



CADENZA 華彩

2019 / 20

国家大剧院管弦乐团 | 合唱团
CHINA NCPA ORCHESTRA | CHORUS

音乐总监: 吕嘉
Music Director: Lü Jia

以华彩之章庆祝共和国70华诞
In Celebration of the 70th Anniversary
of the People's Republic of China



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致辞

王宁

国家大剧院院长

更使人类情感及智慧跨越时空而世代流传。由此，他们这些年来奉献的这些音乐季，已不仅是一段段美好的音乐旅程，更像他们为当代文艺生活挥洒出的华彩画卷。在这画卷里，每年有北京、全国乃至全球的数十万观众，通过他们的音乐来感受人类艺术的隽永、智慧的伟岸及情感的宏大，这没有终章的画卷，也是他们没有终章的使命，而观众的收获则是他们将这画卷和使命永远继续下去的无尽动力。

新中国七十华诞之际，“华彩”也是对这七十年光辉历程的最好总结，新时代有着非凡的奋发、开放、自信及繁荣。这样的盛世，堪称中华历史上最璀璨、最振奋的时刻！历史和艺术皆有华彩，就让我们用闪耀着艺术华彩的音乐旅程，向共和国七十华诞致敬吧！

预祝国家大剧院管弦乐团与合唱团 2019/20 “华彩”乐季圆满成功！

乐涌春潮，艺满人间，国家大剧院管弦乐团及合唱团全新开启 2019/20 “华彩”乐季，以这趟流光溢彩的音乐旅程，致敬艺术，致敬时代，致敬中华人民共和国成立 70 周年！

从音乐学角度，说到华彩，人们会立刻想到独奏家在协奏曲中即兴挥洒的炫技段落。飞扬着无限艺术想象和尖峰演奏才华，华彩乐段常以极致的难度和优美，为人们带来难以逾越的音乐内涵及情感感受，也成就了人类音乐史上无数流光溢彩的传奇性时刻。华彩不只是个音乐学术语，而常被用来泛指某种事物中最美好、最精彩、最令人振奋的部分。从这个意义看，历代大师创作的音乐瑰宝，不仅闪耀着绚烂的光彩，更映射出人类深邃的智慧境界、远大的精神世界，也由此堪称人类文明史上的浓厚华彩。

多年以来，国家大剧院管弦乐团及合唱团的音乐家们，甘为这抹浓厚华彩虔诚服侍，默默映衬，不懈耕耘，既将浩瀚音乐史上的众多华章展现给观众，

王宁

ADDRESS

WANG Ning

President, National Centre for the Performing Arts

Music flows like the surging of spring tides, filling the world with the fragrance of art. NCPA Orchestra & Chorus now launch the brand new 2019/20 Season – “Cadenza”, a colorful musical journey that pays tribute to art and the times.

From a musicological perspective, a cadenza is generally associated with a passage in a concerto performed by a soloist that is intended to show off the performer's skills. Incorporating infinite artistic imaginations and unparalleled virtuosity, cadenzas often dazzle the listeners with extraordinary musical intension and emotional impact, their extreme difficulty and beauty having resulted in countless glorious and legendary moments in the music history of mankind. “Cadenza” is not merely a musical term. It is also often used to describe the best and the most exhilarating and exciting part of something. In this sense, the musical treasures that have been created by maestros in all ages not only shine with magnificent brilliance, but also reflect the profound intelligence and expansive spirit of mankind; they are undeniably rich cadenzas of human civilization.

For years, musicians of NCPA Orchestra & Chorus have been piously attending these “rich cadenzas”, working with silent and unremitting efforts to present a great number of brilliant works in music history to the audience and pass

down the sentiments and wisdom of humanity regardless of the change of time and space. Therefore, the seasons they have presented over the years are not merely some beautiful journeys in music, but also compose an extraordinary cadenza-like scroll painting for the art scene in contemporary life. In this scroll of painting, hundreds of thousands of people from Beijing, from all parts of the country, and from everywhere around the world have experienced the eternity of art, the majesty of wisdom, and the magnificence of emotions of humanity. This scroll of painting is infinite, and infinite is their mission. The enjoyment of the audience provides them with inexhaustible momentum to carry on with the scroll and their mission.

With the 70th anniversary of the founding of the People's Republic of China around the corner, “cadenza” may be an accurate word to sum up the glorious endeavor in the past seven decades. The new era features vigor, openness, confidence, and prosperity. Now might well be the most brilliant and exciting moment in the history of China. Both history and art have their cadenzas. Let's greet the 70th birthday of the Republic with a musical journey that glitters with artistic cadenzas.

I wish the NCPA Orchestra & Chorus Season 2019/20 – “Cadenza” a complete success.



致辞

吕嘉

国家大剧院 音乐艺术总监
国家大剧院管弦乐团 音乐总监

曲家，前有柴可夫斯基、里姆斯基-科萨科夫，后有斯克里亚宾、拉赫玛尼诺夫、斯特拉文斯基及肖斯塔科维奇，他们为俄罗斯音乐在全世界的发展作出了伟大贡献，而肖斯塔科维奇对写作手法和配器手法的贡献尤为突出。

乐器往往在音乐中模仿人声，而人声的色彩自然非常重要，歌剧正是如此折射出了人声的魅力及色彩。本乐季里，除了乐季音乐会，我们将再次上演《卡门》、《图兰朵》及《假面舞会》等名噪天下的经典作品，也将首次把《采珠人》、《拉克美》、《兰斯之旅》及《西部女郎》等难得一见的作品搬上舞台。在原创中国歌剧领域，历经多次上演、堪称红色经典的《长征》和《冰山上的来客》将再次登台，而张千一新创作的《青春之歌》则将作为国家大剧院的年度原创大戏进行首演，作为向建国 70 周年的献礼。

国家大剧院是北京、中国乃至世界的重要表演艺术中心，在此与我们携手呈现这些华彩之作的，是众多来自全世界最卓越的音乐家。在本季中，穆特和吴蛮将作为我们的驻院艺术家，分别为您呈现东西方极具代表性的两种器乐演奏艺术的魅力。张艺、萨拉斯特、史坦兹、张弦、郑明勋、袁丁、斯塔布拉瓦、李心草、班克洛夫特等客座指挥家，王健、田博年、莫泽、秦立巍、吕思清、王之炅、穆特、博德斯基、卡拉帕诺斯、苏德宾、乌尔曼、霍洛坚科、布尼亚季什维莉等独奏家，以及首次莅院合作的费多谢耶夫、霍内克，刘明嘉和黎卓宇也都是本乐季多彩画卷中的绚丽亮色！

在以本乐季致敬祖国七十华诞之时，我们邀请朱炜先生创作了这组名为“华彩”的油画，同来自音乐世界的丰富色彩相映成趣。朱炜先生将作为特邀画家，在这个乐季中继续探索音乐与艺术的奇妙关系。



音乐是听觉艺术，也是色彩的艺术。音乐和色彩是相辅相成的关系，而音乐的色彩当然基于人类的想象力。我们用眼睛看到的色彩通常是相似的，但我们用耳朵听到的色彩则可能是丰富多样的。关于音乐色彩的话题，里姆斯基-科萨科夫、斯克里亚宾及众多音乐学者曾透过音色、旋律、节奏、和声、调性及音区的视角对此有深入论述。不过，学术有学术的视角，听众有听众的感受，大家总能从不同视角对此有五彩斑斓的理解，而这五彩斑斓本身，便是音乐最美的颜色。

这个乐季，我们要给大家介绍多位东西方作曲大师创造出的丰富色彩。在“乐是故乡明”系列中，我们将聚焦到自豪挥洒的中国颜色，从充满红色记忆的革命经典，到荡漾金色收获的当代大师，再到萌生勃勃生机的年轻一代，用音乐调色板来显示中国音乐生活的沧桑巨变。在西方，门德尔松是一位极为擅长抒情的、极为讲究音色的德国作曲家。他将古典主义与浪漫主义结合，运用和声与乐器的变化，使音乐呈现出一种水彩画般的飘逸美感。理查施特劳斯是浪漫主义晚期的德奥作曲家，更是位优秀的色彩大师，他把音乐给与人类的想象力和兴奋感带到了新的境界，也把乐队特别是弦乐的色彩，从横向到纵向都体现到了极致，至今仍为众多作曲家的范本。与此同时，在 18 到 19 世纪初，欧洲政治经济正值动荡期，却也是文化艺术及音乐大发展的时期。在此期间，俄罗斯涌现了许多优秀的作

ADDRESS

LÜ Jia

Artistic Director of Music, NCPA
Music Director, China NCPA Orchestra

Music is an art of sound and colors. Music and colors complement each other. The color of music is of course based on human imagination. Colors we see with our eyes are generally similar, but colors we hear are likely to be diverse. On the subject of colors of music, Rimsky-Korsakov, Scriabin and lots of other scholars have had in-depth discussions from the perspectives of tone, melody, rhythm, harmony, tonality, and register. Scholars may have their perspectives, but audiences have their own feelings, and artists may not necessarily agree on the same answers. They can always find diversified understandings from various perspectives, and diversity is the most beautiful color of music.

We will introduce the rich colors created by several Eastern and Western master composers. In the "Sounds of China" series, we will focus on the proudly splashed colors of Chinese musicians. This musical palette, ranging from revolutionary classics full of red memories to contemporary masters glimmering with golden harvests and the younger generation brimming with luxuriant green, will shed light on the drastic changes of China's music scene in the past decades. Mendelssohn is a German composer excelling in expressing emotions and particular about tone. He combines Classicism and Romanticism and makes use of variations in harmony and instruments to give music an ethereal beauty as of watercolor painting. Richard Strauss is a German-Austrian composer of the late Romantic era. He is also an outstanding master of colors. His works, which remain epitomes for many composers now, bring the audience's imagination and excitement to a new realm and the colors of symphonic orchestra, particularly of stringed instruments, to a peak. In their times, or in the 18th and early 19th centuries, European politics and economy were in turbulence, but that was also a period of great development for culture, art and music. During this period, numerous outstanding composers came to the fore in Russia, including Tchaikovsky, Rimsky-Korsakov; and later, Scriabin, Rachmaninoff, Stravinsky, and Shostakovich. They made great contributions to the influence of Russian music worldwide. Of them, Shostakovich's contributions to composition and orchestration techniques were particularly remarkable.

Instruments can often imitate the human voice in music. The color of the human voice is undoubtedly very important. Opera, for instance, demonstrates the charm and colors of the human voice. In this season, besides seasonal concerts, we will re-stage world-renowned classics such as *Carmen*, *Turandot*, and *Un Ballo in maschera*, as well as present for the first time rarely-staged works such as *Les pêcheurs de perles*, *Lakme*, *Il viaggio a Reims*, and *La Fanciulla del West*. As for Chinese opera commissions, the frequently staged red classics *The Long March and Visitors on the Icy Mountain* will meet the audiences again. Also, *The Song of Youth*, with music by ZHANG Qianyi, will be premiered as NCPA's featured original of the year and a tribute to the 70th anniversary of the founding of the People's Republic of China.

NCPA is an important center of performing arts in Beijing, China and the world. Here we work with a host of the world's best musicians to stage these brilliant works. In this season, Anne-Sophie Mutter and WU Man will be our resident artists, who will respectively highlight the charm of two representative Eastern and Western instruments. Guest conductors ZHANG Yi, Saraste, Stenz, ZHANG Xian, Myung-Whun Chung, YUAN Ding, Stabrawa, LI Xincao, and Bancroft; cellists Jian WANG, TIAN Bonian, Moser and QIN Li-Wei; violinists Siqing LU, WANG Zhijiong and Mutter; trumpeter Boldoczki; flautist Karapanos; pianists Sudbin, Ullman, Kholodenko and Buniatishvili; and artists who work with us for the first time - conductors Fedoseyev and Honeck, oboist LIU Mingjia and pianist George Li will all be highlights on the colorful painting in this season.

When we were planning to dedicate this season to the 70th birthday of People's Republic of China, warm ceremonial colors appeared in our minds even before music. So, we decided to invite Mr. ZHU Wei to create a series of oil paintings titled "Cadanza", which contrast interestingly with the rich colors of the music world. In the future, Mr. ZHU, as our guest visual artist, will delve deeper into the magical relationship between music and art, create more excellent paintings for music and take our curiosity and imagination to the endless distance with his exploration.

驻院艺术家
Artist-in-Residence

吴蛮
WU Man



驻院艺术家
Artist-in-Residence

安妮·索菲·穆特
Anne-Sophie Mutter



乐季综述

我们的 2019/20 乐季恰逢祖国七十华诞，也正值国家大剧院管弦乐团及合唱团成立的第九年。以“华彩”命名的乐季，正表达了我们将心目中精彩音乐呈现给您的期待，也表达了我们将以此为祖国七十华诞献礼和致敬的愿望。

在这意义非凡的一年里，我们将继续对中国音乐作品特殊的热忱和感情，“乐是故乡明”正是我们诉说这份情怀的地方。在这个系列中，我们依然将在国家大剧院新作品音乐会中首演国家大剧院委约的交响新作。您将听到唐建平、孟卫东及邹静之联合创作的《北京大合唱》。同时，我们还将携手澳门乐团，在京澳两地奏响激动人心的《黄河大合唱》。此外，陈其钢《如戏人生》历经磨难的中国首演，黄若《化变》在乐团的首次亮相，于京君精巧别致的《青少年管弦乐队指南中国版》，赵麟为琵琶、大提琴和乐队所作的《逍遥游》，何启荣为朗诵、琵琶和乐队所作的《重生：道之旅》，第五届青年作曲家计划中的新秀之作以及国家大剧院八重奏的中国作品专场，将为您打开由不同时代及背景的中国作曲家共同谱写的壮丽画卷。在乐季册中，我们还以特别回顾的形式呈现了这些年来我们演奏过的中国作品。这样的回顾，代表着我们对中国文化的骄傲，也代表着我们对更多优秀新作的期待。

在“交响乐”与“室内乐”中，我们将为您呈现超过 30 场音乐会。在纪念门德尔松诞辰 210 周年的“如此浪漫”系列中，克里斯托弗·艾森巴赫将指挥我们演奏《平静的海与幸福的航行》，庄东杰将演绎《仲夏夜之梦序曲》，何子毓将领衔演绎《E 小调小提琴协奏曲》，吕嘉将与乐团及合唱团重磅上演第二号交响曲，我们还将在室内乐系列中为您呈现他的弦乐四重奏作品。余志刚教授撰写的《十九世纪的莫扎特：门德尔松》，将带您去更深地探访这位伟大音乐家的人生及艺术。在纪念理查·施特劳斯逝世 70 周年的“理查·施特劳斯如是说”系列中，吕嘉将和保罗·梅耶、吉尔伯特·奥丁演绎二重小协奏曲、与米凯拉·考妮演绎《最后四首歌》、与基安·索坦尼演绎《堂吉诃德》、

与拉多万·菲拉特科维演绎《第一圆号协奏曲》，此外还将带领乐团演绎《降 E 大调小夜曲》、《唐璜》、《变形》、《死与净化》。您还可以看到吕嘉总监与音乐学者刘小龙有关理查施特劳斯艺术人生的对话；在“俄罗斯万花筒”系列中，我们通过对柴科夫斯基、普罗科菲耶夫、斯克里亚宾、里姆斯基-科萨科夫、拉赫玛尼诺夫等俄罗斯作曲家的演绎，展示多姿多彩的俄罗斯音乐。伍维曦教授撰写的《繁华留胜迹，风骚最旖旎》则会带您乘着音乐的翅膀飞往美丽的俄罗斯。

与此并肩前行的，是国家大剧院合唱团超过十场的合唱音乐会以及我们共同出演的《假面舞会》、《采珠人》、《卡门》、《长征》、《青春之歌》、《冰山上的来客》等十多部歌剧。作为国家大剧院的两大驻院表演团体，国家大剧院管弦乐团与合唱团经常携手登台，除在歌剧领域，也上演了多部交响合唱作品。音乐学者高洁的文章《同心同在，其历此时》将带您了解更多交响合唱艺术的精妙。

在这个乐季，我们还将欢迎张艺、萨拉斯特、史坦兹、张弦、郑明勋、袁丁、斯塔布拉瓦、费多谢耶夫、霍内克、李心草、班克洛夫特等客座指挥家。同时，大提琴家王健、田博年、莫泽、秦立巍，小提琴家吕思清、王之灵、穆特，双簧管演奏家刘明嘉，小号演奏家博德斯基，长笛演奏家卡拉帕诺斯，钢琴家苏德宾、乌尔曼、黎卓宇、霍洛坚科、布尼亚季什维莉及多位歌唱家和表演艺术家也将为乐季增添绚丽之彩。

作为蜚声国际的琵琶演奏家，吴蛮对推广中国文化和促进东西交融有着瞩目的贡献。为此，我们邀请吴蛮担任 2019/20 乐季驻院艺术家并上演四场音乐会及多项艺术普及活动，其中包括与我们的两场音乐会。作为国际乐坛的传奇人物，安妮·索菲·穆特将是我们的另一位驻院艺术家。在 2019/20 乐季，她将在全球上演纪念贝多芬诞辰 250 周年系列音乐会，而国家大剧院也将是她贝多芬全球之旅的重要一站。我们将荣幸的携手穆特上演贝多芬全部小提琴作品，并以此致贺国家大剧院建院十二周年。

Season Overview

Our 2019/20 Season will see the 70th anniversary of the founding of the People's Republic of China, and the 9th anniversary of the founding of the China NCPA Orchestra. Therefore we name the season "Cadenza," to express our wish to present the most beautiful music.

In this significant year, we will express our consistent ardor for Chinese music and love for China in the "Sounds of China" series. We will present new works commissioned by NCPA in the "Sounds of China" concerts as usual. This year, you will hear *The Beijing Chorus* composed by TANG Jianping, MENG Weidong, and ZOU Jingzhi. We will cooperate with Macao Orchestra to present the exciting piece *The Yellow River Cantata*. Other performances of Chinese music include Qigang Chen's long-awaited Chinese premiere of *Itinéraire d'une illusion*, the first performance of Ruo Huang's *Becoming Another*, Julian Yu's exquisite *Young Person's Guide to the Orchestra (Chinese Version)*, ZHAO Lin's *A Happy Excursion*, Vincent Ho's *Rejuvenation: A Taoist's Journey* new works from the 5th NCPA Young Composer Programme, and the NCPA Octet's Chinese theme concerts. With pieces by Chinese composers from different times and different background, a magnificent picture of China will be revealed to the audience. The season brochure contains the Chinese repertoire we have presented in the past years. The retrospection represents our pride of Chinese culture and our wish for more masterpieces by Chinese composers.

We will present over 30 concerts of symphonies and chamber music. In "Romantic as It Is," a series to celebrate the 210th anniversary of Mendelssohn's birth, Eschenbach will conduct our orchestra to present *Calm Sea and Prosperous Voyage*, Tung-Chieh Chuang will conduct *A Midsummer Night's Dream Overture*, Ziyu He will be the soloist in the *Violin Concerto in E minor*, and LÜ Jia will conduct the NCPA Orchestra and Chorus to perform the *Lobgesang*. We will also present Mendelssohn's string quartet in NCPAO in Chamber series. Professor YU Zhigang's "Mendelssohn: the Mozart of the 19th Century" Central Conservatory of Music YU presents to you an in-depth exploration of the life and art of the great musician. In "Also Sprach R. Strauss", a series that tributes to the 70th anniversary of Richard Strauss's death, Lü Jia will work with Paul Meyer and Gilbert Audin, Michaela Kaune, Kian Soltani, and Radovan Vlatkovic respectively in their performances of *Duet-concertino*, *Four Last Songs*, *Don Quixote*, and the *Horn Concerto No.1*. Lü Jia will also conduct the orchestra to present the *Serenade in E-flat major*, *Don*

Juan, Metamorphosen, and Tod und Verklärung. The season brochure includes a dialogue between LÜ Jia and musicologist LIU Xiaolong on the life and art of Richard Strauss. In the "Russian Kaleidoscope" series, we will exhibit a colorful world of Russian music with our interpretation of works by Russian composers, including Tchaikovsky, Prokofiev, Scriabin, Rimsky-Korsakov, Rachmaninoff, and more. Professor WU Weixi's "Enchanting Imprints from the Glorious Past" will take you on a flight to Russia with the wings of music.

In this season, the NCPA Chorus will give over ten choral concerts. The Chorus and the Orchestra will also produce over ten operas, including *Un ballo in maschera*, *Les pêcheurs de perles*, *Carmen*, *The Long March*, *Song of Youth*, *A Visitor from the Icy Mountains*, etc. As the two major resident performing groups of NCPA, the NCPA Orchestra and Chorus have worked together for uncountable times in opera production as well as choral symphonies. In musicologist Gao Jie's "Harmonies in Time and Space" you will learn more about the wonderful features of the choral symphony.

In this season, we will welcome many guest conductors, including ZHANG Yi, Saraste, Stenz, ZHANG Xian, Myung-Whun Chung, YUAN Ding, Stabrawa, Fedoseev, Honeck, LI Xincuo, Bancroft, etc. The season will also be honored by the gorgeous performance of cellists Jian Wang, TIAN Bonian, Moser and Li-Wei Qin; violinists Siqing Lu, WANG Zhijiong, and Mutter; oboist LIU Mingjia; trumpeter Boldoczki; flutist Karapanos; pianists Sudbin, Ullman, George Li, Kholodenko, and Buniatishvili.

As a world-famous pipa player, WU Man has made remarkable achievement in her work to promote Chinese culture and east-west cultural integration around the world. We will invite WU Man to be the Artist-in-Residence of this season. WU Man will give four concerts including two with our orchestra to perform works that inspired by the Chinese Taoist culture respectively composed by Vincent Ho and ZHAO Lin. She will also appear in various art outreach events, and discuss with you the profound and joyful experience of east-west cultural integration. Our other Artist-in-Residence will be the legendary musician Anne-Sophie Mutter who will go on a world tour to observe the 250th birth anniversary of Ludwig van Beethoven. As an important stop of her Beethoven tour, we will work with Mutter to present all Beethoven's violin works, to celebrate the 12th anniversary of the founding of the NCPA.



CADENZA 華彩
2019/20

乐是故乡明
SOUNDS OF CHINA

乐是故乡明

音乐的神奇之处在于，它与个体的情感体验紧紧捆绑，又与民族的文化血脉彼此交融。常常在音乐响起时，某段尘封的记忆被打开，而身体的每个细胞都会醒过来，告诉你，那个根植于内心深处的关于“我是谁”的问题的答案。当西方的伟大作曲家们一个接一个登上历史的舞台，书写和描绘出灿烂的音乐史图景，中国的音乐却独树一帜，流淌出一条同样斑斓和壮阔的画卷。作为一支中国的交响乐团，我们一面折服于西方巨匠留下的浩瀚遗产，一面为中国尚未采掘充分的音乐艺术宝藏震撼，只想尽己所能，带领观众们一起再去重读历史，回顾中国音乐在千年传统的式微与重建间，在与西方文明的对话和交融中，如何生长出新的面貌，如何走到今天，未来又将指向哪里。

这个乐季中，国家大剧院乐团、合唱团将与澳门乐团分别在澳门、北京两地联合演出《黄河大合唱》这一不朽经典。在这个特殊场合及另一场由国家大剧院独创的八重奏组合带来的音乐会上，我们还将上演一系列五四运动以来，由马思聪、黄自、赵元任、冼星海、任光、李叔同、杜鸣心……创作的歌曲，它们呐喊出抗日救亡运动中高涨的民族精神，歌唱出诗意的情感表达，本身也代表了动荡年代间思潮的涌动和文化艺术的蓬勃发展。我们将以此为五四运动 100 周年、《黄河大合唱》首演 80 周年及澳门回归 20 周年献上贺礼。

移步当下，中国作曲家的声音更是在世界各地响起。作为新音乐创作的重要阵地，每年我们都会以一台“国家大剧院新作品音乐会”，集中展现由我们委约这个时代最优秀的作曲家们创作，充分反映社会主义核心价值观的新作品。与《黄河大合唱》遥相呼应，

今年我们将重磅推出由邹静之作词，孟卫东、唐建平作曲的交响合唱《北京大合唱》。此外，由国家大剧院与纽约卡内基音乐厅、南荷兰爱乐乐团、法国图卢兹国家交响乐团及巴黎爱乐音乐厅联合委约陈其钢创作的《如戏人生》也将迎来中国首演。正如其标题，这部作品的命运也颇具戏剧性，原定于 2017 年的世界首演曾被作曲家临时取消并推翻重写，于一年后重新问世。本乐季中，我们还将上演陈其钢的另一部作品《走西口》，还会把于京君在 2018 年新作的《青少年管弦乐队指南中国版》带往韩国，并选择了近年来蜚声国际的黄若的《化变》作为这个乐季的中国作品终曲。在琵琶演奏家吴蛮的驻院艺术家计划中，两部同样年轻的作品将与观众见面。他们是旅加华人作曲家何启荣为琵琶、朗诵及乐队而作的《重生：道之旅》，以及赵麟为琵琶、大提琴与乐队而作的《逍遥游》。两部灵感均来自于道家思想的作品，也都是琵琶与其它形式的二重协奏曲，由吴蛮这位游走于东西方文化及不同音乐类型间的“跨界”音乐家来演绎，是再合适不过了。

在广泛上演成熟作曲家的作品之余，大剧院一直不遗余力地支持着青年作曲家的发展。自 2011 年推出“国家大剧院青年作曲家计划”以来，200 多部或新奇、或工整、或青涩、或大胆的作品由此诞生。以国家大剧院管弦乐团为核心，联手北京其它各乐团，已有近 40 部作品相继在大剧院上演。今年，伴随着 2019/20 乐季的展开，第五届青年作曲家计划也将逐步进入集中展演。在他们的作品从一纸乐谱变为可听可见的音乐之时，不仅作曲家自己，连我们也常常为之惊喜。我们相信，在此过程中他们所获得的所有的启发，也必将成为日后中国音乐最精彩的声音。

Sounds of China

The magic of music is how intensely it is connected with emotional experience of an individual and cultural inheritance of a nation. Often, when the music plays, a hidden emotion is unlocked, awakening every cell in the body, and answering the question, "Who am I?" As great Western composers enter the historical stage and portray fantastic music visions, Chinese music has grown in its own way and created its own grand portrait as well.

As a Chinese symphony orchestra, we are in awe of the Western legacy, and also impressed by the untapped treasures of Chinese music. We want to do everything we can to lead the audience in re-reading history, to review how Chinese music has evolved and reconstructed over 1,000 years. With Western culture's huge impact, how do we develop a new vision, how did we get here, and where do we go now?

For this season, the NCPA Orchestra and Chorus will collaborate with the Macau Orchestra in performing *Yellow River Cantata* in both Macau and Beijing, as well as a series of songs composed since the May Fourth Movement, by composers including: MA Sicong, HUANG Zi, ZHAO Yuanren, WANG Luobin, REN Guang, LI Shutong, and Du Mingxin, etc. These songs are passionate in their depiction of the nationalist spirit in the Anti-Japanese War, whose emotional expression also represents the surging thoughts during the war and the robust growth of culture and art. We are dedicating this concert to the 100th anniversary of the May Fourth Movement, the 80th anniversary of the debut of *Yellow River Cantata*, and the 20th anniversary of Macau's return to China.

At present, more voices from Chinese composers can be heard around the world. As an important base camp for new music creation, we have a performance of "NCPA New Commissions" every year to showcase the best works of this era, and which reflect the core values of Socialism. In addition to *Yellow River Cantata*, we are also unveiling the choral symphony, *Beijing Cantata*, with lyrics by ZOU Jingzhi

and composition by MENG Weidong and TANG Jianping.

Itineraire d'une illusion, a work from Chen Qigang that the NCPA has jointly commissioned with Carnegie Hall, Philharmonie Zuidnederland, France's Toulouse National Symphony, and the Paris Philharmonic will finally have its China premiere in this fall. Just as what the title suggests, the birth of this masterpiece has been full of drama. The work's world premiere was originally set in 2017 but was, at the last minute, cancelled by the composer himself and only took place one year later after its complete rewriting. We'll also perform Chen's *Eloignement*, and Julian Yu's *Young Person's Guide to the Orchestra (Chinese Edition)* which composed in 2018, and bring the latter to South Korea for the first time. We will close the season by Ruo Huang's *Becoming Another*.

As the Artist-in-residence of NCPA in 2019/20 season, WU Man will perform two new works with us, Chinese-Canadian composer Vincent Ho's *Rejuvenation: A Taoist Journey*, for pipa, narrator and orchestra, and Zhao Lin's *A Happy Excursion, concerto for pipa and cello*. Both works were inspired by Taoist philosophy, and are double concertos combining pipa and other form. Wu Man, as a pipa virtuoso who deeply benefited by western and eastern music and culture, will be a perfect interpreter of these stunning works

As we perform works by well-known composers, the NCPA is also devoted to support emerging talented young composers. Since the "NCPA Young Composers Programme" began in 2011, over 200 pieces, whether exotic, organized, reserved, or daring, had been created. With the NCPA Orchestra as the main interpreter, and together with other orchestras in Beijing, almost 40 pieces have been performed at the NCPA.

This year, the 5th Young Composers Programme is rising its curtain as we unveil the new season. We are just as excited as the composers when the notes in the score become music lingered in the stage.

10.11 | 音乐厅
Concert Hall

IIII 2019

乐是故乡明： 国家大剧院新作品音乐会

Sounds of China: Concert of NCPA New Commissions

指挥：杨洋
国家大剧院合唱团

Conductor: YANG Yang
China NCPA Chorus

张彦朋 猫才不在乎呢（国家大剧院青年作曲家计划）
孟卫东、唐建平 / 邹静之 交响合唱《北京大合唱》
（国家大剧院出品）

ZHANG Yanpeng *Cats Just Don't Give A Damn* (NCPA
Young Composers Program)
MENG Weidong, TANG Jianping / ZOU Jingzhi Choral
Symphony: *Beijing Chorus* (NCPA Commission)



交响合唱《北京大合唱》

交响合唱《北京大合唱》是国家大剧院 2018 年委约创作的以北京中轴线为内容，既展现了北京的历史人文与风貌民情，又表现了北京的文化内涵与时代精神的交响声乐作品。该作品邀请了著名作曲家孟卫东、唐建平，著名剧作家邹静之共同创作。作品在内容上共分为六个乐章，分别是：开篇《北京》；第一章《永定门》；第二章《天坛》；第三章《天桥》；第四章《天安门广场》；第五章《钟鼓楼》。

《北京大合唱》描绘了北京中轴线上的历史

文化，通过交响合唱的表现形式，结合交响乐、独唱、重唱等丰富的人声艺术手段，并将京剧、曲艺等优秀民族音乐融合其中，展示特色鲜明的京味文化，使得该作品既恢弘大气符合时代特征，又雅俗共赏符合人民审美需求。该曲以北京浓厚的历史文化底蕴为创作背景，以中轴线为创作核心，展现北京的历史、人文、风貌、民情，表现北京的文化内涵与时代精神。作者们充分运用人声艺术的丰富手段，不失本地地创作出一部有经典气质的纵向可穿透时间、横向可走向世界交响合唱作品。

Choral Symphony: *Beijing Chorus*

The choral symphony *Beijing Chorus* (original title, *The Middle Axis of Praise*) was commissioned by the NCPA in 2018. With Beijing's middle axis as a theme, it showcases Beijing's history, culture, and customs, and reveals a union of Beijing's culture and spirit. Created by renowned composers MENG Weidong and TANG Jianping, and playwright Zou Jingzhi, the work has six movements, including: Beijing, Yongding Gate, Temple of Heaven, the Skyway, Tiananmen Square, and The Bell and Drum Tower.

The *Beijing Chorus* portrays the history and culture along Beijing's middle axis. Using choral symphony,

it combines symphony with diverse vocal music such as solos and duets, as well as Peking Opera and traditional art elements to reveal authentic Beijing flavor. The work has the grandiose elegance of our time, as well as a popular appeal. Against the profound historical and cultural background, the piece uses the middle-axis of the city as a basis to illustrate Beijing's history, culture, diversity, and folklore, showing its cultural roots and spirit of the times. The authors have used vocal arts' diverse formats to create a choral symphony work that transcends time, and expansive enough to reach the world.

10.30

澳门 澳门文化中心综合剧院
Centro Cultural de Macau, Macau

|||| 2019

第三十三届澳门国际音乐节 闭幕音乐会：黄河大合唱

The 33th Macau International Music Festival Closing
Concert: Yellow River Cantata

11.02-03

北京 国家大剧院 音乐厅
NCPA Concert Hall, Beijing

黄河大合唱：吕嘉指挥澳门乐团、 国家大剧院管弦乐团与合唱团

Yellow River Cantata: LÜ Jia Conducts Macao
Orchestra, China NCPA Orchestra and Chorus

指挥：吕嘉
女高音：徐晓英
男低音：关致京
朗诵：王卫国
澳门乐团
国家大剧院合唱团

李叔同 《送别》
黄 自 《旗正飘飘》
赵元任 《教我如何不想他》
贺绿汀 《嘉陵江上》
黄 自 《玫瑰三愿》
青 主 《我住长江头》
冼星海 《在太行山上》
张 一 《北京》
李海鹰 《七子之歌》
冼星海 《黄河大合唱》

Conductor: LÜ Jia
Soprano: XU Xiaoying
Bass: GUAN Zhijing
Narrator: WANG Weiguo
Macao Orchestra
China NCPA Chorus

LI Shutong *Farewell Song*
HUANG Zi *Flags Are Fluttering*
ZHAO Yuanren *How Can I Not Miss Her*
HE Lüting *On the Jialing River*
HUANG Zi *Three Wishes of the Rose*
Qing Zhu *I Live at the Source of the Yangtze River*
XIAN Xinghai *On the Taihang Mountains*
ZHANG Qianyi *Beijing*
LI Haiying *Songs of the Seven Sons*
XIAN Xinghai *Yellow River Cantata*



澳门出生的冼星海是中国近代音乐史上最具有代表性的作曲家之一，他的代表作《黄河大合唱》自1939年问世以来，已经度过了整整80个春秋，伴随着中华民族走过从争取民族解放到寻求民族复兴的整个历程。为了纪念黄河大合唱首演80年，也为了缅怀作曲家冼星海的一生，在此澳门回归20周年之际，我们将与澳门乐团以及国家大剧院合唱团合作，再次上演这部伟大的合唱作品，并以一套优秀中国歌曲专题音乐会来致敬在过去的一百年间中国音乐的发展历程。

近代中国音乐的起点可以追溯到清末的“学堂乐歌”。在教会和洋务派兴办的近代学校的影响下，音乐开始进入课堂，学堂乐歌迎来了发展的高峰期。开眼看世界的留学生们从日本或欧美引进旋律，用中文填词，将这些新歌曲推广至全国各地。随着广播电台和唱片行业的发展，改编翻唱国外歌曲的学堂乐歌很快就已落伍，新一代中国音乐家成长起来。国人自己创作的歌曲迅速发展，成为了一时的流行。这其中包括了都市流行音乐、艺术歌曲，以及与时局紧密相关的爱国救亡歌曲。

我们接下来就将演绎多首流传至今的著名篇章，包括艺术歌曲的代表作如赵元任的《教我如

何不想她》、青主的《我住长江头》和黄自的《玫瑰三愿》，以及爱国救亡歌曲如黄自的《旗正飘飘》、贺绿汀的《嘉陵江上》以及冼星海的《在太行山上》。这些歌曲刻画了那个时代的文化与精神风貌，更以其丰富价值与内涵被传唱至今。我们还将献上由闻一多作词，李海鹰作曲的《七子之歌·澳门》以及张千一作曲的《北京》，展现音乐在新中国的继承与发展。

《黄河大合唱》可以说是中国声乐作品创作的一个高峰，象征着中华民族高涨的抗战救亡决心，它以我们民族的发源地——黄河为背景，展示了黄河岸边曾经发生过的事情，以启迪人民来保卫黄河、保卫华北、保卫全中国。作品气势宏伟磅礴，音调清新、朴实优美，具有鲜明的民族风格。2007年当“嫦娥一号”飞上太空时带上的音乐作品中就包括了《黄河大合唱》中的《黄河颂》。

冼星海立足于大众化的音乐、将民族素材以新面貌展现、并力图运用世界通行的形式打造具有国际性的音乐作品。虽然他英年早逝，但继承他遗志的一代代音乐人对这部作品反复打造雕琢，最终成为了一部能够代表中华民族团结精神的不朽名作。

XIAN Xinghai, born in Macau, is one of the most representative composers in modern Chinese history. His work, *Yellow River Cantata*, has lasted 80 years since its inception in 1939, as the Chinese people traveled the road of national liberation to cultural revival. To commemorate the 80th anniversary of this song, to remember the life of XIAN Xinghai, and as we look toward the 20th anniversary of Macau's return to China, we are collaborating with the Macao Orchestra to perform this grand chorus. We will salute the development of Chinese music in last 100 years with this excellent concert devoted to the Chinese music.

The origin of Chinese music could be traced to "school music" at the end of the Qing Dynasty. As churches and foreign schools introduced music to the curriculum, school music entered a period of rapid development. When overseas students added Chinese words to Japanese, European, or American music, songs were then heard around the country. As radio and records became popular, rewritten international music fell out of fashion, and was replaced by a new generation of original Chinese music. Chinese-written songs grew rapidly and became the trend, including popular urban music, art songs, and patriotic songs for the times.

We will perform many legendary songs, including

representative art songs such as ZHAO Yuanren's *How Do I Not Miss Her*, QING Zhu's *I live at the Start of Yangtze River*, HUANG Zi's *Three Wishes for the Rose*, and patriotic songs such as Huang Zi's *The Flag is Flying*, HE Lvding's *On the Jialing River*, and XIAN Xinghai's *On Mt. Taihang*. These songs portrayed the culture and emotions of their time, and their rich content still resonates today. We will also perform the Wen Yiduo-written and LI Haiying-composed *Song of Seven Sons: Macao*, and Zhang Qianyi's *Beijing*, to showcase musical development in the new China.

Yellow River Cantata could be considered a peak in Chinese choral music, symbolizing the determination of the Chinese people in fighting against the invaders and saving their country. Using the Yellow River, the origin of our culture, as the background, the song showcased the events along the riverbanks in order to inspire people to protect the Yellow River, northern China, and all of China. In 2007, when *Chang'e I* was launched into space, the soundtrack included *Ode to Yellow River*, part of *Yellow River Cantata*.

XIAN Xinghai used popular music to reveal cultural character in a new way, he also used international features to make the music popular everywhere. While he passed away in his prime, generations of musicians have sculpted this piece into a perennial creation, worthy of representing the united spirit of the Chinese people.

2019.04.19/21 | 张艺
ZHANG Yi

于京君 《青少年管弦乐队指南中国版》
Julian Yu *Young Person's Guide to the Orchestra* (Chinese Version)

2019.06.08 | 吕嘉
LÜ Jia

李萌能 《太阳·大扎撒》(国家大剧院青年作曲家计划)
LI Mengneng *Sun · Great Law-book* (NCPA Young Composers Program)

2019.09.14-15 | 张弦
Xian Zhang

陈其钢 《走西口》
Qigang Chen *L'eloignement*

2019.10.12 | 国家大剧院八重奏
NCPA Octet

马思聪 《牧歌》
MA Sicong *Pastoral song*
黄自 《玫瑰三愿》
HUANG Zi *Three Wishes of a Rose*
黄自 《西风的话》
HUANG Zi *Westwind's Whisper*
黄自 《花非花》
HUANG Zi *A Flower It Seems*
赵元任 《教我如何不想他》
ZHAO Yuanren *How Can I Stop Missing Him*
王洛宾 《花儿与少年》
WANG Luobing *Flowers and the Youth*
任光 《渔光曲》
REN Guang *Song of the Fishermen*
李叔同 《送别》
LI Shutong *A Valediction*
杜鸣心 《新疆舞曲》
DU Mingxin *Ten Xinjiang Dances*

2019.10.25-26 | 郑明勋
Myung-whun Chung

陈其钢 《如戏人生》为交响乐团而作
Qigang Chen *Itinéraire d'une illusion* for symphony orchestra

2020.03.12/15 | 瑞恩·班克罗夫特 | 吴蛮 | 秦立巍
Ryan Bancroft | WU Ma | Li-Wei Qin

何启荣 《重生：道之旅》
Vincent Ho *Rejuvenation: A Taoist Journey*
赵麟 琵琶、大提琴与管弦乐队协奏曲“逍遥游”
ZHAO Lin *A Happy Excursion*, Concerto for Pipa and Cello
黄若 《化变》
HUANG Ruo *Becoming Another*

国家大剧院管弦乐团中国作品演出全记录

2010-2019

中国作曲家

(按生辰年份排序)

管弦乐

- 刘天华** 良宵
- 聂耳** 金蛇狂舞 (唐建平改编)
- 许述惠、黎国荃** 渔舟唱晚
- 李焕之** 春节序曲
- 陈培勋** 咏雪
- 周文中** 花月正春风
- 严金萱** 芭蕾舞剧《白毛女》音乐会组曲选段
- 茅沅** 新春乐
- 吴祖强** 春江花月夜
- 吴祖强、杜鸣心** 《红色娘子军》选段
- 吴祖强、王燕樵、刘德海** 琵琶协奏曲《草原小姐妹》
- 杜鸣心** 青年交响曲 | 小提琴和乐队组曲《新疆之旅》选段 | 钢琴与乐队《北京颂歌》(国家大剧院委约, 2017年10月10日由吕嘉指挥国家大剧院管弦乐团世界首演)
- 吕其明** 红旗颂
- 阎海登** 晋调
- 何占豪、陈钢** 小提琴协奏曲《梁山伯与祝英台》
- 郑路、马洪业** 北京喜讯到边寨
- 王范地** 琵琶协奏曲《天山之春》
- 王酩** 海霞组曲
- 陈钢** 阳光照耀塔什库尔干

- 黄怀海** 赛马
- 王西麟** 火把节之夜 (选自《云南音诗》)
- 阎绍一** 花梆子 (刘湜改编)
- 马耀先、李汉中** 新疆之春
- 殷承宗、储望华等** 钢琴协奏曲《黄河》
- 顾冠仁** 笛子协奏曲《江南风韵——欢乐歌》
- 鲍元恺** 《炎黄风情——中国民歌主题 24首管弦乐曲》 | 高山节日
- 赵季平** 第二琵琶协奏曲 (国家大剧院与悉尼交响乐团等机构联合委约, 2014年4月30日由陈佐湟指挥吴蛮、国家大剧院管弦乐团亚洲首演) | 第一小提琴协奏曲 (国家大剧院委约, 2017年10月10日由吕嘉指挥宁峰、国家大剧院管弦乐团世界首演) | 大提琴协奏曲《庄周梦》(国家大剧院委约管弦乐队版, 2018年12月7日由吕嘉指挥秦立巍、国家大剧院管弦乐团世界首演)
- 周成龙** 挂红灯
- 陈其钢** 源 | 逝去的时光 | 五行 | 蝶恋花 | 礼乐 (改编自古曲《春江花月夜》) | 二黄 | 乱弹 | 《如戏人生》, 为交响乐团而作 (国家大剧院与卡内基音乐厅、巴黎爱乐音乐厅等机构联合委约, 2019年10月25日由郑明勋指挥国家大剧院管弦乐团亚洲首演) | 小提琴协奏曲《悲喜同源》
- 陈怡** 蓝蓝天
- 唐建平** 新春序曲
- 盛宗亮** 十二生肖 | 飞飞歌, 为小提琴和乐队而作
- 叶小纲** 第三交响曲“楚”, 作品第45号 | 《将进酒》, 为朗诵与乐队而作 | 《地平线》, 为女高音、男中音与乐队而作 | 《惊天》, 为男高音与乐队而作 | 《望天》, 为女高音与乐队而作 | 悲欣之歌
- 周煜国** 《云裳诉》
- 郭文景** 山之祭 | 《国家大剧院交响曲》(国家大剧院委约, 2010年12月19日由陈佐湟指挥国家大剧院管弦乐团世界首演) | 春天, 十个海子、“布满伤痕的灵魂”(选自交响声乐套曲《远游》) | 李白《清平调三首》之一: “云想衣裳花想容”(选自歌剧《诗人李白》) | 李煜《虞美人》: “春花秋月何时了”(选自歌剧《夜宴》)
- 张维良** 乐春
- 于京君** 跑早船 | 钢琴协奏曲《新起板》(国家大剧院委约, 2017年10月15日由张艺指挥陈萨、国家大剧院管弦乐团世界首演) | 青少年管弦乐队指南中国版
- 关峡** 交响幻想曲《霸王别姬》 | 钢琴协奏曲《奠基者》
- 谭盾** 十二把大提琴与管弦乐团协奏曲《马可波罗》 | 弦乐队与琵琶协奏曲
- 夏良** 庆典序曲
- 冯满天** 天高云淡
- 刘铁山、茅沅** 瑶族舞曲

阮昆申 “逐梦”，为二胡和管弦乐团而作

董夔 春（2019年2月3日由吕嘉指挥国家大剧院管弦乐团与合唱团世界首演）

张巍、李颺 碧海雅韵

李颺、孟可 交响诗《世纪之舞》

邹航 北京色彩

赵聪 琵琶协奏曲《丝路飞天》

杨帆 雀之灵

罗麦湖 从茉莉花到图兰朵

吴承昊 南音：水上丝路

金平 森多玛

黄巧配器 《走西口》竹笛与管弦乐队

陈皓 交响舞诗 凤凰

赵麟、张帅 敦煌乐舞《千年之约》

王丹红 琵琶协奏曲《云想花想》

王丹红 如是

王丹红 二胡协奏曲《阿曼尼莎》

交响合唱

冼星海 黄河大合唱

晨耕、生茂、唐轲、遇秋 大型声乐套曲《长征组歌》

赵季平 交响合唱《和平颂》

陈其钢 《江城子》，为民族女高音、合唱与交响乐团而作（国家大剧院与英国 BBC 三台、英国格拉摩根谷音乐节等机构联合委约，2018年3月2日由亚历山大·布洛赫指挥孟萌、国家大剧院管弦乐团与合唱团世界首演）

