學院學習作曲。1952年進中央音樂學院作曲系進修班深造。後歷任華南歌舞團團長、北京兒童藝術劇院藝委會主任、上海兒童藝術劇院副院長、上海舞蹈學校副校長等職。曾為大型芭蕾舞劇《白毛女》、《苗嶺風雪》(與馬友道，瞿維合作)，兒童歌劇《雙雙和姥姥》等三十餘部作品作曲。

白毛女組曲

序幕：壓不住的怒火

第一場：深仇大恨：音樂敘述了解放前在北農村裏一位名叫喜兒的農村閨女，被地主黃世仁迫害成人間冤鬼的故事。

(一)北風吹：“北風吹；雪花飄”，風雪交加之夜，喜兒等待爹爹把家歸。

(二)窗花舞：新春即到，描寫喜兒剪貼窗花的場景。

(a)喜兒女友四人舞：喜兒的女友們送來糧食，幫助她家渡過年關。

(b)喜兒獨舞：喜兒手捧糧食，感激朋友們幫助。

(三)階級情義深

(a)大春獨舞：喜兒的男友大春懷着愛慕心情來探望喜兒的場面。

(b)大春與喜兒雙人舞：描寫大春與喜兒互相表達愛情，嚮往新生活的心情

(四)紅頭繩：描寫喜兒的爹爹楊白勞，在大雪彌漫的除夕夜，從集市買回一根扎髮辮的紅頭繩，親自給喜兒扎上的歡樂心情。

(五)黃世仁逼債：地主黃世仁除夕前一夜來向楊白勞逼債討錢。

(六)楊白勞奮起反抗：楊白勞訴說無錢還債，黃世仁威逼以人抵債，楊白勞斷然拒絕，黃世仁命令狗腿子大打出手，楊白勞奮力反抗，終因人寡力薄，慘死在黃世仁的三棒之下。

(七)喜兒哭爹：喜兒眼見爹被打死，大聲哭爹，情求衆鄉親主持公道。

(八)大春怒斥黃世仁：大春聞聲趕來，看到地主黃世仁殘害百姓，喜兒被劫，也以理怒斥黃世仁。

(九)大春等與狗腿子搏鬥：黃世仁狗急跳牆，指揮狗腿子們對大春開槍射擊，大春和衆鄉親赤手空拳與狗腿子們搏鬥，打倒了狗腿子，黃世仁狼狽逃脫。

(十)大春舉斧獨舞：鄉親指引大春一條去紅區的路，大春舉斧誓死參加紅軍，爲民報仇。

第二場：衝出虎狼窩

(一)喜兒和張二嬸患難與共：喜兒被劫在黃家，從早到晚，做着繁重的勞動，過着牛馬般的生活，天天侍候信佛的地主婆，但還每時每刻受地主婆侮罵和抽打，同病相憐的張二嬸暗暗地保護她。

(二)狠毒的地主婆：描寫地主婆醜惡的形象，地主婆拜佛念經，丫頭在一旁打扇敲背，丫頭勞累到深夜，漸漸睡着了，地主婆見此情景，拿出針，對着丫頭臉頰猛刺進去。

(三)喜兒遭受迫害

- (a)喜兒送茶：地主婆要喝茶，喜兒送茶恭候地主婆。
- (b)地主婆迫害喜兒：地主婆被茶水燙了咀，狠心的地主婆用滾燙的茶水潑到喜兒的臉頰上，並拿出佛棒猛抽喜兒。
- (c)張二孀阻攔地主婆：張二孀聞聲趕來，請地主婆息怒，摻扶地主婆入室安宿。
- (d)丫頭們送供果：丫頭們布置佛堂，送瓜果祭佛。
- (e)黃世仁迫害喜兒：夜深人靜，喜兒一人在佛堂內打掃，黃世仁溜進佛堂企圖對她姦污。
- (f)喜兒奮力反抗：喜兒奮力反抗，黃世仁目的未達到。順手摔破佛器，陷害喜兒。
- (g)喜兒慘遭毒打：地主婆聞聲進佛堂，見到佛器被打碎，怒不可息，大聲呼叫家丁，把喜兒捆吊在樑上，用皮鞭抽打得死去活來。
- (h)地主婆拜佛：地主婆見喜兒昏死過去，假惺惺地拜佛念經，佛袖而去。
- (i)張二孀痛惜喜兒：張二孀見喜兒被地主婆抽打的慘狀，泣不成聲，疼惜地扶起喜兒。

(四)衝出虎狼窩

- (a)喜兒怒打黃世仁：黃世仁再度企圖侮辱喜兒，喜兒怒不可遏，舉起香爐，向黃世仁猛砸過去。
- (b)張二孀救助喜兒：在張二孀的幫助下，喜兒逃出黃家門，在黑夜中奪路前進。

第三場：要報仇

- (一)張二孀掩護喜兒：張二孀一路掩護喜兒，送出了黃家地盤，喜兒沿着小路跌跌撞撞地向前奔走。
- (二)狗腿子追趕喜兒：狗腿子發現喜兒失蹤，沿着山路追趕。
- (三)喜兒藏身蘆葦叢：喜兒眼看狗腿子已近，她巧妙地躲進了河邊蘆葦叢中，狗腿子在蘆葦中尋得一只喜兒的鞋，以為她跳河自盡，拿着鞋，敗兵而歸。