孟卫东、邹静之 《北京大合唱》（国家大剧院委约，2019年10月11日由杨洋指挥国家大剧院管弦乐团与合唱团世界首演）

叶小纲 《和平祭》，为合唱与乐队而作（选自《和平祭》第三乐章）| 《星光》，为钢琴、合唱与乐队而作|《喜马拉雅之光》，为男高音、男童高音、古筝、合唱与乐队而作

郭文景 《蜀道难》，为男高音领唱、合唱与管弦乐队而作

歌曲

王洛宾 半个月亮爬上来（蔡余文改编）| 青春舞曲

刘炽 我的祖国

彦克 七律·长征

郑秋枫 我爱你中国 | 帕米尔我的家乡多么美

田丰 忆秦娥·娄山关

秦咏诚 我和我的祖国

傅庚辰 十六字令

施光南 我的祖国妈妈

王立平 江河万古流

瞿琮 我爱你，中国

赵季平 精卫咏叹调（选自歌剧《山海经》）

赵季平、廖勇 北京之邀

刘长安 我爱五指山，我爱万泉河

臧云飞、王晓岭 新新的北京

徐沛东 清平乐·六盘山

印青、陈小奇 我的北京

印青、王晓岭 北京之夜

杨乃林 梨花颂（改编自京剧《大唐贵妃》）

关峡 祖国我为你干杯

乌兰托嘎 父亲的草原母亲的河

张千一、屈塬 北京

戚建波 亲吻祖国

郝维亚、乔方 北京圆舞曲

蔡东真、屈塬 京城谣

杨帆、尹相涛 以梦为马

歌剧

- 雷 蕾** 西施 (2009年10月29日首演)
- 郝维亚** 山村女教师 (2009年12月22日首演)
- 雷 蕾** 赵氏孤儿 (2011年6月20日首演)
- 印 青** 运河谣 (2012年6月21日首演)
- 集体创作** 洪湖赤卫队 (与湖北省歌剧舞剧院联合制作) (2012年10月1日首演)
- 郭文景** 骆驼祥子 (2014年6月25日首演)
- 雷 蕾** 冰山上的来客 (2014年12月24日首演)
- 金 湘** 日出 (2015年6月17日首演)
- 唐建平** 这里的黎明静悄悄 (2015年11月5日首演)
- 莫 凡** 渔公与金鱼 (2015年11月10日首演)
- 孟卫东** 方志敏 (2015年12月24日首演)
- 印 青** 长征 (2016年7月1日首演)
- 印倩文** 阿凡提 (2016年12月22日首演)
- 雷 蕾** 金沙江畔 (2017年7月28日首演)
- 张千一** 兰花花 (2017年10月1日首演)
- 蔡东真** 白雪公主 (2018年3月9日首演)
- 张艺馨** 没头脑和不高兴 (2018年12月22日首演)

室内乐

- 鲍元恺** 炎黄风情组曲 (鲍元恺改编)
- 陈其钢** 走西口 | 山楂树之恋 (李玥瑾改编)
- 印 青** 天路 (蔡东真 改编) | 三月桃花心中开 (选自《长征》, 石一岑 改编)
- 叶彦辰** 两个作品 - 幻想曲 & 回旋曲

外国作曲家

(按演出时间排序)

- 罗宾·霍洛韦** 在中国 (国家大剧院委约, 2013年3月17日由克里斯蒂安·雅尔维指挥国家大剧院管弦乐团世界首演)
- 卡列维·阿霍** 革家 (国家大剧院委约, 2013年3月17日由张艺指挥国家大剧院管弦乐团世界首演)
- 塞巴斯蒂安·柯里尔** 量子群 (国家大剧院委约, 2013年3月17日由克里斯蒂安·雅尔维指挥国家大剧院管弦乐团世界首演)
- 奥古斯塔·里德·托马斯** 丰收之鼓 (国家大剧院委约, 2013年3月17日由张艺指挥国家大剧院管弦乐团世界首演)
- 迈克尔·戈登** 北京和声 (国家大剧院委约, 2013年3月17日由克里斯蒂安·雅尔维指挥国家大剧院管弦乐团世界首演)
- 卢·哈里森** 琵琶与弦乐队协奏曲
- 恩玖·施耐德** 笙、打击乐与乐队协奏曲 (2016年8月26日由克劳斯·彼得·弗洛指挥国家大剧院管弦乐团与合唱团世界首演)
- 贝恩德·理查德·多伊奇** 笙与乐队协奏曲 (国家大剧院与巴塞尔交响乐团、首尔爱乐乐团和科隆音乐公司联合委约)

国家大剧院青年作曲家计划

(按演出时间排序)

- 金秋月** 水墨三帧
- 杜 薇** 袅晴丝·惊梦
- 肖 瀛** 百花深处 | 信奉之作
- 刘 灏** 交响组曲《黔中赋》
- 周 娟** 中国制造
- 蔡东真** 惊蛰
- 李 博** 十面 | 飞寒
- 李萌能** 彼岸花
- 商锡鹏** 丛林中的杜鹃
- 商沛雷** 八仙
- 何 巍** 夜曲
- 杨筱琳** 漫漫山谷间
- 张志亮** 云佩

Complete List of Chinese Works Performed by China NCPA Orchestra 2010-2019

Chinese composers
(List of Composers in Chronological Order)

Orchestral music

- LIU Tianhua** The Enchanting Night
- NIE Er** Dance of the Golden Snake (Arr. TANG Jianping)
- XU Shuhui, LI Guoquan** Notturmo in the Fisherboat
- LI Huanzhi** Spring Festival Overture
- CHEN Peixun** Ode to Snow
- CHOU Wen-Chung** All in the Spring Wind
- YAN Jinxuan** Selections from Ballet The White-Haired Girl
- MAO Yuan** Happy Spring Festival
- WU Zuqiang** Moonlight on the Spring River
- WU Zuqiang, WANG Yanjiao, LIU Dehai** Pipa Concerto *Little Sisters of the Grassland*
- WU Zuqiang, DU Mingxin** Selections from Red Women Army
- DU Mingxin** Youth Symphony | Selections from *Ten Xinjiang* Dances for Violin and Orchestra | *Ode to Beijing* for Piano and Orchestra (NCPA Commission. World Premiere: October 10 2017, LÜ Jia and NCPAO)
- LU Qiming** Ode to the Red Flag
- YAN Haideng** Shanxi Melody
- HE Zhanhao, CHEN Gang** Violin Concerto *The Butterfly Lovers*
- LU ZHENG, MA Hongye** Good News from Beijing Comes to Border Villages
- WANG Fandi** Spring of Tianshan, for Pipa and Orchestra

- WANG Ming** Haixia Suite
- CHEN Gang** Sunshine in the Skies of Tashikuergan
- HUANG Huaihai** Horse Racing
- WANG Xilin** Torch Festival (from *Music and Poetry in Yunnan*)
- YAN Shaoyi** Decorated Bangzi (Arr. LIU Yuan)
- MA Yaoxian, LI Hanzhong** the Spring of Xinjiang
- YIN Chengzong, CHU Wanghua** Piano Concerto *The Yellow River*
- GU Guanren** Bamboo-flute Concerto *Jiangnan Charm – Song of Joy*
- BAO Yuankai** *Chinese Sights and Sounds, 24 Pieces on Chinese Folk tunes for Orchestra* | Festival of the Mount Ali
- ZHAO Jiping** Pipa Concerto No.2 (Co-commission: NCPA, Sydney Symphony Orchestra, etc. Asian Premiere: April 30 2014, Zuohuang Chen, WU Man and NCPAO) | Violin Concerto No.1 (NCPA Commission. World Premiere: October 21 2017, LÜ Jia and NCPAO) | Concerto *Disillusioned Dreams* for Cello and Orchestra (Symphony orchestra version, NCPA Commission. World Premiere: December 7 2018, LÜ Jia, Li-Wei Qin and NCPAO)
- ZHOU Chenglong** Hanging the Red Lantern
- Qigang Chen** Yuan (Origins) | Reflet d'un temps disparu | Wu Xing (The Five Elements) Suite for Orchestra | Iris Devoilee | the Propriety and Music (Arr. From ancient music *A Moonlit Night On The Spring River*) | Er Huang | Luan Tan | *Itinéraire d'une illusion*, for symphony orchestra (Co-commission: NCPA, Carnegie Hall and Philharmonie de Paris, etc. Asian Premiere: October 25 2019, Myung-Whun Chung and NCPAO) | Violin Concerto *La joie de la souffrance*
- CHEN Yi** Blue sky
- TANG Jianping** New Year Overture
- SHENG Bright** Concerto for Orchestra: Zodiac Tales | Let Fly, for Violin and Orchestra
- YE Xiaogang** Symphony No.3 "Chu", Op.45 | *Invitation to Wine*, for Recitation and Orchestra | *Horizon*, for Soprano, Baritone and Orchestra, Op.20 | *Shocking the Sky*, for Tenor and Orchestra | *Looking up into the Sky*, for Soprano and Orchestra | Song of Sorrow and Gratification
- GUO Wenjing** Rite of Mountain | China NCPA Symphony | Spring, Ten Hai Zi, "Your body is covered in scars", from Opera Journeys | Li Bai: "Fineries like cloud, face with petal hues", from Opera Poet Li Bai | Li Yu's Elegy: "Spring flowers, autumn moon: where is the end?"
- ZHANG Weiliang** Happy Spring
- Julian Yu** The Row-Boat Dance | *New Upbeat*: Piano Concerto on Chinese Themes (NCPA Commission. World Premiere: October 15 2016, ZHANG Yi, CHEN Sa and NCPAO) | Young Person's Guide to the Orchestra (Chinese Version)
- GUAN Xia** Symphonic Fantasy *Farewell My Concubine* | Piano Concerto The Founder
- TAN Dun** Concerto for 12 Cellos and Orchestra: Marco Polo Concerto for String Orchestra and Pipa

XIA Liang Celebration Overture

FENG Mantian The Sky is High and the Clouds Are Aale

LIU Tieshan, MAO Yuan Dance of the Yao People

RUAN Kunshen Chasing the Dream: The Field of Hope and the Chinese Dream

DONG Kui Spring (World Premiere: Feburary 3 2019, LÜ Jia and NCPAO)

ZHANG Wei, LI Biao The Blue Sea

LI Biao, MENG Ke Symphonic Poem "Dance of the Century"

ZOU Hang the colors of Beijing

ZHAO Cong Flying Fairies of the Silk Road, for Pipa and Orchestra

YANG Fan Spirt of the Peacock

LUO Maishuo Jasmine to Turandot

WU Sam Nanyin: Maritime Silk Road

JIN Ping Simhavaktra Dakini

HUANG Qiao *Departure from Xikou*, for bamboo flute and orchestra

CHEN Hao Phoenix Choreographic Poem for Orchestra

ZHAO Lin, ZHANG Shuai

WANG Danhong Clouds and Flowers, for Pipa and Orchestra

WANG Danhong As Thus

WANG Danhong Erhu Concerto *Nisha Oman*

Choral Symphony

XIAN Xinghai Yellow River Cantata

CHEN Geng , SHENG Mao , TANG Ke, YU Qiu *the Suite of the Long March*

ZHAO Jiping Symphonic Chorus *Ode to Peace*

Qigang Chen *Jiang Tcheng Tse*, for Peking Opera style female singer, mixed chorus and symphony orchestra (Co-commission: NCPA, BBC Radio 3 and The Vale of Glamorgan Festival, etc. World Premiere: March 2 2018, Alexandre Bloch, MENG Meng and NCPA Orchestra & Chorus)

MENG Weidong, ZOU Jingzhi *Beijing Chorus*

YE Xiaogang *Song of Peace*, for Chorus and Orchestra, Op.55 | *Starry Sky*, for Piano, Choir and Orchestra | *Twilight of the Himalayas*, for Tenor, Boy Soprano, Zheng, Chorus and Orchestra, Op.68

GUO Wenjing *Shu Dao Nan*, for solo tenor, chorus and orchestra

Song

WANG Luobin A Half Moon Climbs Up (Arr. CAI Shewen) | Dance of Youth

LIU Chi My Motherland

YAN Ke The Long March

ZHENG Qiufeng I Love You China | Pamir My Sweet Hometown

TIAN Feng Yiqin'e • The Loushan Pass

QIN Yongcheng My Motherland and I

FU Gengchen 16-word Poem

SHI Guangnan My Motherland

WANG Liping Orever Flows the River

QU Cong I Love You, China

ZHAO Jiping Shan Hai Jing (Jingwei's Aria)

ZHAO Jiping, LIAO Yong Meet in Beijing

LIU Changan I love Wuzhi Mountain, I love Wanquan River

ZANG Yunfei , WANG Xiaoling The New Beijing

XU Peidong Spiral Mountain

YIN Qing , CHEN Xiaoqi My Beijing

YIN Qing , WANG Xiaoling One Night in Beijing

YANG Nailin Song of Pear Blossom (from Peking Opera *The Great Concubine of Tang*)

GUAN Xia A Toast for Motherland

Mongolian Folk Father's Prairie and Mother's River

ZHANG Qianyi , QU Yuan Beijing

QI Jianbo Kiss the Motherland

HAO Weiya , QIAO Fang Beijing Waltz

CAI Dongzhen , QU Yuan Ballad of Beijing

YANG Fan , YIN Xiangtao Take Dream as the Motivation

Opera

- LEI Lei** Xi Shi (Premiere: 2009.10.29)
- HAO Weiya** A Village Teacher (Premiere: 2009.12.22)
- LEI Lei** Orphan Zhao (Premiere: 2011.6.20)
- YIN Qing** Ballad of the Canal (Premiere: 2012.6.21)
- Collective Work** The Red Guards of Honghu Lake (Premiere: 2012.10.1)
- GUO Wenjing** Rickshaw Boy (Premiere: 2014.6.25)
- LEI Lei** Visitors on the Snow Mountain (Premiere: 2014.12.24)
- JIN Xiang** The Sunrise (Premiere: 2015.6.17)
- TANG Jianping** The Dawns Here Are Quiet (Premiere: 2015.11.5)
- MO Fan** Fishermen and Goldfish (Premiere: 2015.11.10)
- MENG Weidong** Fang Zhimin (Premiere: 2015.12.24)
- YIN Qing** The Long March (Premiere: 2016.7.1)
- YIN Qianwen** Afanty (Premiere: 2016.12.22)
- LEI Lei** Jinsha River (Premiere: 2017.7.28)
- ZHANG Qianyi** Lan Huahua (Premiere: 2017.10.1)
- CAI Dongzhen** Snow White (Premiere: 2018.3.9)
- ZHANG Yixin** No-brain and Unhappiness (Premiere: 2018.12.22)

Chamber Music

- BAO Yuankai** Chinese Sights and Sounds (Arr. BAO Yuankai)
- CHEN Qigang** L'eloignement | Under the Hawthorn Tree (Arr. LI Yuejin)
- YIN Qing** Sky Road (Arr. CAI Dongzhen) | The Peach Blossom in March, from Opera *Long March* (Arr. SHI Yicen)
- YE Yanchen** Two Pieces-Fantasy & Rondo

Foreign composers

(List of Works in Order of Performance)

- Robin Holloway** In China (NCPA Commission. World Premiere: March 17 2013, Kristan Jarvi and NCPAO)
- Kalevi Aho** Gejia (NCPA Commission. World Premiere: March 17 2013, ZHANG Yi and NCPAO)
- Sebastian Currier** Quanta (NCPA Commission. World Premiere: March 17 2013, Kristan Jarvi and NCPAO)
- Augusta Read Thomas** Harvest Drum (NCPA Commission. World Premiere: March 17 2013, ZHANG Yi and NCPAO)
- Michael Gordon** Beijing Harmony (NCPA Commission. World Premiere: March 17 2013, Kristan Jarvi and NCPAO)
- Lou Harrison** Concerto for Pipa with String Orchestra
- Enjott Schneider** Tiger, Dog & Rooster, Concerto for Sheng, Percussion & Orchestra (World Premiere: August 26 2016, Claus Peter Flor and NCPA Orchestra and Chorus)
- Bernd Richard Deutsch** Concerto for Sheng Orchestra (Co-commission: NCPA, the Basel Symphony Orchestra, Seoul Philharmonic Orchestra and KölnMusik GmbH)

NCPA Young Composers Program

(List of Works in Order of Performance)

- JIN Qiuyue** Three frames of Chinese Ink-wash Painting
- DU Wei** Niaoqingsi · Dream in the Deserted Garden
- XIAO Ying** Various Flowers Hidden Deep | Last P
- LIU Hao** Symphonic Suite "Ode of Guizhou"
- ZHOU Juan** *Second Language*
- CAI Dongzhen** Jingzhe
- LI Bo** Encirclement | Winter Birds
- LI Mengneng** Manjusaka
- LIN Xipeng** Flowers and birds in the greenwood
- SHANG Peilei** Eight Immortals
- HE Wei** Nocturne
- YANG Xiaolin** Between the Endless Mountains
- ZHANG Zhiliang** Cloud



CADENZA 華彩
2019/20

交响乐
SYMPHONY

04.19 | 音乐厅
Concert Hall

|||| 2019

张艺与王健演绎于京君、 柴科夫斯基与马勒

Julian Yu, Tchaikovsky and Mahler with ZHANG Yi, Jian Wang and China NCPA Orchestra



乐是故乡明
Sounds of China



俄罗斯万花筒
Russian Kaleidoscope

指挥：张艺

大提琴：王健

于京君 《青少年管弦乐队指南中国版》

柴科夫斯基 《洛可可主题变奏曲》，Op.33

马勒 D 大调第一号交响曲“巨人”

Conductor: ZHANG Yi

Cello: Jian Wang

Julian Yu *Young Person's Guide to the Orchestra (Chinese Version)*

TCHAIKOVSKY *Variations on a Rococo Theme, Op.33*

MAHLER *Symphony No.1 in D Major (Titan)*

2019年4月，国家大剧院管弦乐团2019/20音乐季将以巡演开始。应首尔艺术中心邀请，我们将于4月21日前往韩国为一年一度的交响音乐节作闭幕演出。在前往首尔之前，我们首先会在4月19日于国家大剧院预演这场音乐会，让本土的乐迷们提前欣



赏。我们邀请了著名指挥家张艺和大提琴大师王健，上演柴科夫斯基《洛可可主题变奏曲》和马勒第一交响曲“巨人”，并将以华人作曲家于京君在2018年首演的新作《青少年管弦乐队指南中国版》作为音乐会的开场曲，以充分展示国家大剧院管弦乐团源自中国的艺术特色。这部作品的理念源自英国作曲家布里顿的名作《青少年管弦乐队指南》，但与其不同的是，这部新作以民歌《茉莉花》的曲调作为主线，通过一系列变奏巧妙地展示了管弦乐队中的种种乐器，而且在每段单独乐器的介绍中又插入了《采茶扑蝶》《凤阳花鼓》等耳熟能详的民乐元素。作曲家表示：“我希望让中国的青少年认识交响乐的同时，也能喜欢上中国的民族音乐。”

这场音乐会的另外两部作品风格迥异，柴科夫斯基的《洛可可主题变奏曲》以他深深景仰的莫扎特、海顿等古典时代音乐大师名篇作为样板，但并不是一首老套的复古作品，反而既内敛又精致优雅。柴科夫斯基尽量把乐曲写得较为轻巧简洁，追求古典时期初期的不花巧式写作风格，这正好与18世纪初期兴起的一种称为“洛可可”的艺术风格不谋而合，柴科夫斯基便借用了“洛可可”这个意念，作为他乐曲标题的精髓之处。这也是他为大提琴创作的最为接近协奏曲的作品。这部诞生于柴科夫斯基最富有想象力的创作时期的变奏曲听上去没有德沃夏克或者埃尔加的大提琴协奏曲那么饱含戏剧性，但对独奏家的技巧和协奏能力的要求却不输其它。作为华人大提琴家之翘楚，王健对这部作品的演绎值得期待。

马勒第一交响曲“巨人”是众多世界知名乐团在安排国际巡演曲目时的热门选择，这部作品规模宏伟，内涵丰富，并且能够充分展示出一支大型管弦乐团的丰富表现力。马勒第一交响曲是作曲家流传后世的最早几部作品之一，马勒在27-28岁于莱比锡担任当地歌剧院副指挥时写下了这部交响曲，并于1889年在布达佩斯举行了首演，但是并没有获得当时听众和乐评的认可。事实上，马勒的大部分交响作品在他在世时，都没能被世人所理解接受，甚至在他于1911年去世后的近50年中，他的大部分作品仍然没有进入交响乐演出的主流曲目。这也许是因为，与以往追求和谐融合的古典音乐传统不同，马勒的音乐就像他的人生一样，充满了作曲与指挥工作、犹太人与基督教、波希米亚传统与维也纳的生活、西方哲学与东方神秘主义者等等一系列矛盾。在这部第一交响曲中，一开

始的音响宛如万物苏醒百花盛开，随后在热情粗犷的奥地利民间舞曲后面紧跟的却是阴郁神秘的葬礼进行曲。最后一个乐章的开头更是如同惊雷炸裂，足以惊醒在之前的葬礼进行曲中昏昏欲睡的听众。在这个整

In April, China NCPA Orchestra (NCPAO) will start the 2019/20 season with a concert tour. At the invitation of the organizer, the musicians will travel to South Korea to perform at the Seoul Arts Center on April 21st to conclude its annual Orchestra Festival. Before heading to Seoul, NCPAO will offer the local fans a preview of the concert at the National Centre for the Performing Arts on April 19th. The celebrated conductor ZHANG Yi and cello soloist Jian Wang will join the stage to present Tchaikovsky's Variations on a Rococo Theme and Mahler's Symphony No. 1 in D major (Titan). The concert will begin with Chinese composer Julian Yu's new work *Young Person's Guide to the Orchestra (Chinese Version)*, which was premiered in 2018, in order to underscore NCPAO's artistic root. Conceptually derived from the British composer Britten's masterpiece *Young Person's Guide to the Orchestra*, this work is developed on the theme adapted from the tunes of the Chinese folk song Mo Li Hua (Jasmine Flower). While ingeniously introducing all kinds of musical instruments in the orchestra through a series of variations, it also presents elements extracted from folk music familiar to the audience such as *Picking the Tealeaves and Catching the Butterfly* and *Flower Drum of Fengyang* through each individual instrument. The composer mentioned, "I hope that Chinese teenagers can also enjoy Chinese folk music while learning about the orchestra."

The other two works to be performed are very different in styles. Tchaikovsky's *Variations on a Rococo Theme* is based on the classics of Mozart and Haydn, the giants of the Classical era whom he deeply admired. However, this piece is a work of refined elegance rather than a cliché of restored classics. Tchaikovsky tried to write the music more lightly and concisely in the simple style of the early Classical period, which coincided with the rise of the art style "Rococo" in the early 18th century. Tchaikovsky thus borrowed "Rococo" as the central idea of the work's title. This is also a work closest to concerto he ever composed

部交响曲最长的乐章中，作曲家回顾了之前几个乐章的主题与动机，就像在登山路程中回首俯视来路，结尾部分重返作品开头时的D大调，宛如攀上阿尔卑斯之巅，全曲在饱满的激情与喧嚣的号角中结束。

for cello. This piece, which was composed in the most imaginative period of Tchaikovsky's career, sounds less dramatic than Dvořák or Elgar's cello concertos, but is still quite demanding concerning the skills of both the soloist and the orchestra. Jian Wang is a leading Chinese cello soloist, and we look forward to his interpretation of this work.

Mahler's Symphony No. 1 in D major (Titan) is a popular choice for many world-renowned orchestras in their international tours. Grand in scale and rich in content, this piece of Mahler's earliest works can fully demonstrate the expressive power of a large orchestra. Mahler wrote this symphony when he was acting as the deputy conductor of the local opera house in Leipzig at the age of 27-28. Premiered in Budapest in 1889, the symphony was not well received by the audience and the music critics. In fact, most of Mahler's symphonic works were not recognized by his contemporaries. Even in the five decades since his passing in 1911, most of his works were not included in the essential symphonic repertoire. One possible explanation is that, contrary to the classical music tradition that pursued harmony, Mahler's music, like his life, is full of contradictions between composition and conducting, Judaism and Christianity, Bohemian tradition and Viennese lifestyle, as well as Western philosophy and Eastern mysticism. In this symphony, the beginning sounds like an awakening world in full blossom; then, following the robust Austrian folk dance music is a gloomy and mysterious funeral march. An erupting boom opens the last movement as if to awaken the audience sedated by the previous funeral march. In the longest movement of the whole symphony, the composer reviewed the themes and motives of the previous movements, just like looking back at the tortuous journey in a mountaineering expedition. When the final ending echoes the beginning in the D major, the symphony ends with the brass in a full-forced and passionate climax.

05.03 | 音乐厅
Concert Hall

IIII 2019

2019 国家大剧院五月音乐节
开幕音乐会

2019 NCPA May Festival Opening Concert

音乐总监：吕嘉
Music Director: LÜ Jia理查·施特劳如是说
Also Sprach R. Strauss

指挥：吕嘉

小提琴：吕思清

双簧管：刘明嘉

富鲁格号：嘉博·博德斯基

单簧管：保罗·梅耶

大管：吉尔伯特·奥丁

七重奏组

第一小提琴：李喆，第二小提琴：马魏家，

中提琴：庄然，大提琴：梁肖，长笛：叶怡初，

单簧管：佐米·桑切斯，竖琴：黄立雅

巴赫 C 小调小提琴与双簧管二重协奏曲，
BWV 1060R莫扎特 C 大调双簧管协奏曲，为富鲁格号
改编，K.314

拉威尔 引子和快板

理查·施特劳斯 二重小协奏曲，为单簧管
和大管而作，TrV 293

Conductor: LÜ Jia

Violin: Siqing LU

Oboe: LIU Mingjia

Flugelhorn: Gabor Boldoczki

Clarinet: Paul Meyer

Bassoon: Gilbert Audin

Septet Ensemble

First Violin: LI Zhe, Second Violin: MA Weijia,

Viola: ZHUANG Ran, Cello: LIANG Xiao,

Flute: YE H I-Jeng, Clarinet: Jaume Sanchis,

Harp: HUANG Li-Ya

Bach Concerto for Violin and Oboe in C minor,
BWV 1060RMozart Oboe Concerto in C major, KV.314,
transcription for frugelhornRavel Introduction and Allegro for Harp, Flute,
Clarinet and QuartetR. Strauss Duet-concertino for Clarinet and
Bassoon, TrV 293

国家大剧院的五月音乐节自创办伊始，都突出室内乐作为其艺术特色。今年，我们将在一系列音乐会中向管乐器这个历史悠久的乐器种类致敬。从骨哨、骨笛到现在的管乐家族，管乐器的演变不仅体现了人类对音乐和艺术的不懈追求，还体现了科技和工业的进步。在这场开幕音乐会中，我们将在音乐会的下半场，由音乐总监吕嘉亲自执棒，与四位世界级管乐大师合作，为大家奉献一组小巧精致，富于室内乐特色的曲目。

首先上演的是莫扎特的 C 大调双簧管协奏曲，这是一部在管乐协奏曲历史上占有重要地位的作品，莫扎特本人还曾将此改编成 D 大调长笛协奏曲，但此次演奏的版本却是独奏家嘉博·博德斯基本人的一种少见的铜管乐器——富鲁格号为独奏乐器改编的。富鲁格号属于小号家族，外形也与小号以及短号类似，但其音色比小号或者短号要柔和许多，可以说是介于小号与圆号之间，演奏富鲁格号尤其是在高音域时也需要更高的技巧。匈牙利小号演奏大师嘉博·博德斯基 14 岁时就获得了匈牙利全国小号比赛的一等奖，随后在慕尼黑 ARD 音乐大赛中胜出，并最终在巴黎举行的第三届莫瑞斯·安德烈国际小号比赛，这一世界上最重要的小号比赛上夺得桂冠，从而奠定了他作为国际一流小号演奏家的地位，乐评家称他的演奏为“美声小号”。相信他能够为这部不朽名作带来全新的演绎。

理查·施特劳是德奥古典音乐几百年发展史之集大成者之一，在他逝世 70 周年之际，我们将以一系列音乐会集中展示他的作品。这首 F 大调单簧管与大管二重协奏曲规格独特，为两支独奏乐器伴奏的乐队仅包含弦乐与竖琴，但理查·施特劳又将五个弦乐声部的首席独立出来，用类似巴洛克音乐“大协奏曲”的模式，与乐队其他成员协奏演出。理查·施特劳在瑞士完成这部作品时二战已经结束。与他其它晚期作品不同，这首协奏曲流畅优雅，末乐章满怀舞蹈的韵律之美，让人想起战前尤其是一战之前维也纳的黄金岁月。这首协奏曲题献给作曲家的朋友，曾经担任维也纳爱乐乐团首席大管的雨果·伯格豪瑟。在给伯格豪瑟的信里他开玩笑地写道：这部协奏曲其实描绘的是一位公主与一头猛兽共舞的场景，公主被猛兽吓得胆战心惊，但是后来猛兽变成了王子，两人最后快乐地生活在一起……

在这部协奏曲中担当独奏的是两位来自法国的管乐大师：单簧管演奏家保罗·梅耶与大管演奏家吉尔伯

特·奥丁。吉尔伯特·奥丁是巴黎歌剧院的首席独奏大管，在巴黎高等音乐学院任教，是大管演奏的法国流派公认的领军人物。而保罗·梅耶可以说是当今世界最富盛名的单簧管演奏家之一，活跃在独奏和室内乐演出，他曾经录制的唱片获奖无数，诸多现代作曲家如潘德烈茨基也专门为他谱写新作。两位独奏家与长笛大师艾曼纽尔·帕胡德等人共同组成的群星闪耀的法国风五重奏常年活跃在世界舞台，他们的珠联璧合将是今晚最大的亮点之一。





NCPA May Festival has featured chamber music since inauguration. This year, we will pay tribute to the time-honored wind instruments in a series of concerts. From the bone whistle, the bone flute to the current entire family of wind instruments, the evolution reflects human's unremitting pursuit in musical art, as well as the progress of science and technology. In the second half of the opening

concert, we will join hands with three world-class wind instrumentalists under the baton of Artistic Director of Music LÜ Jia to present a dainty and delicate program of chamber music.

This program begins with Mozart's Oboe Concerto in C Major, which is a masterpiece in the history of woodwind concertos. It was once transcribed by Mozart himself to a flute concerto



n D major. However, the version in this program is an adaptation for a rare brass instrument, the flugelhorn, by the soloist Gábor Boldoczki. As a conical bore brass instrument, the flugelhorn resembles the trumpet and the cornet in appearance. It is more technically challenging to play this instrument, especially in the higher ranges. Hungarian trumpeter Gábor Boldoczki won the first prize at the Hungarian National Trumpet Competition when he was 14, and proceeded to win the Munich ARD Music Competition. By receiving the "Grand Prix de la Ville de Paris" at the Third International Maurice André Competition in Paris, Boldoczki celebrated his final breakthrough and established himself as a world-class trumpeter. The music critics have described his style as "Bel Canto trumpet". He surely will bring us a new interpretation to this timeless masterpiece.

Richard Strauss is one of the prominent figures in the history of Austro-Germanic classical music. On the occasion of the 70th anniversary of his passing, we will present his works in a series of concerts. This Duet Concertino for Clarinet & Bassoon in F Major is unique

in orchestration. The orchestra to accompany the two solo instruments contains only strings and harp; the composer further gives solo parts to the principals of five string sections in an arrangement similar to the "Concerto Grosso" of Baroque music. When Richard Strauss completed this work in Switzerland, the World War II had ended. Unlike his works composed in his late adulthood, this concerto is smooth and elegant with a final movement characterized by the rhythmic beauty of dance, reminiscent of the Vienna in golden years, especially before the World War I. This concerto is dedicated to the composer's friend, Hugo Burghauser, who had been the principal bassoonist of Wiener Philharmoniker. In a letter to Burghauser, he jokingly wrote, "this concerto actually depicts a scene where a princess dances with a beast. The princess is scared by the beast, but then the beast becomes a prince. The two end up living happily together ever after..."

This concert features two French soloists: the clarinetist Paul Meyer and the bassoonist Gilbert Audin. Gilbert Audin is a bassoon soloist at the Orchestre du Théâtre National de l'Opéra de Paris, and teaches in the Conservatoire National Supérieur de Musique de Paris. He is a recognized leading figure in the French school of bassoon playing. One of the most famous clarinet soloists in the world today, Paul Meyer is active in solo and chamber music performances. His recordings have also earned him numerous awards. Many contemporary composers such as Penderecki also write new works for him. These two star soloists, together with flutist Emmanuel Pahud, are members of Les Vents Français, a world-known ensemble celebrating French quintet music all year round. Their cooperation is another highlight of this program.

05.25 | 音乐厅
Concert Hall

|||| 2019

如此浪漫之一：艾森巴赫、 卡拉帕诺斯与国家大剧院管弦乐团

Romantic as It Is I: Eschenbach, Karapanos and NCPAO



如此浪漫
Romantic as It Is

- 指挥：克里斯托弗·艾森巴赫
- 长笛：斯塔西斯·卡拉帕诺斯
- 门德尔松 《平静的海和幸福的航行》，Op.27
- 巴赫 B 小调第二组曲，BWV 1067
- 伊贝尔 长笛协奏曲
- 门德尔松 D 大调第五号交响曲，Op.107

- Conductor: Christoph Eschenbach
- Flute: Stathis Karapanos
- Mendelssohn *Calm Sea and Prosperous Voyage*, Op.27
- Bach Suite No.2 in B minor, BWV 1067
- Ibert Flute Concerto
- Mendelssohn Symphony No.5 in D Major, Op.107



指挥大师艾森巴赫可以说是我们的老相识，2011年与我们首度合作，2012年在我们首次赴欧巡演中指挥了多场音乐会。今年五月底艾森巴赫大师将再次与我们合作，带来一套富有意味的曲目。

门德尔松与巴赫并不是同代人，门德尔松出生时巴赫已经去世近60年。但在音乐史上，他们的名字总是联系在一起，这是因为门德尔松对巴赫作品推崇备至。1829年在柏林，门德尔松不顾反对指挥巴赫的《马太受难曲》重新上演，宣告了音乐史上“巴赫复兴”运动的开始，使得巴赫以及其他巴洛克作曲家的意义被再度发掘，某种程度上影响了音乐史的书写。这场音乐会我们的曲目也将集中呈现于这两位作曲家的作品，让观众体会两位音乐巨人之间的纽带。

门德尔松出生在一个文化根基深厚的富庶家庭，像莫扎特那样，他自小展露出音乐天赋。在门德尔松的音乐中也经常流露出莫扎特式的优雅，形式结构也始终和莫扎特一样严谨。他的最具浪漫色彩的作品《平静的大海和幸福的航行》表现一条船在风平浪静的海面上航行，在愉快的情绪中进港，描绘出一幅极致美好的画面。

1738-1739年间巴赫在莱比锡写下了乐队组曲第二号。这类法国风格的巴洛克组曲是当时非常流行的舞会音乐，很多作曲家都创作了大量此类作品。而巴

Maestro, Eschenbach, is our old acquaintance, from our first cooperation in 2011, to the many concerts during our first tour to Europe in 2012. At the end of May this year, Maestro Eschenbach will once again join us to present a full set of intriguing programs.

Mendelssohn and Bach were not contemporaries. Mendelssohn's birthday was sixty years after Bach's passing. However, their names always appear side by side, which is because Mendelssohn held high regard of Bach's work. In Berlin in 1829, Mendelssohn conducted Bach's "St. Matthew Passion" against all odds, commencing the "Bach Revival" movement in the music history, and leading to the re-interpretation of the works by Bach and other Baroque composers. The impact, to some extent, re-wrote the music history. This concert will focus on the works of the two composers and reveal the bond between

赫在此方面则非常节制，他只写下了四部乐队组曲，创作时间横跨20余年。我们将要演奏的这部组曲的编制除了领奏长笛外，就只有弦乐与通奏低音，是一部精致而紧凑的作品。在这部组曲之外，我们还将与新锐长笛演奏家卡拉帕诺斯一起，为您带来法国作曲家伊贝尔的长笛协奏曲。

在这场音乐会上，我们还将奉上门德尔松青年时期的交响巨作《宗教改革》，这部交响曲通常被编为他的第五交响曲，实际上这部作品是门德尔松谱写的第二首交响曲。于1830年创作，1832年首演，用以纪念宗教改革300周年。但后来作曲家认为这部交响曲并不成熟而将其束之高阁，直到门德尔松去世后21年的1868年才得以出版，因此得到了“第五”的编号。这是一部充分展现出门德尔松的宗教热忱的作品，而对基督教的热情也是门德尔松重新发现巴赫的重要动力。巴赫在1730年创作了纪念宗教改革200周年的康塔塔第80号，引用了宗教改革者马丁·路德的圣歌《上帝是我们的坚强堡垒》的旋律，100年后这段旋律也被门德尔松在这部交响曲的第四乐章中引用。门德尔松在第一乐章中引用了当时通行于德累斯顿的圣歌“德累斯顿阿门”的旋律。50余年后，瓦格纳在他的充满宗教情怀的歌剧《帕西法尔》中，再次用到了这段旋律，并将其作为歌剧中“圣杯”的主题动机。古典音乐历史的传承，在此可见一斑。

the two music giants for our audience.

Mendelssohn was born into a wealthy family with a strong cultural root. Like Mozart, Mendelssohn showed his musical talent at a young age. His music often bears the elegance and structural perfect as Mozart's. In one of his most romantic pieces, *The Calm Sea and Prosperous Voyage* depict a boat sailing on the calm sea. The ending is completed with the "Happy Sailing", suggesting a cheer for the ship arriving at the port. Brought the audience such a peaceful canvas.

From 1738 to 1739, Bach wrote his No. 2 suite for orchestra in Leipzig. This French-style Baroque suite was a very popular type of dance music at the time, and many composers produced quite a number of such works. Bach was very restrained in this respect. He only wrote four

suites for string ensemble over a course of more than 20 years. The suite in our program features the strings and the bass, except the introductory flute. It is a vibrant and fast-paced work. In addition to this suite, we will also bring you the flute concerto of the French composer Ibert, featuring the rising star flutist Karapanos.

In this concert, we will also present the symphonic masterpiece "Reformation," composed by the young Mendelssohn. This symphony is usually named as his fifth symphony. In fact, this work is his second symphony, which was composed in 1830 and premiered in 1832 to commemorate the 300th anniversary of the Reformation. However, the composer thought that this symphony was not matured enough. It was then shelved until its publication in 1868, 21 years after the composer's passing, and thus numbered as the "fifth". This work fully demonstrates Mendelssohn's religious enthusiasm, and his passion for Christianity is also the impetus that drove him to rediscover Bach. Bach composed the Cantata *80 in commemoration of the 200th anniversary of the Reformation in 1730, adapting the melody of the religious reformer Martin Luther's hymn "Ein feste Burg" ("A mighty fortress is our God"). After 100 years, Mendelssohn used this melody in the fourth movement of this symphony. In the first movement, Mendelssohn adopted the melody of the hymn "Dresden Amen," which was popular in Dresden at the time. More than 50 years later, Wagner used this melody again as the motif for the "Holy Grail" in his religious opera "Parsifal." They demonstrate the inheritance and development of classical music.



06.01 | 音乐厅
Concert Hall

|||| 2019

青少年管弦乐队指南：萨拉斯特与国家大剧院管弦乐团

Young Person's Guide to the Orchestra: Saraste and NCPAO



俄罗斯万花筒
Russian Kaleidoscope

指挥：尤卡 - 佩卡·萨拉斯特

拉威尔 《鹅妈妈》（选段）

1. 序曲

6. 瓷娃娃的女皇

7. 神仙花园

布里顿 《青少年管弦乐队指南》，Op.34（珀赛尔主题变奏曲与赋格）

柴科夫斯基 E 小调第五号交响曲，Op.64

Conductor: Jukka-Pekka Saraste

Ravel *Ma mère l'Oye* (Selection)

I. Prélude

VI. Laideronnette, impératrice des Pagodes

VII. Le jardin féerique

Britten *Young Person's Guide to the Orchestra*, Op.34 (Variations and Fugue on a Them of Purcell)

Tchaikovsky *Symphony No. 5 in E minor*, Op.64

06.02 | 音乐厅
Concert Hall

|||| 2019

俄罗斯万花筒之一：萨拉斯特与苏德宾

Russian Kaleidoscope I: Saraste and Sudbin



俄罗斯万花筒
Russian Kaleidoscope

指挥：尤卡 - 佩卡·萨拉斯特

钢琴：叶甫盖尼·苏德宾

柴科夫斯基 降 B 小调第一号钢琴协奏曲，Op.23

柴科夫斯基 E 小调第五号交响曲，Op.64

Conductor: Jukka-Pekka Saraste

Piano: Yevgeny Sudbin

Tchaikovsky *Piano Concerto No.1 in B-flat minor*, Op.23

Tchaikovsky *Symphony No. 5 in E minor*, Op.64

在近现代历史中，芬兰在欧洲一直是处于“东”“西”之间的位置。这样的环境也促使芬兰培养出了一批批学贯东西的杰出音乐家，既能精准掌握各种风格流派的西方音乐，又能深情演绎俄罗斯与苏联音乐作品。将指挥我们6月1日与2日的音乐会的尤卡·佩卡·萨拉斯特是芬兰指挥家中优秀的代表。他在赫尔辛基的西贝柳斯音乐学院求学时，与指挥家萨洛宁、万斯卡是同班同学，他还曾经在芬兰广播交响乐团担任指挥与作曲大师莱夫·赛格斯坦的助理，此后他又在这支乐团担任了十几年的首席指挥。现在他是科隆的西德广播交响乐团首席指挥。在6月1日的音乐会上，萨拉斯特大师将首先为观众们带来拉威尔的《鹅妈妈》选段与布里顿的《青少年管弦乐指南》，无论本场音乐会的观众年龄如何，在儿童节的当天，我们希望每位观众都能在音乐的带领下放飞自己的想象力。

《鹅妈妈》可能是世界上最古老的童谣集，其中的八百多首各式各样的儿歌不仅带给小朋友们对这个世界的最初印



象，也激发了大朋友们的创作灵感。1910年拉威尔受儿歌的启发，创作了这部充满童心和想象力的钢琴四手联弹，又在1911年改编成乐队的版本。搭建了一个属于天真者的世外桃源。

布里顿的《青少年管弦乐指南》则是一部为年轻听众量身打造的作品，旨在向新一代的人们展示交响乐的美妙。这部作品结构特别，向观众详尽的展示了管弦乐团各个声部各种乐器的音色和表现力，以及乐队合奏时那种激动人心的力量。

在这两场音乐会的下半场，我们将演奏柴科夫斯基的第五交响曲。这是柴科夫斯基最受欢迎的交响作品之一，是他对“正统”交响曲创作的又一尝试。

极为优美的第二乐章在当时就获得了如同流行金曲那样的知名度，在这部交响曲问世后的几十年间被改编成多首歌曲，并多次被电影、电视以及广告引用。而其末乐章表现出的巨大甚至狂暴的动能，在作品首演时难以被听众接受，但在几十年后尤其在二战期间，获得了广泛的理解与欣赏。

在6月2日的音乐会上，俄罗斯钢琴家叶甫盖尼·苏德宾将与我们一起献上柴科夫斯基最为脍炙人口的作品之一，他的降b小调第一钢琴协奏曲。这是一部气势磅礴的钢琴协奏曲，是柴科夫斯基留给我们的不朽经典。来自芬兰的指挥大师与生于俄罗斯的钢琴家合作的这场柴科夫斯基作品音乐会，相信将是一场令人信服而激动的演出。

In modern history, Finland has always been positioned between the "Eastern" and "Western" world. This environment has prompted the cultivation of outstanding Finnish musicians, who can accurately grasp the Western music of various styles as well as interpret the Russian and Soviet music works profoundly. Jukka-Pekka Saraste, who will conduct our concerts on June 1st and 2nd, is an exemplary Finnish conductor. When studying at the Sibelius Conservatory in Helsinki, he was a classmate of the conductors Salonen and Vanska. He served as an assistant to composer Leif Sergerstam and the conductor of Finnish Radio Symphony Orchestra, where he served as the chief conductor for more than a decade. He currently is the principal conductor of the WDR Symphony Orchestra Cologne. At the concert on June 1st, Maestro Saraste will present a selection from Ravel's *Mother Goose* and Britten's *Young Person's Guide to the Orchestra*. Regardless of the age, we hope that every audience can unleash his/her imagination in music on Children's Day.

Mother Goose is probably the world's oldest collection of nursery rhymes. More than 800 children's songs of great variety not only impress the young minds but also inspired the old souls. In 1910, Ravel was inspired by the nursery rhymes and composed this childlike and imaginative four-hand piano music. In 1911, it was adapted into an orchestra version, constructing a paradise that belongs to the innocent.

Britten's *Young Person's Guide to the Orchestra* is a work tailored for the young audiences of the new era to showcase the beauty of the symphonic music. The work is specially structured to show the audience the tone colors and capacities of the various instruments and the exciting power of the orchestral ensemble.



In the second half of these two concert programs, we will perform Tchaikovsky's Fifth Symphony, one of the composer's most popular symphonic works. This work was his attempt to compose an "orthodox" symphony. The second movement was a hit song of the time. It yielded several adaptations in the decades after the symphony was published, and was repeatedly adopted in movies, television and advertisements. The immense and even violent energy expressed in the final movement didn't appeal to the audience in its premiere, but was widely understood and appreciated after several decades, especially during World War II.

At the concert on June 2nd, Russian pianist Yevgeny Sudbin will join to perform one of Tchaikovsky's most popular works, Piano Concerto No.1 in B minor. This is a magnificent piano concerto, a timeless classic that Tchaikovsky left us. The concert featuring Tchaikovsky works presented by the maestro from Finland and the pianist from Russia is surely an exciting program.

06.28 | 音乐厅
Concert Hall

|||| 2019

史坦兹与田博年演绎 德沃夏克与勃拉姆斯

Dvorak and Brahms with Stenz and TIAN Bonian

指挥：马库斯·史坦兹
大提琴：田博年

德沃夏克 B 小调大提琴协奏曲, Op.104
勃拉姆斯 C 小调第一号交响曲, Op.68

Conductor: Markus Stenz
Cello: TIAN Bonian

Dvorak Violoncello Concerto in B minor, Op.104
Brahms Symphony No.1 in C minor, Op.68



06.29 | 音乐厅
Concert Hall

|||| 2019

史坦兹与乌尔曼演绎韦伯、 李斯特与勃拉姆斯

Weber, Liszt and Brahms with Stenz and Ullman

指挥：马库斯·史坦兹
钢琴：亚历山大·乌尔曼

韦伯 《魔弹射手》序曲, J.277
李斯特 降 E 大调第一号钢琴协奏曲, S.124
勃拉姆斯 C 小调第一号交响曲, Op.68

Conductor: Markus Stenz
Piano: Alexander Ullman

Weber Overture to *Der Freischütz*, J.277
Liszt Piano Concerto No.1 in E-flat major, S.124
Brahms Symphony No.1 in C minor, Op.68



十九世纪的欧洲是动荡不安的年代，伴随着工业生产的革新与殖民世界的拓张，旧的制度分崩离析，新的变革风起云涌。抗争、起义、冒险、民族、革命是那个时代的关键词，而背景音就是古典音乐历史中的浪漫主义音乐。我们将与德国指挥大师马库斯·史坦兹一起，携手田博年、亚历山大·乌尔曼两位年轻的独奏家，通过两场音乐会来一窥那个年代的风貌。

在这两场音乐会中我们将上演韦伯的歌剧《魔弹射手》序曲，李斯特第一号钢琴协奏曲与德沃夏克大提琴协奏曲，以及勃拉姆斯的第一号交响曲。这四首曲目分别首演于1821年（韦伯）、1855年（李斯特）、1876年（勃拉姆斯）与1896年（德沃夏克），几乎涵盖了整个十九世纪。

《魔弹射手》被认为是第一部日耳曼浪漫主义歌剧，基于日耳曼民间传说与民族音乐，讲述了波希米亚森林猎人的魔幻故事。与以往莫扎特、罗西尼的歌剧序曲不同，这部歌剧的序曲与剧情角色紧密相关，展示了戏剧中“猎人”与“魔鬼”的主题对比，预示了全剧的冲突和结局。而且这部序曲中展示的“主导

动机”手法，后世也成为瓦格纳、理查·斯特劳斯的歌剧乃至约翰威廉姆斯与汉斯季默电影音乐的重要特征。

李斯特可以说是钢琴历史上第一位天王巨星，但使他声名不朽的并不仅仅是他当年惊世绝伦的钢琴技艺，更在于他对钢琴演奏技法的开拓，对钢琴作品与交响乐创作的贡献，以及对其他作曲家的扶助与提携。他创作这部钢琴协奏曲的想法源自1830年他未满20岁时，但却直到20多年后才得以问世。首演时由柏辽兹指挥，李斯特本人亲自演奏。这部协奏曲分为四个乐章，但乐章间几无停顿，各乐章都以第一乐章最初的主题为基础，一气呵成。

勃拉姆斯的第一交响曲也是一部经历20余年创作历程方得问世的作品。这部交响曲可谓贝多芬交响曲精神的继承者，勃拉姆斯本人也不讳言这部作品中“致敬”贝多芬的元素。与其它浪漫主义作曲家不同，勃拉姆斯并不认可标题音乐，也没有创作过交响诗以及歌剧等作品。这部交响曲织体厚重，结构严谨，情感深远而真挚。虽然冠第一号，但经历20余年磨练，其创作风格在这部作品中已经展露无遗。

比起前两部20年磨一剑的作品，德沃夏克的大提琴协奏曲的问世更是历经了30年。勃拉姆斯并不是一个热心于提携后辈的人，但他高度赏识德沃夏克的才华，也对德沃夏克的创作生涯提供了重大的协助。勃拉姆斯对德沃夏克的大提琴协奏曲赞赏有加，他自己写过为小提琴和大提琴而作的双重协奏曲，而

Turmoil plagued the entire Europe in the 19th century. With the industrial reform and the global expansion of colonists, the old system fell apart and new changes surged. Resistance, uprisings, expeditions, nations, and revolution were the catchwords of that era, and its background music was Romantic music, as it is called in the history of classical music. Together with the German conductor Markus Stenz, we will join hands with two young soloists, TIAN Bonian and Alexander Ullman, to revisit the style of the era through two concerts.

In these two concerts, we will stage Weber's Overture to *Der Freischütz* (*Magic Shooter*), Liszt's Piano Concerto No. 1, Dvořák's Cello Concerto, and Brahms' Symphony No. 1. The four works were premiered in 1821 (Weber), 1855 (Liszt), 1876 (Brahms) and 1896 (Dvořák), respectively, covering almost the entire 19th century.

Der Freischütz is considered as the first German Romantic opera. It is based on the nation's folklore and folk music about a magical story of the Bohemian forest hunters. Different from those by Mozart and Rossini, the overture to this opera is closely related to the plots and characters. It carries the contrasting themes of the "hunter" and the "devil", foreshadowing the conflicts in the opera and ending of it. Moreover, the compositional technique of "dominant motif" displayed in this overture later became an important feature of the operatic works of Wagner and Richard Strauss and it was adopted in John Williams's opera and Hans Zimmer's films.

Liszt is regarded as the first superstar in the history of piano music, known for his virtuosic skill as a pianist, his pioneering techniques, his contribution to the composition of piano music and symphonies, and his

在德沃夏克的大提琴协奏曲问世后，他曾经表示：“如果我知道能够为大提琴写出这样的协奏曲，我也应该自己来试试！”这部协奏曲的旋律满怀民族风格，情感真挚深切，饱含戏剧性的冲突，如今被认为是最伟大的大提琴与乐队作品之一，也是大提琴演奏家的试金石。

support and guidance for other composers. This piano concerto was published more than 20 years after it was first conceived in 1830, when the composer was under 20 year old. Its premiere was performed by Liszt himself under the baton of Berlioz. This concerto has four movements without any pause in between. Every movement is based on the introductory theme of the first movement and developed into a cohesive whole.

Brahms' Symphony No. 1 was published after more than 20 years since it was completed. This symphony carries on the spirit of Beethoven's symphonic works, and Brahms himself also acknowledged that the work had elements "paying respects to" Beethoven. Unlike other Romantic composers, Brahms did not endorse titled music, nor did he compose any symphonic poems and operas. This symphony has a dense texture, a rigorous structure, and emotions in it are profound and genuine. Although given the title No. 1, this work is a manifesto of Brahms's compositional style after he spent more than 20 years on revising it.

Compared to the previous two work of 20 years' effort, Dvořák's Cello Concerto took even 30 years to compose. Brahms was not a person keen on mentoring the junior. However, he thought highly of Dvořák's talent and provided great support his musical career. He himself wrote a Double Concerto for Violin and Cello, but after the premiere of Dvořák's Cello Concerto, he once remarked, "If I had known that it was possible to compose such a concerto for cello, I would have tried it myself!" This concerto, full of ethnic flavor, emotions and dramatic contrasts, is now considered as one of the greatest works for cello and orchestra. It is also the artistry touchstone for cello soloists.

07.20-21 | 音乐厅
Concert Hall

IIII 2019

如此浪漫之三： 庄东杰、莫泽与何子毓演绎莎翁情书

Romantic as It Is III: A Love Letter from Shakespeare with Tung-Chieh Chuang, Moser and Ziyu He



如此浪漫
Romantic as It Is



俄罗斯万花筒
Russian Kaleidoscope

指挥：庄东杰
大提琴：约翰内斯·莫泽
小提琴：何子毓

门德尔松 《仲夏夜之梦》序曲, Op.21
埃尔加 E 小调大提琴协奏曲, Op.85
门德尔松 E 小调小提琴协奏曲, Op.64
萨拉萨蒂 《卡门幻想曲》, Op.25
普罗科菲耶夫 《罗密欧与朱丽叶》组曲, Op.64

Conductor: Tung-Chieh Chuang
Cello: Johannes Moser
Violin: Ziyu He

Mendelssohn Overture to A Midsummer Night's Dream, Op.21
Elgar Violoncello Concerto in E minor, Op.85
Mendelssohn Violin Concerto in E minor, Op.64
Sarasate Fantasy on Bizet's "Carmen", Op.25
Prokofiev Romeo and Juliet Suite, Op.64



作为北京夏天不可或缺的美好声音，国家大剧院漫步经典系列音乐会将一如既往地用优美的旋律伴随观众渡过这个火热的夏天。今年我们将与指挥家庄东杰、小提琴家何子毓和大提琴家约翰内斯·莫泽合作，联手带来一系列有关爱情的音乐作品。

《仲夏夜之梦》是莎士比亚最著名的爱情喜剧，带给我们一个有情人终成眷属的完美结局。门德尔松的《仲夏夜之梦》序曲用音乐把莎士比亚原作中难以言传的情绪起伏以及爱情的甜美和困扰在短短的序曲中和盘托出。在写这首序曲时，门德尔松仅有17岁。那时的他可能还不曾体验过爱情中包含的多重滋味，然而正是这种纯净的美好，让这部作品成为一部无法替代的经典之作。

在7月20日的音乐序曲后，大提琴家约翰内斯·莫泽将与我们合作演出英国作曲家埃尔加的大提琴协奏曲。这是埃尔加最后的杰作，创作于第一次世界大战之后的1919年。据说，在创作这部作品前，埃尔加得到了初恋情人的家庭在战争中遭遇不幸的消息。对过往美好的回忆以及战争的惨烈和战后的萧条，种种复杂的情感都反映在这部协奏曲中，也透露着埃尔加心中不能说的秘密。

在7月21日的音乐会上，小提琴家何子毓将带给我们萨拉萨蒂的杰作《卡门幻想曲》，和“四大小提琴协奏曲”之一的门德尔松小提琴协奏曲。用卡门热烈而悲壮的爱情故事，引出莎士比亚的经典爱情悲剧《罗密欧与朱丽叶》。

普罗科菲耶夫是敢于尝试用音乐诠释这部经典几个作曲家之一。这部芭蕾舞剧的创作历程辗转多地，从列宁格勒到莫斯科，最后首演却是在捷克的布尔诺，这也是当时苏联变化无常的社会文化导向的写照。这部芭蕾舞剧后来被认为是前苏联芭蕾舞的巅峰之作，同名芭蕾电影曾经获得戛纳电影节金棕榈奖。而作曲家从整部舞剧的配乐中节选的一组交响组曲，也成为了在世界各地常演不息的保留曲目，并时常被用于影视配乐。普罗科菲耶夫在这部作品里展现的丰富音乐色彩、夸张的戏剧性与高度形象的表现力，相信能让每一位听众难以忘怀。



As an indispensable tune decorating Beijing's summer, the NCPA Roam About the Classics series will continue to accompany the audience with beautiful melodies throughout this blazing season. This year we will work with conductor Tung-Chieh Chuang, violinist HE Ziyu and cellist Johannes Moser to present a series of musical works about love.

A Midsummer Night's Dream, Shakespeare's most celebrated romantic comedy, brings us a perfect all-shall-be-well conclusion. Mendelssohn's *A Midsummer Night's Dream* Overture conveys the conflicting emotions implicit in this Shakespeare's play and the mixed feelings of love in a short concert overture. Mendelssohn was only 17 years old when writing this overture. At that time, he may not have experienced the complex sentiments contained in love. However, it is exactly the beauty of innocence that makes this work an irreplaceable classic.

Minor, which has been widely recognized as one of the "Four Greatest Violin Concertos". The program will lead us onto a musical journey that begins with the passionate and tragic love story of *Carmen* to Shakespeare's romantic tragedy of *Romeo and Juliet*.

Prokofiev is one of the few composers who dared to interpret this classic with music. When writing this ballet music, Prokofiev had to relocate for several times in such places as Leningrad and Moscow. However, the premiere of this work took place in Brno, Czech Republic. Such a background also illustrates the social and cultural instability of the Soviet Union at that time. This ballet was later considered to be the pinnacle of the ballet of the former Soviet Union, and the big screen version was awarded the Palme d'Or at the Cannes Film Festival. The three suites Prokofiev excerpted from the ballet for orchestra have also been regularly performed around the world, and often used in movies and television programs. The rich tonal color, dramatic intensity and highly imagery expression in this work will certainly leave unforgettable impressions on every audience.

After the overture, cellist Johannes Moser will work with us to perform cello concerto by English composer, Elgar. Created in 1919 after the First World War, this is the composer's last masterpiece.. It is said that before composing this work, Elgar received the sad news about the family members of his first lover. The sweet memories of the past contrasted sharply with the tragic wars and the post-war depression, which drove the composer to express all feelings welling out from his heart and reveal his untold secrets in this concerto.

At the concert on July 21, the violinist Ziyu HE will bring us Sarasate's masterpiece *Fantasy on Bizet's Carmen*, and Mendelssohn's *Violin Concerto in E*

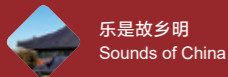


09.14-15 | 音乐厅
Concert Hall

|||| 2019

俄罗斯万花筒之二： 张弦与黎卓宇

Russian Kaleidoscope II: Xian Zhang and George Li



乐是故乡明
Sounds of China



俄罗斯万花筒
Russian Kaleidoscope

指挥：张弦
钢琴：黎卓宇

陈其钢 《走西口》
莫扎特 A 大调第 23 号钢琴协奏曲, K.488
普罗科菲耶夫 C 大调第三号钢琴协奏曲, Op.26
里姆斯基 - 科萨科夫 《西班牙随想曲》, Op.34
斯克里亚宾 第四号交响曲“狂喜之诗”, Op.54

Conductor: Xian Zhang
Piano: George Li

Qigang Chen *L'eloignement*
Mozart Piano Concerto No.23 in A major, K.488
Rimsky-Korsakov *Capriccio Espagnol*, Op.34
Prokofiev Piano Concerto No.3 in C major, Op.26
Scriabin Symphony No.4, Op.54 (The Poem of Ecstasy)



指挥家张弦可以说是一位在音乐上颇具个性的指挥，她与我们的每场合作都能为乐团和听众带来全新的艺术感受。2019年9月我们再次邀请她来到北京，和我们一起上演两场风格跨度极大的音乐会，为观众带来陈其钢、莫扎特、普罗科菲耶夫、里姆斯基-科萨科夫和斯克里亚宾的作品。

在这两场音乐会上，张弦将首先带来作曲家陈其钢在2003年为斯图加特室内乐团创作的弦乐队作品《走西口》，由34位演奏家演奏，共有17个声部。《走西口》是陕西人离乡时所唱的歌曲，作为一首典型的北方民歌，旋律中那些粗犷涵涌的力量，正是作曲家乡愁的温度。其宽广的音域、丰富的织体又赋予这部作品另一种细腻的美感。

接下来出场的是近年来在世界舞台上十分活跃的华裔青年钢琴家黎卓宇，他将与我们一同演绎两首风格迥异的钢琴协奏曲。黎卓宇上一次在国家大剧院亮相还是2015年底，在捷杰耶夫与马林斯基乐团的那场音乐会上，他临时“救场”的精彩表现，至今仍然令人津津乐道。此次他为我们带来，莫扎特第二十三钢琴协奏曲和普罗科菲耶夫第三钢琴协奏曲，将全面的展示这位青年钢琴家在音乐和技术等多方面的实力。

莫扎特作品中的调性通常和他在创作中想表达出的情绪有直接的联系。对莫扎特来说，A大调代表温暖、愉悦。然而在用A大调写成的第二十三钢琴协奏曲中，莫扎特却通过省略小号定音鼓，以及用单簧管代替双簧管的做法，赋予了这首协奏曲一些莫扎特作

One might say Conductor Xian Zhang is a conductor with great musical individuality. Each of her collaborations with us offers the orchestra and audience a completely new artistry. In September 2019, we invited her once again to Beijing to join us for two concerts that span a broad range of styles featuring works by Qigang Chen, Mozart, Prokofiev, Rimsky-Korsakov and Scriabin.

In these two concerts, Xian Zhang will first offer the orchestral piece for strings, *L'eloignement*, created by composer Qigang Chen for the Stuttgart Chamber Orchestra in 2003, performed by 34 musicians with 17 range classifications in all. *L'eloignement* is a classic northern folk song sung in Shaanxi when departing one's

家中少有的内敛和黯然的意味，十分考验独奏家对音乐情绪和音乐深度的把握。

普罗科菲耶夫第三钢琴协奏曲则是这位作曲家的五部钢琴协奏曲中最受欢迎的作品，也是他创作成熟期的代表作之一。与他前两部钢琴协奏曲不同，这部作品的乐队部分同样精彩纷呈，富于交响性，而钢琴独奏部分是一如既往地丰满华丽，并要求演奏者具有极高的技巧与表现力。这部协奏曲首演于1921年底，如今已经是展现钢琴家卓越技艺的代表作之一。

在这两场音乐会的下半场，我们将先后演奏里姆斯基-科萨科夫的《西班牙随想曲》与斯克里亚宾的第四交响曲“狂喜之诗”。里姆斯基-科萨科夫的《西班牙随想曲》基于西班牙尤其是阿斯图里亚斯地区的民间音乐，自问世以来就以其丰富的色彩与创新的配器而广受喜爱。

斯克里亚宾的“狂喜之诗”则是这位才华横溢又沉迷于神秘学的作曲家在管弦乐领域最富盛名的作品。这部交响曲创作于1908年，但作曲家在1905年创作的同名诗作已经预示了这部交响曲的结构与内容，描述了沉醉、狂欢、恍惚、迷离的层层轮回，展示了各种体验与心境，并将其逐步结合，达到天人合一的境界。作曲家动用的乐队编制庞大，配以严密的和声与丰厚的织体，创造出的效果对于1908年的听众而言显然超过了他们能够接受的范围。但如今这部作品被认为是斯克里亚宾在管弦乐创作中的巅峰，也是俄罗斯晚期浪漫派音乐作品中的杰作。

hometown. The melody's raw surging power represents the depth the composer's fond warmth for his origins. Its broad tonal scale and rich texture add another layer of refined beauty.

Next to the stage is the young Chinese pianist George Li, who has been quite active on the world stage in recent years. He will play two piano concertos which differ vastly in style. George Li last appeared at the NCPA at the end of 2015, when he gave an extraordinary extemporaneous performance at the concert given by Valery Gergiev's Mariinsky Orchestra, which is to this day an oft-discussed sensation. This time, the young pianist will demonstrate his full musical and technical aptitude with Mozart's Piano

Concerto No.23 and Prokofiev's Piano Concerto No.3.

It is common for the tonality of Mozart's work to be directly related to the emotion he wants to express in his creation. For Mozart, A major represents warmth and good cheer. However, for Piano Concerto No. 23, composed in A major, Mozart omitted the trumpets and the timpani, and replaced the oboes with clarinets in order to lend the piece a reserved and gloomy tone rare among Mozart's works, which is a test of a soloist's grasp of the mood and depth of the music.

Prokofiev's Piano Concerto No.3 is the most popular of his five piano concertos, as well as one of the representative works of his mature creative period. Unlike his first two piano concertos, the orchestral section of this piece is as much of a spectacle as it is rich in symphonic quality, but the piano solo is as lavishly elegant as ever, which requires a high level of skill and expressiveness on the part of the pianist. The concerto premiered at the end of 1921, and has become a classic work for a pianist to display outstanding technique. In the second acts of these two concerts, we will perform Rimsky-Korsakov's *Capriccio Espagnol* and Scriabin's *Symphony No.4, Op.54 (The Poem of Ecstasy)*. The former is inspired by Spanish folk music, particularly the Asturias region. Since its debut, it has enjoyed wide popular for its rich tones and innovative instrumental pairings.

The latter is the most prestigious orchestral work by the fabulously talented Scriabin, who was fascinated with occultism. The symphony was created in 1908, but a poem of the same name written by the composer in 1905 had already foreshadowed its structure and content, describing a whirling progression of captivation, reverie, distraction, and bewilderment, demonstrating a variety of experiences and moods and gradually combining them, entering a realm where humanity unites with the divine. The composer employed a huge orchestral composition, with tight harmonies and a rich texture, creating an effect, which for the 1908 audience, exceeded the bounds of acceptability, but today this work is considered the pinnacle of Scriabin's orchestral works, as well as a masterpiece of late Russian romanticism.



10.18-19 | 音乐厅
Concert Hall

IIII 2019

理查·施特劳斯如是说之一： 吕嘉与考妮、弗拉特科维奇、索坦尼

Also Sprach R.Strauss I: LÜ Jia, Kaune, Vlatkovic and Soltani



音乐总监：吕嘉
Music Director: LÜ Jia



理查·施特劳斯如是说
Also Sprach R.Strauss

指挥：吕嘉

女高音：米凯拉·考妮

圆号：拉多万·弗拉特科维奇

大提琴：基安·索坦尼

理查·施特劳斯 降E大调小夜曲，TrV 106, Op.7

理查·施特劳斯 《最后四首歌》，TrV 296

理查·施特劳斯 《唐吉珂德》，TrV 184, Op.35

理查·施特劳斯 降E大调第一号圆号协奏曲，TrV 117, Op.11

Conductor: LÜ Jia

Soprano: Michaela Kaune

Horn: Radovan Vlatkovic

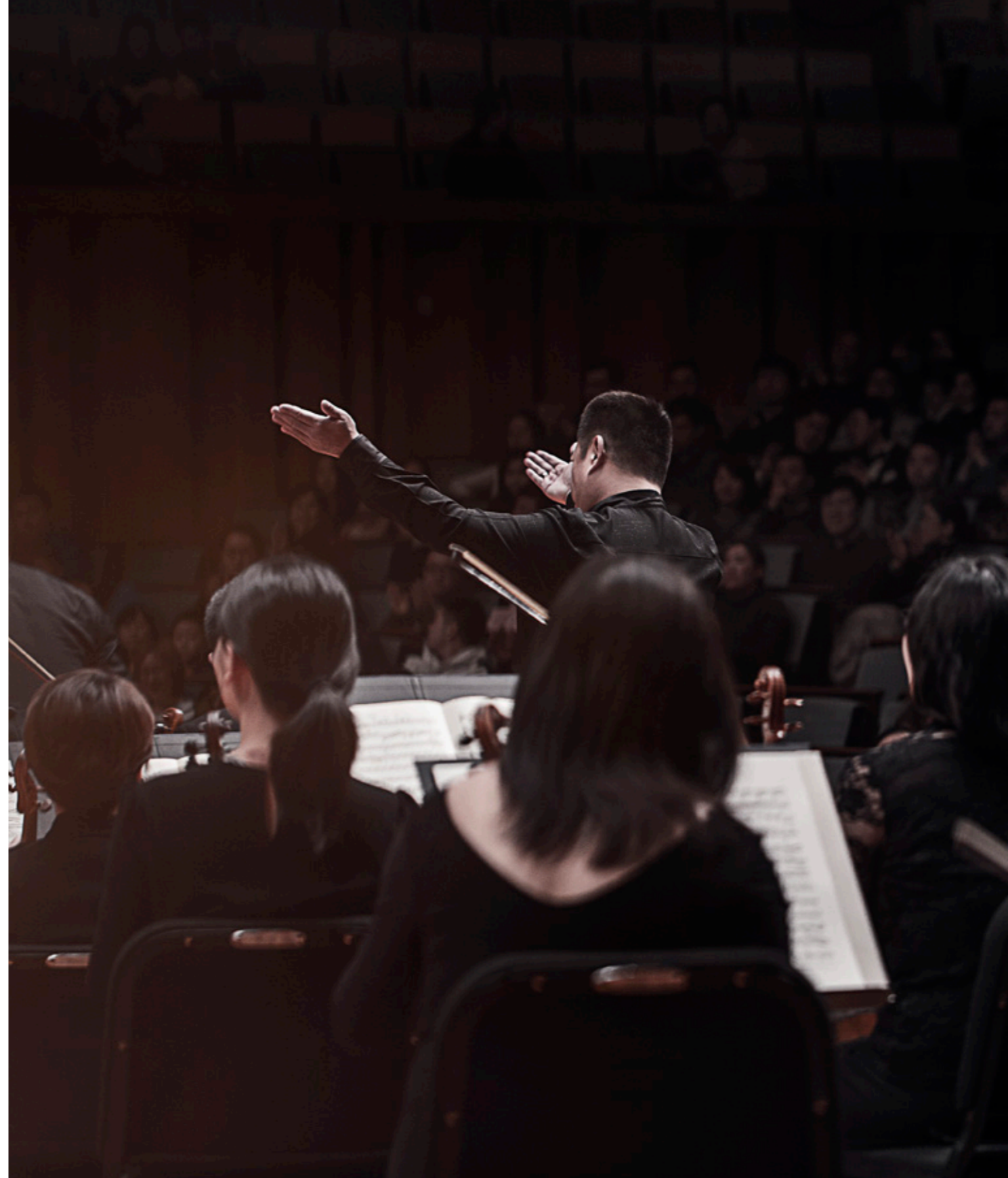
Cello: Kian Soltani

R. Strauss Serenade in E-flat major, TrV 106, Op.7

R. Strauss *Four Last Songs*, TrV 296

R. Strauss *Don Quixote*, TrV184, Op.35

R. Strauss Horn Concerto No.1 in E-flat major, TrV 117, Op.11





理查·施特劳斯是我们在这个音乐季着重展示的音乐家。在第一组“理查·施特劳斯如是说”系列音乐会上，我们将展示涵盖这位作曲家 70 余年音乐生涯的多部代表性作品，包括青年时代创作的管乐小夜曲和第一圆号协奏曲，壮年期写下的《堂吉诃德》和封笔之作《最后四首歌》，请听众与我们一起探索这位德国作曲大师的人生历程。

理查·施特劳斯生于 1864 年，死于 1949 年，经历了欧洲文明的极盛期和紧随而来的两次大战，他的作品也折射了世间种种的变化。他的管乐小夜曲创作于 17 岁时，一经问世就被公认为是莫扎特的管乐小夜曲“大帕蒂塔”的真正后继者，也是理查·施特劳斯第一首在其出生地慕尼黑之外得到演出机会的作品。直到现在，这首小夜曲仍然是管乐室内乐中的保留曲目。而他的第一圆号协奏曲则创作于管乐小夜曲完成的一年后。那时他的父亲在当时已经是知名的圆号演奏家，在慕尼黑宫廷乐团任职。父亲的职业对理查·施特劳斯的音乐喜好产生了直接的影响。据说他在初版乐谱里标注这首协奏曲应当用没有阀键的圆号来演奏，这难倒了他的圆号演奏家爸爸。后来的音乐学家认为这可能是理查·施特劳斯故意刁难他父亲的玩笑。此次我们邀请到著名的圆号大师拉多万·弗拉特科维奇来演绎这首经典作品，作为圆号界首屈一指的演奏家与教育家，他无论在音色还是技巧上都已臻化境。



交响诗《堂吉诃德》诞生于 1897 年，此时理查·施特劳斯写作交响诗（他称其为“音诗”）已逾十年，正处于创作高峰期。在《堂吉诃德》写成的前一年他创作了最富盛名的交响诗《查拉斯特图如是说》，而后一年则是《英雄生涯》的问世。从某种程度上来说，堂吉诃德这个特立独行的古怪骑士与理查·施特劳斯的艺术理念是相通的。在这部交响诗里，作曲家用独奏大提琴代表堂吉诃德的形象，而以中提琴、次中音大号和低音单簧管合作来描绘堂吉诃德的随从桑丘潘沙。小说中的主要情节在交响诗中都得以一一展现，并以堂吉诃德的醒悟和去世结束整部作品。

《最后四首歌》可以说是理查·施特劳斯的“天鹅之歌”（传说天鹅在临死之前会发出它这一生当中最凄美的叫声），创作于 1948 年，并在作曲家去世后的 1950 年得以首演。理查·施特劳斯在二战后由于与纳粹的密切关系而离开德国，在流亡生活的失落中，他根据艾兴多夫的诗句写成歌曲《黄昏》，引用了他早期创作的交响诗《死与净化》中的旋律。随后，作曲家又选取了赫尔曼·黑塞的三首诗作《春天》、《入睡时分》和《九月》，有音乐学家认为还有第五首歌，但未能完成。这《最后四首歌》为女高音与管弦乐队而作，歌颂着美好的回忆，描绘着眼前的死亡，闻之令人动容。这既是施特劳斯艺术生涯的一个光辉而动人的总结，也是晚期浪漫派音乐艺术的完美收官。

This season features Richard Strauss. The first part of our performances, the Also Sprach R. Strauss series, will present representative works that outline Richard Strauss's over-70-year career as a musician. There will be Serenade for Wind Ensemble and Horn Concerto No. 1 of his youth, *Don Quixote* of his prime years, and his last piece: *Four Last Songs*. We sincerely invite our audience to explore what this maestro experienced in his lifetime with us.

Richard Strauss was born in 1864 and died in 1949. He experienced the best days of the European civilization and the two devastating world wars that soon followed. His works reflect what ups and downs the world went through during those years. The *Serenade for Wind Ensemble*, which he composed at the age of 17, was widely acclaimed as truly carrying on the legacy of Mozart's *Gran Partita* once it was debuted. It was also the first of Richard's works to be staged outside his place of birth Munich. Today, this piece still takes a prominent position in the repertoire of wind ensembles. Horn Concerto No. 1 was completed a year after Serenade for Wind Ensemble. At the time, Richard's father was a



renowned French horn player at the Munich Court Opera Orchestra. His father's profession had direct influence on Richard. It was said that in the first version of the concerto, a natural horn was required but his father wasn't able to play the piece on such an instrument. Yet musicologists later tended to believe that this requirement was a deliberate obstacle that Richard set for his father for fun. We are honored to have renowned horn master Radovan Vlatkovic with us to stage this piece. Radovan is one of the best horn players and mentors today and the texture of his music and his techniques are flawless.

The symphonic poem *Don Quixote* was created in 1897 when Richard Strauss was in his most productive period of life and had already been working on symphonic poems, or tone poems as he himself put it, for more than ten years. A year before *Don Quixote* was completed, he produced the most prestigious symphonic poem *Also Sprach Zarathustra*, and a year after *Don Quixote*, he came up with *Ein Heldenleben*. To some extent, *Don Quixote*, the weird and wayward knight shares something of Richard's understanding of art. In this symphonic poem, the image of *Don Quixote* is depicted with a solo cello, while viola, tenor tuba, and bass clarinet are used together to represent Sancho Panza who followed *Don Quixote* around. The symphonic poem contains all the major plots in the novel and ends with the enlightenment and death of *Don Quixote*.

Four Last Songs is the swansong of Richard Strauss (it is believed that swans sing the most beautiful song of their whole lives before they die). It was composed in 1948 and premiered in 1950 after the composer's death. Richard Strauss left Germany after the Second World War because of his close ties with Nazi. In exile and melancholy, he composed *Im Abendrot* based on Joseph von Eichendorff's poem using a melody from *Tod und Verklärung* which he composed earlier in life. Later, he selected three of Hermann Hesse's poems to compose *Frühling*, *Beim Schlafengehen*, and *September*. Some musicologists believe there is an unfinished fifth song. Created for soprano and orchestra, these four songs depict sweet memories and the hovering death and they are bound to reach into the bottom of every heart. It is the perfect culmination of both Richard Strauss's artistic career and late Romanism as a whole.

10.25-26 | 音乐厅
Concert Hall

IIII 2019

生命狂想曲：郑明勋与霍洛坚科、王之炅演绎陈其钢、拉赫玛尼诺夫、布鲁赫与贝多芬

Life Rhapsody: Qigang Chen, Rachmaninoff and Beethoven with Myung-Whun Chung, Kholodenko and WANG Zhijiong



乐是故乡明
Sounds of China



俄罗斯万花筒
Russian Kaleidoscope

指挥：郑明勋
钢琴：瓦季姆·霍洛坚科
小提琴：王之炅

陈其钢 《如戏人生》为交响乐团而作
拉赫玛尼诺夫 《帕格尼尼主题狂想曲》，Op.43
布鲁赫 G小调第一号小提琴协奏曲，Op.26
贝多芬 降E大调第三号交响曲“英雄”，Op.55

Conductor: Myung-Whun Chung
Piano: Vadym Kholodenko
Violin: WANG Zhijiong

Qigang Chen *Itinéraire d'une illusion* for
symphony orchestra

Rachmaninoff *Rhapsody on a Theme of
Paganini*, Op.43

Bruch *Violin Concerto No.1 in G minor*, Op.26

Beethoven *Symphony No.3 in E-flat major*,
Op.55 (Eroica)

音乐如同人生，随时发生变数。在这个音乐季，我们再次遇到了最近在国内较少露面的郑明勋大师，与我们合作两场音乐会，带来一组满怀人生况味的曲目。

作曲家陈其钢早年赴法学习，拜著名作曲家梅西安为师，经过多年奋斗，他的才华和努力终于得到了世界的认可。他成为北京奥运会音乐艺术总监，并且，他的严肃音乐创作获得了世界性的声誉。然而人生如戏，陈其钢中年遭遇不幸，痛失爱子，引发了他一系列对人生和命运新的思考。我们将在这场音乐会开场演绎的《如戏人生》是国家大剧院和南荷兰爱乐乐团、法国图卢兹国家交响乐团、巴黎爱乐音乐厅的联合委约新作，由于自觉作品没有达到预期的标准，陈其钢在原定2017年10月的世界首演前几天决定撤回乐谱，推倒重来，使这部作品推迟了两年和大家见面。而这部重获新生的作品并没有想象中的伤感或悲恸，却出人意料地豁达乐观，甚至充满趣味和天马行空的想象力。乌克兰钢琴家瓦季姆·霍洛坚科将在第一场音乐会中演奏拉赫玛尼诺夫著名的《帕格尼尼主题狂想曲》。这位钢琴家生于基辅，随后前往莫斯科柴科夫斯基音乐学院学习，在连续获得日本仙台国际钢琴比赛和德国多特蒙特舒伯特国际钢琴比赛大奖后，他在2013年获得了著名的范克莱本比赛金奖，看似一切顺风顺水，但在2016年的一次疑惑重重的事件中，霍洛坚科的家庭遭遇了重大灾难。不知这样的人生变奏，会如何体现在他演绎的《帕格尼尼主题

狂想曲》中。

在第二场音乐会上，我们邀请到了杰出小提琴家王之炅，演奏布鲁赫的第一小提琴协奏曲。布鲁赫的一生看似平静，但这首协奏曲的命运并非如此。作品出版后，布鲁赫为自己留下了一份手稿。在一战后的艰难岁月中，他把这份手稿寄给了苏特罗姐妹，一对美国的双钢琴演奏家，希望她们能够帮忙把这份手稿卖掉，以贴补家用。但这姐妹并没有这么做，她们欺骗布鲁赫说已经卖掉了手稿，然后寄给他一些在当时形同废纸的德国纸币。直到1949年，她们才把这份手稿卖给了一位收藏家，而此时布鲁赫已经逝世近30年。

两场音乐会的下半场，郑明勋大师将与我们演绎贝多芬著名的第三交响曲“英雄”。这也是一部象征着多层转折意义的音乐作品，首先对贝多芬来说，在1802-1804年创作这部交响曲的时候，他越发受到听力衰弱的影响，以至于在1802年写下了《海利根斯塔特遗嘱》；同时众所周知的是，这部作品一开始题献给拿破仑，因为贝多芬赞赏当时作为民主与进步思想先锋的拿破仑，但在拿破仑于1804年称帝后，贝多芬失望不已，将这部交响曲的标题改为了“英雄交响曲，纪念一位回忆中的伟人”。这是一部标志着古典音乐历史上重要转折的作品。在此之前，没有一部交响曲，用到那么多的演奏者，拥有这样的时长，表达如此丰富的内容与情感。这是西方音乐古典时代的辉煌尾声，也是浪漫主义音乐的开山之作。



postponed the premiere in China for two years. When this piece of commissioned work finally came out, it was not at all sad and mournful as many expected, and was instead filled with grace and optimism. You can even find humor and bold imagination in it. Ukrainian pianist Vadym Kholodenko will play Rachmaninoff's *Rhapsody on a Theme of Paganini* in the first of this series of concerts. Born in Kiev, Ukraine, Vadym Kholodenko studied at Moscow Tchaikovsky Conservatory and later first claimed titles at Sendai International Music Competition and the International Schubert Competition in Dortmund, and then won the Gold Medal at Van Cliburn International Piano Competition in 2013. All seemed to be going quite well for him. But a catastrophe hit the Kholodenko family in 2016. How will such a big blow in life be reflected in his interpretation of the Rhapsody? Let's listen to him.

At the second concert, we will have the outstanding violinist WANG Zhijiong for Bruch's Violin Concerto No.1. Bruch generally lived a seemingly peaceful life but things weren't peaceful at all at least for this piece of work. After this concerto was published, Bruch kept a copy of

Music is brimmed with changes, just like life. In this season, we have the honor to invite once again Myung-Whun Chung, who have not appeared in China very often recently, for two concerts of profoundly meaningful pieces of music.

Qigang Chen studied in France in his early years under the tutelage of prominent composer Olivier Messiaen and he then won recognition from all over the world with years of strenuous effort. He served as music director for the Beijing 2008 Olympic Games and he was also reputed for his Classical music composition. Life dealt him a heavy blow when he was just in his prime time. He lost his dearly loved son at middle age and this major setback in life filled him with profound thoughts about life and destiny. Our concert will open with his *Itinéraire d'une illusion*. This is a symphonic work commissioned jointly by NCPA, Philharmonie Zuidnederland, Orchestre National du Capitole de Toulouse, and Philharmonie de Paris. Chen withdrew his work several days before the planned world premiere in October 2017 because he was not satisfied with it. Starting all over again, he



manuscript to himself. Then in the hard days following the First World War, he sent this copy to the American duo-pianists Rose and Otilie Sutro in the hope that they could help sell it and send some money back so that the composer could make ends meet. But the Sutros only sent back to him some valueless German banknotes. In fact, it was not until 1949 that the sisters finally sold the autograph to a collector, but that was nearly 30 years after Bruch died.

For both of the two concerts, Myung-Whun Chung will conduct Beethoven's Symphony No. 3 (Eroica) in the second half. It is also a piece reflecting multiple turning points. On the one hand, Beethoven composed this symphony between 1802 and 1804 and that was

the time when he began to feel more impact from his increasingly impaired hearing. It was in 1802 that he wrote the *Heiligenstadt Testament*. On the other hand, as is widely known, this symphony was at first dedicated to Napoleon because Beethoven respected him as a pioneer of democracy and progress but, as Napoleon declared himself emperor in 1804, which greatly disappointed the composer, this work was renamed "Sinfonia Eroica... composta per festeggiare il sovvenire di un grande Uomo." This is a piece of work that marked an important turn in the history of Classical music. Before it, no symphony required so large an orchestra, lasted so long, or expressed so much. The time of Classical music ended here with a brilliant cadenza, while the era of Romanticism started here with a grand opening.



11.08

小剧场

Multi-functional Theatre

|||| 2019

晨兴号角：袁丁与国家大剧院管弦乐团

Rising Fanfare: YUAN Ding and NCPAO



俄罗斯万花筒
Russian Kaleidoscope



理查·施特劳如是说
Also Sprach R. Strauss

指挥：袁丁

- ◇ 科普兰 《平凡人的号角》
- ◇ 斯特拉文斯基 管乐八重奏
- ◇ 斯特拉文斯基 管乐交响曲（1947年版）
- ◇ 理查·施特劳斯 降B大调管乐组曲，TrV132，Op.4

Conductor: YUAN Ding

- ◇ Copland *Fanfare for Common Man*
- ◇ Stravinsky *Octet for Wind Instruments*
- ◇ Stravinsky *Symphonies of Wind Instruments [1947 revision]*
- ◇ Richard Strauss *Suite in B-flat Major, TrV132, Op.4*



在古典音乐浩如烟海的作品库中，为弦乐而创作的作品以及弦乐与钢琴合作的作品，堪称车载斗量，而专为管乐而作的曲目相对而言就比较少见。从海顿、莫扎特一直到晚期浪漫，作曲家都只是偶尔创作个别管乐作品。我们在10月演出的理查·施特劳斯的管乐小夜曲，就被誉为莫扎特的管乐小夜曲“大帕蒂塔”的真正后继者。在这场音乐会中，我们将邀请指挥家袁丁，携手国家大剧院管弦乐团，集中展示来自这个年代的管乐名作。

这场演出以科普兰的《平凡人的号角》开场，虽然只用到14件乐器，但这部作品的音量，恐怕不是一般的“室内”能够容纳的。《平凡人的号角》创作于1942年，因此它诞生的环境与二战密不可分，标题中的“平凡人”取自当时美国副总统的“平凡人的世纪”的讲话。当时，委约这部作品的辛辛那提交响乐团告知作曲家，他的这部作品将在1943年3月国民缴纳所得税的时候首演，作曲家对此表示荣幸，大概因为这给他的这部为“平凡人”而作的作品增添了一层新的含义。

接下来我们将演绎斯特拉文斯基的两部管乐重奏作品，1923年问世的管乐八重奏和1920年首演，

In classical music, we can find tremendous number of compositions for strings or for strings and piano. Works for wind instruments, however, are relatively less common. Composers from Haydn and Mozart to late romanticists only occasionally compose a work or two for wind instruments. Among them is a piece we will present in October, Richard Strauss's serenade for winds, which is praised as the true successor of Mozart's *Gran Partita*. In this concert, we will invite conductor YUAN Ding presenting more music for winds from the same period, to provide the audience with a different

1947年定稿的管乐交响曲。这两部作品都是斯特拉文斯基“新古典主义”创作时期的作品。所谓“新古典主义”并非单纯复古，是二十世纪以斯特拉文斯基、欣德米特以及普罗科菲耶夫为代表的一批作曲家，试图将音乐传统——尤其是巴洛克与古典主义时期音乐——与现代的音乐语言技法相结合的实践，为了在新时代继续保持古典音乐的生命力。因此在这个时代的作品中，可以见到传统的形式与新锐的和声、复杂的对位相结合，由此创照出的音响效果与音乐感染力，并不是复古的，但似乎又不能说是全然现代的。留给听众的，更多是耐人寻味。

在演出的下半场，我们将再度演绎理查·施特劳斯的降B大调组曲。这部作品创作于他的管乐小夜曲问世之后不久。这部组曲也是为13件管乐器而作，但与小夜曲相比，它的风格已经有了明显的不同。如果说理查·施特劳斯的管乐小夜曲是对德奥古典音乐传统中的管乐重奏的继承，而这部组曲则象征着作曲家的技艺与风格向他后来闻名于世的交响诗的发展。甚至这部组曲的四个乐章，也是这种转变的体现。在最后一乐章“引子与赋格”中，已经可以隐约感受到当时的这位年轻作曲家即将撼动交响乐世界的声音。

experience music for winds.

This concert starts with Aaron Copland's *Fanfare for the Common Man*, which is not chamber music in the strict sense: The fanfare written for fourteen instruments creates a volume that can hardly be held in any ordinary "chamber"; the performance of this piece needs a conductor. Composed in 1942, the *Fanfare for the Common Man* was the product of an environment closely related to World War II. The title comes from a speech proclaiming the dawning of the "Century of the Common

Man" made by United States Vice President Henry Wallace. When the Cincinnati Symphony Orchestra, which commissioned the work, told the composer that it would be premiered in March 1943 during tax season, Copland's reply was that he would be honored for the new meaning added to his work composed for the common man.

We will then present two of Igor Stravinsky's works for winds, the Octet for Wind Instruments completed in 1923 and the Symphonies of Wind Instruments premiered in 1920 and revised in 1947. Both these two works belong to Stravinsky's neoclassical period. Neoclassicism is not simply an attempt to restore the classical. It was a twentieth-century attempt by composers such as Igor Stravinsky, Paul Hindemith, Sergei Prokofiev, etc., to combine the music tradition, especially that of the Baroque and the Classical periods, with the musical language and techniques of the modern time, to maintain the vigor of classical music in the new era. In works of this period, one sees traditional forms combined with an expanded tonal harmony and complex contrapuntal texture. The sound and musical appeal thus created, neither retro nor completely modern, will give the listeners much to think about.

In the second half of the concert, we will reinterpret Richard Strauss's Suite in B-flat Major. This piece was composed soon after the premiere of his serenade for winds. Like the serenade, this piece is also composed for 13 wind instruments, but its style is obviously different. If Richard Strauss's serenade for winds shows his inheritance from the tradition of German and Austrian music for wind instruments, this suite marks the development of the composer's craft and style towards the symphonic poem that

would bring him worldwide fame. Even the four-movement structure is a sign of this change. In the last movement "Introduktion und Fuge," we can sense a hint of the sound with which the young composer would shake the symphonic world.

11.10

小剧场

Multi-functional Theatre

IIII 2019

升华之夜：柏林爱乐首席 斯塔布拉瓦与国家大剧院管弦乐团

Transfigured Night: Daniel Stabrawa and NCPAO

指挥 / 小提琴：丹尼尔·斯塔布拉瓦

莫扎特 降 B 大调第一号小提琴协奏曲，K.207

帕努夫尼克 小提琴与弦乐协奏曲

勋伯格 《升华之夜》，Op.4

Conductor/Violin: Daniel Stabrawa

Mozart Violin concerto No.1 in B-flat major, K.207

Panufnik Violin concerto

Schonberg *Verklärte Nacht*, Op.4 (*Transfigured Night*)

波兰小提琴家丹尼尔·斯塔布拉瓦的形象可以说伴随一代人的成长。他 1983 年加入柏林爱乐乐团，并在 1986 年就成为了乐队首席。30 余年来斯塔布拉瓦的形象总是出现在卡拉扬、阿巴多、拉特以至佩特连科的左侧，是柏林爱乐乐团当之无愧的一张名片。

斯塔布拉瓦不仅是卓越的小提琴家，也是活跃的室内乐音乐家，并且从 1994 年起，他也以

指挥的形象出现，并常常与大提琴家奈杰尔·肯尼迪、双簧管演奏家阿布莱希特·梅耶等名家合作。此次音乐会，斯塔布拉瓦将身兼指挥与小提琴家，与我们一起合作，带来一套跨越时空的曲目。

这场音乐会以莫扎特的降 B 大调第一小提琴协奏曲开始。是这位年轻作曲家踏入新领域的一次认真而严谨的尝试。而这部作品并没有任何稚嫩与不成熟的感觉，毕竟那时 20 岁的莫扎特已经

完成了 20 余部交响曲以及好几部歌剧，树立了自己作曲家的地位。

接下来斯塔布拉瓦将与我们一起，演绎波兰作曲家帕努夫尼克的小提琴协奏曲。作为二十世纪最为重要的波兰作曲家之一，他的这部小提琴协奏曲为独奏小提琴与弦乐队而作，以展现小提琴这一乐器的歌唱性。传奇小提琴家梅纽因亲自向帕努夫尼克委约了这部协奏曲，并于 1972 年由作曲家本人指挥，在伦敦首演。

随后，我们将献上本场演出的重头戏：勋伯格的《升华之夜》。勋伯格的名字往往与无调性音乐和十二音体系关联在一起，从而给人晦涩难

懂的印象。但这首创作于 1899 年的《升华之夜》是作曲家在走入表现主义风格创作之前的一部杰作，当时他仍然深受勃拉姆斯和瓦格纳的影响，并试图将前者的结构逻辑与后者的和声语言结合起来，这部作品不像勋伯格后来的作品那样“现代”，更像是晚期浪漫派音乐的半音体系风格。《升华之夜》最初是弦乐六重奏作品，之后勋伯格再将其改编为弦乐队版本。整部作品在叙事上基于理查·戴默尔的同名诗篇，讲述了一个男女之间的忏悔、原谅与升华的故事。某种程度上来说，也是当时“世纪末情绪”的一种折射。在斯塔布拉瓦这样的名家引领下，相信我们能够展现出这部名作更为丰富的内涵。

The image of the Polish violinist Daniel Stabrawa has accompanied the life of a generation. He joined the Berlin Philharmonic in 1983 and became the concertmaster in 1986. For more than 30 years, Stabrawa has been a fixation on the left side of maestros Karajan, Abbado, Rattle and even Petrenko, a definite representative of the Berlin Philharmonic.

Stabrawa is not only an outstanding violinist but also an active chamber musician. Since 1994, he has also appeared as a conductor, often collaborating with violinist Nigel Kennedy, oboist Albrecht Mayer and other famous artists. In this concert, Stabrawa will be our conductor and violin soloist, leading NCPAO to perform a series of timeless music.

The concert will begin with the Violin concerto No.1 in B-flat major by Mozart. It was a serious and scrupulous attempt by the young composer in a new field. However, this work does not sound immature or incomplete. After all, the 20-year-old Mozart had completed more than 20 symphonies and several operas, and well established himself as a composer.