第四場：盼東方出紅日

- (一)進深山，寒風凜冽，細雨濛濛，遠處狼嚎虎吼，喜兒逃進了一個與世隔絕的深上老林裏。
- (二)抗風沙：春來冬去自然界給喜兒帶來難以想象的災難。她與天鬥，與地鬥，與狂風暴雨搏鬥，漸漸地變成了白毛女。
- (三)打野獸：為報仇，求生存，喜兒上山採野果，入林打野獸。

第五場：紅旗插到楊家莊

(一)歡迎子弟兵

- (a)八路軍來到楊家莊：紅旗飄，軍號嘹亮，八路軍解放了楊家莊。
- (b)兒童獻花舞：兒童們唱起歌跳起舞，用鮮花歡迎八路軍。
- (c)大紅棗兒送來人：姑娘們穿着花衣圍裙，手捧着大紅棗獻給親人——八路軍。

- (二)大春回到楊家莊：八路軍連長大春，帶着通訊員回到了久別的家鄉、老人們、姑娘們與大春敘述着離別後的情景，大春在尋找着自己的親人——喜兒。

- (三)張二孀述喜兒的遭遇：張二孀拉着大春的手，憤怒的敘述着喜兒悲慘的遭遇。

第六場：見仇人烈火燒

(一)喜兒進奶奶廟：人們建廟祭神，把白毛女供爲神靈。喜兒深夜進廟取供品。

(二)大春發現白毛女：大春進奶奶廟尋找喜兒。大春發現白毛女，就是當年的喜兒，而喜兒不知世上的變化，逃離了奶奶廟。

第七場：太陽出來了

(一)喜兒回到山洞：喜兒回到山洞驚恐不安，撫摸自己滿頭白毛，心潮起伏。

(二)見親人

(a)大春進山洞：遠處八路軍的進行曲，在洞外響起，大春手持火把進入山洞，尋找喜兒。這一對親人，在迷茫中見了面。

(三)大春帶來解放的喜訊：大春把家鄉已解放，黃世仁已槍斃的喜訊告訴喜兒。

(a)喜兒獨舞：受苦受難的喜兒，向大春敘述自己悲慘的遭遇，敘述着想念家鄉思念親人之情。

(b)雙人舞：敘述大春和喜兒久別重逢的甘苦之情。

(c)衆鄉親進山洞：衆鄉親進了山洞，喜兒見到了衆鄉的喜悅心情。

(四)喜戴紅頭巾：人們把一塊大紅頭巾給喜兒戴上。舊社會把人逼成鬼，共產黨把“鬼”變成人，他們是新時代的主人，尾聲歡慶解放。

尾聲：歡慶解放

一束陽光，照進了山洞，人們歡唱着：太陽出來了！太陽出來了！受苦的人們抬起了頭，人民家作主，人們歡跳雀躍，慶祝解放。

上海芭蕾舞團管弦樂隊

上海芭蕾舞團管弦樂隊成立於1958年，至今已有30多年歷史。演奏家來自上海音樂院、中央音樂學院及西安音樂學院的本科畢業生及大專生，全隊共有60多名成員，是一在國內外享有盛譽的音樂團體。

著名指揮家樊承武，陳燮陽在60年代率領樂隊排演了享有盛名的芭蕾舞劇《白毛女》，並出訪法國、北韓等地。《紅色娘子軍》、《大雷雨》，從80年代起又復排了世界著作經典芭蕾舞《天鵝湖》、《唐吉柯德》等數十出舞劇。

90年代，蘇聯國立大劇院指揮家亞歷山大、富納金領導樂隊排演了《斯巴達克斯》，並為蘇聯芭蕾舞劇院在國內大城進行巡迴演出，受到歡迎。

此外，管弦樂隊亦定期舉行交響音樂會及通俗音樂會，演出中外作曲家的各種作品。在這些年中，經常有國內外指揮家包括李德倫、林友聲、胡咏言、皮田松(法)等和芭蕾舞團管弦樂隊合作舉行音樂會，並取得了成功。

這次的錄音爲了加強聲勢，特地吸收上海各個樂團好手參與，使樂隊擴大至80人之衆。

樊承武指揮家

樊承武，浙江溫州人。1955年入上海音樂學院作曲系。次年轉入指揮系，受教於楊嘉仁教授和蘇聯指揮家迪里濟也夫。1959年在第一屆“上海之春”音樂會上指揮小提琴協奏曲“梁山伯與祝英台”的首次演出獲得好評。1960年畢業後留校任教。後任上海市舞蹈學校管弦樂隊和上海歌舞團管弦樂隊的指揮，1965年指揮大型芭蕾舞劇“白毛女”的首次演出。除指揮舞劇演出外還舉行交響音樂會，曾多次和上海交響樂團及外地樂團合作。1982年夏赴法國作爲期一年的進修考察，曾指揮法國有名的拉穆勒樂團舉行音樂會，演出十分成功，得到法國聽衆和

錄音資料

監製：吳歌聞

錄音：吳天池

錄音器材：請參照英文本

封面畫及題字：柴本善

錄音日期：1990年10月

錄音地點：上海

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①	壓不住的怒火——深仇大恨(第一幕)	Overture-Scene I	22:17
②	衝出虎狼窩(第二幕)	Scene II	11:26
③	要報仇(第三幕)	Scenes III and IV	11:22
	盼東方出紅日(第四幕)		
④	紅旗插到楊家莊(第五幕)	Scenes V, VI and VII	21:15
	見仇人烈火燒(第六幕)		
	太陽出來了(第七幕)		

上海芭蕾舞團管弦樂隊

Shanghai Ballet Orchestra

指揮：樊承武

Fan Shengwu, Conductor



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