Later, we will present the highlight of this concert: Schoenberg's *Verklärte Nacht* (*Transfigured Night*), Op.4. Schoenberg's name is often associated with atonality and the twelve-tone technique, giving an obscure impression. However, this *Transfigured Night*, created in 1899, was the composer's earlier masterpiece before his expressionist style composition. Schoenberg was influenced by both Johannes Brahms and Richard Wagner and sought to combine the former's structural logic with the latter's harmonic language. This work is not as "modern" as Schoenberg's later works, more in the semi-tone style of late-Romanticism. *Transfigured Night* was originally a string sextet, and then adapted for string orchestra by the composer. The work, based on Richard Dehmel's poem of the same name, is about a story of confession, forgiveness, and transcendence between two lovers. To a certain extent, it was also a reflection of the "ethos of end of a century". Under the guidance of such leading artist as Stabrawa, we certainly will bring out the richer content of this remarkable work.



11.15 | 音乐厅
Concert Hall

|||| 2019

俄罗斯万花筒之三： 费多谢耶夫与国家大剧院管弦乐团

Russian Kaleidoscope III: Fedoseev and NCPAO



俄罗斯万花筒
Russian Kaleidoscope

指挥：弗拉基米尔·费多谢耶夫

肖斯塔科维奇 《节日序曲》，Op.96

柴科夫斯基 《睡美人》组曲，Op.66a

肖斯塔科维奇 E 小调第十号交响曲，Op.93

Conductor: Vladimir Fedoseev

Shostakovich *Festive Overture*, Op.96

Tchaikovsky *Sleeping Beauty Suite*, Op.66a

Shostakovich *Symphony No.10 in E minor*, Op.93

俄罗斯指挥家弗拉基米尔·费多谢耶夫的名字长期以来与莫斯科的柴科夫斯基交响乐团联系在一起，从1974年起至今，他一直担任莫斯科广播交响乐团的音乐总监与首席指挥。在本场音乐会中，我们将一睹这位年逾八十的老牌指挥身上深厚的俄罗斯音乐传统。一般认为《节日序曲》是莫斯科大剧院在安排纪念十月革命37周年音乐会时，临时发现缺少一首开场曲，为此在演出几天前紧急联系肖斯塔科维奇而成的应景之作。但这部作品本身的艺术价值超越了大多数的应景作品，作曲家展现了如同莫扎特或罗西尼的才华，以家喻户晓的《鲁斯兰和柳德米拉》序曲为样板，创作了同样鲜活的节奏与热烈的旋律，并用庞大的铜管和打击乐器组将这种热情无限放大，创造了一首富有苏联特色的宏大而欢快的作品，一经问世就受到了超越国界的欢迎。

肖斯塔科维奇的第十交响曲虽然不如他的第五或者第七交响曲那样有名，但许多人认为这是他最出色的交响作品。可以确定的是这是他最富冲击性与戏剧性的交响曲。有一种说法是，这部交响曲如同旋风一般暴烈无常的第二乐章是“斯大林的肖像”，这种说

For quite a long time, the name Vladimir Fedoseev always appear together with that of Tchaikovsky Symphony Orchestra of Moscow. He has been Music Director and Chief Conductor of Moscow Radio Symphony Orchestra since 1974. At this concert, over 80 years old, Fedoseev will present to the audience the best of the Russian music traditions. The *Festive Overture* is generally believed to be a quick work done by Shostakovich for the Bolshoi Theatre of Moscow to meet the urgent need of an opening piece at the concert marking the 37th anniversary of the October Revolution. But artistically, this overture is far better than many similar quick works. With talent that falls no short of Mozart or Rossini, Shostakovich modeled this piece on the well-known overture of *Ruslan and Ludmilla*. Palpable rhythms and passionate melodies

法并非无懈可击，但也提供了一种颇具说服力的理解方式。它优美而神秘的第三乐章被认为是一首隐藏的情诗，而在最后一个乐章中，代表作曲家本人的主题战胜了来自第二乐章的主题，并将整部交响乐引向一个真诚而欢欣鼓舞的结尾。

这两部作品都在斯大林逝世之后得以首演，此时作曲家终于有望摆脱几年来萦绕不去，让他时刻准备被秘密逮捕甚至处决的“形式主义”批判，无怪乎这两部作品中展现出了肖斯塔科维奇作品中少见的真切而热烈的情感，随之而来的，便是他所爆发出的更强大的创作动力。

在音乐会的上半场，费多谢耶夫大师还将与我们合作带来选自柴科夫斯基芭蕾舞剧《睡美人》的交响组曲。《睡美人》是柴科夫斯基三部芭蕾舞剧中的第二部，相比《天鹅湖》与《胡桃夹子》，《睡美人》相对没有那么出名，但它的音乐同样华丽而灵动，并且是作曲家自认为最为出色的作品，一部关于命运与人生的“舞蹈交响曲”。而斯特拉文斯基也认为这部芭蕾舞剧是“柴科夫斯基伟大创造力的有力例证”。

are fortified by enlarged brass and percussions to achieve an unparalleled high spirit, and the piece on the whole is grandiose and festive with clear Soviet features. It has been warmly welcomed by audiences across the world since the day of its premiere.

Shostakovich's Symphony No. 10, though not as famous as its symphonies No. 5 and No. 7, is believed by many to be the best symphonic work the composer ever produced. That cast aside, this is surely the most dramatic among all of Shostakovich's symphonies. Some say that the violent and unpredictable second movement is a portrait of Stalin. This understanding may have its problems but it is still a quite convincing one to some extent. The beautiful and mysterious third movement is described as a veiled love poem.

In the final movement, the DSCH motif representing Shostakovich himself triumphs over the theme of the second movement and leads the music to a naive and high-spirited ending.

Both of the two Shostakovich pieces on our program were premiered after Stalin's death when the composer was finally free from the looming threat of an arrest or execution that had been with him for several years because of his "formalism." So, these works show genuineness and enthusiasm rarely seen in Shostakovich's other works. An eruption of passion for music creation soon followed.

In the first half of the concert, Fedoseev will also present the *Sleeping Beauty Suite* from the Ballet *Sleeping Beauty* by Tchaikovsky. *Sleeping Beauty* is the second one of Tchaikovsky's three ballets. Compared with the other two, *Swan Lake* and *Nutcracker*, *Sleeping Beauty* may not be as famous, but the music is just as extravagant and vivid. Tchaikovsky himself actually regarded this one to be the best. It is a symphonic dance that elaborates on life and destiny. According to Stravinsky, *Sleeping Beauty* is an excellent showpiece of Tchaikovsky's great creativity.

12.05 | 音乐厅
Concert Hall

IIII 2019

贝多芬庆典：霍内克与穆特

Celebrate Beethoven: Honeck and Mutter



国家大剧院建院十二周年
NCPA's 12th Anniversary

指挥：曼弗雷德·霍内克
小提琴：安妮·索菲·穆特

贝多芬 G 大调第一号浪漫曲，Op.40
贝多芬 D 大调小提琴协奏曲，Op.61
贝多芬 A 大调第七号交响曲，Op.92

Conductor: Manfred Honeck
Violin: Anne-Sophie Mutter

Beethoven Romance No. 1 in G major, Op. 40
Beethoven Violin Concerto in D major, Op.61
Beethoven Symphony No.7 in A major, Op.92

12.07 | 音乐厅
Concert Hall

IIII 2019

贝多芬庆典：霍内克与穆特、 索坦尼、布尼亚季什维莉

Celebrate Beethoven: Honeck, Mutter, Soltani and Buniatishvili



国家大剧院建院十二周年
NCPA's 12th Anniversary

指挥：曼弗雷德·霍内克
小提琴：安妮·索菲·穆特
大提琴：基安·索坦尼
钢琴：卡蒂雅·布尼亚季什维莉

贝多芬 F 大调第二号浪漫曲，Op.50
贝多芬 C 大调三重协奏曲，Op.56
贝多芬 A 大调第七号交响曲，Op.92

Conductor: Manfred Honeck
Violin: Anne-Sophie Mutter
Cello: Kian Soltani
Piano: Khatia Buniatishvili

Beethoven Romance No. 2 in F major, Op. 50
Beethoven Triple Concerto for Violin, Cello,
and Piano in C major, Op. 56
Beethoven Symphony No. 7 in A major,
Op. 92

作为庆祝国家大剧院建院十二周年的系列音乐会之一，国家大剧院管弦乐团将与本年度驻院艺术家——小提琴名家安妮·索菲·穆特，钢琴家布尼亚季什维莉和大提琴家索坦尼合作，以及指挥家曼弗雷德·霍内克，献上两场众星云集的贝多芬主题音乐会，同时为大剧院建院和即将到来的贝多芬诞辰 250 周年庆典拉开帷幕。

在两天音乐会的开场，穆特将与我们分别演绎贝多芬的浪漫曲第一与第二号。这是两首充满谜团的作品。人们现在仍然不确定贝多芬为何或者为谁创作了这两首曲子，甚至连它们何时何地首演都难以确定，唯一知道的是 G 大调编号为第一号的浪漫曲，反而写于 F 大调的第二号浪漫曲之后。但这重重谜团，并不影响人们欣赏这两首浪漫曲的优美愉悦与风雅，也不影响它们成为最为受欢迎的小提琴与乐队协奏作品之一。

在第一场音乐会的上半场，穆特还将与我们合作演绎贝多芬的 D 大调小提琴协奏曲。如果说两首浪漫曲是贝多芬创作小提琴协奏曲前的早期尝试，那么这首近 10 年后创作的小提琴协奏曲，则代表着贝多芬在此方面灵感与技法的发展与成熟。与两首浪漫曲类似，这首 D 大调小提琴协奏曲也受到了同时代的法国学派小提琴演奏风格的强烈影响，比如它独树一帜的定音鼓开头，其实是当时法国音乐的一种典型风格。这部气韵悠长，真挚动人的作品，问世二百余年来常演不衰，往往也被视为小提琴演奏家技艺日臻化境的标志。

在第二场音乐会上，穆特将与钢琴家布尼亚季什维莉和大提琴家索坦尼两位当今备受追捧的青年演奏家一起，与我们合作演绎贝多芬的三重协奏曲。虽然



这首协奏曲的形式接近于巴洛克时代的“大协奏曲”，但相比古曲，小提琴与大提琴独奏的部分更富挑战性。在这首精彩绝伦的作品中，既可以感受到辉煌灿烂的皇者之风，又有触及灵魂的深刻对话，令人叹绝。

在这两场音乐会的下半场，指挥家霍内克将与我们一起，探索贝多芬的第七交响曲。在贝多芬不具标题的几部交响曲中，第七交响曲可能是最常被演出的一首，它饱含活力的第一乐章、雄浑凝重的第二乐章以及热烈疯狂的第四乐章，直到如今仍然时常出现在各种场合乃至影视作品中。我们也期待这首饱含热情的交响曲，能够为国家大剧院开幕十二周年的日子增添一份喜庆。





To mark the 12th anniversary of NCPA, NCPA Orchestra will join hands with the NCPA's Artist-in-Residence of the year, renowned violinist Anne-Sophie Mutter, pianist Khatia Buniatishvili, and cellist Kian Soltani, as well as conductor Manfred Honeck, to stage two concerts of Beethoven's music. These will be the inaugural performances of both the anniversary celebration of NCPA and the commemoration of the 250th anniversary of Ludwig van Beethoven.

To open both concerts, Mutter will share with us Beethoven's Romance No. 1 and No. 2 respectively. These are mystic works. We are still not sure today for whom Beethoven wrote these two pieces. And it is difficult even to have a clear conclusion as for when and where they

were premiered. The only things we can be sure of today is that the one in G major, which is known as No. 1 was actually written after the one, No. 2, in F major. Yet such mystery casts no shadow at all over the genuine beauty and elegance of the works and they are among the most widely loved works for violin and orchestra anyway.

In the first half of the first concert, Mutter and NCPA Orchestra will also stage Violin Concerto in D major by Beethoven. If the two romances are the early attempts of Beethoven at violin concertos, then this concerto, composed nearly 10 years later, represents the composer's growth and maturity in terms of both where he found his inspirations and what techniques he used to create it. Similar to the two romances, the concerto is clearly influenced by the French school of violin music. For example, it opens with timpani, which may seem rare today but was actually typical of the French school at the time. This profoundly meaningful and genuinely moving concerto has always been on concert programs over the past more than 200 years since its debut. It is usually regarded as a piece that marks the maturity and superb techniques of a violinist.

At the second concert, Mutter will cooperate with two widely sought-after young musicians of the day, pianist Khatia Buniatishvili and cellist Kian Soltani, for *Triple Concerto for Violin, Cello, and Piano*. Though similar to a Baroque concerto grosso in form, the solo passages for violin and cello are far more challenging. The work is simply fabulous and stunning with both royal sumptuousness and deep dialogues that reaches directly to the bottom of your soul.

In the second half of each of the two concerts, the conductor Honeck will take us to explore the charm of Symphony No. 7. Among Beethoven's several untitled symphonies, No. 7 may be the most frequently staged. We can still hear its lively first movement, grand and heavy second movement, and violent and passionate fourth movement quite often today on various occasions and even in movies and TV shows. We hope this enthusiastic symphony can add to the festivity at NCPA's 12th anniversary.

12.31 | 音乐厅
Concert Hall

|||| 2019

2020 北京新年音乐会 2020 Beijing New Year's Concert

01.01 | 音乐厅
Concert Hall

|||| 2020

国家大剧院 2020 新年音乐会 NCPA 2020 New Year's Concert

01.22 | 音乐厅
Concert Hall

|||| 2020

龙凤呈祥—— 全球华人新春音乐盛典 2020 The Spring Festival Musical Gala for Chinese Around the World 2020

指挥：吕嘉
Conductor: LÜ Jia



音乐总监：吕嘉
Music Director: LÜ Jia

01.17-18 | 音乐厅
Concert Hall

|||| 2020

如此浪漫之四： 吕嘉与国家大剧院管弦乐团、 合唱团演绎门德尔松第二号交响曲 Romantic as It Is IV: Mendelssohn's Symphony No.2 with LÜ Jia and NCPA Orchestra & Chorus



音乐总监：吕嘉
Music Director: LÜ Jia



如此浪漫
Romantic as It Is

指挥：吕嘉
国家大剧院合唱团

门德尔松 第二号交响曲，Op.52a

Conductor: LÜ Jia
China NCPA Chorus

Mendelssohn Symphony No.2, Op.52a

在 2020 年年初，我们将在吕嘉总监指挥下，再度迎来一场门德尔松作品专题音乐会，并献上一首不同寻常的门德尔松作品——交响康塔塔《赞颂歌》。这是一部在 1840 年为了纪念古登堡活字印刷术问世 400 周年节庆活动而创作的鸿篇巨制。在首演后很长一段时间内，它曾是门德尔松最受欢迎的交响作品，但这部作品在中国仍然少有耳闻。门德尔松在世时，交响康塔塔《赞颂歌》由于在规模和内容的丰富程度上远超一般的交响乐作品，并不被人们归类成交响曲。直到作曲家去世后，这部作品才被编排为他的第二号交响曲。

古登堡究竟何时开始应用他的活字印刷术现已无法考证，但人们通常将 1440 年做为这一创举的起点。为了纪念这一发明问世的 400 周年，1840 年莱比锡举行了为期三天的庆祝活动。这让门德尔松有机会创作一部规模宏大的作品。他以他最为崇拜的作曲家巴赫以及贝多芬为榜样，尤其是以贝多芬的第九交响曲为模板，写下了一部时长超过一小时，包含三个交响乐乐章和一组宏大的合唱章节的巨作。演出这部作品需要三位独唱、混声合唱、一支庞大的管弦乐队以及管风琴的参与。那一年的 6 月 25 日，在门德尔松指

挥下，这部巨作在莱比锡的圣托马斯教堂首演，作为这个节庆的辉煌闭幕。

与贝多芬的第九交响曲不同，门德尔松的《赞颂歌》在三个交响乐章后，合唱段落并不是一个整体，而是可以区分为十个乐章，由独唱、重唱与合唱段落交织在一起，类似于巴赫的康塔塔，但乐章间并无间断。在这部作品中，除了巴赫和贝多芬这两大支柱之外，听众也能偶尔发现海顿作品的回声，同时也融入了源自亨德尔的巴洛克风格。然而，尽管有着这些源自前辈们的影响，这部作品本身仍然自成一格，前后呼应，在其众多的旋律、和声和配器的细节中，展示着门德尔松独有的个人风格。而其表达出的对知识启蒙与人文精神的赞美，展示出的崇高而庄严的音乐画卷，又令人肃然起敬。

At the beginning of 2020, under the baton of Director LÜ Jia, we will once again present a special concert featuring Mendelssohn's works with an extraordinary choice - Symphonic Cantata *Lobgesang*. A masterpiece composed in 1840, its birth was to celebrate the 400th anniversary of the invention of movable-type printing by Johannes Gutenberg. The piece has been one of Mendelssohn's most popular symphonic works long after its premiere but is rarely performed in China. At Mendelssohn's time, the choral symphony *Lobgesang* was not categorized as a symphonic work because of its extensive scale and content. It was numbered as the composer's second symphony posthumously.

It is now impossible to verify when Gutenberg began using movable-type printing press, but people believed it began in 1440. To honor the 400th anniversary of the invention, a three-day celebration was held in Leipzig in 1840, which gave Mendelssohn an opportunity to create a grand work. Modeled after his most admired composers Bach and Beethoven, especially the pattern of Beethoven's Symphony No. 9, Mendelssohn composed an hour-long masterpiece containing three symphonic

movements and a grand chorus. To perform it requires three soloists, mixed choir, organ and a huge orchestra. On June 25 of that year, Mendelssohn conducted the premiere of this masterpiece at the St. Thomas Church in Leipzig, brilliantly concluding this festive celebration.

Unlike Beethoven's Symphony No. 9, in Mendelssohn's *Lobgesang* the chorus passage after three symphony movements is not a singularity but comprises of ten movements, interwoven with solo, duet and chorus passages. Together, it is similar to Bach's Cantata but without break between movements. In this work, in addition to Bach and Beethoven the two pillars, the audience can occasionally find echoes from Haydn's works as well as resonance from Handel's Baroque style. However, despite these influences from the predecessors, the work itself is still ingenious and unified in numerous details of its melody, cord and orchestration, showing Mendelssohn's unique personal style. It is also an impressive and respectable musical scroll that translates and extols the intellectual enlightenment and sublime humanities.



02.14 | 音乐厅
Concert Hall

IIII 2020

情歌曼舞：李心草、宋元明与王冲

Songs and Dances for Love: LI Xinciao and
SONG Yuanming, WANG Chong

指挥：李心草
女高音：宋元明
男高音：王冲

柴科夫斯基 《天鹅湖》组曲, Op.20a

莱哈尔 “舞会女郎” (选自《风流寡妇》)

莱哈尔 “你是我心中的一切” (选自《微笑的大地》)

莱哈尔 “我的吻如此炽热” (选自《朱迪塔》)

普契尼 《玛侬·莱斯科》间奏曲

普契尼 “爱情二重唱” (选自《艺术家的生涯》)

Conductor: LI Xinciao
Soprano: SONG Yuanming
Tenor: WANG Chong

Tchaikovsky Swan Lake Suite, Op.20a

Lehár “Ballsirenen”(from *The Merry Widow*)

Lehár “Dein ist mein ganzes Herz”(from *Das Land des Lächelns*)

Lehár “Meine Lippen, sie küssen so heiss”
from *Giuditta*

Puccini Intermezzo from *Manon Lescaut*

Puccini “Arias & Duetto of Act I”(from *la Bohème*)

爱情是人类永恒的追求，也是音乐永恒的话题，在 2020 年的情人节，我们将与首位在维也纳国家歌剧院执棒的华人指挥家李心草合作，精选多部歌剧、轻歌剧和芭蕾舞剧的经典旋律，与大家一起度过一个满怀浪漫气息的夜晚。

普契尼可以说是意大利浪漫主义歌剧的集大成者，他继承了斯卡拉蒂、罗西尼、贝里尼、威尔第的意大利歌剧悠久传统，又与当时兴起的瓦格纳歌剧风格相结合，为世界留下了《曼侬·莱斯科》、《艺术家生涯》、《托斯卡》、《蝴蝶夫人》和《图兰朵》等常演不衰的歌剧名作，同时也是一部部为人传颂的爱情故事。在这场音乐会中，我们选择了来自《曼侬·莱斯科》和《艺术家生涯》中的经典段落，向大家展示普契尼音乐的魅力。

如果说普契尼的歌剧主宰了 19 世纪末 20 世纪初的意大利，那么同一时期在维也纳最受欢迎的则是来自莱哈尔以及约翰·施特劳斯家族的轻歌剧。轻歌剧更加偏重娱乐性，结构较为短小明快，内容通俗易懂，在形式上除了独唱、重唱、合唱外，往往还结合舞蹈和大量的对白，并融入当时的流行歌曲。音乐风格轻

松活泼，故事情节则多取自于现实生活，强调逗趣与讽刺性，因此在当时一部热门的轻歌剧上演时，往往能够成为整个维也纳街谈巷议的话题。莱哈尔是 20 世纪初维也纳轻歌剧作曲家中的佼佼者，一生中写下了约 40 部轻歌剧与音乐剧。1905 年的轻歌剧《风流寡妇》使他获得世界性的成功，他的其他名作还包括了《卢森堡伯爵》《微笑的大地》《朱迪塔》等，同时作为维也纳的作曲家，他也不可避免地创作了诸多圆舞曲，其中《金与银》华尔兹也是常演不衰。我们也将挑选来自莱哈尔的诸多精彩唱段，包括《朱迪塔》中的“我的吻如此炽热”、《微笑的大地》中“你是我心中的挚爱”、以及《风流寡妇》中的“舞会女郎”，为大家展示维也纳轻歌剧的华美篇章。

在这场音乐会上，指挥李心草与我们还将演绎选自柴科夫斯基芭蕾舞剧《天鹅湖》的交响组曲。《天鹅湖》可能是世界上最富盛名的芭蕾舞剧，舞者身着雪白纱裙排列成行轻舞翩翩的形象，几乎成为了芭蕾舞的象征。而柴科夫斯基为《天鹅湖》创作的音乐也成为了他本人乃至俄罗斯浪漫派音乐的标志。王子与公主的动人爱情故事，是最适合情人节的美妙乐章。



Love is the eternal longing of mankind and the timeless motif of music. On the Valentine's Day of 2020, we will share the stage with LI Xincao, the first Chinese conductor directing performances at Vienna State Opera. With a number of classic melodies selected from operas, operettas and ballets, we will have a romantic night with our audience.

Puccini is regarded a master composer of Italian Romantic opera. His music was rooted in the long traditions of Italian operas by such composers as Scarlatti, Rossini, Bellini and Verdi, and integrated with Wagner's style that was emerging at that time. He left behind frequently-staged operas and such as *Manon Lescaut*, *La Bohème*, *Tosca*, *Madame Butterfly* and *Turandot*. These operas are also love stories remembered and praised by the audience. This concert features classic arias from *Manon Lescaut* and *La Bohème*, showing the audience the charm of Puccini's music.

Puccini's opera dominated Italy in the late 19th and early 20th centuries, while operettas by Lehár and the John Strauss family prevailed in Vienna during the same period. Operettas are more entertaining with lighter musical structure and subject matters. In addition to solo, duet, and chorus in form, operettas often incorporate dance, many dialogues, and popular songs of the times. Their music style is relaxed and lively, and the storyline is often adapted from real life, emphasizing entertainment and irony. Therefore, when staged, a popular operetta often invited much discussion among the general public in Vienna back then. Lehár was one of the leading composers of the Viennese operetta in the early 20th century. He produced about 40 operettas and musicals in his composition career. Besides his operetta *Die lustige Witwe* that enjoyed extraordinary international success since its 1905 premiere in Vienna, his other masterpieces include *Der Graf von Luxemburg*, *Das Land des Lächelns*, and *Giuditta*. As a composer living in Vienna, he also composed a lot of waltzes, including the popular *Gold und Silber Walzer*. We will also select a number of his delightful arias, including "Meine Lippen, sie küssen so heiss" from *Giuditta*, "Dein ist mein ganzes Herz" from

Das Land des Lächelns, and "Ballsirenen" from *Die lustige Witwe*, unveiling the gorgeous Viennese operetta.

In this concert, conductor LI Xincao and NCPAO will perform a symphony suite selected from the ballet *Swan Lake* composed by Tchaikovsky. *Swan Lake* is probably the most famous ballet in the world. The dancers, dressed in white tutus, and their graceful movements have become a symbol of ballet. Tchaikovsky's music for *Swan Lake* has also become a signature of his own compositional works and even the Russian Romantic music. The touching love story between the prince and the princess is the best musical narrative on Valentine's Day.



03.07 | 音乐厅
Concert Hall

IIII 2020

理查·施特劳斯如是说之二： 吕嘉与国家大剧院管弦乐团

Also Sprach R. Staruss II: LÜ Jia and NCPAO



音乐总监：吕嘉
Music Director: LÜ Jia



理查·施特劳斯如是说
Also Sprach R. Strauss

指挥：吕嘉

理查·施特劳斯 《唐璜》，TrV156, Op.20

理查·施特劳斯 《变形》，TrV 290

理查·施特劳斯 《死与净化》，TrV 158, Op.24

Conductor: LÜ Jia

R. Strauss *Don Juan*, TrV156, Op.20

R. Strauss *Metamorphosen*, TrV 290

R. Strauss *Tod und Verklärung*, TrV 158, Op.24

在这个音乐季的第二场“理查·施特劳斯如是说”专题音乐会上，我们将深入挖掘理查·施特劳斯的交响诗（他本人称其为“音诗”），包括他最为知名的《唐璜》、《死与净化》和《变形》。同上一场音乐会一样，这也是贯穿作曲家艺术生涯的三部作品。

理查·施特劳斯在 24 岁时写下了《唐璜》，虽然这并不是他的第一部交响诗，但却为他奠定了地位与名声。与之前我们演绎的《堂吉珂德》不同，《唐璜》并没有刻意描述这位花花公子传奇中的具体情节，而是着重于用音乐描绘人物形象，表达故事的氛围。这部交响诗可能是大部分职业音乐家最熟悉的交响作品之一，因为里面充满了大量兼具高难度与音乐性的片段，使它成为了全世界各个乐团招考乐手的必考曲目之一。

理查·施特劳斯的交响诗《死与净化》与《唐璜》几乎在同时写就，但这两首交响诗的内容与情绪却大相径庭。《死与净化》描绘了一位艺术家的死亡。理查·施特劳斯的朋友亚历山大·里特应作曲家的要求，在交响诗完成后写下了一首诗，作为

《死与净化》的一种解释：当一个人垂死的时候，他曾经的生活从他的头脑中闪过：童年的童真、成年后的奋斗、世俗目标的实现；最后，他从“无限的天堂”中获得了他所渴望的“净化”。理查·施特劳斯创作这部交响诗时仍是青年，甚至连大病的经历都没有。几近 60 年后，他在《最后四首歌》的《黄昏》中引用了《死与净化》中的“净化”主题。而在临终前，他对守在病床前的后辈说：“这很有趣，死亡就像我写在《死与净化》里面那样。”

《变形》创作于 1944 年下半年至 1945 年初，第二次世界大战即将结束之时，在 1946 年 1 月首次演出。这是作曲家为悼念二战时德国的文化与艺术受到的巨大破坏而作，表达他对故乡的慕尼黑歌剧院、歌德故居以及文化名城德累斯顿遭受到的战火与破坏的惋惜。这部作品的结构与《死与净化》相呼应，基本音乐动机取自贝多芬“英雄”交响曲中的第二乐章葬礼进行曲。整部作品中 23 件弦乐器每个都是自己独立的声部，展现了理查·施特劳斯完熟乃至艰深的作曲技艺和深沉忧郁，难以言说的复杂情怀。

Also Sprach R. Strauss II of this season will dig deep into Richard Strauss's symphonic poems, or tone poems as the composer himself put it. We will stage the three most renowned works of this genre, *Don Juan*, *Tod und Verklärung*, and *Metamorphosen*. Just like what we presented at the previous concert of this series, these three works together outline the whole artistic career of the composer.

Richard Strauss completed *Don Juan* at the age of 24. This is the first symphonic poem he wrote, but it is also the one that earned him wide recognition and great reputation. Different from *Don Quixote* that we staged earlier, *Don Juan* does not depict many of the details of this dilettante's legendary stories; instead, it draws a portrait for him and builds the overall atmosphere of his stories with music. *Don Juan* may be one of the most familiar symphonic work of many professional musicians because it is filled with passages that are technically extremely difficult to play but in the meantime highly musical, and hardly anyone can bypass it in recruitment auditions regardless of which orchestra in the world is hiring.

Tod und Verklärung was completed around the same time as *Don Juan*. But the two present vastly different contents and moods. *Tod und Verklärung* tells about the death of an artist. At the request of the composer, his friend Alexander Ritter wrote a poem as an interpretation of this symphonic poem: As the

man lies dying, thoughts of his life pass through his head: his childhood innocence, the struggles of his manhood, the attainment of his worldly goals; and at the end, he receives the longed-for transfiguration "from the infinite reaches of heaven." Richard Strauss was very young and had never fallen ill when he composed this work. Nearly six decades later, he put the transfiguration theme in *Tod und Verklärung* in *Im Abendrot*, one of the *Four Last Songs*. Shortly before he died, he told those who were at his deathbed: This is interesting. Death is just like how I depicted it in *Tod und Verklärung*.

Metamorphosen was composed in the second half of 1944 and early 1945, when the Second World War was drawing to an end. It was premiered in January 1946. It was composed to mourn the catastrophic damage done to German culture and arts during wartime, and in particular, to express the regret for the havoc wreaked on the opera house and former residence of Goethe in Richard Strauss's hometown Munich, and on the renowned cultural city Dresden. Similar to *Tod und Verklärung*, the work draws its basic motive from *Trauermasch*, the second movement of Beethoven's *Symphony No. 3 "Eroica"*. In this piece, every one of the 23 string instruments plays a separate part, showing the superb and even abstruse composing techniques of the composer and the deep and complicated sorrow that is just so hard to express.

03.12/15 | 音乐厅
Concert Hall

IIII 2020

寻道东西：
班克罗夫特、吴蛮与秦立巍Mind Excursion:
Bancroft, WU Man and Li-Wei Qin乐是故乡明
Sounds of China驻院艺术家：吴蛮
Artist-in-Residence: WU Man

指挥：瑞恩·班克罗夫特

琵琶：吴蛮

大提琴：秦立巍

何启荣 《重生：道之旅》

赵麟 琵琶、大提琴与管弦乐队协奏曲“逍遥游”

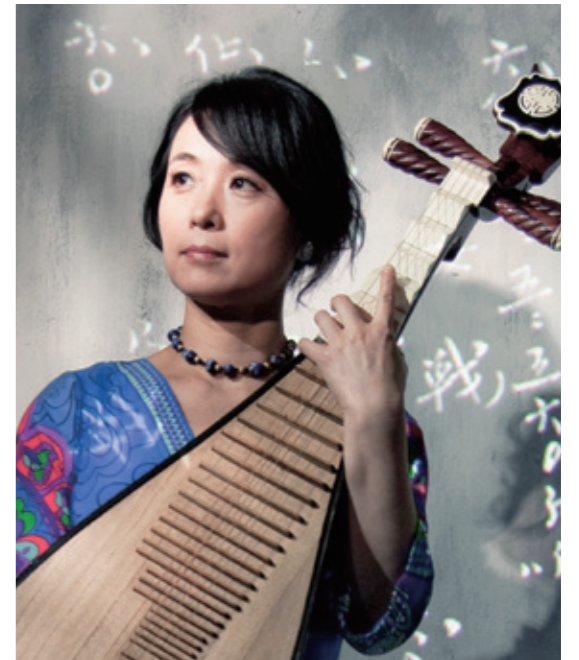
黄若 《化变》

科普兰 第三号交响曲

Conductor: Ryan Bancroft

Pipa: WU Man

Cello: Li-Wei Qin

Vincent Ho *Rejuvenation: A Taoist Journey*ZHAO Lin *A Happy Excursion, Concerto for Pipa and Cello*HUANG Ruo *Becoming Another*Copland *Symphony No.3*

在这个音乐季的最后一组音乐会中，我们将试图为大家带来一套全新的声音，在东西融合的世界中展望音乐的未来。

我们的老朋友，琵琶演奏家吴蛮是当今国际乐坛上一位活跃的中国音乐使者，也是跨界音乐与跨文化交流的代表人物之一人物。我们曾在上一次北美巡演时邀请吴蛮担任独奏。此次她将和我们共同演绎加拿大华裔作曲家何启荣何启荣的《重生：道之旅》和作曲家赵麟的《逍遥游》。

其中，何启荣的作品试图用音乐诠释道家思想中的哲学意味。这部由多伦多交响乐团委约的作品曾于2017年2月首演。作曲家在作品中加入了《道德经》的朗诵，希望能以此表达道家思想的本质，让演奏和聆听这部作品成为一种冥想和领悟的过程，最终导向精神上的启蒙。

而赵麟的《逍遥游》是一部为琵琶、大提琴与管弦乐队而作的协奏作品，力图展现庄子在道家经典《逍遥游》中表达的物我两忘、闲适自得的意象。曾首演这部作品的大提琴家马友友这么描述这部作品：赵麟“从先秦时代的庄子写到魏晋唐宋时代，再写到今天，用历史与今天的对

话，展开想象。赵麟是一个很懂中国历史和文化的作曲家，他的作品让演奏家也充满想象。”

在这两场音乐会上，我们还将演绎的是旅美华人作曲家黄若的《化变》。其灵感来自同样属于道家思想的《黄帝四经》中《十六经·果童》篇的“阴阳备物，化变乃生”之句。根据作曲家本人的描述，在这部作品中，以动静交替融合的形象，展示“气”的凝聚与升华，并在最终得以爆发与释放。这是他担任台湾爱乐乐团驻团作曲家时写下的作品，并在2015年首演。

在这场音乐会的下半场，我们将带来美国作曲家科普兰的第三交响曲。这部作品是科普兰在第二次世界大战后期写成的，但其源头可以追溯到他在1942年创作的《平凡人的号角》，也在此之前他还写下了满怀爱国感情的《林肯肖像》，但与战争年代的其他大部分音乐作品不同，在第三交响曲中，科普兰表现得更为内敛，希望能够创作一部严肃的音乐会交响作品，不是战争宣传音乐，也不是抽象而晦涩的学术著作。这部交响曲问世后即被公认为是他最为成功的作品之一。也是他作为美国左翼音乐领军人物，

在那个时刻写下的一份宣言书。新锐美国指挥家瑞恩·班克罗夫特是 2018 年丹麦马尔科青年指挥大赛的一等奖和听众选择奖得主，也是一位多才多艺的全能艺术家。他将与我们合作，担任这两场音乐会的指挥，为我们的观众带来

During the last series of concerts for this season, we will try to present a whole new set of sound, and look forward to a future where the East and the West converge.

Our old friend, the pipa artist WU Man, is an active ambassador of Chinese music in today's music world and a musician who transcends music and cultural boundaries. During our last North American tour, we invited Wu Man to play solos. This time, she will interpret *Rejuvenation: A Taoist Journey* by Chinese-Canadian composer Vincent Ho and *A Happy Excursion* by composer Zhao Lin with us.

Vincent Ho's work is trying to translate the philosophy in Taoist thinking with music. Commissioned by the Toronto Orchestra, *Rejuvenation: A Taoist Journey*, was first performed in February 2017. The composer also added the reading of *Tao Te Ching* to the performance, hoping to reveal the soul of the Taoist way, to make the performance and appreciation of this piece a meditation and epiphany, and to reach a spiritual awakening.

Zhao Lin's *A Happy Excursion* is orchestral music composed for the pipa, the cello, and the orchestra, aiming to reveal the state of leisurely transcendence in the Taoist classic *A Happy Excursion*. Renowned cello artist Yoyo Ma, who has premiered the work, once commented, "Zhao Lin's composition traveled from Chuang Tsu of the pre-Qin dynasty to present day, using history to have a conversation with today and explore imagination. Zhao Lin is a composer who understands Chinese history and culture, and his work has made the performers imagine too."

两场不同地域、不同年代、不同人群、不同文化之间的交流与对话，通过合作走向理解，走向更加美好的未来。

At these two concerts, we will also perform *Becoming Another* by Chinese-American composer Huang Ruo. Huang's inspiration came from the Taoist book, *The Four Classics of Huangdi*, and the sentence in volume 16, "with Yin and Yang, birth comes from change." According to the composer, in this piece, with the intermingling of movement and stillness, we achieve an elevation of "qi" and its ultimate release. Written when Huang was the resident composer for the Taiwan Philharmonic, this piece was first performed in 2015.

In the second half of the concert, we'll perform American composer Aaron Copland's *Symphony No. 3*. Written at the later stage of World War II, the piece could be traced to Copland's 1942 creation, *Fanfare for the Common Man*, as well as the patriotic *Lincoln Portrait*. Unlike a lot of music from a war era, in *Symphony No. 3*, Copland revealed a more reserved style in his attempt to compose serious orchestral music, instead of war propaganda or obtuse academic creations. *Symphony No. 3* was widely considered to be Copland's most successful work. It is also his declaration as the leader of the left-wing music movement at the time. Emerging composer Ryan Bancroft, the winner of the 2018 Malko Competition and the Audience Choice Award in Denmark, is a multi-talented all-around artist. He will collaborate with us to conduct both our concerts, bringing a different kind of musical conversation and communication featuring different regions, eras, people, and cultures. With more collaboration, we will achieve more understanding, and share a better future.



CADENZA 華彩
2019/20

室内乐

CHAMBER

国家大剧院管弦乐团室内乐系列

NCPAO in Chamber

国家大剧院管弦乐团室内乐系列，是国家大剧院管弦乐团的音乐家们探索精妙博大的室内乐世界的光华结晶。

从巴赫、海顿、莫扎特、贝多芬，到门德尔松、巴托克、理查、布里顿、肖斯塔科维奇，国家大剧院管弦乐团室内乐系列将带领广大乐迷，以强烈的好奇和无上的愉悦，去寻访和领略数个时代的伟大作曲家们关于室内乐的天才乐思和艺术瑰宝。在国家大剧院管弦乐团的音乐家们看来，室内乐艺术中闪耀的那份精巧、雅致、妙趣和亲密，不仅是它最独特和最动人的音乐语言，更是我们通向最深邃和最广大的音乐境界的一条秘径。由此，他们对室内乐的开拓与探索，也将成为音乐家与乐迷们为携手追寻音乐真谛而开始的一次关于分享和共历的旅程。

在此旅程中，他们每个人的精湛技艺和彼此间的真挚情谊，都将化作可以被你感受的音乐；在此旅程中，他们仍将以与生俱来的热情、专注与创新的内在精神，践行永无止境的给予、智慧和精进的音乐梦想；在此旅程中，他们期待着你一同去往广大而深远的音乐世界，为永生无尽的探知和发现而惊叹和感动！

"NCPAO in Chamber" is the quintessence resulting from the exploration of NCPAO musicians in the delicate and profound chamber music world.

"NCPAO in chamber" extends a long name list from Bach, Haydn, Mozart, Beethoven to Mendelssohn, Bartok, Richard, Britten and Shostakovich, guiding music lovers with strong curiosity and sublime pleasure, to seek and appreciate brilliant thoughts and artistic treasures of chamber music left by great composers of the past generations.

In the eyes of NCPAO musicians, chamber music boasts such features as delicacy, grace, subtleness and intimacy, which is not only its unique and enchanting musical language, but a secret path leading us to a deep and vast music world. Therefore, their exploration of chamber music will be a journey shared and experienced by both the musicians and music fans starting to pursue the nature of music.

During the journey, the individual artistry and sincere friendship between them will turn into the music that people can feel. During the journey, they aim to realize the endless donation and intelligent musical dream with their inborn passion, with their absorbed and creative inherent spirit. During the journey, they look forward to your participation in this vast and deep music world; and you will marvel at and be touched by your lifetime exploration and discovery.

06.07

小剧场

Multi-functional Theatre

IIII 2019

如此浪漫之二： 门德尔松弦乐四重奏之夜

Romantic as It Is II: Mendelssohn's Works for String Quartet



如此浪漫
Romantic as It Is



俄罗斯万花筒
Russian Kaleidoscope

第一小提琴：陈述
第二小提琴：杨瑞
中提琴：郝学嘉
大提琴：张晟
单簧管：佐米·桑切斯

普罗科菲耶夫 《希伯来主题序曲》为单簧管、弦乐四重奏和钢琴所作，Op.34

门德尔松 D大调第三号弦乐四重奏，Op.44

门德尔松 E小调第四号弦乐四重奏，Op.44

First Violin: CHEN Shu
Second Violin: YANG Rui
Viola: HAO Xuejia
Cello: ZHANG Sheng
Clarinet: Jaume Sanchis

Prokofiev Overture on Hebrew Themes for Clarinet, String Quartet and Piano, Op. 34

Mendelssohn String Quartet No.3 in D major, Op. 44

Mendelssohn String Quartet No.4 in E minor, Op. 44

无论对作曲者还是演奏者来说，弦乐四重奏都是对其技艺与内涵的考验。在海顿开创了弦乐四重奏这类形式后，几百年间诸多音乐大师为其添砖加瓦，使其成为如今最为常见也最受欢迎的室内乐作品形式。本场音乐会中，我们的演奏家们将合作展示门德尔松最为重要的两部弦乐四重奏作品，分别是 D 大调第三弦乐四重奏和 E 小调第四弦乐四重奏。

门德尔松的这两部作品与另外一部降 E 大调第五弦乐四重奏一起出版，编号为作品第 44 号，题献给当时的瑞典王储，之后的瑞典和挪威国王奥斯卡一世。这一组作品创作于 1837 到 1838 年，可以说这是这位作曲家生命中最成功与顺利的岁月，不仅事业有成新婚燕尔，更为重要的是，他在当时作出的贡献已经使他成为音乐史上最为重要的承前启后的人物之一。他对巴赫与亨德尔乃至舒伯特

的作品的挖掘已经得到了广泛的认可，他的交游圈内包括了肖邦、舒曼、柏辽兹，以及文化巨人歌德与黑格尔，可以说他已经成为了一个时代中的核心人物。因此在他当时的作品中也可以感受到一种独特的风格，饱含优雅、光明与愉悦。他的音乐不是为了让人敬畏，而是衷心欢迎聆听者的理解与体会，并为之给予启迪。在 D 大调第三弦乐四重奏中，这一特性表现得格外明显。他的 E 小调第四弦乐四重奏与他不朽的小提琴协奏曲共享一个调性，而这部四重奏中第一小提琴的主题也像在协奏曲中那样，带有精致而收敛的忧郁情绪，而随着作品的发展，多种情感与思绪凭借作曲者高超的技艺，得到了充满音乐性的组合与展示，并在作品结尾得以提炼而升华。

在这场音乐会的开头，我们还将献上一首在国内少有耳闻的作品：普罗科菲耶夫的《为单簧管、弦乐四重奏和

钢琴所作的希伯来主题序曲》。这是普罗科菲耶夫在美国居住时，应一个来美国巡演的俄罗斯犹太重奏组合的委约而创作的作品。一般认为这个乐队的成员们给了普罗科菲耶夫一本小册子，里面记载了各种犹太民谣。后来普罗科菲耶夫的作品本身虽然没有直接引用任何犹太民谣的旋律，但在整部序曲中，尤其是单簧管奏出的第一主题，都饱含着居住在德国以及东欧的阿胥肯纳吉犹太人民俗音乐的色彩。值得一提的是，门德尔松在出生时也是这一支犹太人

For both composers and performers, the string quartet is a test of their craft and accomplishment. In the hundreds of years after Joseph Hayden established the genre, many masters made their contributions to its development to its current status as the most common and most popular form of chamber music. In this concert, our artists will jointly present two of Mendelssohn's most important string quartet works, String Quartet No.3 in D major and String Quartet No.4 in E minor.

These two pieces were published along with the String Quartet No. 5 in E flat major. The three quartets, numbered Opus 44, were dedicated to the then crown prince of Sweden and later King Oscar I of Sweden and Norway. Mendelssohn wrote them in the years 1837-38, the composer's most successful and happiest time in his life. He had an excellent career. He was newly married. He had already achieved enough to be respected as an important figure in music history forging the connection between the past and the future. His efforts to reintroduce the masterpieces of Bach, Handel and even Schubert were widely recognized. He made friends with great musicians such as Chopin, Schumann, Berlioz, as well as luminaries such as Goethe and Hegel. It's safe to say that he had become a center of his time. Probably for this reason, his works of this period have a unique style, filled with elegance, light and joy. His music is not to create awe, but to earnestly welcome listeners

的成员，直到 7 岁时再受洗成为基督徒。尽管在门德尔松的生活与作品中都几乎难寻犹太身份的痕迹，但在他去世几年后，这一身份还是成为了瓦格纳的靶子。这似乎与普罗科菲耶夫对他这部作品的态度有所类似，他认为这首序曲只是一首缺乏亮点的应景之作。但事实证明，这部作品经过了时间的考验，尤其是其原初的六重奏形式，至今常演不衰。

to understand the musical experience, and to find enlightenment in it. The characteristic is best seen in String Quartet No.3 in D major. Like his immortal violin concerto, Mendelssohn's String Quartet is in the key of E minor. Also like the concerto, there is a delicate touch of melancholy to the first violin theme. In the development of the piece, the composer eloquently reveals the musical combinations of various sentiments and thoughts with his technical virtuosity, which is sublimated in the finale.

This concert will start with a piece rarely heard in China: Prokofiev's *Overture on Hebrew Themes* for Clarinet, String Quartet and Piano. This piece was commissioned by a Russian sextet which came to the United States on a world tour. It is believed that members of the ensemble gave Prokofiev a notebook of Jewish folksongs. Although Prokofiev did not directly quote any melodies from Jewish folksongs, the whole work is flavored with elements of the folk music of Ashkenazi Jews living in Germany and East Europe, which is particularly obvious in the first theme introduced by the clarinet. It is worth noting that Mendelssohn was born an Ashkenazi Jew. He was baptized a Christian at the age of seven, and there was no sign of Jewish identity in either his life or his music. Yet after his death this identity nonetheless became the target of Wagner's attack. Prokofiev himself saw the overture as a perfunctory work with few virtues, but the work has stood the test of time and has been performed frequently till this day, especially in its original sextet form.



06.13

北京 国家大剧院 小剧场
Multi-functional Theatre, NCPA, Beijing

|||| 2019

06.18

香港 大馆赛马会立方
JC Cube, Tai Kwun, Hong Kong

双城记 II: 国家大剧院管弦乐团与 香港管弦乐团合作音乐会

A Tale of Two Cities II: NCPA Orchestra and HK Phil Concert



国家大剧院管弦乐团木管五重奏
香港管弦乐团木管五重奏

保罗·塔法内尔 G 小调木管五重奏
大卫·马兰斯卡 第三号木管五重奏
乔西姆·拉夫 《小交响曲》，Op.188

NCPA Orchestra Woodwind Quintet
HK Phil Woodwind Quintet

Paul Taffanel Wind Quintet in G minor
David Maslanka Quintet for Winds No.3
Joachim Raff Sinfonietta, Op.188

国家大剧院管弦乐团木管五重奏

NCPA Orchestra Woodwind Quintet



长笛：叶怡初
双簧管：周阳
单簧管：佐米·桑切斯
大管：姬晶晶
圆号：刘晓昕

Flute: YEH I-Jeng
Oboe: ZHOU Yang
Clarinet: Jaume Sanchis
Bassoon: JI Jingjing
Horn: LIU Xiaoxin

香港管弦乐团木管五重奏

HK Phil Woodwind Quintet



长笛：史德琳
双簧管：韦尔逊
单簧管：史家翰
大管：莫班文
圆号：江简

Flute: Megan Sterling
Oboe: Michael Wilson
Clarinet: John Schertle
Bassoon: Benjamin Moermond
Horn: Lin Jiang

国家大剧院八重奏

NCPA OCTET

作为国家大剧院的驻院室内乐重奏组，国家大剧院八重奏是中国音乐家炽热的爱乐之心与国家大剧院宽阔的艺术平台的结晶。八位优秀的音乐家中，既有国家大剧院管弦乐团的优秀演奏家，更有多位中国音乐家领军人物强力加盟。他们将在国家大剧院的舞台上强强联合，以其精湛技艺和默契友情，锻造中国首个常设性的八重奏乐团。

自2015年成立以来，在艺术指导及大提琴家朱亦兵先生和各位音乐家共同努力下，他们对广泛的中西经典作品进行不断挖掘与潜心演绎，并以此致力于室内乐演奏高超境界的精彩呈现。

几年来，他们持续举办音乐会，活跃于艺术普及项目，也受到无数乐迷观众的真挚喜爱。在此过程中，他们积累和演奏了百余首精彩的室内乐作品，其中既有来自维也纳酣畅甜美的不朽旋律，也有中国音乐史册上荣光闪耀的经典篇章，更有他们以自己炽热的爱乐之心精选并委托当代作曲家改编或新创的作品。无论是勋伯格和约翰·施特劳斯，还是马思聪和吴祖强，无论是欧洲歌剧经典，还是中国民间旋律，都会在他们的音乐中获得新的生命。

在未来，八位音乐家将继续以海纳百川的开放精神，带您遨游浩瀚广阔的古典海洋，探索数个时代以

来流传不止的优雅情怀；带您领略脍炙人口的中国旋律里韵味隽永的东方韵律，在穿越时空的跨界新篇中感受无穷的时代创意。他们将以丰富多彩的曲目编排，为您展现无穷无尽的音乐创意和精妙和谐的重奏之美，也为广大中国乐迷创造全新的古典音乐生活体验。

As the resident chamber ensemble at NCPA, China NCPA Octet is the crystallization of Chinese musicians' fiery love for music and the expansive platform provided by NCPA. The eight musicians of the ensemble include top performers from China NCPA Orchestra as well as many leaders from China's music industry. Their powerful alliance, consummate skills, and perfect synchrony on stage have built China's first permanent octet ensemble.

Since its inception in 2015, with the guidance from art director and maestro cellist Yi-bing Chu and other musicians, the ensemble has been exploring music classics from the East and the West, and present the highest level of chamber performance with their knowledge and virtuosity.

In the past few years, the ensemble has held numerous concerts and art education events, winning many music lovers. In the process, they have played and built a repertoire of almost 100 chamber pieces. Some are timeless masterpieces from Vienna, some glorious

Chinese classics, and the others innovative contemporary compositions or adaptations. Whether they are European opera classics by Schoenberg or John Strauss, or Chinese folk melodies by Sicong Ma or Zuqiang Wu, these music pieces have gained new life from the ensemble's performance.

In the future, the eight artists of China NCPA Octet will embrace the diversity, help audiences set sail in the vast classical music ocean and enjoy the lingering elegant emotions for centuries. They will guide audiences to appreciate the essence of Chinese melodies and understand creativity beyond time and space in crossover performances. They will also present creative, exquisite and harmonious performances, and enable all music fans across China to experience the irresistible allure of classical music.



第二小提琴：杨瑞
Second Violin: YANG Rui

中提琴：郝学嘉
Viola: HAO Xuejia

第一小提琴：张精冶
First Violin: ZHANG Jingyu

艺术指导、大提琴：朱亦兵
Artistic Adviser, Cello: Yi-Bing Chu



低音提琴：刘怡枚
Double Bass: LIU Yimei

长笛：尹伊
Flute: YIN Yi

钢琴：隋博睿
Piano: SUI Borui

单簧管：陈思军
Clarinet: CHEN Sijun

04.06

小剧场
Multi-functional Theatre

IIII 2019

国家大剧院八重奏音乐会： 春之声

China NCPA Octet: The Voice of Spring

第一小提琴：张精冶
第二小提琴：杨瑞
中提琴：郝学嘉
大提琴：朱亦兵
低音提琴：刘怡枚
长笛：陆遥遥（特邀）
单簧管：陈思军
钢琴：隋博睿

约瑟夫·施特劳斯 维也纳壁画圆舞曲, Op. 249
小约翰·施特劳斯 春之声圆舞曲, Op. 410
小约翰·施特劳斯 假面舞会四对舞, Op. 272
卡洛斯·加德尔 一步之遥（选自《闻香识女人》）
柴科夫斯基 芦笛舞曲（选自《胡桃夹子》）
柴科夫斯基 花之圆舞曲（选自《胡桃夹子》）
小约翰·施特劳斯 唯一的帝都，唯一的维也纳，
Op. 291
莱哈尔 圆舞曲（选自《风流寡妇》）
小约翰·斯特劳斯 拨弦波尔卡, Op. 449
约翰·斯特劳斯 心爱安娜波尔卡, Op. 137
小约翰·斯特劳斯 闲聊波尔卡, Op. 214
柴科夫斯基 牧羊歌（选自《黑桃皇后》）
克莱斯勒 维也纳风格进行曲

First Violin: ZHANG Jingye
Second Violin: YANG Rui
Viola: HAO Xuejia
Cello: Yi-Bing Chu
Double Bass: LIU Yimei
Flute: LU Yaoyao (Guest)
Clarinet: CHEN Sijun
Piano: SUI Borui

Josef Strauss Wiener Fresken. Walzer, Op.249
Johann Strauss II Frühlingsstimmen Walzer, Op.410
Johann Strauss II Un ballo in maschera. Quadrille, Op.272
Carlos Gardel Por Una Cabeza, from Movie Scent of Woman
Tchaikovsky Dance of the reed flutes from *The Nutcracker*
Tchaikovsky Waltz of the flowers from *The Nutcracker*
Johann Strauss II 's gibt nur Kaiserstadt, 's gibt nur
Wiener!, Polka, Op.291
Franz Lehar Walzer aus "Die lustige Witwe"
Johann Strauss II Pizzicato Polka, Op. 449
Johann Strauss Beliebte Annen Polka, Op. 137
Johann Strauss II Tritsch Tratsch Polka, Op. 214
Tchaikovsky Schäferspiel from *Pique Dame*
Fritz Kreisler Marche Miniature Viennoise

10.12

小剧场
Multi-functional Theatre

IIII 2019

国家大剧院八重奏音乐会： 寄韶华

China NCPA Octet: To the Glory of Youth



乐是故乡明
Sounds of China

第一小提琴：张精冶
第二小提琴：杨瑞
中提琴：郝学嘉
大提琴：朱亦兵
低音提琴：刘怡枚
长笛：陆遥遥（特邀）
单簧管：陈思军
钢琴：隋博睿

马思聪 《牧歌》
黄自 《玫瑰三愿》
黄自 《西风的话》
黄自 《花非花》
赵元任 《教我如何不想他》
王洛宾 《花儿与少年》
任光 《渔光曲》
李叔同 《送别》
杜鸣心 《新疆舞曲》

First Violin: ZHANG Jingye
Second Violin: YANG Rui
Viola: HAO Xuejia
Cello: Yi-Bing Chu
Double Bass: LIU Yimei
Flute: LU Yaoyao(Guest)
Clarinet: CHEN Sijun
Piano: SUI Borui

MA Sicong Pastoral song
HUANG Zi Three Wishes of a Rose
HUANG Zi Westwind's Whisper
HUANG Zi Flower It Seems
ZHAO Yuanren How Can I Stop Missing Him
WANG Luobing Flowers and the Youth
REN Guang Song of the Fishermen
LI Shutong A Valediction
DU Mingxin Ten Xinjiang Dances



CADENZA 華彩
2019/20

CHORUS 合唱

04.19-20

小剧场
Multi-functional Theatre

|||| 2019

春天的足迹： 新时代优秀歌曲合唱音乐会

The Footmarks of Spring: Chorus Classics for the New Era

指挥：焦淼
Conductor: JIAO Miao

混声合唱

《在希望的田野上》
晓光词 / 施光南曲
《大海啊，故乡》
电影《大海在召唤》插曲 / 王立平词曲
《长江之歌》
胡宏伟词 / 王世光曲

女声合唱

《绒花》
刘国富、田农作词 / 王酩作曲 / 金巍编配
《我们的生活充满阳光》
电影《甜蜜的事业》插曲 / 秦志钰词 / 吕远、唐诃曲

混声合唱

《七子之歌》
闻一多词 / 李海鹰曲

《东方之珠》
罗大佑词曲 / 陈国权编合唱 / 黄怀朗伴奏

男声合唱

《同桌的你》
高晓松词曲 / 金巍编合唱
《对面的女孩看过来》
阿牛词曲 / 崔薇改编合唱

混声合唱

《时间都去哪了》
陈曦词 / 董冬冬曲 / 刘思远编配
《贝加尔湖》
李健词曲 / 李语涵编配合唱

Mixed Chorus

On the Field of Hope
Lyrics: XIAO Guang / Music: SHI Guangnan
The Sea is My Home
From the film *The Sea is Calling* / Lyrics and Music: WANG Liping
Ode to the Yangtze River
Lyrics: HU Hongwei / Music: WANG Shiguang

Female Chorus

The Velvet Flower
Lyrics: LIU Guofu & TIAN Nong / Music: WANG Ming / Arr.: JIN Wei
Our Life Is Full of Sunshine
From the film *The Happy Cause* / Lyrics: QIN Zhiyu / Music: LV Yuan & TANG Ke

Mixed Chorus

Songs of Seven Sons

Lyrics: WEN Yiduo / Music: LI Haiying

Pearl of the Orient

Lyrics & Music: LUO Dayou / Arr.: CHEN Guoquan / Acc.: HUANG Huailang

Male Chorus

My Old Classmate

Lyrics & Music: GAO Xiaosong / Arr.: JIN Wei

The girl next door

Lyrics & Music: AH Niu / Arr.: CUI Wei

Mixed Chorus

Where Has the Time Gone

Lyrics: CHEN Xi / Music: DONG Dongdong / Arr.: LIU Siyuan

Baikal Lake

Lyrics & Music: LI Jian / Arr.: LI Yuhan



一年之计在于春，春天孕育希望、春天播种理想。在共和国即将迎来七十华诞之际，国家大剧院合唱团特别甄选建国以来创作的优秀作品，经过全新的编配，用合唱的形式以层次丰富的立体声、感人至深的演唱，让人们感受时代律动、聆听时代强音、透过声乐作品体会祖国母亲的巨变。

建国初期，政通人和、百废待兴。全国人民沉浸在建设社会主义新中国的巨大热情之中。在双百文艺方针的指引下，广大音乐工作者创作热情高涨，用音乐表现祖国建设者的豪情、展现各族人民歌唱祖国、拥护中国共产党的真情实感。这一时期创作的歌曲如《克拉玛依之歌》《远方的客人请你留下来》《草原上升起不落的太阳》至今仍有很高的传唱度。

进入 80 年代，艺术创作者们敏锐的感受到时代变革带来的欣欣向荣的气息，《在希望的田野上》《大海啊，故乡》《春天的故事》等一大批反应时代之声的作品应运而生，这些脍炙人口的时代之歌抒发了中国人民对幸福生活的希望、对美好未来的向往，让我们随着这些优美的旋律重回那波澜壮阔又春意盎然时代。

The year starts in the spring, a season of hope and ideals. As we celebrate the upcoming 70th anniversary of the founding of the People's Republic of China (the PRC), the NCPA Chorus has chosen excellent pieces written since 1949 for this concert. The songs have all new arrangement, by using the stereo-sound of chorus and emotional singing, we will make you relive the changing times, the soundtrack of our life, and experience the transformation of our motherland.

At the beginning of the PRC's founding, many things needed to be built. As people across the country were busy in building the new China, with leadership focused on reviving the arts, many musicians devoted themselves

随共和国一同成长起来的中国电影行业，为丰富国人文化生活、引领时代风尚做出了巨大贡献，建国至今一系列的优秀电影被搬上荧屏，电影歌曲作为电影的重要组成部分，起到了烘托情节、升华内容的作用，许多优美的主题歌传唱至今。“世上有朵美丽的花，那是青春吐芳华……”《绒花》那温婉悠扬的旋律把我们带回到了热血沸腾的八十年代。“幸福的花儿心中开放，爱情的歌儿随风飘荡，我们的心儿飞向远方……”这些时代之声就是最具春天气息的心声。

祖国建设发展日新月异，一个又一个奇迹在社会主义东方被创造，跨入新世纪以来，中国在政治、经济、文化、外交等多领域取得了举世瞩目的成绩，世界看东方、东方看中国。每当《东方之珠》《七子之歌》的歌声在耳边响起的时候，脑海里总能浮现出五星红旗高高飘扬在维多利亚广场和金莲花广场的画面，它道出了每一个炎黄子孙的家国情怀。

七十对于一个人来说已年近古稀，但对于一个国家来说依然处在蓬勃跃进的青年时代，在我们伟大祖国七十岁生日即将到来之际，国家大剧院合唱精心策划这场建国七十周年优秀合唱作品音乐会，为祖国庆生、为人民歌唱。

to depicting the passion of the nation's builders, and to represent the emotions of the people of all ethnic groups who support the Party and the country. Representative songs from this period, such as *The Song of Kelamayi*, *Please Stay Guests from Afar*, and *The Never-Setting Sun Rises over the Prairie* are still sung today.

As we entered the 1980s, art creators began to sense a new era of revival from the changing times. Songs like *On the Field of Hope*, *The Sea is My Home* and *The Story of Spring* were created in response to the times. These popular songs expressed the Chinese people's fervent hope for a bright future. As we play these songs, you're welcome to relive that era of hope and anticipation.

The Chinese film industry, which developed alongside our country, has made enormous contributions to enriching our lives and leading cultural trends. The excellent films made since the PRC's founding have also created excellent songs, which enhanced the movies and created lasting songs. "There's a beautiful flower, it's our youth shining bright..." The melodies from the film, *The Velvet Flower*, could bring our memories back to the 1980s, where "The flower of happiness blooms, the song of love flows, our hearts fly far away" is the voice of the era.

As our country developed rapidly, we have created numerous miracles thanks to our socialist system. As

we entered the new century, China has made major achievements in areas including politics, economy, culture, diplomacy, and more. As the world looks to the East, the East looks to China. Whenever songs such as *Pearl of the Orient* and *Songs of Seven Sons* are played, we think of our national flag flying high at Victoria Square and Lotus Square, and we are reminded of our patriotic spirit.

Seventy may be an old age for a person, but for a country, it's still youthful. On the occasion of the 70th anniversary of our great country, the NCPA has planned this concert of classic chorus songs from the past 70 years to celebrate the event.



05.11 | 小剧场
Multi-functional Theatre

|||| 2019

五月的鲜花： 五四运动一百周年合唱音乐会

The Flowers in May: A Chorus Concert for the May Fourth Movement Centennial

指挥：孟幻
Conductor: MENG Huan

混声合唱

《春游》
李叔同词曲
《本事》
卢冀野词 / 黄自曲
《教我如何不想他》
刘半农词 / 赵元任曲 / 黄友棣编配
《城南送别》
李叔同词 / 周鑫泉曲
《五月的鲜花》
光未然词 / 阎述诗曲
《海韵》
徐志摩诗 / 赵元任曲

女声合唱

《踏雪寻梅》
刘雪庵词 / 黄自曲 / 杨鸿年编曲

《玫瑰三愿》

龙七词 / 黄自曲

男声合唱

《渔阳鼙鼓动地来》
韦瀚章词 / 黄自曲
《满江红》
岳飞词

混声合唱

《大江东去》
【宋】苏轼词 / 青主曲
《昨夜你对我一笑》
余光中诗
《一剪梅》
娃娃词 / 陈怡曲 / 金巍编合唱
《在水一方》
琼瑶词 / 林家庆曲 / 金巍编合唱

Mixed Chorus

Spring Outing
Lyrics & Music: LI Shutong
Able
Lyrics: LU Jiye / Music: HUANG Zi
Tell Me How to Not Miss Him
Lyrics: LIU Bannong / Music: ZHAO Yuanren / Arr.: HUANG Youli
Farewell at South City
Lyrics: LI Shutong / Music: ZHOU Xinquan
May flowers
Lyrics: GUANG Weiran / Music: YAN Shushi
A Song of the Sea
Lyrics: XU Zhimo / Music: ZHAO Yuanren

Female Chorus

Walking in Snow in Search of Plum Blossom
Lyrics: LIU Xue'an / Music: HUANG Zi / Arr.: YANG Hongnian

Three wishes of the rose
Lyrics: LONG Qi / Music: HUANG Zi

Male Chorus

Setting Drums in Motion
Lyrics: WEI Hanzhang / Music: HUANG Zi
Whole River Red
Lyrics: YUE Fei

Mixed Chorus

The River Flows East
Lyrics: SU Shi (Song dynasty) / Music: QING Zhu
Your Smile Last Night
Poem: YU Guangzhong
A Twig of Ume Blossoms
Lyrics: WA Wa / Music: CHEN Yi / Arr.: JIN Wei
Memory In Water
Lyrics: QIONG Yao / Music: LIN Jiaqing / Arr.: JIN Wei



1919年发起的“五四”运动，是中国新文化与旧文化间的捉对厮杀，深刻地影响了当时的音乐创作观念。作为我国艺术歌曲风格从酝酿、形成、发展到成熟的重要时期，涌现出赵元任、青主、李叔同、萧友梅、黄自……等一批作曲家，创作出许多具有代表性的优秀作品。

它们顺应了时代的要求和人心所向，代表了中国近代文化的进步方向，开拓了中国歌曲艺术的新境界，并得到了社会的广泛认可，为艺术歌曲的推广和传播提供了广阔的平台。

回眸五、四运动100年的希冀与冥想，国家大剧院合唱团精心策划了这场“五月的鲜花：五四运动一百周年合唱音乐会”。

《教我如何不想他》的歌词是我国近代著名文学家、音乐学家、摄影家和“五四”新文化运动的创始人之一刘半农（1891 ~ 1934）旅居英国时创作的，表达了强烈的思乡之情。这首意境深幽的歌词经被誉为“中国的舒伯特”和“中国现代艺术歌曲的奠基人”的语言学家赵元任（1892 ~ 1982）谱曲后，成为一首形质兼美的男高音独唱歌曲和声乐教学歌曲，代表了中国艺术歌曲早期的最高水准。

1932年1932年三四月间，“一二八”淞沪抗战停战后，当代词学大家龙榆生（1902 ~ 1966）重回国立上海音专上课，看到校园里玫瑰凋零、残破不堪的景象，写下了抒发感慨的《玫瑰三愿》。由作曲家黄自（1904 ~ 1938）谱曲后，成为一首脍炙人口的艺术歌曲。歌曲篇幅短小精当，格调典雅抒情，是我国早期艺术歌曲中的逸品，寄托了作者早日结束战乱，“留住芳华”的美好意愿。

歌曲《生死相依我苦恋着你》的歌词是用科学家的真实事迹升华提炼而成。根据词作者刘毅然介绍，是科学家的感人事迹触发了他的创作灵感：有感于数学家张广厚积劳成疾，英年早逝，作者写下了“纵然我扑倒在地，一颗心依然举着你”；有感于物理学家

邓稼先回国后献身国防，十几年杳无音信，妻子流泪期盼，产生了“当世界向你微笑，我就在你的泪光里”。由刘为光作曲的这首歌曲语义深邃，想象丰富，旋律优美，情深意长，蕴涵着对祖国母亲的深情挚爱，具有打动人心的力量。改编为合唱后，使作品的感染力得到了进一步的提升。

一首优秀的艺术歌曲就是一个微型珍宝。尤其是百姓熟悉的、传唱度极高的分节歌，好比“螺蛳壳里做道场”，对于每个歌词字、每个旋律音程、每个滑音、每个节奏上的“松紧带儿”……的拿捏把玩，既来自本人的主体选择，又来自作品的隐性设定。

艺术歌曲是音乐文化遗产中常温常新的宝贵财富，一首经典歌曲的化育功能胜过刻板的精神说教。欢迎朋友们在5月11日如约走入音乐厅，在经典旋律中回望历史，体验历史，在感受合唱艺术的强烈感染力的同时体验温暖厚重的人文关怀。

The May Fourth Movement in 1919 was a confrontation between old and new values in China, vividly impacting music composition at that time. It was a critical period for cultivation, formation, development and maturation of Chinese music, which gave rise to many composers, including: ZHAO Yuanren, QING Zhu, LI Shutong, XIAO Youmei, HUANG Zi, etc., who created many representative pieces.

The music responded to the needs of the time and wishes of the people, representing the progress in modern Chinese culture. Not only did the music in this period explore a new world in Chinese music, it was welcomed by the society, and provided a platform for promotion and dissemination of art songs.

Looking back at 100 years of the May Fourth Movement, its hopes and dreams, the NCPA Chorus has planned an amazing show, to “The Flowers in May” order to celebrate the movement’s centennial.

The lyrics to “*Tell Me How to Not Miss Him*” was composed by LIU Bannong (1891-1934), a renowned scholar, musicologist, photographer, and one of the founders of the May Fourth Movement. Written while he was studying in England, this song expressed his intense homesickness. The emotional and deep lyrics, once put into song by ZHAO Yuanren (1892-1982), who is honored as “China’s Schubert” and the “Founder of Modern Chinese Art Songs,” became an excellent tenor solo and song for vocal music teaching, representing the highest level of early Chinese art songs.

After the January 28th Incident LONG Yusheng (1902-1966), a contemporary lyricist, returned to Shanghai to teach at a music school. Seeing the wilted roses and the dilapidated state of the campus, he wrote the intense “*Three Wishes of the Rose*.” After composer HUANG Zi (1904-1938) put it to song, the song became very popular. The song was succinct, featured expressive melodies, and was a classic in early Chinese art songs. The song carried

the creators’ intense desire to end the war and to “keep the Spring.”

The song, “*I’m Passionate about You through Life and Death*,” was inspired by real life stories of scientists. According to composer, LIU Yiran, the incredible stories of scientists gave him the idea. Touched by mathematician ZHANG Guanghou’s early death due to overwork, he wrote the lyrics, “Even as I fall, my heart still raise you up;” inspired by physicist DENG Jiaxian’s dedication to work at the border, and a lack of news to his wife for a dozen years, he wrote “When the world smiles at you, I’m in your tears.” Meaningful and imaginative, the song’s rich melodies and emotions contain the love one has for the mother country, and is very powerful. After being adapted into a chorus, the song has even more impacts.

An excellent art song is like a tiny treasure. In particular, songs which are popular and well-sung, written in parts, are like “elaborate palaces inside a tiny space,” every word, every melody, every sound, and every rhythm could be adjusted by the singer and the song’s own variations.

Art songs are the precious legacy of our musical and cultural heritage. A classic song has more educational power than a lecture. We welcome you to the theatre on May 11th to look back at history with our classic melodies, to experience history, and to enjoy the cultural heritage that is made available with the power of the art of chorus.

05.24 | 小剧场
Multi-functional Theatre

|||| 2019

音乐之声： 儿童作品合唱音乐会

The Sound of Music: A Concert of Children's Songs

指挥：焦淼
Conductor: JIAO Miao

混声合唱

- 《邻家的龙猫》
宫崎骏词 / 久石让曲
- 《宫崎骏组曲》
宫崎骏词 / 久石让曲
- 《音乐之声组曲》
选自音乐剧《音乐之声》 / 理查德·罗杰斯曲
- 《白龙马》
动画片《西游记》片尾曲 / 张黎词 / 肖白曲
- 《快乐的节日》
管桦词 / 李群曲
- 《悬崖上的金鱼姬》
动画电影《悬崖上的金鱼姬》主题曲 / 久石让曲

女声合唱

- 《花仙子之歌》
动画片《花仙子》主题曲 / 小林亚星曲
- 《七色光之歌》
国产儿歌 / 李幼容词 / 徐锡宜曲

男声合唱

- 《别看我是一只羊》
动画片《喜羊羊与灰太狼》主题曲 / 古倩敏词曲
- 《黑猫警长之歌》
动画片《黑猫警长》主题曲 / 蔡璐词曲

Mixed Chorus

- My Neighbor Totoro*
Lyrics: Hayao Miyazaki / Music: Joe Hisaishi
- Hayao Miyazaki Suite*
Lyrics: Hayao Miyazaki / Music: Joe Hisaishi
- The Sound of Music Suite*
From the musical *The Sound of Music* / Music: Richard Rogers
- White Dragon Horse*
From the animated cartoon *Journey to the West* / Lyrics: ZHANG Li / Music: XIAO Bai
- Happy Holiday*
Lyrics: GUAN Hua / Music: LI Qun
- Ponyo*
From the animated film *Ponyo* / Music: Joe Hisaishi

Female Chorus

- Flower Fairy*
From the animated cartoon *Flower Fairy* / Music: Asei Kobayash
- Sunny Light*
Chinese children's song / Lyrics: LI Yourong / Music: XU Xixuan

Male Chorus

- Don't Belittle Me as a Goat*
From the animated cartoon *Pleasant Goat and Big Big Wolf* / Lyrics & Music: GU Qianmin
- Song of Black Cat Detective*
From the animated cartoon *Black Cat Detective* / Lyrics & Music: CAI Lu



童年是记忆深处的一颗火种，童年是人生初始的一段阳光，童年是小巷深处的一首歌谣，童年是高远天空的一只纸鸢。童年时的我们，以色彩为朋，与旋律相伴，童年时遇到的各种美好声音，会成为我们终生难忘的旋律。不论我们行了多远的路、历了多艰的难，每当这段旋律响起便是昔日重现、依然少年。

每年的国际六一儿童节，都是孩子们最期盼的节日，为此我们甄选世界各国经典的童谣，民歌，让孩子们在歌声里度过愉快的节日、在记忆中烙下斑斓的印记，让他们学会用心去倾听，亲身感受世界的美好。与此同时，我们也为各年龄段的大朋友们设置了一枚

“音乐回忆按键”，无论是五四时期的《春游》《本事》，还是新中国成立后所创作的《让我们荡起双桨》《快乐的节日》，这些影响了一代又一代孩童的经典歌曲，必将帮你打开记忆的闸门，助你开启一段时光倒流之旅。

音乐电影《音乐之声》是当之无愧的经典巨作，上映当年曾获第38届奥斯卡最佳影片、最佳导演、最佳音乐、最佳音响、最佳影片剪辑五项大奖。被译成30多种语言在世界各地上映，片中美妙的音乐至今仍广为传唱，伴随世界各地孩子们成长。本场音乐会中，国家大剧院合唱团的演员们将通过边唱边演的



音乐剧形式为您表演《Do, Re, MI》《雪绒花》《即将十七岁》等经典唱段，带大家再现电影中的场景与旋律。

日本著名音乐家久石让被称作知名动漫电影导演宫崎骏的御用配乐大师，《天空之城》《龙猫》等一系列经典动画给无数的“大朋友”和“小朋友”留下了深刻的印象。久石让的电影配乐大多呈现旋律简单优美、音色缥缈并带有朦胧感的特点，从而使听众仿

Childhood is a fire inside the soul, a ray of sunlight at the beginning of life, a song heard down the block, and a paper crane flying in the sky. In our childhood, we make friends with color and rhythm, and all the wonderful sounds from childhood become the melody of our life. No matter how far we go, no matter what obstacles we face, when we hear the same melody, we are children again.

The International Children's Day is a holiday beloved by children. For this occasion, we have chosen classic children's songs and folk songs from around the world, so we could give the kids a wonderful celebration worth remembering, and help them learn to listen with their heart and experience the joy of the world. The songs include *Spring Outing* and *Able* from the May Fourth Movement period, as well as *Let's Paddle Together* and *Happy Holiday* after the founding of the PRC. These influential children's classics will open the gates of your mind and help you journey down memory lane.

The Sound of Music, from the musical of the same name, is an undisputed classic. The movie received prizes for Best Picture, Best Director, Best Music, Best Sound, and Best Editing at the 38th Academy Awards, and was shown in more than 30 languages around the world. The melodies from the film are still popular today and a part of children's childhood. At this concert, the NCPA Chorus

佛置身于一个梦幻世界之中，给听众留下无尽的想象空间。本次我们也将选取其中最为经典的作品为大家呈现。

每当看到孩子们天真的笑脸，看着他们挥舞小手，随着音乐一起摇摆的时候，都是让人最欣慰的、最幸福的时刻。因为，透过孩子们清澈的眼睛，我们也看到了纯真的自己。让我们一起随着歌声，返璞归真，回到属于我们的那个纯真质朴的年代。

will use both acting and singing to perform *Do, Re, Mi, Edelweiss*, and *Sixteen Going On Seventeen* for you, to recreate the movie's scenes and rhythms.

Joe Hisaishi, a famous Japanese composer, is known as the official composer for animations by renowned director Hayao Miyazaki. *Castle in the Sky*, *Totoro*, and other classic films have left indelible impressions for kids both old and young. Most of Hisaishi's movie melodies are elegant and simple, with an ethereal but abstract character, transporting the audience to a world of fantasy, and leaving a lot of room for imagination. We've chosen some of his most classic works for this concert.

Whenever we see the happy faces of children, when we see them moving to the music, it's one of the most happy and gratifying moments for us. It is through their innocent gaze that we see our childhood selves. Let's return to an innocent time with the help of music and songs.

06.29-30 | 小剧场
Multi-functional Theatre

IIII 2019

在灿烂的阳光下： 红色经典合唱音乐会

Under the Shining Sunshine: Chorus Works of Red Classical

指挥：孟幻
Conductor: MENG Huan

混声合唱

《草原上升起不落的太阳》
美丽其格词曲 / 金巍编配
《延边人民歌唱毛主席》
韩允浩原词 / 金凤浩曲 / 金巍编配
《军港之夜》
阿·丘尔庚词 / 谢多伊曲
《我像雪花天上来》
晓光词 / 徐沛东曲

女声合唱

《边疆的泉水清又纯》
电影《黑三角》主题曲 / 凯传词 / 王酩曲
《一杯美酒》
维吾尔族民歌

男声合唱

《神圣的土地谁敢来侵犯》
选自歌剧《长征》 / 印青曲
《共青团员之歌》
阿·伽里奇词 / 谢多伊曲
《再见吧妈妈》
陈克正词 / 张乃诚曲

混声合唱

《祝酒歌》
韩伟词 / 施光南曲
《我的深情为你守候》
陈道斌词 / 栾凯曲
《追寻》
张和平词 / 舒楠曲

Mixed Chorus

The Never-Setting Sun Rises Over The Prairie
Lyrics & Music: Meili Qige / Arr.: JIN Wei
Yanbian People Sing the Praise of Chairman Mao
Lyrics: HAN Yunhaoyuan / Music: JIN Fenghao / Arr.: JIN Wei
The night of naval port
Lyrics: Alexander Churkin / Music: Vasily Pavlovich Solovyov-Sedoi
I Am From the Sky like a Snowflake
Lyrics: XIAO Guang / Music: XU Peidong

Female Chorus

Frontier Springs Are Clear and Pure
From the film Black Triangle / Lyrics: KAI Chuan / Music: WANG Ming
A Cup of Good Wine
Uighur folk song

Male Chorus

The Sacred Land, Who Dare Invade
From the opera Long March / Music: YIN Qing
March of the Young Communist League
Lyrics: Alexander Arkadievich Galich / Music: Vasily Pavlovich Solovyov-Sedoi
Goodbye, Mamma
Lyrics: CHEN Kezheng / Music: ZHANG Naicheng

Mixed Chorus

Toast Song
Lyrics: HAN Wei / Music: SHI Guangnan
My Profound Feelings Are Kept for You
Lyrics: CHEN Daobin / Music: LUAN Kai
Quest
Lyrics: ZHANG Heping / Music: SHU Nan



生日是一个人一年中值得纪念的日子。诗曰：“祝福浩荡风云寿，贤者芳泽千年秀。”在即将迎来祖国 70 周年的生日之际，先迎来了建党 98 周年的生日。我们揣着纪怀，带着感念，纷纷瞻仰被称为“南湖红船”的“一大”纪念船，井冈山上的松柏和翠柳，前赴后继的革命英烈，天安门城楼上的开国大典……98 年的日月星辰，98 年的艰苦奋斗，洒满了中国共产党人的泪水和汗水，映红了共和国的希望与愿望。“祝福且赠与，歌声亦有需”——让我们放声高唱：“没有共产党就没有新中国”。

1951 年，23 岁的美丽其格（1928 ~ 2014）考取了中央音乐学院作曲系干修班。盛夏的一天，他在琴房里闭目端坐，一遍又一遍地拉着马头琴。在琴声和心声的碰撞交融中，他看到了草原上奔驰的骏马，灵感悄然浮上脑际：“蓝蓝的天上白云飘，白云下面马儿跑……”曲调和歌词几乎同时喷涌而出，歌曲《草原上升起不落的太阳》就这样一气呵成。男高音歌唱家吴雁泽说：“我从当学生时就喜欢这首歌，我觉得它不仅表现了蒙古族刚中有柔、柔中有刚的性格，还唱出了蒙古族人民的心声，更唱出了中华民族的心声。”

“我们心中的红太阳，照得边疆一片红……”红色经典歌曲《延边人民热爱毛主席》作于 1971 年，这首既有鲜明的朝鲜族音乐特色，又有着浓厚的时代气息的歌曲，生动地展现了新中国成立初期，朝鲜族人民在共产党领导下创造美好新生活的历史画面，海兰江畔 28 岁的业余曲作者金凤浩（1937 ~ ）一曲成名。

“红军三部曲”，又称“红色经典歌剧三部曲”，是国家大剧院近三年推出的三部原创歌剧大制作，构成了戏剧剧目数字钩联的一个当代新词条。在印青（1954 ~ ）作曲的原创史诗歌剧《长征》中，作曲家以民族的音乐语言和当代的表演风格，准确新颖地重现了革命先烈崇高的理想和情怀，旋律将大气雄浑与深情委婉融于一炉，每首唱段都充满着催人奋进的正能量。剧中合唱之一《神圣的土地谁敢来侵犯》充满了金戈铁马、雄浑豪迈的革命英雄主义气概。

亲爱的观众朋友们，在即将步入七月流火的季节，欢迎您走进音乐厅——伴着国家大剧院合唱团高亢激昂的歌声，让激流在内心纵情奔涌，让祝福在唇齿温馨传诵；在歌声中跨越时空的维度，在耳蜗间描摹历史的长卷。

A birthday is a memorable day in one's life. A poem said, "Well wishes hope for longevity, the noble ones last for 1,000 years." On the eve of the 70th anniversary of our homeland, we will first celebrate the 98th anniversary of the Communist Party of China. With memories, with gratitude, let's celebrate the "Red Ship of the South Lake," the ship where the "First Congress" was held, the pine and willow trees of Mt. Jinggang, the countless martyrs, and the nation-founding ceremony at Tiananmen Square... Nighty-eight years of life, nighty-eight years of struggles, our days were filled with the tears and the sweat of the CPC, reflecting the hopes and dreams of the new China. "We bring you fond wishes, and we bring you songs." Together, let's sing, "there is no new China without the CPC."

In 1951, the 23-year-old Meili Qige (1928 -- 2014) was accepted by the party cadre class at the Central Conservatory of Music's Composition Department. One day in summer, while sitting inside a rehearsal room, he played the horse head fiddle. With the melody merging with his thoughts, it was as if he could see the charging horses on the meadow, and inspiration came. "White clouds in the blue sky, horses running under the clouds...." The melody and the lyrics came together, creating the song, "A Never-Setting Sun Rises on the Meadow." WU Yanze, a tenorist, said of the classic, "I've loved the song since I was a student. It not only shows the strength of the

ethnic Mongolian people, but also their tenderness. It speaks for the ethnic Mongolian people and also all Chinese people."

"The red sun in our heart lights up the borders...." The red classic, "The People of Yanbian Love Chairman Mao," was composed in 1971. The song has unique Korean music features and rich flavor of the times. The melody showed the wonderful historical period after the founding of new China, when the ethnic Korean people built a new life under the CPC's leadership. JIN Fenghao (1937 --), the 28-year-old amateur composer from Hailan River, also became an overnight sensation with this song.

"The Red Army Trilogy," also known as the "Red Opera Trilogy," is a major creation from the National Centre for the Performing in the last three years, creating a new term in the index of theatre. In "Long March," the original epic opera by YIN Qing (1954 --), both cultural music and contemporary performance were used to vividly recreate the hopes and dreams of our revolutionary forbearers. The rhythm combines grand determination and gentle emotion, where every song is infused with a positive energy. "Who Dares to Offend Our Sacred Land", one of the choruses, is full of revolutionary passion.

Dear audience, we welcome you to visit our theatre in July. As you hear the passionate music, let your emotions reign, let the fond wishes linger, let's remember history through our travel in time.



08.10 | 音乐厅
Concert Hall

|||| 2019

天籁歌声：吴灵芬与国家大剧院 合唱团民族合唱作品音乐会

Sounds of Nature: Folk Songs with WU Lingfen and NCPA Chorus

指挥：吴灵芬
Conductor: WU Lingfen

上篇

《小河淌水》
孟贵彬 / 时乐檬编曲
《阿喽喽》
贵州民歌 / 韩宜芳编曲
《阿细跳月》
杨飞词曲 / 罗忠镕编曲
《槐花几时开》
四川民歌 / 陈怡编曲
《想亲娘》
云南民歌 / 蒋文帅编曲
《亲圪蛋下河洗衣裳》
山西左权民歌 / 张子龙编曲
《木鼓歌》
陈锡文词 / 禹永一曲
《远方的客人请你留下来》
范禹词 / 麦丁编曲

下篇

《大河涨水沙浪沙》
云南民歌 / 晓耕、余谦编合唱
《萨》
傣族民歌 / 刘晔编曲
《崑萨罗》
卢云生词 / 晓耕曲
《月亮今晚要出嫁》
蒋明初词 / 晓耕曲
《春米歌》
李光信、曹鹏举词 / 晓耕编合唱
《走进美丽，走进神奇》
卢云生词 / 晓耕曲
《月夜》
和鼎正词曲 / 晓耕、峰跃宏编合唱
《草原唱晚》
张东辉词 / 杨正仁曲 / 晓耕编合唱
《回家》
曹鹏举词 / 晓耕曲

Part One

Gurgling Stream
Arr.: MENG Guibin & SHI Yuemeng
A Luo Luo
Guizhou folksong / Arr.: HAN Yifang
Axi Moon Dance
Lyrics & Music: YANG Fei / Arr.: LUO Zhongrong
When the Pagoda Tree Blossoms
Sichuan folksong / Arr.: CHEN Yi
I Miss You, Mom
Yunnan folksong / Arr.: JIANG Wenshuai
My Sweetheart Washes Clothes in the River
Zuoquan, Shanxi, folksong / Arr.: ZHANG Zilong
Song of Wood Drum
Lyrics: CHEN Xiwen / Music: YU Yongyi
Please Stay, Guests from Afar
Lyrics: FAN Yu / Arr.: MAI Ding

Part Two

The Big River Rising
Yunnan folksong / Arr.: XIAO Geng & YU Qian
Sa
Lisu folksong / Arr.: LIU Ye
Wai Sa Luo
Lyrics: LU Yunsheng / Music: XIAO Geng
The Moon Gets Married Tonight
Lyrics: JIANG Mingchu / Music: XIAO Geng
Song of Rice Pounding
Lyrics: LI Guangxin & CAO Pengju / Arr.: XIAO Geng
Into the Beautiful, into the Magical
Lyrics: LU Yunsheng / Music: XIAO Geng
Moonlit Night
Lyrics & Music: HE Dingzheng / Arr.: XIAO Geng & FENG Yuehong
Singing on Grassland at Dusk
Lyrics: ZHANG Donghui / Music: YANG Zhengren / Arr.: XIAO Geng
Homecoming
Lyrics: CAO Pengju / Music: XIAO Geng



中华民族是一个命运共同体，五十六个民族的历史源远流长，五十六个民族的音乐色彩斑斓，各民族荣辱与共且音乐独具特色。在诸多的少数民族中有二十八个民族的音乐有多声部合唱形式，民族合唱无论从艺术表现力还是从社会功能的角度看，在民族特色文化的传播中都占有举足轻重的地位。

为此，国家大剧院合唱团将以民族合唱系列为主题，用形式多样、内容丰富的合唱艺术形式展露生活原态的民间音乐本色，为广大民族音乐爱好者献上一场极具民族特色的听觉盛宴。

演唱不同民族的音乐作品就要了解和掌握作品的民族风格和特点，如风土人情、文化传统、作品风格等，维吾尔族热情活泼，彝族人民风趣俏皮，佤族人民能歌善舞，傣傣族平直朴素 ... 合唱具有丰富的艺术表现力，群体和谐柔美的声音将绚丽璀璨的民族音乐表现的更加生动，各民族的民俗风情和鲜明的地域色彩也将在这场音乐会中体现的淋漓尽致。

云南是中国少数民族最多的省，是伟大祖国多民族的缩影。云南民歌《小河淌水》以超越地域环境的人性追求之美，感动了每一个人，被世界不同地区、不同民族、不同肤色的民众所喜爱，被西方音乐界誉为“东方小夜曲”。《阿细跳月》是云南彝族阿细人最具代表性的民族民间舞蹈，因多在月光篝火旁起舞，故名曰“阿细跳月”，也称“跳乐”。

少数民族音乐中的节奏、速度、音色对比极具特色，情感表达尤为重要，尤其是对风土人情、亲情爱情的歌颂更是深刻。“茫茫草原一片绿海，白白羊群天边珍珠”“美丽的月亮悄悄的爬上了雪山，星星像珍珠洒满了湖面”，《草原唱晚》《月夜》歌颂了一幅大自然的秀美风光；《桂花几时开》将一个坠入爱河、伶俐而羞涩的农村姑娘形象，活脱脱地托现在我们眼前；《想亲娘》表达了异地漂泊的儿女盼望回到故乡和母亲身边的真挚情感。

在下半场的音乐会中，我们选取了部分当代合唱曲目。《大河涨水沙浪沙》是一首经典的云南民歌，歌词内容生动活泼、情趣盎然，充分表现了云南的纯朴民风 and 青山秀水的自然环境。该合唱作品将这首民歌旋律分别用四种不同的性格来展示：第一种悠闲自在、第二种活泼逗趣、第三种多愁善感、第四种热情开朗。这些音乐形象都是云南人特有的人物性格。作

品强调带有方言色彩的声腔韵味，同时融入了当代合唱的新元素。

《月亮今晚要出嫁》是根据居住在云南西双版纳的布朗族民歌素材创作而成的。布朗族民歌的演唱形式多为男女对唱，男的弹奏赛玎（一种弹拨乐）来伴奏，与姑娘对唱，曲调优美，轻快活泼。“布朗弹唱”这种极具民族特色的演唱形式让作曲家获得了创作合唱的灵感。在这个作品中，布朗族独特的腔调、语言被巧妙的揉碎、重组，在灵动的节奏上面常常飘出奔放的旋律，细碎的节奏犬牙交错，构成了云南十里不同天、千奇百怪的大千世界。

另外，少数民族音乐歌词中的衬词体现了民族风格和韵味，下半场选取的傣傣族民歌《萨》中“哎丢一哎 哎 一 哎啦”的歌词，形象生动，情趣盎然。《崑萨啰》在段落结尾处用虚词“萨啰”（如此、这般的含义）来表述，《崑萨啰》是感叹词，意思是：欢乐、神奇、美丽、如人间天堂一样。

中国的民族合唱受到了世界的欢迎，民族合唱的发展也要与世界接轨。各民族原生态的音乐素材要提炼成艺术，这些代表着民族文化的“根”，若不挖掘发展将会逐渐流失。这场音乐会也是国家大剧院合唱团对挖掘中国少数民族音乐的有益探索，试图吸收民族音乐的营养，接受民族文化的熏陶，同时注入新时代的活力，相信中国的民族合唱一定会在世界合唱的百花园中绽放出奇彩。

“民族的就是世界的”，歌颂民族团结也是我们本场民族合唱作品音乐会的初心，各民族的歌曲在合唱声中水乳交融，正如我们的民族一样，你中有我，我中有你。

请与我们一同走入国家大剧院音乐厅，一起聆听这场“天籁歌声”。

The people of China have a shared future. The 56 ethnic groups of China have a long history, with diverse and distinctive music. Music from 28 ethnic groups features the multi-part chorus, which shows how important the chorus is in both art expression and social function.

Today, the NCPA Chorus is using the folk chorus as a theme to present a cultural feast with distinctive ethnic characteristics for music lovers, featuring multiple formats and rich folk melodies depicting authentic life.

To perform music from different ethnic groups means understanding and knowing cultural characters and features, such as customs, cultural traditions, and musical styles, etc., so as to showcase the playfulness of the Uyghur, the humor of the Yi, the musical talent of the Va, the directness of the Lisu, etc.... Chorus has a powerful music expression, the vocal harmony makes the sound more vivid, and the cultural customs and regional flavor more spectacular.

Yunnan Province has the most minorities in China, and is an epitome of the multi-national China. The Yunnan folk song, *Gurgling Stream*, speaks of the beauty of the soul, enchanting everyone, and is beloved by audiences around the world; the song is also known as “The Serenade of the East.” The *Axi Moon Dance* is a folk dance of the Axi tribe of the Yi people in Yunnan, because it is often performed next to a bonfire, it’s also known as “jumping music.”

In ethnic folk music, the rhythm, speed, and tones feature distinct contrasts, which are important for emotional expression, especially for their praise of culture and love. With lyrics like “On the endless green meadow, the sheep are like pearls in the sky,” and “The beautiful moon is over the glacier, the stars are like pearls on the lake,” songs such as *Singing on Grassland at Dusk* and *Moonlit Night* describe the beauty of nature; in *When the Pagoda Tree Blossoms*, the image of a newly-in-love, clever, and shy country maiden is vividly shown; in *I Miss You, Mom*, deep emotions of longing for one’s homeland and mother are depicted.

In the second half of the concert, we choose some contemporary chorus pieces such as *The Big River Rising*. The classic Yunnan folk song showcases lively lyrics and playful tunes, showing authentic Yunnan culture and its

natural beauty. The chorus is performed in four ways: leisurely, playful, melancholy, and passionate, all of which are specific Yunnan characters. The piece also includes a regional dialect as well as contemporary chorus elements.

The Moon Gets Married Tonight is composed using folk melodies from the Blang people in Xishuangbanna of Yunnan. The Blang people like to use a male/female duet, with the male playing a stringed instrument for the female’s singing, featuring a gentle and playful melody. “The Blang Stringed Instrument and Singing” is a very distinctive performance style, giving the composer inspiration for the chorus. In this song, the unique Blang tone, the reconfigured language, the flexible rhythms, and the staggered melodies help to make up the wonderful and layered world of Yunnan.

In addition, many folk music also play up cultural flavor and tones. In the Lisu song, *Sa*, the “Ai diu-ai-ai-ai la” is lively and joyful. In *Wai Sa Luo*, the lyric endings feature “sa luo,” meaning “such as” or “like this,” and the song title means happy, magical, beautiful, like heaven on Earth.

As Chinese folk chorus is welcomed by the world, our music also has to match the rest of the world. The original music sources of different cultures need to be extracted for art, or these cultural roots would be lost. This concert is an attempt by the NCPA Chorus in exploring cultural folk music, to be energized by cultural music, to be inspired by ethnic culture, and to revive it with a new era’s vitality. We believe Chinese folk music will blossom even more in the world.

“What is cultural is the world,” the celebration of ethnic unity is our intention for this concert, and when songs from every ethnic group are sung, it is like an interwoven tapestry of our people.

Let’s enjoy this concert of Sounds of Nature at the NCPA.

08.20/24

小剧场
Multi-functional Theatre

|||| 2019

夏夜清韵： 中外浪漫名曲作品合唱音乐会 A Refreshing Summer Night of Romantic Songs

指挥：焦淼
Conductor: JIAO Miao

混声合唱

《当我们年轻时》
约翰·施特劳斯曲
《奇异恩典》
保罗·哈利曲
《你鼓舞了我》
布兰登·格瑞翰词 / 罗尔夫·拉夫兰曲
《美丽的梦神》
福斯特词曲 / 津川主一编合唱 / 马永田译配
《莉莉·玛琳》
选自《莉莉·玛琳》 / 舒尔策曲
《天使颂歌》

约翰·如特词曲
《丹尼男孩》
爱尔兰民歌
《嘿，朱迪》
保罗·麦卡特尼曲
《绿岛小夜曲》
潘英杰词 / 周蓝萍曲 / 冉天豪编曲
《当你老了》
威廉·勃特勒·叶芝、赵照词 / 赵照曲
《假如爱有天意》
林夕词 / 刘英石曲

Mixed Chorus

One day when we were young
Music: Johann Baptist Strauss
Amazing Grace
Music: Paul Harry
You Raise Me Up
Lyrics: Brendan Graham / Music: Rolf Lovland
Beautiful Dreamer
Lyrics & Music: Stephen Foster / Arr.: Shūichi Tsugawa / Dubbing:
MA Yongtian
Lili Marleen
From the film *Lili Marleen* / Music: Scholze

Angels' Carol
John Rutter
Danny Boy
Irish folksong
Hey Jude
Music: Paul McCartney
Green Island Serenade
Lyrics: Pan Yingjie / Music: Zhou Lanping / Arr.: Ran Tianhao
When You Are Old
Lyrics: William Butler Yeats, Zhao Zhao / Music: Zhao Zhao
The Classic
Lyrics: LIN Xi / Music: LIU Yingshi



众所周知，人声是最动人的“乐器”。男女混声四个声部营造出的声场环境与效果恐怕就是最为高级与震撼的天籁之音。无论怎样复杂的情感，如何曲折的心路都可幻化为感人至深的旋律组合，再辅以丰富的和声效果与不同性别音色差异下的声线层次感，一首环绕立体声的作品就诞生了。这样的手法在对待和处理很多现代的甚至是流行音乐作品时也往往会带来意想不到的绝佳效果。

1954年的仲夏夜，树梢随清风微微摆动，作词人潘英杰与作曲家周蓝萍正处在热恋阶段，联想到高大的椰子树将台湾染成了一个绿油油的岛屿的景象时，潘英杰灵感突涌，作词一首送给爱人，在爱情浸润下的周蓝萍，立刻将其谱成《绿岛小夜曲》。随后交由紫薇在录音室灌录，并在一档综合节目中由紫薇

主唱，此曲以“绿意盎然”的台湾景观为背景，描写了恋爱中男女的患得患失、起伏不定的心情。一唱而红，至今流行不衰。

“当天边那颗星出现，你可知我又开始想念……”这首被中韩两国人民广为传唱的歌曲《假如爱有天意》被改编为合唱版本之后，更加凸显缠绵悱恻与淡淡的伤感之情，“有多少爱恋只能遥遥相望就像月光洒向海面”，夏夜的来临，为歌声中咏唱的爱情增添一份依恋与牵绊。今夜《贝加尔湖畔》伴随着合唱团的低徊轻吟，带您沉浸在湖面轻柔涟漪与摇曳月光营造的安详景象之中。

音乐会中您还可以欣赏到《奇异恩典》《天使颂歌》《丹尼男孩》《我在雨中歌唱》等充满异国情

调的曲目，对比歌曲的不同风格，在歌喉塑造的细腻人声中，让您品味中外歌曲对浪漫情怀的不同表达。

在整场音乐会的设计上，我们力求在曲目的编排上展现合唱艺术发展的脉络，传达合唱艺术的神韵之美。特别是将传统合唱经典与现代流行作品的合唱改编版本同台上演，以期在中外作品的时空对比和品鉴中，让您感受到这份多元浪漫的人声艺术之美，并最

The human voice is the most powerful music instrument. The mixed-chorus from male and female voices could create a harmony and effect that is extremely effective. No matter the emotional complexity or the mental journey, it could be portrayed by touching rhythms, combined with a rich chorus and voices of different tones, giving rise to a multi-dimensional vocal harmony. This kind of singing could make many modern, and even popular music, achieve a surprising vocal effect.

In the summer of 1954, as tree branches moved in the warm wind, lyricist PAN Yingjie and composer ZHOU Lanping were in love with each other. When PAN thought of how palm trees made the island of Taiwan into a green paradise, he was inspired to write the lyrics for his lover, which ZHOU composed into the song *Green Island Serenade*. Recorded and later performed on a TV show by singer ZI Wei, the song described a couple's mixed emotions and changing moods during a relationship, all with a backdrop of the Taiwanese island. The song became popular overnight, and is still often sung today.

"When that star shows up in the sky, do you know I'm missing you again..." When the song, *The Classic*, was rewritten as a chorus, it sounded even more melancholy and emotional. "So much love could only be cast like moonlight onto the sea," on a summer night, the love in the song has even more longing and attachment. Tonight,

终通过合唱这条独特的路径走进色彩斑斓的人类情感世界。

“清风首夏夜犹寒，嫩笋侵阶竹数竿。”这样的夜晚总是让人充满灵感，月光下的世界与人们的内心相连，与深沉真挚的情感相随。在此刻的夏夜里，我们邀您来到音乐厅与我们一起细数那些隽永的心灵之歌。

as *Baikal Lake* plays with the chorus, we will transport you to a time of serenity, with soft waves and shimmering moonlight.

At this concert, you would also hear songs such as *Amazing Grace*, *Angels' Carol*, *Danny Boy*, *Singing in the Rain*, and other foreign songs. The diverse singing styles and the intricate voices will help you enjoy different romantic expressions.

The concert is designed to showcase the growth of chorus, and the amazing beauty of chorus. In our performance of chorus classics and popular modern songs, as well as both Chinese and foreign songs, you will be able to enjoy a multi-dimensional vocal harmony and travel the complex and colorful world of human emotions.

"The wind is cold on an early summer night, and layers of fresh bamboo have sprouted." A night like this always brings inspiration, and the moonlit world connects people's hearts and deep emotions. On this summer night, we invite you to appreciate these lasting songs of the heart.



11.30-12.01

小剧场
Multi-functional Theatre

|||| 2019

且听风吟： 中外电影音乐合唱音乐会

Sounds of Wind: Great Film Music in Chorus

指挥：孟幻
Conductor: MENG Huan

混声合唱

《奇异恩典》
保罗·哈利曲
《昨日》
约翰·列侬、保罗·麦卡特尼词曲
《大海》
查尔斯·德内词曲
《玫瑰人生》
艾迪特·皮雅芙词 / 路易·古格利米曲

女声合唱

《绒花》
刘国富、田农词 / 王酩曲
《山楂树》
比里宾柯词 / 罗德庚曲

男声合唱

《共青团员之歌》
阿·伽里奇词 / 谢多伊曲
《啊朋友再见》
意大利民歌 / 集体译配 / 冯仲华伴奏

混声合唱

《绿岛小夜曲》
潘英杰词 / 周蓝萍曲 / 冉天豪编曲
《新不了情》
陶秦词 / 莫然曲 / 冉天豪编曲
《又见炊烟》
庄奴词 / 海沼实曲
《我的祖国》
电影《上甘岭》插曲 / 乔羽词 / 刘炽曲

Mixed Chorus

Amazing Grace
Music: Paul Harry
Yesterday
Lyrics & Music: John Lennon and Paul McCartney
The Sea
Lyrics & Music: Charles Dene
My Rosy Life
Lyrics: Edith Piaf / Music: Louis Guglielmi

Female Chorus

The Velvet Flower
Lyrics: LIU Guofu, TIAN Nong / Music: WANG Ming
Ural Rowan Tree
Lyrics: Mikhail Pilipenko / Music: Evgenii Rodygin

Male Chorus

March of the Young Communist League
Lyrics: Alexander Arkadievich Galich / Music: Vasily Pavlovich Solovyov-Sedoi
Bella Ciao
Italian folksong / Acc.: FENG Zhonghua

Mixed Chorus

Green Island Serenade
Lyrics: PAN Yingjie / Music: ZHOU Lanping / Arr.: RAN Tianhao
Love without End
Lyrics: TAO Tai / Music: MO Ran / Arr.: RAN Tianhao
See Again Smoke Arising from Kitchen Chimneys
Lyrics: ZHUANG Nu / Music: HAI Zhaoshi
My Motherland
From the film *Battle on Shangganling Mountain* Lyrics: QIAO Yu / Music: LIU Chi



音乐，作为电影的有机的组成部分，像一块魔方，像一处磁场，不可或缺。一部成功的影片，音乐不仅能起到烘托气氛、推进剧情展开的作用，甚至能成一部伟大作品的点睛之笔。上世纪20年代，音乐的“电影化”这个词被创造出来。许多戛戛独造的作曲家开始涉足这一领域，创作出许多足可称道的“电影片边上的音带”，收获了一份异域的成果，使音乐这一经典艺术与电影艺术形成了“夫唱妻随”的格局，甚至能脱离影片而单独存在。

1956年，著名词作家乔羽（1927 ~ ）应邀为影片《上甘岭》主题歌写歌词，导演林杉（1914 ~ 1992）提出的要求是：“即使电影今后不再复映，这首歌也照样能被人们唱下去。”作曲家刘炽（1921 ~ 1998）则对“乔老爷”说：“你把歌词写得活一点，不要像算盘珠那样呆板的句子。你写得越活，我的曲子就越好写。”

面对要求的“两高”和“双优”标准，乔羽出色地完成了任务——这就是著名的歌曲《我的祖国》。每一首电影插曲都有一段幕后故事和回忆，合璧联珠的电影插曲《我的祖国》演绎了音乐反客为主，独立

Music, as an organic part of movies, acts like a Rubik's Cube, a magnetic field, and is utterly essential. In a successful film, music is not only important for the mood, it helps the movie tell a story and become a classic. In the 1920s, the term "picturization" was coined, and many composers began to create movie music that could be called "soundtrack of the movies," making much achievements. Music and movies became interlinked, and movie music even began to exist independently.

In 1956, the famous composer QIAO Yu (1927 --) was invited to write for the movie song, "Battle on the Shangganling Mountain". Director LIN Shan (1914 -- 1992) asked that "even if the movie didn't play again, people should still sing the song." Composer LIU Chi (1921

遗世的成功案例。

2019年11月30日和12月1日在小剧场演出的“且听风吟：中外电影音乐合唱音乐会”中，国家大剧院合唱团将为您演唱《玫瑰人生》《绒花》《山楂树》《共青团员之歌》《绿岛小夜曲》……等十余首不同风格的影视插曲。

走过漫长的岁月，多少人从生命里匆匆路过，却成为了我们眼里挥之不去的风景。穿越浮华的尘世，多少不经意间流逝的平常日子，却成为了我们永远追忆的美好时光。这些中外电影中的经典插曲没有化为昨日的风景，相反，作为惊鸿一瞥的记忆和独特的语义符号，深深地镌刻在我们的心头，与电影的历史同存共俱。

台湾女歌唱家、声乐教育家金庆云（1931 ~ ）说：“人声是人之存在的起点，歌曲是音乐的起点。每一个人，都会本能地被完美的声音撼动，鼓悚战慄，膜拜臣服。”欢迎朋友们走进音乐厅，国家大剧院合唱团将为您演唱一曲曲情怀之歌，为耳朵提供高雅消费，为心灵送上精神食粮。让您在歌声中丰富内心世界，伴随着喜悦而来的成长就将像鲜花一样怒放。

-- 1998) said to Qiao Yu, "Make the lyrics alive, don't use flat or rigid words, the more lively you write, the easier I can write the music."

Faced with high demands, QIAO Yu did his job successfully, giving rise to the classic, "My Homeland". There's a story behind every movie song, but "My Homeland" lasted longer than the movie and became a legend.

On November 30th and December 1st of 2019, at "Sounds of Wind," a concert at the Multi-functional Theatre, the NCPA Chorus will perform 10-plus movie songs such as "My Rosy Life", "The Velvet Flower", "Ural Rowan Tree", "March of the Young Communist League" and "Green Island Serenade", etc.

As life goes on, many people pass by in our journey, becoming memorable figures in our memory. As time passes, many ordinary days are forever etched in our memory as precious moments. These classic movie songs didn't get lost in history, instead, they are unique landmarks and symbols of our life, reminding us of our history.

Taiwanese singer and vocal educator JIN Qingyun (1931

--) said, "the voice is where the person begins, and the song is where music begins. Everyone could be moved, be touched, and be conquered by perfect sound". We welcome our friends to visit the theatre where the NCPA Chorus will perform one unforgettable song after another, where our ears are treated to a musical feast, where our souls are enriched by music, and where we'll blossom and grow with the joy.



12.07 | 小剧场
Multi-functional Theatre

IIII 2019

心声：国家大剧院合唱团 十周年庆典音乐会

Songs from the Heart: NCPA Chorus' 10th Anniversary Concert

指挥：焦森
Conductor: JIAO Miao

歌剧经典合唱音乐作品：

- 《飞吧，思想乘着金色的翅膀》
选自歌剧《纳布科》朱塞佩·威尔第曲
《铁砧合唱》
选自歌剧《游吟诗人》朱塞佩·威尔第曲
《火焰之歌》
选自歌剧《奥赛罗》朱塞佩·威尔第曲
《悄悄的，我们去复仇》
选自歌剧《弄臣》朱塞佩·威尔第曲
《凯旋进行曲》
选自歌剧《阿依达》朱塞佩·威尔第曲
《我们终将得胜利》
选自歌剧《长征》印青曲
《俄罗斯我的故乡》
选自歌剧《这里的黎明静悄悄》唐建平曲

- 《映山红上杜鹃鸣》
选自歌剧《方志敏》/ 孟卫东曲

中外经典合唱音乐作品：

- 《十年》
林夕词 / 陈小霞曲
《你鼓舞了我》
布兰登·格瑞翰词 / 罗尔夫·拉夫兰曲
《乘着歌声的翅膀》
门德尔松曲 / 杨鸿年编合唱
《传奇》
刘兵词 / 李健曲
《母亲的微笑》
如瑞法师、冀楚忱词 / 李寿全曲 / 阙全安编合唱

Opera Excerpts

- Fly, Thought, on Golden Wings*
From the opera Nabucco / Music: Giuseppe Verdi
- Anvil Chorus*
From the opera *Il trovatore* / Music: Giuseppe Verdi
- Fire of Joy*
From the opera *Otello* / Music: Giuseppe Verdi
- Softly, Softly*
From the opera *Rigoletto* / Music: Giuseppe Verdi
- Grand March*
From the opera *Aida* / Music: Giuseppe Verdi
- We Will Win Eventually*
From the opera Long March / Music: YIN Qing
- Russia, My Hometown*
From the opera *The Dawns Here Are Quiet* / Music: TANG Jianping

- A Cuckoo Singing in Azaleas*
From the opera FANG Zhimin / Music: MENG Weidong

Classic Chinese and Foreign Choruses

- Ten Years*
Lyrics: LIN Xi / Music: CHEN Xiaoxia
- You Raise Me Up*
Lyrics: Brendan Graham / Music: Rolf Løvland
- On Wings of Song*
Music: Felix Mendelssohn / Arr.: YANG Hongnian
- Legend*
Lyrics: LIU Bing / Music: LI Jian
- Mother's Smile*
Lyrics: Buddhist Master Rurui & Ji Chuchen / Music: LI Shouquan / Arr.: QUE Quan'an





所谓“歌咏声，本于心”这是老一辈合唱泰斗严良堃先生在2014年指挥大剧院合唱团音乐会时送给团员们的一句话，字字珠玑，道出了作为一名歌唱演员的初心。是的，我们在大剧院这片艺术的热土上茁壮的成长，在演出中，每一个乐句，每一首歌曲，每一部歌剧，我们都用最真挚的感情，去咏唱每一个音符，在观众热切的掌声中，被音乐感动的表情中，那一刻，一种崇高的自豪感油然而生。

十年前，国家大剧院合唱团在社会各界的期盼中应运而生。十年后，合唱团日益成长为国家大剧院艺术生产的重要力量，被誉为国内最为优秀的两栖合唱团。在这难忘的十年里，我们既有在星光灿烂的舞台上展现无数经典歌剧的辉煌瞬间；也有在风格多样、主题多元的各类专场音乐会上缔造传奇的无数不眠之夜；更有在国内外广阔的天地间传播友谊、交流文化的历史性时刻。我们还深入到学校、医院、文化馆、

社区、乡村等各类基层单位，面对面近距离的与爱好者们进行音乐的对话，艺术的普及。合唱团走到哪里都会掀起一股音乐艺术的热潮，带动人们把音乐和艺术融入自己的生活，融进生命的每一天。无论何时，无论何地，国家大剧院合唱团都是一张鲜亮的文化艺术名片，十年如歌，青春如歌。

本场音乐会，我们将带大家一起回顾十年来我们在大剧院歌剧舞台上及音乐会上所演唱的最受欢迎的经典唱段，邀请十年来合作过的指挥、艺术家们一起在歌声中再现我们的精彩瞬间。

作为亚太地区最优秀的歌剧、音乐会合唱团，在本场音乐会的上半部分，我们将带您从威尔第的《飞吧，思想乘着金色的翅膀》《铁砧之歌》《凯旋进行曲》《大厅在向你致敬》，到国家大剧院自制歌剧中的《我们终得的胜利》《映山红上杜鹃鸣》《这里的黎明静

悄悄》，一举回顾剧院十二年来最经典的歌剧合唱选段。

经过十年的历练，国家大剧院合唱团不但在歌剧的舞台上塑造了一个个经典的艺术形象，而且在音乐会上也有不俗的呈现。几百首作品的积累，逐渐形成了独特的表演风格，每场音乐会的演出都一票难求。音乐会的下半部分将集中为大家展示合唱艺术作品集萃，《传奇》《你鼓舞了我》《乘着歌声的翅膀》……

“Songs come from the heart” was a quote from YAN Liangkun, a renowned chorus expert, during his conducting of the 2014 NCPA Chorus Concert. The words are classic revealing the musician's soul. They also mean that, when we sing at NCPA, every note, every song, and every show is performed with the most sincere emotions. With the audience's applause, when we see their intense expressions, we're proud of what we have created.

Ten years ago, the NCPA Chorus was established to meet the great social demand. After 10 years, the chorus has become an important source of strength in art creation at NCPA, and is the best amphibian chorus in China. During this unforgettable time, we have created opera classics on the glittering stage, we have performed memorable nights at various specialty concerts, and we have also shared our art and culture on the international stage. We have reached many places like schools, hospitals, cultural museums, communities and villages. We held face-to-face conversations with music lovers and brought culture to the people. Wherever we went, we ignited a new fever for the musical arts, encouraging people to add music and culture to their lives. No matter where, no matter when, NCPA is a big brand of culture and art where music stays true forever.

At this concert, we'll help you relive our last 10 years of performance at the NCPA and other concerts with our most classic selections. We have invited the conductors

从东方到西方，我们将用天籁的和声，带大家带来一场音乐的盛宴。

这个夜晚，您听到每一首歌都将是我们在十年“曲库”中精心挑选出的最能传递我们“心声”的作品，希望在这些熟悉的旋律中您能与我们一道回忆起十年来的无数难忘瞬间和经典时刻。

你我唱之以歌，岁月合之以情。遥问未来期许，唯愿与君同行。

and artists we had collaborated with to recreate the memorable moments.

As one of the best operatic and symphonic chorus in the Asia-Pacific region, for the first half of the concert, we will perform songs such as *Fly, Thought, on Golden Wings*, *Song of the Anvil*, *Grand March*, *The Hall is Saluting You*, and the NCPA original, *Our Ultimate Victory*, as well as *A Cuckoo Singing in Azaleas* and *The Dawns Here Are Quiet* to relive the most classic opera pieces performed over the last 12 years at the NCPA.

After 10 years of experience, the NCPA Chorus has created many classic characters on the opera stage and also made progress on the concert front. The hundreds of pieces we performed have shaped our own style, making our concert tickets hard to find. The second half of the concert will focus on excellent chorus pieces such as *Legend*, *You Raise Me Up*, and *On Wings of Song...* from East to West, we will use heavenly harmonies to bring you a feast of music.

Tonight, every song you hear is a piece of work which we have carefully chosen and which represents our heart, hopefully, these familiar melodies will help you remember the unforgettable moments over the last decade.

Let us sing together, let us remember the past and look toward the future, let us share the journey.

01.10-11

小剧场

Multi-functional Theatre

IIII 2020

春意情深： 怀旧经典名歌合唱音乐会

A Night for Spring Nostalgia: Love, Friendship and Home in Chorus

指挥：焦淼
Conductor: JIAO Miao

《远方的客人请你留下来》

撒尼民歌 / 麦植曾编曲

《乌苏里船歌》

郭颂曲 / 瞿希贤编合唱

《掀起你的盖头来》

乌孜别克族民歌 / 王洛宾记谱填词

《再回首》

陈乐融词 / 卢冠廷曲 / 金巍编合唱

《东方之珠》

罗大佑词曲 / 陈国权编合唱 / 黄怀朗伴奏

《故乡的云》

小轩词 / 谭健常曲 / 高伟春编配

《你鼓舞了我》

布兰登·格瑞翰词 / 罗尔夫·拉夫兰曲

《跟随他》

美国电影《修女也疯狂》插曲

《斯卡布罗集市》

英国民歌 西蒙·加芬克尔词曲

《友谊地久天长》

苏格兰民歌 罗伯特·彭斯词

Please Stay, Guests from Afar

Sani folksong / Arr.: MAI Zhiceng

The Wusuli Boat Song

Music: GUO Song / Arr.: QU Xixian

Lift Your Veil

Uzbek folksong / Lyrics: WANG Luobin

A Look Back Once More

Lyrics: CHEN Yuerong / Music: LU Guanting / Arr.: JIN Wei

Pear of the Orient

Lyrics & Music: LUO Dayou / Arr.: CHEN Guoquan / Acc.: HUANG

Huailang

Clouds of Hometown

Lyrics: XIAO Xuan / Music: TAN Jianchang / Arr.: GAO Weichuan

You Raise Me Up

Lyrics: Brendan Graham / Music: Rolf Lovland

I Will Follow Him

From the American film *Sister Act*

Scarborough Fair

British folksong / Simon and Garfunkel

Auld Lang Syne

Scottish folksong / Robert Burns





京城今年的春来得格外地早，每天都被窗外扎眼的蓝叫醒。这样的春，是朱自清先生嘴里念着的“盼望着，盼望着，东风来了”；是冯唐言语中的“春风十里不如你”。冬去春至，昼夜之间满城将现郁郁葱葱的春色。在这“春意情深”之时，我们邀您在怀旧歌声中，品味流金岁月，追忆似水年华，重温经典老歌的艺术魅力。老歌承载着一个年代的人文记忆，它用音乐这座桥梁，架起了我们与那个年代的联系，代入情感，产生共鸣，让人沉醉。

翻开尘封的记忆相册，散落的画面飘零在记忆的原野，一首经典歌曲《再回首》唱出了许多人心中对

往事的回忆，如一汨清泉，流过心间。1987年，费翔作为第一位回到祖国大陆演唱的台湾歌手，在中央电视台的春节联欢晚会上以《故乡的云》一唱成名，歌曲《故乡的云》借用对故乡的“云”和“风”等自然景观由衷的赞颂和对游子思乡之情的描绘，表达了天下中华儿女骨肉相连的浓浓亲情。这首歌原来收录于台湾歌手文章1984年出版发行的专辑《365里路》中，由小轩作词、谭健常谱曲，而费翔在1987年春节联欢晚会上的演唱，引起了所有人，特别是海外同胞的共鸣，道出了千千万万离家游子的心声。

《友谊天长地久》是一首流传广泛，妇孺皆知，

脍炙人口的世界经典名曲，在许多的西方国家，这首歌通常会在平安夜时演唱，表现真挚的友情，象征送走旧年迎接新春的来临。今晚，国家大剧院合唱团将用多层次的人声重新演绎这些流行金曲，纪念从前那一段段美好的时光。

这次音乐会中您还将听到《斯卡布罗集市》《你鼓舞了我》《跟随他》等经典的国外合唱作品。每一首作品都可展现出西方合唱艺术在不同阶段的流变脉络。它

Spring came early to Beijing this year, the bright blue sky awakens us every day. This is the kind of spring poet ZHU Ziqing described as, "hoping, hoping, here is the eastern wind," and the "10 miles of spring wind is no match for you" in the words of writer FENG Tang. As winter leaves and spring arrives, the city is covered in green. In this season, we invite you to enjoy nostalgic tunes, to relive the times, to remember moments, and to experience the power of art. Classic songs carry the memory of a generation; it's a bridge connecting us to an era, with emotions and reflection, it mesmerizes us all. As we look through old albums, scattered images could be seen in our meadow of memory. The classic song, *A Look Back Once More*, described many people's recollections of the past, and still resonates today.

In 1987, FEI Xiang, as the first Taiwanese singer who returned to sing in Mainland, became a sensation with *Clouds of Hometown* at the CCTV New Year's Gala Show. The song used the cloud and wind of the hometown to describe the adoration and longing of a traveler for his homeland, showing the intense connections of Chinese around the world with China. The song was originally included in Taiwanese singer WEN Zhang's 1984 album, "365 Li of Road." With lyrics by XIAO Xuan and composition by TAN Jianchang, FEI Xiang's performance of the song spoke of the longing millions of travelers and

们或激昂，或婉约，有的来自于古老时间深处的民谣，有的来源于在世界范围内广泛流行的励志之歌，相信总有一首会勾起您对往昔的怀恋，对未来的憧憬。

本场音乐会用这样一组似曾相识的旋律，串联起每个年代的记忆，回味无穷。我们尝试用多元文化的音乐元素，利用丰富而多层次的和声，让您在春节时节在熟悉、浪漫、热情、轻松的曲调中，开启曼妙的音乐宝盒，体会无限和谐美好的合唱艺术。

overseas Chinese have for their homeland.

Auld Lang Syne is another classic song known to people around the world. In many Western countries, the song is performed on Christmas Eve, signifying the power of friendship, and is a way to say goodbye to the past. Tonight, the NCPA Chorus will use a multi-layered chorus to recreate this classic song to commemorate those wonderful times.

At this concert, you will hear international classics such as *Scarborough Fair*, *You Raise Me Up*, and *I Will Follow Him* and more. Every one of these songs could represent the changes in Western chorus, some are strident, some are tender, some have folk inspiration, and some came from popular songs; the songs will elicit your memories of the past and wishes for the future.

This concert will use these familiar melodies to connect the eras and bring you unforgettable moments. We try to use diverse music elements and rich and layered harmonies to create romantic, passionate, and lively rhythms, so you could enjoy the wonders of chorus during this spring season.

02.07-08 | 小剧场
Multi-functional Theatre

IIII 2020

花好月圆： 新春作品合唱音乐会

Beautiful Flowers with Full Moon: Chorus Works for the Spring Festival

指挥：焦淼
Conductor: JIAO Miao

《半个月亮爬上来》
王洛宾记谱整理 / 蔡余文编合唱

《沂蒙山歌》
山东民歌 / 纪清连改词配歌 / 张以达编合唱

《美丽的草原我的家》
火华词 / 阿拉腾奥勒曲 / 孟卫东编配

《阿拉木汗》
维吾尔族民歌 / 谢功成编曲

《彩云追月》
付林词 / 吕文成曲 / 金巍改编

《绿岛小夜曲》
潘英杰词 / 周蓝萍曲 / 冉天豪编曲

《鸿雁》
内蒙民歌 / 郑健改编

《菊花台》
方文山词 / 周杰伦曲 / 金巍改编

《泉水叮咚》
马金星词 / 吕远曲 / 刘孝扬编合唱

《卖汤圆》
姚敏词 / 狄薏曲

《茉莉花》
江苏民歌 / 杨鸿年改编

《踏雪寻梅》
刘雪庵词 / 黄自曲

The Crescent Moon Rises
Lyrics: WANG Luobin / Arr.: CAI Yuwen

Yimeng Mountain Song
Shandong folksong / Lyrics: Ji Qinglian / Arr.: ZHANG Yida

Beautiful Grassland Is My Home
Lyrics: HUO Hua / Music: Altanagula / Arr.: MENG Weidong

Alamuhan
Uighur folksong / Arr.: XIE Gongcheng

Colorful Clouds Chasing the Moon
Lyrics: FU Lin / Music: LV Wencheng / Arr.: JIN Wei

Green Island Serenade
Lyrics: PAN Yingjie / Music: ZHOU Lanping / Arr.: RAN Tianhao

Swan geese
Inner Mongolian folksong / Arr.: ZHENG Jian

Chrysanthemum Flower Bed
Lyrics: FANG Wenshan / Music: Jay Chou / Arr.: JIN Wei

Fountain Jingling
Lyrics: MA Jinxing / Music: LV Yuan / Arr.: LIU Xiaoyang

Sticky Dumplings for Sale
Lyrics: YAO Min / Music: DI Yi

Jasmine
Jiangsu folksong / Arr.: YANG Hongnian

Walking in Snow in Search of Plum Blossom
Lyrics: LIU Xue'an / Music: HUANG Zi



您还记得《半个月亮爬上来》中那位欲说还休的羞涩姑娘吗？您还留恋《美丽的草原我的家》中那宽广深远的无垠草场吗？您还向往《沂蒙山歌》中唱到的绵延山景、丰收的累累果实吗？每当听到一首歌，都会勾起我们对一个时代、一个地方抑或一个人的难以抑制的思念与怀想。这些歌曲往往会击中我们内心深处最为柔软的地方，萦绕心头，久久难以忘怀。

每到一传统节日，人们就会想起自己家乡的音乐，正所谓每逢佳节倍思亲，在思念的情愫里，总少不了“乡音”的陪伴。“卖汤圆，卖汤圆，小二哥的汤圆是圆又圆”，这首诙谐有趣的《卖汤圆》旋律一经响起，浓浓的节日气息就扑面而来，配合着音乐的曲调，脑海里浮现的正是一家人团圆而坐吃汤圆的快乐情景；粤音的《彩云追月》风格轻快独特，瞬间就能将人的思绪拉回到广东家乡，花好月圆，团团圆圆，美好的生活就是如此简单，那正是家乡小市民平凡生活的轻松写意。音乐能够成功的引起人们的思乡之情，同时又能激发你对美好生活的无限憧憬和向往。

众所周知，我国传统的民间音乐历史悠久，曲目丰富。各民族的文化在历史形成的过程中都常常以音乐和歌唱的形式直抒胸臆，抒发心声。《鸿雁》是一首渊远流传的内蒙古乌拉特民歌，旋律宽广悠远，音乐中有乡愁有成长，于是家乡便成为了每个人心底最柔软最美好的缱绻。

来到吴侬软语的江浙一带，如果想欣赏

一曲小调，那么江苏民歌《茉莉花》最合适不过了。它旋律优美，清丽婉转，波动流畅，感情细腻，乐声委婉中带着刚劲，细腻中含着激情。我们将这些作品以合唱形式演绎，传递出的声音效果将更加丰满立体、色彩的变化将更为丰富。相信会给您带来不同凡响的听觉享受。

在花灯如昼、阖家团圆的元宵佳节到来之际，除前述的经典作品外，观众朋友们还将欣赏到山东民歌《沂蒙山歌》，维吾尔族民歌《阿拉木汗》，以及台湾地区的《绿岛小夜曲》。无论是充满异域风情的新疆民歌，还是粤台地区的经典老歌，只要您认真倾听，就能找到解读中国人情感与情趣的密码，而我们将用最甜美的歌声与您共解其中滋味、共忆温暖情怀，共庆团圆。

Do you still remember the shy girl from the song, *The Crescent Moon Rises*? Do you still think of the wide meadows in *The Beautiful Grassland Is My Home*? Do you still miss the endless mountains and rich harvest in *The Yimeng Mountain Song*? Each song could bring out the longing we have for an era, a place, and a person. These songs are able to influence the deepest place of our heart and linger.

In every traditional holiday, we think of music from our hometown, the perfect illustration of how we miss our hometown more during the holidays, and the sounds of our hometowns always resonate more. "Rice dumplings for sale, Second Brother's dumplings are extra round," the humorous *Sticky Dumplings for Sale* features lyrics that perfectly describe the holiday spirit. As the music plays, one thinks of the happy scene of a family gathering around the table and enjoying rice dumplings. The Cantonese song, *Colorful Clouds Chasing the Moon*, features a playful melody and brings one's thoughts to their Guangdong hometown instantly. Here, a wonderful life could be so simple; in the depiction of a comfortable and ordinary life, the music makes one miss one's hometown while looking toward the future.

As we all know, China has a long history of folk music and rich selections. The formation of each culture has often used music and singing to show one's emotions. In *Swan Geese*, a classic Urat Mongolian song, the melodies are rich and resonant, showing longing for one's

hometown as well as the most tender part of one's memories.

In the soft-spoken Jiangsu-Zhejiang region, the classic song *Jasmine* is a perfect representation of its culture. The song's crisp melodies and flowing rhythms speak of tender emotions, imbuing passion with its gentle harmony. We will perform these works with chorus, delivering a sound that is more multi-dimensional and richer, and we believe you will hear the difference.

As we prepare to celebrate the Lantern Festival, in addition to all the classics we mentioned, you will enjoy performances of the Shandong folk song, *The Yimeng Mountain Song*, the Uyghur song *Alamuhan*, and the Taiwanese region's *Green Island Serenade*. Whether it's an exotic Xinjiang folk tune, or a classic from the Hong-Kong-Taiwanese region, we believe that you will understand the Chinese emotional rhythm from these songs. We will relive the reunions and celebrate our past with these wonderful melodies.

03.06-07

小剧场

Multi-functional Theatre

IIII 2020

青春作伴好还乡： 中国民歌合唱音乐会

Beautiful Spring Days: A Concert of Chinese Folk Songs

指挥：孟幻
Conductor: MENG Huan

混声合唱

《美丽的草原我的家》
火华词 / 阿拉腾奥勒曲 / 孟卫东编配
《雕花的马鞍》
印洗尘词 / 宝贵曲
《阿里郎》
朝鲜族民歌 / 郑健改编

男声合唱

《等你到天明》
哈萨克族民歌 / 王洛宾整理 / 瞿希贤编合唱
《虹彩妹妹》
绥远民歌 / 罗炳良编

女声合唱

《芦花》
贺东久词 / 印青曲 / 胡廷江配伴奏 / 丁岩编合唱
《一杯美酒》
维吾尔族民歌

混声合唱

《桃花红杏花白》
山西民歌 / 金巍编配
《龙船调》
湖北民歌
《大青藏》
孟卫东词曲

Mixed Chorus

The Beautiful Prairie Is My Home
Lyrics: HUO Hua / Music: Altanagula / Arr.: MENG Weidong
Saddle Carved with Flowers
Lyrics: YIN Xichen / Music: BAO Gui
Arirang
Korean folksong / Arr.: ZHENG Jian

Male Chorus

Waiting for You Till Daybreak
Kazakh folksong / Trans.: WANG Luobin / Arr.: QU Xixian
Sister Rainbow
Suiyuan Folksong / Arr.: LUO Bingliang

Female Chorus

Reed Catkins
Lyrics: HE Dongjiu / Music: YIN Qing / Acc.: HU Tingjiang / Arr.: DING Yan
A Glass of Mellow Wine
Uighur folksong

Mixed Chorus

Red Peach Flower & White Apricot Flower
Shanxi folksong / Arr.: JIN Wei
Dragon Boat Tune
Hubei folksong
Great Qinghai and Tibet
Lyrics & Music: MENG Weidong



民歌是生命意象的铮然显现，律进音旋中的声线意象、鼓韵弦撩，深刻地烙有地域既有的规则和浓郁的生活情态，这种质朴的声音是生命力的象征。正所谓“民族的才是世界的”，民歌作为音乐的母语，是作曲家创作灵感的源泉，其独特的韵致体现出对本土文化和乡音乡情的关照。古今中外许多优秀音乐作品中都能找到民歌的影子，古往今来大量音乐家在音乐创作中都不约而同的显现民族特征，德国作曲家布鲁赫就曾经说过“只有民歌才是真正旋律的来源。”我国是一个由 56 个民族组成的多民族国家，各少数民族虽然文化发展程度不同，但都具有悠久的历史和文化，56 个民族丰富多彩的民歌为作曲家的创作提供了充沛的创作素材。

源自民国时期绥远地区的民谣《虹彩妹妹》，是一首蒙汉曲调结合饶有韵味的作品。上世纪 30 年代

俄裔美籍作曲家、钢琴家车列普宁 (A.N.Tcherepnin, 1899 ~ 1977) 曾来华征集中国风格的作品。当他得到了这首绥远民歌后如获至宝，在经过精心的钢琴伴奏编配后，使其成为情调高雅的艺术歌曲。但在当时，这首歌并未引起人们的关注，在湮没无闻近半个世纪之后，直到上世纪 80 年代初，这首表现郎爱女情的民歌才逐渐显露歌坛，成为各类歌手竞相演唱的曲目，并收入高等艺术院校声乐教材。

朝鲜族民歌《阿里郎》是朝鲜半岛广泛流传的最具代表性的民歌，被誉为朝鲜民族的“第一国歌”、“民族的歌曲”，内容叙述一位朝鲜族姑娘，对夫君的思念和对爱情渴望的心情，曲调委婉抒情，在音乐形式上，体现出鲜明的“长短”节奏，轻快流畅，刻画朝鲜族少女与情人之间款款的情思。在本场音乐会中国国家大剧院合唱团将用混声合唱的方式重新演绎此曲，



低沉浑厚男声与温润悠扬女声相互交融，带您领略别样的朝鲜民族风情。

民歌作为民族民间口头传承的民俗音乐文化，在深层内涵构造之中有着吸引大众兴趣的鲜明的音乐形象，具有强烈的亲民属性，不论是描绘辽阔草原风貌的《美丽的草原我的家》，还是展现维吾尔族人民对生活热爱的《一杯美酒》，亦或

Folk songs are a vivid representation of life. The sounds and tunes in the melodies describe both regional characters and unique lifestyle, with a deep sound that speaks to the energy of life. Just like the saying, "What is cultural is the world," folk songs are music's mother tongue; they are the inspiration for composers, with a distinctive rhythm that showcases local culture and hometown emotions. Throughout history, folk songs could be found in excellent music, with many composers using cultural characteristics in their music creations. German composer Max Bruch has said, "Folk songs are the true source of rhythm." China is a country with 56 ethnic groups; while each group has its own cultural development, we share the same history and culture, and our robust ethnic groups have provided composers with a rich source of creative material.

The folk song, *Sister Rainbow*, came from the Suiyuan region during the Republic of China period, and it is a fascinating piece with both Mongolian and Han flavor. In the 1930s, when the Russian-American composer and pianist, A. N. Tcherepnin (1899-1977) was in China looking for songs, he was impressed by the folk tune. After careful piano arrangement, he made the song into an elegant art song. During his time, the song did not receive much attention. After half a century, this romantic song finally became well-

是腔调高亢婉转的湖北民歌《龙船调》，都能将您带入那个民族特有的文化氛围之中。

亲爱的观众朋友们，欢迎您到时走入国家大剧院，国家大剧院合唱团将为您献上都市街角的樵歌牧咏，在将您的视线引向那遥远广袤的原野的同时，带给您原始拙朴的美感冲击。

known in the early 1980s, and was a popular selection for many singers. It was even included in music curriculums.

The Korean folk song *Arirang* is the most representative folk song from the Korean Peninsula, it is regarded as the "first national anthem" and "cultural song" of the Korean people. The song spoke of a Korean woman's longing for her husband and love. The melody, with a vivid "long and short" rhythm, is bright and fast-paced, revealing the deep emotions of a Korean couple. At this NCPA Chorus concert, we will use a mixed chorus for the song, alternating between a deep male voice with a gentle female voice, and help you experience Korean culture.

Folk songs are a kind of spoken culture, they appeal to the audience with vivid music imagery and strong cultural affinity in their composition. Whether it is *The Beautiful Prairie Is My Home*, describing life on the meadow, or *A Glass of Mellow Wine*, showing the Uyghur people's love of life, or the *Dragon Boat Tune*, a strident folk song from Hubei Province, every melody could bring you a unique cultural experience.

Dear friends, as you walk inside the NCPA, our chorus will bring you enchanting melodies from cities and towns. As you are transported to places near and far, we will mesmerize you with a feast of music.

同心同在共历此时

高洁

2019/20 年音乐季，国家大剧院重磅推出两部合唱交响曲：吕嘉指挥大剧院乐团及合唱团与澳门乐团在北京、澳门两地联合演出《黄河大合唱》，朗诵王卫国，独唱徐晓英、关致京。吕嘉还将带领国家大剧院管弦乐团指挥门德尔松《赞颂歌》作为这位作曲家诞辰 210 周年献礼。

声乐与器乐虽有着密不可分的悠长历史，“合唱交响曲”这一名词的产生却并不像其他体裁，例如协奏曲、奏鸣曲那样久远。格罗夫音乐辞典所载，“交响”一词可追溯到希腊文“在一起”加“声响”，而其拉丁文形式“Symphonia”作为音乐术语在中世纪及文艺复兴时期使用频繁，比如乔瓦尼·加布里埃利 1597 年创作的《圣乐交响曲》，其学生海因里希·舒茨创作的《神圣交响曲》及其他包含声乐和器乐的音乐会经文歌。17 世纪，交响曲“symphony”（一般写作“sinfonia”）作为歌剧、清唱剧、康塔塔之前的器乐序曲，及咏叹调、重奏的引子与间奏出现。随着 18 世纪末贝多芬将“交响曲”这一形式发展到前所未有的高度，《第九交响曲》末乐章对合唱及独唱的引入使其成为“合唱交响曲”的鼻祖。据说在柏辽兹介绍自己戏剧交响曲《罗密欧与朱丽叶》的引言中，“合唱交响曲”一词才第一次出现在众人眼前。一些学者认为，这首作曲家本人最喜爱的交响曲，借鉴了《贝九》对人声的使用形式及灵活运用章节的手法，也对瓦格纳的创作，尤其是其歌剧《特里斯坦与伊索尔德》产生了极大影响。柏辽兹根据莎士比亚悲剧而作的《罗密欧与朱丽叶》承上启下，是一部七乐章带有独唱，合唱及管弦乐演奏的大型作品，不拘一格，突破了原有交响曲的模式，也令其更具叙事性。

《简明牛津音乐词典》对“合唱交响曲”一词这样解说：加入合唱的交响曲。一般也指代贝多芬《d 小调第九交响曲》，其末乐章使用了四位独唱，合唱团及交响乐团，共同演绎席勒的“欢乐颂”。霍尔·斯特也写过一首名为《合唱交响曲》的作品（以济慈的诗为歌词，首演于 1925 年）。自贝多芬在（交响曲）一个或多个乐章中引入独唱及合唱后，同类作品陆续出现，如沃恩

威·廉姆斯的《海洋交响曲》，布里顿的《春天交响曲》，马勒的《第二交响曲》《第三交响曲》《第八交响曲》以及肖斯塔科维奇的《第二交响曲》和《第十三交响曲》及班托克的《亚特兰大在卡吕东》等。

19 世纪“合唱交响曲”代表作要数门德尔松《赞颂歌》和李斯特的《但丁交响曲》，20 世纪为拉赫玛尼诺夫斯的《钟声》，斯特拉文斯基的《诗篇交响曲》。到了 21 世纪，对“合唱交响曲”青睐有加的作曲家包括彼得·马克斯韦尔·戴维斯，谭盾，菲利普·格拉斯，汉斯·瓦尔纳·亨策，潘德列茨基，威廉·埃尔登·博肯，罗伯特·斯特拉斯伯格等。

关于合唱艺术，加州州立大学东湾校区音乐系主任，合唱指挥教授巴蒂·詹姆斯博士表示：“我们总听到器乐老师老生常谈，要演奏得好似人声一般。不论小提琴，钢琴，终极目标都是像歌唱一样连贯。歌唱的独特性在于，当你开始演唱，你可以感受到胸腔、头骨都在和谐地振动，这会令人身心舒畅。研究表明，当很多人一起发声，比如在合唱队里，歌者的心率都会趋于一致。当歌词的意义通过我们自身所发出的声音传出去时，就是歌唱、合唱的意义所在。”交响曲是不同音色、音域乐器之间的合作，这与合唱有着殊途同归之意。早在 1774 年，舒尔茨在《艺术基础理论》一书中将交响乐比喻成“器乐合唱”——“没有一枝独秀的声部，每一个声音都为最后的浑然一体做出了自己特有的贡献。”

在门德尔松 31 岁那一年的夏天，6 月 15 日，他的合唱交响曲《赞颂歌》首演了。这首为了纪念现代印刷发明人格登伯格 400 周年纪念日的佳作，几乎是 he 其余任何一首交响乐的两倍长。三个乐章的交响曲之后是以马丁·路德的德译圣经为歌词的 10 段合唱，及包含两位女高音、一位男高音的独唱。詹姆斯教授说：“我不知道门德尔松是否认为他的《赞颂歌》是交响曲，“第二交响曲”这个名字是在他离世后才被加上去的。他与巴赫有着灵性的共鸣，是他将巴赫的作品比如《马太受难曲》从故纸堆中救回，让它在沉

寂百年后再次响起。关于这首《赞颂歌》，我认为它将两个元素合二为一：来自贝多芬的‘合唱交响曲’与来自巴赫的清唱套曲‘康塔塔’。”伦敦一知名爱乐组织在其年报上曾这样评价它：“门德尔松的《赞颂歌》毫无疑问是一部超越了自贝多芬后所有德国作曲家的杰作。它在设计、发展和细节之上可谓是十分精彩。”

关于《赞颂歌》被冠以“第二交响曲”之名是否合理，学者们至今各持己见，索尼精选（Sony select）作品介绍中这样解释：1840 年门德尔松创作《赞颂歌》时，便称其为“清唱剧交响曲”，并无意将之与他另四首交响曲并列。在他完成此作两年后，又发表了《苏格兰》交响曲，忽略“第二”，列为“第三号交响曲”，学者们研究猜测门德尔松有意将早先完成的《意大利》交响曲编为“第二号交响曲”。《意大利》交响曲发表于 1833 年，门德尔松始终有心想要重作此曲，在其过世后被修改为第四号交响曲出版，而《赞颂歌》交响曲则被填补进第二号交响曲的遗缺中，但因不符合门德尔松的意愿与交响曲编排次序的惯例，2009 年负责编写门德尔松作品编号的德国研究机构将其“第二号交响曲”编号移除。

对于口含金钥匙出生，注定一生安享荣华富贵的门德尔松来说，即使免除饥寒，人间还有着更为深重的苦，比如疾病的折磨，比如痛失亲人。谁也不会想到，在他出世两百一十年后遥远的东方——中国，人们将再次隆重上演这庄严优美的作品，以纪念这位伟大作曲的诞生。

近一个世纪之后，一位东方作曲家开始使用这一体裁。1939 年 4 月 13 日，延安陕北公学礼堂座无虚席，抗敌演剧第三队在鲁艺乐队的伴奏下发出了“嗨哟，划哟”的齐吼声，音乐像汹涌的黄河之水奔涌而来，将两岸纤夫声嘶力竭的叫喊声席卷浪尖。据指挥家严良堃讲述，当时合唱团大约有二、三十位成员。抗战时局异常艰苦残酷，光未然过黄河时深有感悟，创作了一首长诗

《黄河吟》。他在吕梁山游击区骑马时摔断了左手，前往延安治疗并带领抗敌演剧第 3 队。在那里，他遇到了一心创作向他索要歌词的冼星海，于是他改诗为词在第三队朗诵，大家听后无不热血沸腾。冼星海从他手中夺过歌词说：““我有把握把它写好。” 六天之后，这首八段，含有有独唱、对唱、齐唱、合唱及朗诵的《黄河大合唱》就完成了。

《序曲》（管弦乐）、《黄河船夫曲》（混声合唱）、《黄河颂》（男声独唱）、《黄河之水天上来》（配乐诗朗诵）、《黄水谣》（女声合唱）、《河边对口曲》（对唱、轮唱）、《黄河怨》（女声独唱）、《保卫黄河》（齐唱、轮唱）和《怒吼吧！黄河》（混声合唱）八个乐章独立成段，又在“中华民族抵抗侵略者”同一主题下相互衔接，并在旋律、情绪、表现形式上形成鲜明对比。音调动机首尾呼应，配合朗诵串联全曲，使这部作品既波澜壮阔、充满英雄豪气，又哀婉深情，一片赤子真心。它成为冼星海一生最重要、影响力最大的一部代表作。

80 年前的这次演出将它带上舞台，词、曲、乐声与人声的混响觉醒了深藏在国人血脉中的那一条河，震撼世人，广为流传；80 年后它将隆重登上这个国家最庄严盛大的舞台继续奔腾，它宣告着一个时代的来临，也永远铭记一个被轻视为“崖山之后再无其名的民族”以血肉之躯抵挡铁蹄的时代。其实早在 34 年前，1905 年 6 月 13 日这一天，当这名冼姓男婴在澳门的一艘渔船上呱呱坠地，这个来自疍家的新生命注定在不远的将来，坚定地在人前昂起头颅。

没有任何声音会比人声更美妙，它虽微如萤火，点点集聚一同发亮便是生命之力，直指人心。“合唱交响曲”之所以为古今作曲家所钟爱，就在于它“求同存异”、“和实生物”之本。当人类所创造出的，用以模仿自身发声的乐器与歌喉一同唱响，便是最终找寻的和谐——同心同在，共历此时。

高洁，留美音乐艺术博士。

Harmonies in time and space: A symphonic experience of choral music

GAO Jie

In the 2019/2020 season, the National Center for Performing Arts Orchestra and Chorus will present two choral symphonies. China NCPA Orchestra and the Macao Orchestra will jointly present *The Yellow River Cantata* in Beijing and Macao, conducted by LÜ Jia, with the recitation by WANG Weiguo and the vocal solos by XU Xiaoying and GUAN Zhijing. LÜ Jia will also conduct China NCPA Orchestra's performance of Mendelssohn's *Lobgesang* as a tribute to the 210th anniversary of the composer's birth.

Although vocal music and instrumental music have always been closely related with each other, the term "choral symphony" does not have a history as long as other genres such as concerto, sonata, etc. *The Grove Dictionary of Music and Musicians* tells us that the word 'symphony' derives from the Greek syn ('together') and phōnē ('sounding'). The term was used in its Latin form *symphonia* during the Middle Ages and the Renaissance, as seen in examples such as *Sacraesymphoniae* composed by Giovanni Gabrieli in 1597, *Symphoniaesacrae* composed by Gabrieli's student Heinrich Schütz in, and some concerted motets for vocal music and instrumental music. In the 17th century the term 'symphony' (or more commonly 'sinfonia') was applied to introductory movements to operas, oratorios and cantatas. At the end of the 18th century, Beethoven elevated the symphony to an unprecedented supreme form. The use of solo and choral vocal parts makes the last movement of the Ninth Symphony the origin of the choral symphony. It is said that the term "choral symphony" was first used by Hector Berlioz in the introduction to his *Roméo et Juliette*. Berlioz's *Roméo et Juliette* based on Shakespeare's tragedy, a large-scale work of seven movements for chorus, soloists and orchestra, is a programmatic piece not limited to the conventional symphony form. The work serves as a connecting link between the preceding and the following. Scholars think this symphony—the composer's favorite—is indebted to Beethoven's Ninth due to its use of vocal parts and its free structure, and it has great influence on Richard Wagner's works, especially *Tristan und Isolde*.

According to *The Concise Oxford Dictionary of Music*, the "choral symphony" is "a symphony in which a chorus is used at some point. By general usage the choral symphony means Beethoven's Symphony No.9 in D minor, Op.125, in which the finale is a setting for 4 soloists, chorus, and orchestra of Schiller's 'Ode to Joy'. But Holst wrote a Choral Symphony (to poems by Keats, first performed in 1925), and there are many symphonies

since Beethoven which use soloists and chorus in one or more movements., e.g. Vaughan Williams' *A Sea Symphony*, Britten's *Spring Symphony*, Mahler's Symphonies. Nos. 2, 3, and 8, Shostakovich's 2nd and 13th Symphonies, and Bantock's *Atalanta in Calydon*."

The choral symphony is best represented by Mendelssohn's *Lobgesang* and Liszt's *Dante Symphony* in the 19th Century, and Rachmaninov's *The Bells* (op. 35) and Stravinsky's *Symphonie de psaumes* in the 20th Century. In the 21st Century, the choral symphony is a genre loved by composers such as Peter Maxwell Davies, Tan Dun, Philip Glass, Hans Werner Henze, Krzysztof Penderecki, William Elden Bolcom, Robert Strassburg, etc.

Commenting on the choral art, Dr. Buddy James (Professor of Music, Department Chair, Director of Vocal & Choral Studies at California State University, East Bay) says, "You hear instrument teachers say all the time that you want to play the instrument like the singing voice. The goal whether there is a violin, or a piano is to do your best to make the song legato, so it sounds like a singing voice. The special thing of the singing is when you sing, your body is the instrument, you feel your chest resonates and your skull resonates. Not only interesting, listening to it makes you feel good. When you get multiple people like a choir, studies show even heart rates synchronize. You tie words and meaning to a sound created by your body. It is very special. "The symphony brings together instruments of different tones and ranges, and the chorus works in the same way. Back in 1774, in *Allgemeine Theorie der schönen Künste*, J. G. Schulz compared the symphony to a 'choral work for instruments', in which no single voice predominates but in which, rather, 'every voice is making its own particular contribution to the whole'."

Mendelssohn's *Lobgesang* (symphony-cantata in B-flat major) was premiered on June 15, in the summer when the composer was 31. This masterpiece, composed to celebrate the 400th anniversary of the invention of Johannes Gutenberg's movable type printing system, lasts almost twice as long as any of Mendelssohn's other symphonies. It consists of three orchestral movements followed by a cantata of 10 movements for chorus, three soloists (two sopranos and one tenor) and orchestra, to verses from the Bible in Martin Luther's German translation. Professor James says, "I do not know if Mendelssohn considers his *Lobgesang* as a symphony. It was given the name "the second symphony"

after Mendelssohn passed away. Mendelssohn was very close spiritually to the music of Bach. After 100 years, some of Bach's great works such as St. Matthew Passion just set on the shelves. After Bach's death, no one performed it. Mendelssohn found them, loved them and re-performed them for the first time after a hundred years. In the *Lobgesang*, I think he mixed two things, the idea of a choral symphony, which he got from Beethoven who wrote the first choral symphony piece, and the idea of the cantata or a dramatic work for chorus and the orchestra, which he got from Bach. A famous philharmonic organization in London praises Mendelssohn's *Lobgesang* in its annual as "undoubtedly a masterpiece preeminent above the works of all German composers after Beethoven, with its brilliant design, development and details."

Even to this day, scholars cannot agree whether it is appropriate to name the *Lobgesang* "Symphony No.2." According to the description of the piece in Sony Select, when working on the *Lobgesang* in 1840, Mendelssohn described it as a "symphony-cantata," showing no intention to list the piece among his other symphonies. Two years after the completion of the piece, Mendelssohn published his Scottish Symphony as "Symphony No. 3," sparing No.2. Scholars guess that Mendelssohn intended to give the number to his earlier Italian Symphony premiered in 1833. Yet the Italian Symphony, which Mendelssohn withheld in his lifetime for a revision, was published posthumously as "Symphony No. 4," and the *Lobgesang* was entered as "No. 2" in the sequence of his symphonies. The number, which represented neither the composer's intentions nor the convention of numbering symphonies, was removed in 2009 by the German institution that was cataloguing Mendelssohn's works.

Mendelssohn was destined to have a life of wealth and glory when he was born in a prominent family, but he understood deeper human sufferings than cold and hunger, such as the torture of illnesses and the pain of losing the beloved ones. No one would have imagined that this sublime piece would be performed in the faraway land of China 210 years after Mendelssohn's birth, to commemorate this great composer.

Over half a century later, a composer in the east turned to the choral form. On April 13, 1939, the Northern Shaanxi School Auditorium was packed with a large audience. "Heave-ho! Row!" bellowed the 3rd Squad of the Anti-Enemy Dramatic Troupe accompanied by LU Xun Arts Academy Orchestra. The music thundered like the rolling waves of Yellow River, rushing down and carrying away the hoarse exclamations of the boat-trackers on both banks. Conductor YAN Liangkun recalled that chorus had around twenty to thirty members. In the hard time during the War of Resistance, the experience of crossing the Yellow River inspired GUANG Weiran to write the long poem "An Ode to the Yellow

River." Later GUANG fell off his horse and broke his left arm when traveling in the Resistance Base at the Luliang Mountains. The poet went to Yan'an for medical care and to lead the 3rd Squad of the Anti-Enemy Dramatic Troupe. During his stay in Yan'an, GUANG met XIAN Xinghai. When XIAN, who set his mind on composing, asked GUANG to write him a libretto, GUANG revised his poem into one, which was recited by the 3rd Squad of the Anti-Enemy Dramatic. The recitation made the audience's blood boil. Xian snatched the libretto from GUANG's hand and said, "I have the confidence to put it into music properly." Six days later, XIAN finished the Yellow River Cantata in eight movements including solos, duets, unisons, choruses, and recitations.

The "Overture" (orchestra), "Song of the Yellow River Boatmen" (chorus), "Ode to the Yellow River" (male solo), "Yellow River's Water from Heaven Descends" (recitation accompanied by orchestra), "Yellow Water Ballad" (women's chorus), "Musical Dialogue on the River Bank" (duet), "Yellow River Lament (female solo), "Defend the Yellow River" (unison, round), "Roar! Yellow River" (mixed chorus), each of these eight movements of the cantata is an independent piece in its own right, but all of them are combined organically under the theme of the Chinese nation's resistance to foreign invasion. The melodies, emotions, and forms of these movements stand in vivid contrast against each other. The tones and motives echo with each other, and the recitations hold the whole piece together. The piece is sometimes passionate with heroic spirits, and sometimes affectionate with patriotic sensations. It is XIAN Xinghai's most important and most influential work in his life.

When the piece was premiered 80 years ago, the combination of its libretto and its music, and the mixture of vocal and orchestral sounds aroused the national pride in the Yellow River in every Chinese's heart. It shook the whole nation and was wide spread among the people. 80 years after the premiere, the piece will continue to present the rolling waves of the Yellow River on the stateliest stage in China. It will announce the coming of a new era, and it will remind us of a time when a humiliated nation fought against ruthless invaders with flesh and blood. Thirty-four years before the premiere, on June 13, 1905, a male baby was born on a boat in Macao to the XIAN family. The newborn son of a fishing family was destined to hold his head high before the world.

No sound is more beautiful than the human voice. A voice might be as weak as the light of a firefly, but the chorus of voices will glare with the power of life. The choral symphony is loved by composers of all times exactly because of the vitality it creates by bringing differences into harmony. When human voices sing along with instruments created by humans to imitate their own voices, they find harmony at this time and in this space. That is a symphonic experience of choral music.

GAO Jie, a Chinese scholar of Musicology, who lives and works in the United States now.



CADENZA 華彩
2019/20

OPERA 歌劇



2019.04.10-14 歌剧院
Opera House

威尔第：假面舞会

Verdi: Un Ballo in Maschera

脚本：安东尼奥·索马
导演：乌戈·德·安纳
复排导演：阿蕾桑德拉·潘泽沃尔塔
指挥：吕嘉

Libretto: Antonio Somma
Director: Hugo De Ana
Revival Director: Alessandra Panzavolta
Conductor: LÜ Jia

2019.05.30-06.02 戏剧场
Theatre

蔡东真：白雪公主

CAI Dongzhen: Snow White

脚本：蔡佳涵
导演：斯蒂芬·格劳格雷
指挥：袁丁

Libretto: CAI Jiahao
Director: Stephan Grögler
Conductor: YUAN Ding



2019.05.15-19 歌剧院
Opera House

首演 Premiere

比才：采珠人

Bizet: Les Pêcheurs de Perles

脚本：尤金·科尔蒙、米歇尔·卡雷
导演：维姆·文德斯
指挥：多纳托·伦采蒂

Libretto: Eugène Cormon, Michel Carré
Director: Wim Wenders
Conductor: Donata Renzetti

2019.06.21-23 歌剧院
Opera House

普契尼：图兰朵

Puccini: Turandot

脚本：阿达密·西蒙尼
导演：陈薪伊
指挥：吕嘉

Libretto: G. Adami, R. Simoni
Director: CHEN Xinyi
Conductor: LÜ Jia





2019.07.10-14 歌剧院
Opera House

奥芬巴赫：霍夫曼的故事

Offenbach: Le contes d'Hoffmann

脚本：于勒·巴比耶、
米歇尔·卡雷
导演：弗兰切斯卡·赞贝罗
复排导演：斯蒂芬·格劳格雷
指挥：平夏斯·斯坦伯格

Libretto: Jules Barbier,
Michel Carré
Director: Francesca Zambello
Revival Director: Stephan
Grögler
Conductor: Pinchas Steinberg



2019.07.30-08.04 歌剧院
Opera House

印青：长征

Yin Qing: The Long March

编剧：邹静之
导演：田沁鑫、杨笑阳
指挥：张弦

Librettist: ZOU Jingzhi
Director: Tian Qinxin, Yang
Xiaoyang
Conductor: Xian Zhang

2019.08.20/22/24-25 歌剧院
Opera House

首演 Premiere

普契尼：西部女郎

Puccini: La Fanciulla Del West

脚本：圭尔夫·奇维尼尼、
卡洛·赞加里尼
导演：萨迪厄斯·施特拉斯伯格
指挥：安德烈·巴蒂斯托尼

Libretto: Guelfo Civinini,
Carlo Zangarini
Director: Thaddeus Strassberger
Conductor: Andrea Battistoni



2019.09.05-08 歌剧院
Opera House

雷蕾：冰山上的来客

Lei Lei: Visitors on the Snow Mountain

编剧：易茗
指挥：张国勇

Librettist: Yi Ming
Conductor: ZHANG Guoyong





2019.11.27-30 戏剧场
Theatre

首演 Premiere

罗西尼：兰斯之旅

Rossini: Journey to Reims

指挥：弗朗切斯科·兰兹洛塔 Conductor: Francesco Lanzillotta

2020.02.25-03.01 歌剧院
Opera House

比才：卡门

Bizet: Carmen

指挥：纪尧姆·杜尔尼埃尔 Conductor: Guillaume Tourniaire



2019.12.21-22/24-25 歌剧院
Opera House

首演 Premiere

张千一：青春之歌

ZHANG Qianyi: Song of Youth

指挥：吕嘉 Conductor: LÜ Jia

The background is an abstract composition of thick, expressive brushstrokes. The color palette is dominated by various shades of blue, from deep navy and indigo to bright cyan and turquoise. These are set against a dark, charcoal grey or black background. The brushwork is dynamic and layered, creating a sense of depth and movement. The overall effect is reminiscent of a modern abstract painting or a textured digital artwork.

CADENZA 華彩
2019/20

乐季聚焦
IN FOCUS

乐季聚焦
IN FOCUS



如此浪漫 Romantic as It Is

纪念门德尔松诞辰 210 周年 210th Anniversary of Mendelssohn's Birth

2019.05.25 | 克里斯托弗·艾森巴赫
Christoph Eschenbach

《平静的海和幸福的航行》，Op.27
Calm Sea and Prosperous Voyage, Op.27

D 大调第五交响曲，Op.107
Symphony No.5 in D major, Op.107

2019.06.07

D 大调第三号弦乐四重奏，Op.44
String Quartet No.3 in D major, Op. 44

E 小调第四号弦乐四重奏，Op.44
String Quartet No.4 in E minor, Op. 44

2019.07.20-21 | 庄东杰
Tung-Chieh Chuang

《仲夏夜之梦序曲》，Op.21
A Midsummer Night's Dream Overture, Op.21

2020.01.17-18 | 吕嘉 | 国家大剧院合唱团
LÜ Jia | China NCPA Chorus

第二交响曲，Op.52a
Symphony No.2, Op.52a

“十九世纪的莫扎特”：门德尔松

余志刚

菲利克斯·门德尔松是浪漫主义早期的德国作曲家、钢琴家、管风琴家和指挥家，他的很多作品深受中国人民的喜爱。2019年是他诞辰210周年的纪念年，国家大剧院管弦乐团即将在2019/20乐季中上演他的一些代表作，其中有他的第二和第五交响曲、小提琴协奏曲、《仲夏夜之梦》序曲等。

门德尔松到底是怎样的一位作曲家？我觉得舒曼对他的一句评语是很中肯的，他曾把门德尔松称为“十九世纪的莫扎特”。他还说，“门德尔松是一位最辉煌的音乐家，他最清楚地看透了时代的各种矛盾，并首次调和了这些矛盾”。他所说的“矛盾”主要是指古典的形式和浪漫的激情之间的矛盾，这种矛盾在很多浪漫主义时期的作曲家身上都有，但在门德尔松身上尤为典型。他心中最重要的古典大师除了巴赫就是莫扎特。说他像莫扎特，主要是说他们都是早熟的音乐神童，而且都英年早逝（莫扎特35岁，门德尔松38岁），在门德尔松的音乐中经常流露出莫扎特式的优雅，形式结构也始终和莫扎特一样严谨。

门德尔松1809年2月3日出生于德国的一个富有的犹太人家庭。他的祖父摩西·门德尔松是德国启蒙时代的一位著名的哲学家，曾主张宗教容忍和犹太人融入德国主流文化，门德尔松的父亲后来就皈依了基督新教，并成为 一个银行家。在结婚后生的四个孩子中，门德尔松排行老二。母亲负责了门德尔松和姐姐芳妮（也是一位天才的音乐家）的早期音乐教育，门德尔松学习钢琴、小提琴和管风琴，还和姐姐一起加入了德国作曲家采尔特指挥的合唱团。采尔特是大文豪歌德的音乐顾问，与门德尔松家的关系也十分密切，他成为门德尔松的作曲老师，并介绍门德尔松认识了歌德。他用巴赫的学生基恩贝格编写的旨在传播巴赫

教学法的教材，使门德尔松在作曲上取得了惊人的进步，17岁时就写出了著名的《仲夏夜之梦》序曲，灵感来自莎士比亚的话剧（今年7月20和21日，国家大剧院管弦乐团将演奏他的这部杰作）。除了音乐，父亲还为门德尔松聘请了教文化课的家庭教师，学习了古典文学、历史、地理、数学和法语，使他成长为一个拥有全面的古典文化修养的人。

门德尔松生活的时代德国还没有统一。在拿破仑战争后，欧洲列强在维也纳会议上重新瓜分了势力范围。德意志邦联也开始在复辟时期（恢复法国大革命前的旧秩序）推行一种保守主义的文化。门德尔松就是在这样的社会环境中形成自己的音乐风格的。在他短暂的一生中，有四件大事是很重要的。第一件事是他对历史上的早期音乐的关注促使他在1829年（20岁）重新上演巴赫的《马太受难曲》。门德尔松仔细地研究了巴赫的乐谱，精心排练，终于完成了连他的老师采尔特都认为不可能完成的事。第二件事是他从20岁起为了完善他的教育和趣味而周游列国，先后旅行到英国、意大利和法国。特别是英国，他先后访问了十次之多，因而对英国音乐产生了很大的影响。第三件事是在莱比锡完成的。莱比锡是他一生中居住时间最长，也是最重要的一个工作地点。从26岁起直到逝世，他绝大部分时间都在莱比锡，指挥那里的布商大厦管弦乐团（也叫“格万德豪斯管弦乐团”）。他每年要指挥20场系列音乐会（从10月到次年3月），还要加上名家到访、慈善音乐会和室内乐音乐会。门德尔松以不知疲倦的精力领导了这个如今的欧洲一流乐队。曲目的安排上显示了他对贝多芬和莫扎特的偏好，他还上演了一些著名歌剧的音乐会版，节目中混合了声乐和器乐，以及古典和当代的作品。第四件

事也是在莱比锡，那就是他在1843年参与讨论了建立莱比锡音乐学院的计划。学院发表的公告说，这座学院将教授作曲、小提琴、钢琴、管风琴和声乐，还包括室内乐、合唱和音乐史的课程。学生来自德国和国外，要求他们参加布商大厦管弦乐团和其他市民音乐组织的排练和演出。教师包括门德尔松本人和舒曼等音乐家。1843年4月3日学院开张时有22名学生。这是德国最早的音乐学院，培养了大量优秀的音乐家。顺便说一下，挪威的音乐之父格里格和我国著名的作曲家萧友梅也都毕业于这所学校。

门德尔松是个多才多艺的人，除了作曲，他还是钢琴家、小提琴家和指挥家，而且他酷爱绘画，一生画了很多水彩风景画和素描。音乐和艺术是相通的，门德尔松的很多音乐作品都堪称“音乐的风景画”。

1847年5月，在英国的繁忙演出后的回国途中，他得知姐姐芳妮逝世的消息，回到柏林见到姐姐的墓时，悲痛欲绝，不久他便中风，于11月4日晚因病情恶化而逝世。7日在莱比锡举行葬礼，抬棺人包括舒曼、加德、莫舍莱斯等音乐家。次日，他的灵柩被运往柏林，下葬于教堂墓地他姐姐的墓旁。

门德尔松一生创作了大量的音乐作品，包括管弦乐曲、室内乐、键盘音乐、清唱剧和其他声乐作品。其中最重要的是他的管弦乐曲，包括交响曲、音乐会序曲和协奏曲。国家大剧院管弦乐团在这个乐季中要上演的门德尔松作品大多属于这一类。

他一共写了五部交响曲，国家大剧院管弦乐团将在今年5月25日演奏他的第五交响曲（艾森巴赫指挥）。这是一部标题交响曲，叫做“宗教改革”，为奥格斯堡会议300周年（1830年6月）而作。两年后首演，作曲家死后于1868年作为第五号交响曲出版。从这首交响曲的首尾乐章我们可以听到两种宗教音乐的对立：基于莫扎特交响曲的朱庇特动机的帕勒斯特里那式的模仿复调写法和“德累斯顿阿门”的引用象征着天主教，而末乐章的主调和声织体的“上帝是我们的坚固堡垒”则代表了路德教。

1830年的意大利之行为他的“意大利交响曲”提供了素材，1833年在伦敦完成并首演，第二年修改，但在死后的1851年才作为第四号交响曲出版。开始的明朗主题犹如“欧洲南方的温暖而芳香的空气”。慢乐章开始的调式旋律显然在描绘宗教仪式或行进。

第三乐章的灵感可能来自歌德的幽默诗“百合园”。末乐章标题为“萨塔莱罗”，开始的快速跳跃的音型使人想起他在意大利听过的萨塔莱罗舞曲。

1840年的“赞颂歌”交响曲在1841年作为第二号交响曲出版。国家大剧院管弦乐团在2020年1月17和18日演奏此曲。门德尔松像贝九那样在这首交响曲中引入了声乐，而且是宗教音乐，形成了一种交响曲和康塔塔的混合：三个乐章的乐队交响曲与九个乐章的声乐康塔塔结合在一起。来自圣经的歌词歌颂了人类从黑暗走向光明的过程。

门德尔松的最后一首交响曲是“苏格兰交响曲”，灵感来自1829年的苏格兰之行，但直到1842年才在柏林完成。在爱丁堡的好莱如宫废墟中，当时才20岁的门德尔松孕育了开头的慢引子的主题，用低音管乐器和中提琴演奏。他在爱丁堡还出席了风笛音乐家的比赛，一些苏格兰民间音乐的元素无疑出现在谐谑曲开头的五声音阶的活跃的单簧管主题上。全曲共五个乐章，通过让曲中的很多主题材料都来自慢引子的基本动机（E-A-B-C），他让这部作品的整体很统一。

此外，门德尔松早年还创作过一些弦乐交响曲，从1821到1823年写了13首。这些作品显示出巴赫，特别是他的二儿子C.P.E. 巴赫的弦乐交响曲的影响。

门德尔松的音乐会序曲是他最流行的管弦乐作品。他一共写了六首独立的序曲。1828年创作的《平静的海与幸福的航行》是其中之一。门德尔松此曲以歌德的两首短诗为题材，表现一条船飘浮在风平浪静的海面上。贝多芬以前为这首诗谱写过适于合唱团与乐队演出的短小的康塔塔（1822年出版），而门德尔松则只用乐队来表现这首诗。序曲由两幅“图画”组成，由一个过渡段连接。一个尾声补充了“幸福的航行”，暗示对船只抵达港口的欢呼。

门德尔松还有一首标题性序曲也很有名，那就是《赫布里底群岛》，创作的灵感来自1829年他在苏格兰西海岸的旅行。他再次从一个动机引出他的主题材料，生动表现了海浪的汹涌和海景的奇特。1833年钢琴二重奏的改编曲出版时他还用了《芬加尔的洞穴》这一标题。

门德尔松的协奏曲作品集中在他自己擅长演奏的两种乐器上：钢琴和小提琴。他发现协奏曲的创作在

他的一生中是一项特别艰苦的工作，他向朋友们承认，他痛苦地在炫技的要求和艺术作品的整体性之间做出协调。他的第一和第二钢琴协奏曲比较有名，钢琴写作以明亮的、辉煌的各种技巧为主，但很少使用流行的钢琴效果。

他的最后的一首协奏曲很特殊，那就是 E 小调小提琴协奏曲。它是 19 世纪小提琴协奏曲中最重要的作品之一。三个乐章相连，有几个显著的特点，包括第一乐章独奏的提前进入，华彩段的位置用来连接展开部和再现部。三部曲式的慢乐章提供了一首抒情的“无词歌”，回旋奏鸣曲式的末乐章，是典型的门德尔松的狂想曲式的谐谑曲。国家大剧院管弦乐团将在 7 月 21 日由庄东杰指挥，何子毓演奏这首名曲。

门德尔松的室内乐作品也很优秀，主要有三首钢琴三重奏、四重奏、小提琴奏鸣曲、六重奏、八重奏（1825 年完成，被认为是门德尔松的第一部杰作）、六首弦乐四重奏（1827-1847）、两首弦乐五重奏等。国家大剧院管弦乐团的室内乐系列将在 2019/20 乐季中呈现作品 44 号中的两首弦乐四重奏，它们创作于门德尔松 1837 年婚后在弗莱堡和黑森林度蜜月期间，有明显的古典主义倾向。

门德尔松一生都在创作钢琴音乐，但对他那个时代的钢琴音乐他又保持了一种又爱又恨的态度，摒弃了很多时髦的技巧。在他的成熟作品中有三种影响很突出：巴赫的对位法的活力，贝多芬中晚期的戏剧性姿态和超越的语言，以及韦伯的才气焕发的钢琴织体。《无词歌》是门德尔松最流行的钢琴作品，1832 年至 1845 年间出版了六卷，共 36 首（还有两卷死后出版）。当时的一位理论家 A.B. 马克斯的音乐思想（探讨了器乐的表现潜力）也影响了门德尔松。或许作曲家在最初创作这些作品时曾写过歌词，然后又把歌词去掉了。当有人建议他使用一些标题或填词时，门德尔松回答说他想保持原样。他觉得没有标题和歌词的纯器乐更有表现力，更不受限定。他只对其中少数几首加上了标题（如三首威尼斯船歌）。

门德尔松不是 19 世纪唯一的复兴清唱剧的作曲家，但他的两部作品：《圣保罗》（1836）和《以利亚》（1846）是他那个时代唯一持久流行的清唱剧。当然，从扫罗到保罗的改宗这个题材对拥抱基督信仰的门德尔松家庭也有特殊意义。在创作上，他向亨德尔学习了很多东西。《以利亚》表现《圣经》中的著名先知，运用了丰富的合唱手段，取消了叙述者，让角色自己陈述戏剧情节，音乐结构也更加严谨。

门德尔松还有一首令人印象深刻的作品是世俗康塔塔《第一个沃布尔加之夜》（1832）。它以歌德的诗歌为基础（出自《浮士德》的第一部分），表现春天布罗肯山上的异教徒的祭礼。虽然门德尔松没有写过一部成功的歌剧，但他一直在寻找合适的歌剧本。他还写过一些戏剧配乐，最有名是 1843 年为莎士比亚的《仲夏夜之梦》谱写的 12 段配乐（包括著名的婚礼进行曲）。

总之，门德尔松在 19 世纪 30-40 年代（浪漫主义早期）站在德国音乐的前沿，是一位第一流的作曲家。他的音乐风格在 20 岁前便已形成，主要的影响来自巴赫、莫扎特，以及贝多芬和韦伯。他看似保守的风格使德国古典音乐的伟大传统在浪漫主义的新时期再现辉煌。在这方面，他与更加激进的浪漫主义作曲家，例如瓦格纳、柏辽兹和李斯特等人是有所不同的。不过，对门德尔松的接受却也经历过曲折的历程。尼采认为他只是德国音乐在贝多芬和瓦格纳之间的“一个插曲”。在他死后，人们经常对他的音乐加以曲解，使之变得越来越感伤化。他还特别受到欧洲 19 世纪以来的反犹太主义的伤害。瓦格纳在他的匿名文章《论音乐中的犹太性》中批评过门德尔松。20 世纪的纳粹更是禁止了门德尔松的音乐，移除和摧毁了莱比锡布商公会大厦门前的门德尔松雕像。但是，这一切并没有影响门德尔松的伟大，庆幸的是，如今的人们对他有了更准确的认识，他的音乐受到了越来越多的人们的喜爱。

Mendelssohn : The Mozart of the 19th Century

YU Zhigang

Felix Mendelssohn (1809-1847) was a German composer, pianist, organist and conductor of early Romanticism, and many of his works are popular among the Chinese people. To commemorate his 210th birthday, NCPA Orchestra will perform some of his masterpieces in the 2019/20 season, including his second and fifth symphonies, violin concertos, and the *Midsummer Night's Dream Overture*.

What kind of composer is Mendelssohn? Schumann had apropos comments on him. He named Mendelssohn "the Mozart of the 19th century" and "one of the most brilliant musicians who clearly understood the contradictions of the times and the first to reconcile these contradictions." The "contradiction" refers to the disagreement between the classical formality and the romantic passion. Such a contradiction was found in many works of Romantic-era composers, but was especially prominent in Mendelssohn's. To him, Bach and Mozart were the most important masters from the Classical era. Like Mozart, he was a music prodigy who died young (Mozart died at 35 and Mendelssohn 38). Mendelssohn's music often bears the elegance and structural perfection as Mozart's.

Mendelssohn was born on February 3, 1809 in a wealthy Jewish family in Germany. His grandfather, Moses Mendelssohn, was a famous philosopher in the German Enlightenment era, who advocated religious tolerance and the integration of the Jewish into the mainstream German culture. Mendelssohn's father later converted to Protestantism and became a banker. Mendelssohn was the second child out of the four children in the family. Mendelssohn's mother was responsible for the early music education of Mendelssohn and his sister Fanny (who was also a talented musician). Mendelssohn studied

piano, violin and organ. He and his sister joined the choir conducted by the German composer Zelter, a music consultant for the great writer Goethe and a close friend of the Mendelssohn family. He taught Mendelssohn music composition and introduced him to Goethe. He adopted the teaching materials developed by Kirnberg, a student of Bach who was determined to spread Bach's teaching method, and helped Mendelssohn tremendously in composition. At the age of 17, Mendelssohn wrote the famous *A Midsummer Night's Dream Overture*, inspired by Shakespeare's play (NCPA Orchestra will play this masterpiece on July 20 and 21 this year). In addition to music, his father hired a private tutor to teach him classical literature, history, geography, mathematics, and French, making him have mastery of classical culture.

Mendelssohn lived in an era when Germany was not yet unified. After the Napoleonic Wars, European powers re-divided their regimes at the Vienna Conference. The German Confederation also began to promote a conservative culture during the Restoration period (restoring the old order before the French Revolution). Mendelssohn formed his own musical style in such a social environment. There were four major accomplishments in his short life span. The first accomplishment is that his attention to the early music in history prompted him to perform Bach's *St. Matthew Passion* in 1829 (at the age of 20). Mendelssohn diligently studied Bach's sheet music, rehearsed, and finally accomplished what even his teacher, Zelter, had thought impossible. The second accomplishment is that he embarked on a Grand Tour, traveling to the UK, Italy and France, for fun and for educational enrichment since he was 20 years old. His ten trips to the UK had a tremendous influence on the British



music. The third accomplishment was done in Leipzig, his most important working place where he spent most of his time. From the age of 26 until his death, he worked in Leipzig, directing Gewandhaus Orchestra (also known as the "Gewandhausorchester Leipzig"). He directed about 20 concerts each year (from October to March) on top of the concerts with celebrated visiting musicians, for charity purposes and chamber concerts. Mendelssohn tirelessly led the orchestra, one of the top European ensembles at present. The programs he put together showed his preference for the works by Beethoven and Mozart, featured some famous operas in concert version, performances that combined vocal and instrumental music, as well as classical and contemporary works.

The fourth accomplishment is also related to Leipzig. In 1843, he participated in discussing the founding of the Leipzig Conservatory. According to the Conservatory's announcement, it would offer courses in composition, violin, piano, organ, vocal music, chamber music, chorus and music history. Students from Germany and abroad were required to participate in the rehearsals and concerts with Gewandhaus Orchestra and other local music organizations. The faculty included Mendelssohn himself and Schumann. On April 3, 1843, the school was founded and enrolled 22 students. It is the oldest music school in Germany and has produced numerous outstanding musicians, including the Father of Norwegian music Grieg and China's famous composer XIAO Youmei.

Mendelssohn was very talented. Besides composing, he was also a pianist, violinist and conductor. He loved painting, producing countless watercolors, landscape paintings and sketches in his life. Since music and fine art are closely related, many of Mendelssohn's musical works are regarded as "music of landscape painting".

In May 1847, on the way back home after the busy performance in the UK, he learned about the unexpected death of his sister Fanny. Upon his return to Berlin, he was so grief-stricken over her death that he suffered from a stroke. On the evening of November 4, he passed away due to the deteriorating condition. The funeral was held in Leipzig on the 7th, with musicians, including Schumann, Gade, and Moscheles, as pallbearers. The next day, his coffin was transported to Berlin and interred by his sister's in the church cemetery.

Mendelssohn's large compositions throughout his life include orchestral music, chamber music, keyboard music, oratorio and other vocal works. Among these, the most important genre is his orchestral music, including symphonies, overtures and concertos. His works to be performed by the NCPA Orchestra in this season mostly belong to this category.

Mendelssohn wrote five symphonies in total, and NCPA Orchestra will perform his Symphony No. 5 in D major, Op.107 on May 25 this year (conducted by Eschenbach). This symphony was entitled "Reformation" in honor of the 300th anniversary of the Presentation of the Augsburg Confession (June 1830). However, the premiere came two years later, and it was not published until 1868, 21 years after the composer's death. The opening and ending of this symphony present a contrast between two types of religious music: the Palestrinian imitative writing based on the Jupiter motto of Mozart's symphony and the reference to "Dresden Amen" symbolize Catholicism, while "Ein feste Burg" ("A mighty fortress is our God") in the theme and texture of the final movement represents Lutheranism.

His trip to Italy in 1830 was inspirational for his *Italian Symphony*, which was completed and premiered in London in 1833, revised in the following year, but was published as the Fourth Symphony in 1851 after his death. The symphony begins with a bright motif, reminiscent of "the warm and aromatic air of southern Europe." The modal melody that commences the slow movement is clearly depicting religious rituals or processions.

The inspiration for the third movement may come from Goethe's humorous poem "Lilis Park". The final movement, entitled "Saltarello," begins with fast-tempo sound-type, reminiscent of the Saltarello dance music he had heard in Italy.

The Lobgesang Symphony, composed in 1840, was published as his second symphony in 1841. NCPA Orchestra will perform this work on January 17 and 18, 2020. Similar to Beethoven's Ninth Symphony, Mendelssohn incorporated vocal music, religious music, to be precise, into this symphony and produced a mix of symphony and cantata: a combination of three-movement symphony and nine-movement vocal cantata. The lyrics from the Bible praise human's advancement from darkness to enlightenment.

Mendelssohn's last symphony was the Scottish Symphony, inspired by his trip to Scotland in 1829 but not completed until 1842 in Berlin. In the ruins of Edinburgh's Holyrood Palace, Mendelssohn, who was only 20 years old, conceived the theme of the slow introduction, played by bassoon and viola. He also attended the bagpipe competition in Edinburgh. Some elements of Scottish folk music undoubtedly appeared in the lively pentatonic introduced by clarinet at the beginning of the Scherzo. The entire symphony has five movements, which are interconnected with parts that grow from the continual thematic transformation of the original idea presented in the slow introduction to the first movement (E-A-B-C) and made a cohesive whole.

In addition, Mendelssohn also wrote a total of 13 symphonies for string ensembles in his early years from 1821 to 1823. These works show the influence of Bach, especially that of his second son C.P.E. Bach's works in this genre.

Overtures are Mendelssohn's most popular orchestral works. He wrote a total of six independent overtures. One of them, the *Meeresstille und glückliche Fahrt*, composed in 1828, is based on Goethe's two short poems that depict a boat sailing on the calm sea. Beethoven also wrote a short Cantata for chorus and orchestra (published in 1822) based on the same verses, while Mendelssohn used

only orchestra to express the poem. The prelude consists of two "pictures" connected by a transitional section. The ending is completed with the "Happy Sailing", suggesting a cheer for the ship arriving at the port.

Mendelssohn had created another celebrated themed overture, entitled *The Hebrides*, which was inspired by his tour on the west coast of Scotland in 1829. He once again introduced his theme with a motif, vividly portraying the tumultuous waves and the peculiar seascape. In the 1833 adaption for two pianos, he also included the title of *Fingalshöhle*.

Mendelssohn's Concertos are mainly for two instruments he was good at: piano and violin. He found that concerto was a particularly difficult task for him throughout his composition career, and he confided to his friends that he had painfully balanced between the requirements of virtuosity and the integrity of the art. His first and second piano concertos are better known, featuring bright and brilliant techniques with little contemporary style.

His last concerto, Violin Concerto in E minor, Op. 64, is a very special one. It is one of the most important violin concertos of the 19th century. The three interconnected movements have several notable features, including the early entry of the solo in the first movement, and that the Cadenza is used to connect the development and recapitulation. The slow movement in ternary form presents a lyrical "Song without Words", and the final movement in the sonata-rondo form is a typical Mendelssohn's capricious scherzo. The NCPA Orchestra will perform this famous piece with Tung-Chieh Chuang and Ziyu He on October 26, 2019.

Mendelssohn also produced excellent chamber music, including three piano trios, quartets, violin sonatas, sextets, Octet (completed in 1825 and considered to be Mendelssohn's first masterpiece), six string Quartets (1827-1847) and two string quintets, etc. The NCPA Chamber Music Series will present two string quartets from the Opus No. 44 in the 2019/20 season. These two pieces, composed during his honeymoon in the Black Forest following his wedding in Freiburg in 1837, are marked by their classical style.

Mendelssohn had been working on composing piano music throughout his life; he maintained mixed sentiments towards the piano music of that era and abandoned many popular techniques of the time. His mature piano works reveal three important influences from his predecessors: Bach's forceful counterpoint, Beethoven's Dramatic gesture and transcendental utterances, and Weber's virtuous piano texture. *Lieder ohne Worte*, the most popular among Mendelssohn's piano works, was published in six volumes with a total of 36 songs from 1832 to 1845 (another two volumes were published posthumously). The musical thought of a theorist at the time, A.B. Marx (who discussed the performance potential of instrumental music) also influenced Mendelssohn. Perhaps these works initially contained lyrics written by the composer, which were later removed. When given suggestion to add titles or lyrics to these works, Mendelssohn replied that he would rather keep them the way they were. He believed that pure instrumental music without titles and lyrics could be more expressive and unrestricted. He only added titles to a few of them (such as the three pieces called "Venetianisches Gondellied").

Mendelssohn was not the only oratorio composer of the 19th century, but his two works: *St Paul* (1836) and *Elijah* (1846) enjoyed sustained popularity of his time. Of course, the theme of the conversion of Saul to St Paul carried special meaning for the Mendelssohns, who embraced Christianity. His composition drew much from the works of Handel. *Elijah* presents the famous prophet in the Bible; by adopting a rich chorus, removing the narrator, and embedding the plot lines into the character's monologues, the musical structure becomes better.

Mendelssohn's another impressive work is the secular cantata *Die erste Walpurgisnacht* (1832). Based on Goethe's poetry (from the first part of Faust), the work is to depict the pagan rituals of the Druids on the Brocken. Although Mendelssohn did not write a successful operatic work, he had been searching for a suitable opera script (libretto). He also wrote some incidental music; the most notable were the 12 pieces (including the famous Wedding March) written for Shakespeare's *A Midsummer Night's Dream* in 1843.

In short, Mendelssohn stood at the forefront of German music in the 1830s and 1840s (in the early days of Romanticism) and was a first-rate composer. His musical style was well established before the age of 20, primarily influenced by the music of Bach, Mozart, Beethoven and Weber. His seemingly conservative style recreated the great traditions of German classical music in the new Romantic era. In this respect, he was different from more radical Romantic composers such as Wagner, Berlioz, and Liszt. However, Mendelssohn was recognized after a tortuous development. Nietzsche regarded him but "an Interlude" of German music between Beethoven and Wagner. After his death, people often misinterpreted his music with overly sentimental expression. His works were also particularly hit by anti-Semitism in Europe since the 19th century. Wagner criticized Mendelssohn in his anonymous article *Das Judentum in der Musik*. The Nazis of the 20th century even banned his music and removed and destroyed the statue of him that was erected in front of the Leipzig Gewandhaus. However, these acts did not affect Mendelssohn's distinction. Fortunately, people today have a more accurate understanding of him, and his music has become more popular.

乐季聚焦
IN FOCUS

理查·施特劳斯如是说
Also Sprach R. Strauss

纪念理查·施特劳斯逝世 70 周年

70th Anniversary of Richard Strauss' Death

2019.05.03 | 吕嘉 | 保罗·梅耶 | 吉尔伯特·奥丁
LÜ Jia | Paul Meyer | Gilbert Audin

二重小协奏曲，为单簧管和大管而作，TrV 293

Duet-concertino for Clarinet and Bassoon, TrV 293

2019.10.18-19 | 吕嘉 | 米凯拉·考妮 | 拉多万·弗拉特科维 | 基安·索坦尼
LÜ Jia | Michaela Kaune | Radovan Vlatkovic | Kian Soltani

降 E 大调小夜曲，TrV 106，Op.7

Serenade in E-flat major, TrV 106, Op.7

《最后四首歌》，TrV 296

Four Last Songs, TrV 296

降 E 大调第一圆号协奏曲，TrV 117，Op.11

Horn Concerto No.1 in E-flat major, TrV 117, Op.11

《唐吉诃德》，TrV 184，Op.35

Don Quixode, TrV184, Op.35

2019.11.08 | 袁丁
YUAN Ding

降 B 大调管乐组曲，TrV132，Op.4

Suite in B-flat major, TrV132, Op.4

2020.03.07 | 吕嘉
LÜ Jia

《唐璜》，TrV156，Op.20

Don Juan, TrV156, Op.20

《变形》，TrV 290

Metamorphosen, TrV 290

《死与净化》，TrV 158，Op.24

Tod und Verklärung, TrV 158, Op.24

纪念理查·施特劳斯逝世 70 周年

——专访国家大剧院音乐艺术总监吕嘉

刘小龙

刘小龙：您好，很高兴接受您的采访。今年是国家大剧院管弦乐团成立十周年，也是德国作曲家理查·施特劳斯逝世 70 周年纪念。中国国国家大剧院将在全年上演这位浪漫主义晚期作曲家的多部作品。目前，国家大剧院艺术总监吕嘉先生带领大剧院管弦乐团进行着紧张的排练。笔者在乐队排练间隙就理查·施特劳斯及其作品对吕嘉先生进行专访，请他具体谈谈针对这位作曲家的个人见解和演出心得。

刘小龙（以下简称 刘）：今年是理查·施特劳斯逝世 70 周年的纪念年，您能否就国家大剧院即将演出这位作曲家的作品情况首先做一介绍？

吕嘉（以下简称 吕）：我们在 2019 年会多次演奏理查·施特劳斯的作品。今年的“五月音乐节”开幕音乐会上我们还会演奏他的《二重小协奏曲》。今年 10 月 18 和 19 日，我们的乐季音乐会还安排了理查·施特劳斯作品专场，曲目包括《降 E 大调小夜曲》、《最后四首歌》、《降 E 大调第一圆号协奏曲》，还有他的交响诗《堂吉柯德》。2020 年 3 月 7 日，乐团将会演出他的弦乐队作品《变形》和两首交响诗《唐璜》和《死与净化》。

刘：您对今年有关理查·施特劳斯的纪念和演出活动有怎样的期待？

吕：我希望能够引导听众更多地了解这位作曲家和他的音乐。今年我不仅在国家大剧院演出理查·施特劳斯的作品，也在澳门做专场演出。对于大多数中国听众而言，理查·施特劳斯并不是一位广为人知的作曲家。对于他的音乐，以及他所所处的时代，我们都存在认知不足的问题。

刘：您如何看待理查·施特劳斯这位作曲家和他所处的时代？

吕：理查·施特劳斯之所以有着显赫的音乐成就，同他所处的社会环境和个人文化积累息息相关。他的父亲是著名的圆号演奏家，曾经受到理查·瓦格纳的青睐。理查从小生活在资源优越的音乐家庭，从小就跟着他的父亲在剧院里，观赏各种剧目演出。这种耳濡目染的经历使他很早就熟悉乐队和舞台，建立起良好的艺术功底。此人在音乐表演和创作上才华横溢，被认为是 19 世纪德国浪漫主义音乐潮流在 20 世纪的延续和唯一继承人。他有效汲取了德奥前辈们的创作传统与精华，在具体的音乐创作上灵感勃发。特别是在对交响音乐的驾驭能力上，他的配器和音乐织体写作令人惊叹，拥有极佳的艺术效果和个人魅力。乐队演奏他的作品，所有乐手都会觉得在排练中越来越顺手，能够调动起群体的演奏热情。这反映着他对乐队表演实践的深刻认识，以及对表演心理的有效把握。

理查·施特劳斯同他所处的时代对于中国观众都比较陌生。作为“世纪末”的音乐天才，他所取得的音乐成就并不孤立。相反，这些基于浪漫主义传统的音乐创新正是在社会文化思想空前活跃的整体环境中产生、兴盛的。那个时期在我看来如同欧洲的“第二次文艺复兴”，诞生了那么多伟大的哲学家、科学家、艺术家和优秀的知识分子。他们代表着传统的文化潮流，又在各自领域取得了空前的突破。旧欧洲的贵族体制和人文教育决定了这样一个文化高峰在世纪之交的呈现，而此后的欧洲文化则朝着重商主义的路线发展，也就变得更加世俗而失去魅力。来自美国的功利

性和商业性席卷 20 世纪以后的欧洲社会，使得文化气候在两次世界大战后发生重大改变。相对而言，理查·施特劳斯身处的时代显然更加辉煌灿烂。他和同时的其他作曲家构筑了一种继承与变革兼有的文化发展路向，显得厚重、深沉，却又英气勃发。古斯塔夫·马勒是同理查同时代的作曲家兼指挥家。他们的艺术旨趣和音乐风格虽然存在许多差异，但是他们对于人性的思考和理解却有很多共识。只是，马勒表现得过于悲观和细碎，而理查·施特劳斯则更加富有朝气和理性的结构感。这些都是时代赋予的，也使他们的音乐变得更加令人瞩目。

刘：理查·施特劳斯同他的音乐，您比较关注哪些方面？

吕：首先，理查·施特劳斯的确是在一个非常优厚的家庭文化环境中成长起来的。他在早年接受的良好音乐教育注定了未来辉煌的发展趋向。当然，理查本人的天资也是相当高。这种艺术上的才华是难于度量，或者用语言描述的。我们可以从他的音乐，哪怕是早期的音乐中感受到宝贵的艺术活力与光彩。对于他受到指挥家汉斯·冯·彪罗的影响后创作的风格更为多元的交响乐作品，在技术上特别突出的两点就是配器和音乐结构。从配器方面来看，理查·施特劳斯继承了自瓦格纳已降的创作传统。这里包括对“新德意志乐派”的一种整体的继承和总结。他把弗朗兹·李斯特创造的交响诗体裁作为管弦乐创作的核心，希望从音响上达到对文学和视觉主题的表现。这无疑要在传统的交响乐配器方面推陈出新，使它同恢弘、壮丽的题材内容相匹配。如何利用一个庞大的乐队编制调配出更加奇伟的音响效果，形成个人的音响风格，想必是作曲家思考最多的事情。他在这个方面取得的成果是惊人的，对于后代影响深远。我们轻易地可以从很多电影大片的配乐中找到理查·施特劳斯的身影，有些配器方式，甚至主题旋律几乎就是“抄袭”的结果。

另一个方面，就是对传统曲式结构的改造和重塑。理查·施特劳斯同那个时代更具颠覆性的现代作曲家们并不相同，他对于传统的深度理解，使他更加维护和尊重前辈的贡献。这也是他建构音乐的立足点。然而，他希望在传统的奏鸣曲结构同个人追求的诗性内容之间取得协调和平衡，这就使得他的管弦乐作品拥有了复合结构的特征。例如，交响诗《唐璜》中将奏鸣曲式同回旋曲式两相捏合的现象，恰恰是围绕着他对于文

学内容的个人理解而产生的。这种建立在传统之上的革新显得非常困难，而且只能针对具体的作品进行独立的设计。所幸的是，理查·施特劳斯在这个方面做得令人非常信服。这表现在哪怕最为细节化的音乐织体的安排上，让演奏者和听众都感到这位作曲家在音乐结构上的精准把握。

刘：您作为一位指挥家，如何看待理查·施特劳斯在指挥和作曲领域取得的双方面成就。

吕：正如我前面提到的，理查·施特劳斯是在剧院和乐队里“泡”大的。这使得他从头就拥有了表演与创作的双重经验。在那个时代，指挥对于少数精英人士而言仿佛是一种自然的天赋，因了机缘巧合而成为音乐的执棒者。理查·施特劳斯在青年时代怀着对勃拉姆斯的狂热，跟随汉斯·冯·彪罗学习指挥并担任助理工作，为他日后的管弦乐创作打下了坚实基础。应该说，他的指挥学习自始至终是在实践中进行的，成为他艺术成就的有机组成部分。他对交响音乐的把握，以及对歌剧舞台的熟稔都同作为指挥家的身份有关。另一方面，以我个人的艺术经历作为参考，我充分意识到指挥是需要一个长期的磨砺和积累才能有所成就的艰苦职业。这需要大量的表演实践和乐队合作作为基本支撑，并且需要对艺术人文有广泛的知识 and 理解。在这些方面，我非常佩服那些昔日公认的指挥大师们。他们都曾走过独立而艰苦的发展路径，仅仅凭借年轻和才华而立于指挥台上，是远远不够的。

刘：从理查·施特劳斯所取得艺术成就来观察，您认为现代和当代艺术有没有绝对的评价标准？

吕：今天的时代是一个鼓励多元发展的商业社会。人们在艺术领域的发展自然也倾向于各自为战，难于比较。人们越来越抵制某种绝对的艺术标准，认为它会成为艺术创造和评价的必然束缚。但是就我个人而言，一个相对统一的评价标准是依然是必要的。在西方交响音乐创作领域，我们倘若把理查·施特劳斯、古斯塔夫·马勒同这个时代乃至上一辈的作曲家们衡量，很容易在创作技术和艺术表现的有效性方面找到差异，分辨出明显的高下。例如，同为民族乐派的音乐家，贝拉·巴托克在音乐上取得成就明显高于民族乐派的许多前辈。另外，作曲家的个人成就也决定着他的音乐的国际化程度，尽管乡土文化自 19 世纪以降令人瞩目，但是个人在音乐领域的历史价值和影响力却取决于他的思想高度和技术水平。有些人只能是地方性的

作曲家，而少数佼佼者则成为了国际级的大作曲家。理查·施特劳斯自然属于一流作曲家的行列，尽管他经常自谦是个“二流作曲家”。缺乏一个普遍的衡量标准，艺术的品质和价值都会遭受损失。有时，它也会成为一种自我“护短”的口实。其实，一个人的艺术水准究竟怎么样，明眼人多半是会达成共识的。

刘：您对今年纪念理查·施特劳斯的系列演出有怎样的期待？

吕：我希望来到大剧院聆听音乐会的观众朋友能够透过剧院交响乐团的高品质演奏，走近和了解这位德国作曲家，并从他的音乐中获得更多文化思考。



刘小龙，中央音乐学院音乐学系副教授。从事西方音乐史研究和教学。

Commemoration of the 70th Anniversary of Richard Strauss' Death

—An Interview with LÜ Jia, Artistic Director of Music, NCPA

LIU Xiaolong

LÜ Jia (LÜ): In 2019, we will perform quite a number of Richard Strauss's works. We will open this year's May Festival with his Duet Concertino. And on October 18 and 19, as part of the program of our music season, there will be his Four Last Songs, Serenade in E-flat major, Horn Concerto No. 1 in E-flat major, and Don Quixote. March 7th, 2020 NCPA Orchestra will perform his orchestral work Metamorphosen and the two symphonic poems Don Juan and Tod und Verklärung.

LIU: What expectation do you hold for this year's commemoration events and performances?

LÜ: I hope we can give guidance to our audience to better understand Richard Strauss and his music. We will not only hold concerts at NCPA, but also present dedicated performances in Macau. Most Chinese music enthusiasts may not be very familiar with Richard Strauss and our understanding of his music and his time can be somewhat insufficient.

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may not be very familiar with Richard Strauss and our understanding of his music and his time can be somewhat insufficient.

LIU: What's your opinion about Richard Strauss and his time?

LÜ: Richard Strauss's great achievements in the music world is firmly based on the social environment of his time and his personal cultural attainment. Richard's father was a renowned French horn player who was once favored by Richard Wagner. Richard Strauss's family had great music traditions. He went to the theatre frequently to attend all kinds of performances with his father when he was very young and got familiar with the orchestra and the stage quite early in life. This laid a solid foundation for his growth into an artist later. He was highly talented for instrument performance and composition and esteemed as the only person who carried the 19-century German Romanism into the 20th century. He inherited the music traditions and essence of his German and Austrian predecessors and was always full of inspiration of composition. For orchestral music, in particular, he showed amazing orchestration and texture building techniques. As a result, his works are fascinating and he himself is a personage brimmed with charm and charisma. When an orchestra plays Richard's works in rehearsal, all players will find it easier and more comfortable to present his music as the rehearsals go on and the orchestra gradually get high-spirited. This shows that Richard had a

thorough and profound understanding of how orchestras work in practice and he knew well the mental processes of performers.

The Chinese audience may not be very familiar with Richard Strauss or the time he lived in. He was a music genius at the turn of the century and all that he achieved could found firm basis in the time he lived in. Carrying forward the tradition of Romanism, Richard created quite a number of innovations and the unprecedented cultural prosperity in society as a whole served as the fertile soil for them. In my opinion, those years are like a second Renaissance in Europe. There were so many great philosophers, scientists, artists and outstanding intellectuals. They represented cultural traditions but also made breakthroughs in their respective specialties. Aristocracy and education on liberal arts in Europe in the previous era were the determining factors that gave rise to such a cultural heyday at the turn of the century. After that, European culture turned more and more mercantile and mundane, and its attractiveness in the old days faded away. Entering the 20th century, utilitarianism and commercialism from the United States swept across Europe and the cultural atmosphere there changed radically after the two world wars. In comparison, Richard Strauss's time was much more brilliant and charming. He, together with a number of his contemporary composers, initiated a general trend that encompassed both inheritance of traditions and reforms for something new and different. Their steps seemed ponderous but enthusiasm and vitality actually abounded. One of Richard's contemporaries was Gustav Mahler, composer and conductor. The two had different pursuits in art but shared some common understandings and thoughts about mankind. Gustav Mahler expressed such thoughts in a more pessimistic and meticulous way, while Richard Strauss was more optimistic and rational, and his music was more structured. Both owed their music achievements to that great era.

LIU: What aspects in Richard Strauss and his music attract more of your attention?

LÜ: First of all, Richard Strauss had an excellent family

cultural background. He received great music education early in life and that promised him the brilliant successes he later achieved. For sure, Richard was highly talented himself as well. The music talent one is endowed with is usually hard to measure or to describe. We can see precious luster and liveliness in his music, even including his early works. As for his later works, which are more diverse in style after he was profoundly influenced by conductor Hans von Bulow, the two points that are especially noteworthy technically are the orchestration and the structure. In terms of orchestration, Richard Strauss carried forward the traditions since Wagner and inherited and summarized Neu Deutsche Musik on the whole. He took the genre of symphonic poem, first created by Franz Liszt, as the core of his symphonic composition in the hope that music can be employed to express text and visual themes. This undoubtedly required innovations in orchestration so that the orchestra could rise to match the grandiose images that the music intended to depict. A question in front of every composer of the time was probably how to create, with a huge orchestra, a more majestic audio effect and form their own music style. Richard was amazingly successful at this and left far-reaching influence on later generations. We can hear music that sounds like Richard's in many blockbuster movies and some of them may simply be copycat works in terms of orchestration and even the melodies.

Another point worth mentioning here is how Richard reshaped traditional musical forms. Different from his more disruptive avant-garde contemporaries who pursued modern music, Richard Strauss delved deeper into the traditions and paid more respect and tried more to protect what the earlier generations had contributed. This is the basis of his musical creation. However, he wished to strike a balance between the traditional sonata form and his personal poetic pursuits. Therefore, his orchestral works usually adopted a compound structure. For example, in Don Juan, he combined sonata with rondo based on his personal understanding of the literary work that the music was based on. Such innovations on the basis of traditions were extremely difficult and could

only be designed case by case for each piece of work. Fortunately, Richard Strauss produced such innovations in very convincing ways. He was precise with even the tiniest detail of his music and both the players and the listeners can feel his mastery of musical structure.

LIU: As a conductor, what do you think about Richard Strauss's dual achievements as a composer and conductor?

LÜ: As I have mentioned earlier, Richard Strauss was immersed in theatres when he was young. So he was naturally experienced in both performance and artistic creation from the very beginning. At that time, conducting seemed to be a kind of talent endowed by heaven on some elites. They held the baton as if simply because of some coincidence. Young Richard Strauss was a fervid follower of Brahms and he studied conducting with Hans von Bulow and worked as his assistant. This laid a solid foundation for his orchestral works. It is fair to say that Richard learned conducting largely by doing and such experience formed an integral part of his artistic achievements. His mastery of symphonic music and opera production were closely related to his experience as a conductor. Also, based on my personal experience in art, I'm clearly aware that a conductor needs many years of experience and accumulation before he or she could truly accomplish him/herself, and that such experience and accumulation come only from cooperating with numerous orchestras to stage many concerts. Moreover, a conductor must also have extensive knowledge on and thorough understanding of liberal arts. I admire those master conductors of the past for this. They had all gone through hardships all by themselves. Youth and talent are far from enough for any conductor.

LIU: Based on Richard Strauss's achievements, do you think there are any criteria to evaluate modern and contemporary arts?

LÜ: The world today is a world of commercialism where diversity is valued and encouraged. In arts, people tend work on their own too. So any comparison will be difficult. More and more people tend to reject using one absolute criterion for all, believing that such a criterion will pose restrictions on artistic creation and appreciation. However, personally, I still think it necessary to have a clear standard. In Western Classical music, if we compare today's composers or the previous generation with Richard Strauss and Gustav Mahler, we can easily see gaps in composing techniques and the effectiveness of artistic expression and it is clear who is better. For example, among all nationalist musicians, Anton Bartok was clearly more accomplished than many of his predecessors. Meanwhile, the personal attainment of a composer also determines how much influence he or she may have internationally. Although folk culture has received close attention since the 19th century, the influence and historical value of a composer and his/her music still depend heavily on how deeply he/she thinks and how accomplished he or she is technically. Some composers are only known locally, while a few others gain international reputation. Richard Strauss is surely a first-class composer though he usually said he was second class. If there is no universal standard, the quality and value of artworks will be compromised. The lack of a universal standard actually may also serve as an excuse for being no more than ordinary. In fact, insiders tend to have consensus anyway regarding how accomplished indeed one artist is.

LIU: What are your expectations for this year's performances of Richard Strauss's works?

LÜ: I hope the excellent performance of NCPAO will offer our audience at the NCPA an opportunity to have a closer look at and a better understanding of this German composer and be inspired by his music.

乐季聚焦
IN FOCUS

俄罗斯万花筒 Russian Kaleidoscope

2019.04.06 | 国家大剧院八重奏
NCPA Octet

柴可夫斯基 芦笛舞曲 (选自《胡桃夹子》)
Tchaikovsky Dance of the Reed Flutes from *The Nutcracker*
柴可夫斯基 花之圆舞曲 (选自《胡桃夹子》)
Tchaikovsky Waltz of the Flowers from *The Nutcracker*
柴可夫斯基 牧羊歌 (选自《黑桃皇后》)
Tchaikovsky Schäferspiel from *Pique Dame*

2019.04.19/21 | 张艺 | 王健
ZHANG Yi | Jian Wang

柴可夫斯基 《洛可可主题变奏曲》, Op.33
Tchaikovsky *Variations on a Rococo Theme*, Op.33

2019.06.01-02 | 尤卡-佩卡·萨拉斯特 | 叶甫盖尼·苏德宾
Jukka-Pekka Saraste | Yevgeny Sudbin

柴可夫斯基 降B小调第一号钢琴协奏曲, Op.23
Tchaikovsky Piano Concerto No.1 in B-flat minor, Op.23
柴可夫斯基 E小调第五号交响曲, Op.64
Tchaikovsky Symphony No. 5 in E minor, Op.64

2019.06.07

普罗科菲耶夫 《希伯来主题序曲》为单簧管、弦乐四重奏和钢琴所作, Op.34
Prokofiev *Overture on Hebrew, Themes for Clarinet, String Quartet and Piano*, Op. 34

2019.07.20-21 | 庄东杰
Tung-Chieh Chuang

普罗科菲耶夫 《罗密欧与朱丽叶》组曲, Op.64
Prokofiev *Romeo and Juliet Suite*, Op.64

2019.09.14-15 | 张弦 | 黎卓宇
Xian Zhang | George Li

普罗科菲耶夫 C大调第三号钢琴协奏曲, Op.26
Prokofiev Piano Concerto No.3 in C major, Op.26
里姆斯基-科萨科夫 《西班牙随想曲》, Op.34
Rimsky-Korsakov *Capriccio Espagnol*, Op.34
斯克里亚宾 第四号交响曲“狂喜之诗”, Op.54
Scriabin Symphony No.4, Op.54 [The Poem of Ecstasy]

2019.10.25 | 郑明勋 | 瓦季姆·霍洛坚科
Myung-Whun Chung | Vadym Kholodenko

拉赫玛尼诺夫 《帕格尼尼主题狂想曲》，Op.43
Rachmaninoff *Rhapsody on a Theme of Paganini*, Op.43

2019.11.08 | 袁丁
YUAN Ding

斯特拉文斯基 管乐八重奏
Stravinsky Octet for Wind Instruments
斯特拉文斯基 管乐交响曲（1947年版）
Stravinsky Symphonies of Wind Instruments [1947 revision]

2019.11.15 | 弗拉基米尔·费多谢耶夫
Vladimir Fedoseev

肖斯塔科维奇 《节日序曲》，Op.96
Shostakovich *Festive Overture*, Op.96
柴科夫斯基 《睡美人》组曲，Op.66a
Tchaikovsky *Sleeping Beauty Suite*, Op.66a

肖斯塔科维奇 E 小调第十号交响曲，Op.93
Shostakovich Symphony No.10 in E minor, Op.93

2020.02.09 | 李心草
LI Xincao

斯特拉文斯基 《春之祭》
Stravinsky *The Rite of Spring*

2020.02.14 | 李心草
LI Xincao

柴科夫斯基 《天鹅湖》组曲，Op.20a
Tchaikovsky *Swan Lake Suite*, Op.20a

繁华留胜迹 风骚最旖旎

伍维曦

1917年十月革命尽管改变了俄罗斯国家及其统治下的东欧、中亚各族的命运，但并没有决定性地改变从19世纪中叶发轫的俄罗斯艺术音乐的发展方向。虽然同时代西欧音乐的主流在第一次世界大战前后已经面临关键性的转折，虽然一些“先锋派”音乐也曾在1920年代的苏联引起很大反响，但由于各种因素，20世纪上半叶苏联音乐对19世纪俄国音乐的延续性要远胜于变异性：我们完全可以把1861年圣彼得堡音乐学院建立直到1964年赫鲁晓夫下台的一百年看作俄罗斯-苏联音乐繁荣滋长的一个世纪。就整个俄国音乐的历程来看，这段时期大约相当于西欧音乐史上的19世纪，是一个大师辈出、杰作丰盛的时期。

俄国的地理位置和民族文化属性都十分复杂。以东斯拉夫人为主体，但在形成过程中吸纳了许多其他斯拉夫族群，还包括大量西欧、近东和中亚的族裔（许多音乐家都有非俄罗斯姓氏，像赛扎尔·居伊、梅特涅尔、格里埃尔、穆拉杰利等等，肖斯塔科维奇的祖辈也是波兰人）；其民族文化以拜占庭帝国的东正教传统为底色，蒙古人好几个世纪的统治带来了强烈的东方成分和草原习俗，18世纪开始又因彼得大帝的改革和叶卡捷琳娜女皇的扩张引入了西欧近代文明。法国革命与拿破仑战争，使沙皇频繁参与西方各国的会盟交聘，成为19世纪欧洲国际秩序的重要一员。俄国的知识分子和文化精英在完全融入西欧学术与艺术语境的同时，又强烈地关注着本国国情与人民心理的特殊性，其精神境界和思想深度往往超越狭隘的一国一族，成为整个近代西方文明中不可或缺的成分。19世纪俄国知识界的代表人物，如巴枯宁、涅克拉索夫、陀思妥耶夫斯基、托尔斯泰等，都对整个基督教世界产生了巨大影响。俄罗斯艺术音乐传统的形成虽晚，但却建立在这样博大厚重的基础之上，其异军突起、一鸣惊人也就并不让人吃惊了。

此次国家大剧院管弦乐团新演出季中预备呈现的

众多俄罗斯-苏联音乐作品，从柴科夫斯基到肖斯塔科维奇，正好是这辉煌世纪的浓缩，并涵盖了不同时期音乐主流中的各种倾向。这七位作曲家也正好构成了几个主要的代际：柴科夫斯基（1840-1893）与里姆斯基-科萨科夫（1844-1908）是19世纪后半叶最富盛名的两位作曲家，他们所各自任教的莫斯科音乐学院与圣彼得堡（列宁格勒）音乐学院也是培育专业音乐人才的两大具有竞争性的阵营；拉赫玛尼诺夫（1870-1940）和斯克里亚宾（1872-1915）是“一战”前成熟的俄国作曲家中最为天资横溢的，但其音乐风格大相径庭；斯特拉文斯基（1882-1971）和普罗科菲耶夫（1891-1953）比他们更晚一辈，属于旧俄国培育的最后一代音乐家，二人在“一战”前后都以激进的先锋派著称，但后来又都发生了转向：前者独立特行，不惜以今日挑战昨日，后者顺应形势，做了社会主义现实主义的祭酒；肖斯塔科维奇（1906-1975）生在红旗下，是真正意义上的第一代苏联作曲家，其创作盛期大致从1930-1960年前后，打上了强烈的“斯大林时代”的印记。肖氏自觉继承了19世纪俄罗斯音乐深刻宏大的精神遗产，有鲜明的历史意识，有复杂的现实指涉，这是穆索尔斯基所开创的传统。

这几代作曲家都有着清晰的师承或对手关系。柴科夫斯基与里姆斯基-科萨科夫都受到“强力集团”的创始人巴拉基列夫不同程度的影响，但对于前者的创作生命发生更为决定性作用的鲁宾斯坦兄弟则与具有民粹主义倾向的业余音乐家在旨趣上各不相同。柴科夫斯基与里姆斯基-科萨科夫两派的关系很微妙，有些类似瓦格纳和勃拉姆斯在德国音乐界的情况。拉赫玛尼诺夫与斯克里亚宾同出于莫斯科音乐学院，且自幼是同学，拉氏的早年特别受惠于柴科夫斯基，成为20世纪俄式浪漫主义传统的自觉继承人。斯特拉文斯基和普罗科菲耶夫都是里姆斯基-科萨科夫的学生，肖斯塔科维奇则师从后者的学生兼女婿马克西米

利安·斯坦因伯格。总之，这一时期的俄 - 苏音乐家就生活、教育和创作环境及社会关系而论，都有着千丝万缕的联系，同属于一个精神与利益共同体。这种情形在整个西方音乐的大环境中，与以巴黎音乐学院为核心的法国作曲家群体较为相似（法、俄两国的国情亦较为趋同，且艺术家的生存机制与国家政权的关系都很密切），而与其他欧、美国国家则有很大不同。

由此，我们似可以把这八位作曲家的十余部作品视作一个整体来理解，犹如围绕同一主题布置的画展或邮展，并可以按照时代来分成四个单元。柴科夫斯基与里姆斯基 - 科萨科夫生活在 19 世纪后半叶，代表着俄罗斯音乐中浪漫主义的盛期；拉赫玛尼诺夫与斯科里亚宾是“世纪末”一代，是晚期浪漫主义大师；斯特拉文斯基是最早的现代派，“一战”后长期生活在西欧和美国，在西方音乐的主流中独标一格；普罗科菲耶夫、哈恰图良与肖斯塔科维奇则是苏联音乐史前期最重要的作曲家。在 19 世纪晚期的单元中，柴科夫斯基的《E 小调第五交响曲》（作品 64 号，1888 年）是一部巅峰之作（尽管作曲家本人并不喜欢这部作品），个性很突出，又具有浪漫主义后期交响音乐的风格特点。有的批评家认为：柴氏的后三部公认为传世之作的交响曲，可以当作情节连贯的“自传三部曲”来理解。这三部曲的主题便是探讨内心与外界、个人与命运的关系。《第四交响曲》提出了这个命题，给人以某种遐想和展望，《第六交响曲》宣告了内心与个人的彻底失败，而《第五交响曲》向我们陈述了斗争的波澜壮阔的过程以及艺术家越来越复杂的心理发展过程。讲天人交战，当然是交响曲这一纯音乐体裁的题中应有之义，但柴科夫斯基的讲法则带有高度人格化的魅力。虽然缺乏德国式的动机发展技术，但凭借自己的创造力（尤其是在主题陈述后马上加以展开的手法，使示部中很快就出现情绪高潮；而精致的乐队写法又充分展示了旋律重复对于推动戏剧进程的动量），却独辟蹊径、不落窠臼地将思考与独白注入夸张而优美的音乐形象。整部套曲的第二乐章篇幅宏大，而且有成为全曲中心的意图（这是后期浪漫主义交响曲创作的一个趋势），迷人而忧郁的抒情式冥想，再度被命运的闯入所中止。这痉挛式的表情通过圆舞曲中一闪而过的紊乱延续着，使得末乐章那貌似无边无际的欢乐情景的意义变得难以言喻。矛盾得不到解决，反而变得更加不平。这个对于交响曲来说永远存在的问题，超越了柴科夫斯基的生命，在后来的俄罗斯作曲家那里延续着。“世纪末单元”

中斯科里亚宾的《第四交响曲“狂喜之诗”》试图用彻底的神秘主义去解除面对现实的恐慌，最后造成了星云般的极端碎片意象；而在拉赫玛尼诺夫那里，在经历了无数尝试之后，在《帕格尼尼狂想曲》（作品 43）中最终以浓得化不开的乡愁的隐喻，宣布了对这命题的浪漫主义方式回答的终结。可能在无数后继者中，最引人注目的是肖斯塔科维奇（最后一个单元“苏联音乐”），在他的交响曲中，尽管听不到不变的愁绪和浓郁的煽情（这是柴科夫斯基被许多西方评论家反感的原因），但所关注的基本问题并没有改变：仍旧是“天人之战”，并且是一个更为敏感多思的内心和更为残酷多变的世界的战场。肖斯塔科维奇不仅仅演绎主观心理对客观世界的印象，而且试图作为中立的旁观者考察这斗争着的双方，这是他后斯大林时代几部交响曲的归宿，也是俄罗斯古典音乐中现实主义传统的高峰。

宏大深邃的“人性”主题之外，是面向广袤之域的“支流”：俄罗斯 - 苏联音乐在具有民族民间色彩的标题音乐方面取得的成就，可谓独步于世。这一成就在这次“俄罗斯音乐大展”中有充分的体现：里姆斯基 - 科萨科夫的《西班牙随想曲》（作品 34）和普罗科维耶夫根据芭蕾舞剧配乐改编《罗密欧与朱丽叶组曲》（作品 64）都展现出一种立足于东欧文化本位的“异国情调”，从中可以感受到比西欧音乐家更为强烈的风土色彩和怀古情愫。对民间曲调的改编和故事风俗的采撷，最终反哺专业创作，在 20 世纪之初形成所谓“原始主义”新浪潮。时至今日，《春之祭》可能仍然是斯特拉文斯基最负盛名的作品：神秘的祭祀场景、狂乱的舞蹈节奏、音响化的织体写作，都一反学院派的雅致和浪漫主义的抒情，也挑衅着布尔乔亚的趣味。这部在当时极富争议之作拉开了现代音乐的大幕，也触发了“一战”前后许多创造性的音乐流派。斯氏一生风格多变，不拘一格，出入古今，独立特行。流落他乡半个世纪后，这位耄耋老人于 1962 年秋回访故国，亦是百感交集、不胜唏嘘。故国风华何处寻，白头独自抚幽心。

那些出生于“白银时代”，经历过两次大战的作曲家已是“遍地英雄下夕烟”了。俄国音乐史上最为辉煌的时代落下了帷幕，接下来当任由后人对往事来阅读、诠释与反思。值此中俄建交七十周年之际，国家大剧院管弦乐团回首历久弥新的俄式声音，重现跨越世纪的深邃乐思。音乐如同人类精神文明的“化石”，具象的声响将漫长岁月中潜藏的人类情感娓娓道来，容得后人一窥繁华之时的旖旎之境。

Enchanting Imprints from the Glorious Past

WU Weixi

Although the October Revolution in 1917 changed the fate of Russian and the ethnic groups in Eastern Europe and Central Asia under its regime, it did not decisively change the development of Russian art and music that budded in the mid-19th century. Although the mainstream music in the Western Europe at that time had faced a critical turn before and after the First World War, and some "avant-garde" music also drew much attention in the Soviet Union in the 1920s, Russian music in the early 20th century was somehow more of a continuation than a transformation from the 19th-century music: the period from the establishment of the St. Petersburg Conservatory of Music in 1861 to the demise of Khrushchev's regime in 1964 can be regarded as a breeding ground for Russian-Soviet music. This period is to the entire history of Russian music what the 19th century is to the whole history of the Western European music, marked by numerous great musicians and masterpieces.

Russia has complex geographical features and ethnic cultures. The major part of the Russian population is the East Slavs; in its formation process, many other Slavic ethnic groups were incorporated, including those in Western Europe, Near East and Central Asia (many Russian musicians have non-Russian surnames, like Сызар Гуэй, Метте Bunnell, Gerry ale and Джерри Мора; Shostakovich's ancestors were also Poles). Based on the Byzantine Orthodox tradition, Russian culture had absorbed distinct oriental elements and steppe customs during the centuries-long Mongol regime. In the 18th century, Western European modern civilization was introduced by the reform of Peter the Great and the expansion of Queen Ekaterina. The French Revolution and the Napoleonic Wars required the Tsar to frequently participate in the allies of Western countries as an important member in maintaining the international order

in the 19th-century Europe. While fully integrating into the academic and artistic contexts of Western Europe, Russian intellectuals and cultural elites paid close attention to the characteristics of their national conditions and public sentiments. Their spiritual pursuits and ideological depth were not limited to just one country or one ethnic group. Therefore, they became an essential component of the Western civilization in the modern era. The renowned Russian thinkers in the 19th century, such as Bakunin, Nekrasov, Dostoevsky, Tolstoy have had a tremendous impact on the entire Christian world. Although Russia was a late starter in developing a native tradition of music, it is not surprising to see its sudden coming to the foe and setting the world on fire because it is based on such a broad and strong cultural legacy.

In this new season, the NCPA Orchestra will present several pieces of Russian-music by such composers as Tchaikovsky and Shostakovich, whose works represent the glory of an era and various styles of different periods. The seven composers also represent different generations: Tchaikovsky (1840-1893) and Rimsky Korsakov (1844-1908) were the most famous composers in the second half of the 19th century. The Moscow Conservatory of Music and the St. Petersburg (Leningrad) Conservatory, where these two composers served as faculty members respectively, were also the top two cradles for professional music talents. Rachmaninoff (1870-1940) and Skriabin (1872-1915) were the most talented among the Russian composers before World War I, and they had very different musical styles; Stravinsky (1882-1971) and Prokofiev (1891-1953), a generation later, belonged to the last generation of musicians cultivated in old Russia. These two were known as radical avant-garde before and after the World War I, but later their personal styles changed: the former became unique and unconventional,

while the latter grew adaptive to the reality and became a representative of socialist realism. Shostakovich (1906-1975), born under the Red Banner, was the first Soviet composer in true sense. His works, produced during his prime roughly from around 1930 to 1960, were marked by a strong spirit of "Stalin era". Shostakovich sought to continue the grand spirits of Russian music from the 19th century. His works display distinct historical senses with intricate reference to reality, which is the tradition established by Mussorgsky.

Between these composers of different generations, there had been clear hints of mentorship or rivalry. Both Tchaikovsky and Rimsky-Korsakov were influenced to varying degrees by Balakirev, the founder of "The Mighty Five." However, the Rubinstein brothers, different from the nationalist style of amateur musicians, played a more decisive role in the works of the former. The relationship between Tchaikovsky and Rimsky-Korsakov was subtle, somewhat similar to that between the German musicians like Wagner and Brahms. Rachmaninoff and Scriabin were both from the Moscow Conservatory of Music and had been classmates since childhood. The young Rachmaninoff benefited from Tchaikovsky and later became the heir of the 20th century Russian romantic tradition. Stravinsky and Prokofiev were both students of Rimsky-Korsakov; Shostakovich was a student of Maximilian Steinberg, who was Rimsky-Korsakov student and son-in-law. In short, the Russian-Soviet musicians of this period were inextricably related in terms of life, education, professional development and social relations, and belonged to a community of shared culture and interest. In the context of Western music, this phenomenon was similar to the French composer circle, which was centered on the Paris Conservatory of Music (France and Russia were more similar in political situations, to which the artists' survival mechanism was closely bound), but very different from other European and American communities.

Hence, we may approach the dozen of works by these eight composers as a whole, as if they were an exhibition arranged around the same theme and grouped into four units according to the times. Tchaikovsky and Rimsky-Korsakov lived in the second half of the 19th century and their works represent the heyday of Romanticism

in Russian music; Rachmaninoff and Scriabin were of the "end of the century" generation, and their works represent the late Romanticism; Stravinsky is the earliest modernist. He spent most of his time in Western Europe and the United States after World War I, and his works stand out in Western music with unique style; Prokofiev, Khachaturian and Shostakovich are the most important composers in the early history of Soviet music. In the late 19th century, Tchaikovsky's Symphony No. 5 in E minor (Op. 64, 1888) marked the pinnacle of this period (although the composer himself did not like this work) with its prominent characters and the distinctive style of late Romantic era symphonic music. According to some critics, the composer's last three symphonic works can be understood as a coherent "autobiographical trilogy". The theme of the trilogy is to explore the relationships between the inner soul and the outer world, and the individual and the destiny. The Symphony No. 4 puts forward this proposition, presenting some sorts of reverie and vision; Symphony No. 6 declares the complete defeat of both the soul and the body; and the Fifth Symphony narrates the violent struggles and the growing mental entanglement of the artist. Struggles between individual and fate are supposedly the central idea of symphony, a pure musical genre. However, Tchaikovsky's expressions are highly personified. Despite the lack of German-style motif-driven techniques, the composer ingeniously infuses thoughts and monologues into exaggerated and beautiful musical images with his artistic creativity (seen in the immediate emotional climax right after the introduction of the motif as well as the propelling force derived from the repeated melodies carried out by careful orchestration). The second movement of the symphony is so grand that it almost becomes the center of the entire piece (a trend in the composition of symphony in the late Romantic era). The fascinating and melancholic meditation is once again interrupted by the intrusion of fate. This fitful expression continues through the fragmented waltz, suppressing the articulation of the seemingly boundless joy of the final movement. Unresolved contradictions intensify the imbalance, a timeless issue for symphony that even outlives Tchaikovsky and continues to challenge younger generations of Russian composers. In the unit "End of the Century", Symphony No. 4 *Poem of Ecstasy* by Scriabin is the composer's attempt to use Mysticism to dispel the

fear of reality, ending with a nebula-like broken imagery; while Rachmaninoff, after numerous attempts, formally ends the Romantic musical approach to this proposition with the nostalgic metaphor ubiquitous in his *Paganini Rhapsody* (Op. 43). Perhaps among the myriad successors, the most distinguished composer was Shostakovich (in the last unit "Soviet Music"), whose symphonic works no longer contain the ceaseless melancholy or sensational sentiments (the reasons why many Western critics don't like Tchaikovsky), but the central theme remains the same: it is still the "struggle between individual and fate," and a struggle of an even more sensitive soul in a crueler battlefield of a changing world. Shostakovich not only illustrates the subjective impression of the objective world, but also tries to be a neutral observer to examine the two sides of the struggle. This is the beacon of his several symphonies in the post-Stalin era as well as the pinnacle of Realism tradition in Russian classical music.

In addition to the grand and profound masterpieces themed on "humanity", the "tributary" in the vast musical territory is the unique and successful Russian-Soviet titled music that is marked by national and folk characteristics. This achievement is fully reflected in this "Russian Music Series." Both Rimsky-Korsakov's *Spanish Caprice*, Op. 34 and Prokofiev's ballet *Romeo and Juliet*, Op. 64 contain "exotic" elements from the cultural perspective of Eastern Europe, revealing stronger folk spirit and sense of nostalgia than those of the musicians from Western Europe. The adaptation of folk tunes and the collection of folklore foster the artistic production, giving rise to

a new movement "Primitivism" at the beginning of the 20th century. To this day, *The Rite of Spring* may still be the most popular work by Stravinsky: the mysterious sacrificial scenes, frantic dance rhythms, and tonal texture, all of which are at odd with the elegant academicism and lyrical Romanticism, provoking the Bourgeois fun. This controversial work at the time dawned the modern music and triggered many music genres before and after World War I. Stravinsky's compositions encompass unique and varying styles, blending traditional and modern elements. After half a century of expatriation, the old composer returned to his home country in the autumn of 1962; the long lost glory of the nation only induced his mixed feelings and sorrow.

The composers who were born in the "Silver Age" and experienced two major world wars were already "the sunset heroes". The most glorious era in the history of Russian music has come to a close, and can only be read, interpreted, and reviewed by the subsequent generations. On the occasion of the 70th anniversary of the establishment of diplomatic relations between China and Russia, the NCPA Orchestra will resound the enduring Russian voice and reproduce the profound musical thoughts that span the century. Music is like the "fossil" of human spiritual and intellectual activities. The audible imagery will reveal the emotions hidden in the long history, and illustrate the past glory for the future generations.

CADENZA 華彩
2019/20

驻院艺术家
ARTIST-IN-RESIDENCE



吴蛮

吴蛮是国际乐坛上中国音乐的使者与琵琶音乐的代言人，更是跨界音乐与跨文化交流的标志性人物。美国《洛杉矶时报》评论“吴蛮是将琵琶介绍给西方的重要音乐家……”。她曾荣获第59届格莱美奖，七次获得美国格莱美唱片“最佳演奏”和“最佳世界音乐专辑”奖提名。2013年，吴蛮被《美国音乐》评为“全美年度演奏家”，成为该奖项设立以来第一位获此荣誉的世界传统乐器演奏家。美国《留声机》杂志对吴蛮的评语是：“一位女性凭借自身天性的力量，不仅为中国传统音乐带来新的观众，也成为当代作曲家灵感的缪斯，她是一个关键人物。”

吴蛮曾获“哈佛大学研究学者奖”、“美国艺术家”大奖和加拿大“格伦古尔德新人奖”，

WU Man

Recognized as the world's premier pipa virtuoso and leading ambassador of Chinese music, WU Man is a soloist, educator, and composer who gives her lute-like instrument a new role in both traditional and contemporary music. She has premiered hundreds of new works for the pipa, while spearheading multimedia projects to both preserve and create awareness of China's ancient musical traditions. These projects have resulted in the pipa finding a place in new solo and quartet works, concertos, opera, chamber, electronic, and jazz music, as well as in theater productions, film, dance, and collaborations with visual artists. She is a frequent collaborator with the Kronos Quartet, is an original member of the Silkroad Ensemble, and has appeared in more than 40 recordings throughout her career.

Highlights of her 2018–19 season include the US Premiere of Zhao Lin's A Happy Excursion, Concerto for Pipa and Cello, with Yo-Yo Ma and the New

York Philharmonic; two US Premieres by Chinese composers with the Taipei Chinese Orchestra at Carnegie Hall; a European tour as a master musician in the Aga Khan Music Initiative (a group of performers who create music inspired by their cultural heritage of the Middle East, South and Central Asia, West Africa, and China); and performances in China with the Huayin Shadow Puppet Band, which blends traditional Chinese music and shadow puppetry. To celebrate the 20th anniversary of the Silkroad Ensemble this year, she performs with the group in Australia, Asia, and the US.

Born in Hangzhou, China, WU Man studied at the Central Conservatory of Music in Beijing, where she became the first recipient of a master's degree in pipa. She was named Musical America's 2013 Instrumentalist of the Year, but the best measure of her achievement is that her instrument, which dates back 2,000 years, is no longer an exotic curiosity.

以表彰她对音乐与文化交流的开创性贡献。1998年，她曾应美国前总统克林顿夫妇之邀在白宫演出，成为有史以来第一位受邀的中国音乐家。

近年来吴蛮关注国际，成为历史上第一位华裔音乐家前往约旦难民营慰问叙利亚难民。作为享誉国际的大提琴家马友友《丝路音乐计划》中重要的创始成员，她在东西方音乐合作中“寻找音乐的共同根源，开创新的音乐语言”。她还担任了哈佛大学邦廷研究院音乐评委、全美作曲家基金会评委、纽约卡内基音乐厅中国音乐顾问委员、费城室内乐团董事会顾问等。近几年吴蛮积极热情的回馈参与中国音乐教育，展开全国音乐巡讲，并担任西安音乐学院和中央音乐学院等学校的特聘客座教授。

Recent years, Wu Man has focused on international attention, becoming the first Chinese-American musician to perform at the White House in 1998, invited by former US President Bill Clinton and his wife Hillary. She has since become an international ambassador of Chinese music, performing at the White House, Carnegie Hall, and the Kennedy Center. She has also been a frequent collaborator with Yo-Yo Ma and the Kronos Quartet, and has premiered hundreds of new works for the pipa. She has been named Musical America's 2013 Instrumentalist of the Year, and has received numerous awards and honors, including the Harvard Research Fellowship, the American Artist Award, and the Glenn Gould New Artist Award.

音乐会 Concerts

2019.05.15 | 音乐厅
Concert Hall

“五月琵琶的百鸟朝凤”吴蛮与世界吹管乐名家音乐会

WU Man World Music and Chamber Music

2019.07.12 | 音乐厅
Concert Hall

听见彩虹谣·吴蛮与朋友们音乐会

Our World in Song · WU Man and Her Friends

2020.03.12 | 音乐厅
Concert Hall

何启荣 《重生：道之旅》

Vincent Ho *Rejuvenation: A Taoist Journey*

◇ 指挥：瑞恩·班克罗夫特
◇ 琵琶：吴蛮

◇ Conductor: Ryan Bancroft
◇ Pipa: WU Man

2020.03.15 | 音乐厅
Concert Hall

赵麟 琵琶、大提琴与管弦乐队协奏曲《逍遥游》

ZHAO Lin *A Happy Excursion, Concerto for Pipa and Cello*

◇ 指挥：瑞恩·班克罗夫特
◇ 琵琶：吴蛮

◇ Conductor: Ryan Bancroft
◇ Pipa: WU Man

焦点乐谈 Talks & Conversations

2019.5.12 14:30

国家大剧院艺术资料中心 · NCPA Arts Library Library

主讲人
吴蛮
蒙柯卓兰

Presenter
WU Man
Zolan

音乐的力量与乐趣——女性音乐家蒙柯卓兰 ×
吴蛮先锋对话

Power and Pleasure of Music: A Talk of Zolan and WU Man

2020.03.12

演奏
吴蛮
国家大剧院
管弦乐团音乐家

Performer
WU Man
NCPAO Ensembles

吴蛮与国家大剧院管弦乐团的音乐派对
A Live Show of WU Man and NCPAO

走自己的路：用音乐创业

吴蛮

我不是第一位旅居海外的中国民乐家，但我是第一位把中国民族音乐带入世界舞台，开创了民乐新时代的中国音乐人。琵琶从一件无人知晓的中国乐器，到登上世界级音乐殿堂，作为中国民乐演奏家，我受到世界广大观众认可与尊重，“坚持”二字便是个中诀窍。

人云亦云的酸甜苦辣

每次媒体采访，访问者都会问“吴老师您漂洋过海近30年，有什么酸甜苦辣的故事与我们分享吗”？其实，我“怕”这样的问题，因为不管你生活在地球的哪个角落，人的生命就是一个酸甜苦辣的过程，不是吗？

我想说的是，音乐是一个让人既爱又恨，既艰苦又快乐的职业。做音乐家真的不容易，我曾经说“作为女性全职音乐家挑战性更难。既要为工作长期离家奔波，又要照顾家庭。作为女儿、妻子、母亲，对家庭是一种牺牲。还要在男性居多的音乐行业里创业拼出一片天”。演奏乐器既是一种竞技型的身体机能运动，又是高强度的脑力劳动；既要有满腔的热情，更需要长久努力不懈地坚持；既要有天赋异禀的能力，更要耐得住寂寞。在别人“飞黄腾达”之时“默默耕耘”，最终才能得到更精彩的人生感悟。或许，即使坚持到最后也达不到自己的理想目标，这就是音乐家人生的酸甜苦辣。

寻找自己的角色

二十九年，中央音乐学院毕业后，我放弃留校任教的职位，背着琵琶开启了闯荡世界的音乐人生。因为心里有种危机感，带着问号“难道刚走出校园刚满二十二岁的我就可以教书育人了吗？”我要去寻找属于我自己心里的音乐家生涯以及答案。

闯荡世界的音乐经历和经验告诉我，当代演奏家的责任不只是掌握手里的乐器，更难的是需要广阔的艺术视野。因为音乐所表达的就是人类的想象力和创造力。我现在正积极地扮演“桥梁”设计师的角色。从简单的小桥，即我手里的乐器琵琶开始，到建立许多不同的“桥梁”，与各国音乐家共同创作音乐，从不同层面了解世界各地的人文知识，直到世人可以随意跨越、共同建起的一座文化“立交桥”。

艺术无疆界

我的音乐是“无问西东”风格，没有固定界限。我从小就对事物充满好奇心。疯狂的想象力推动着我挑战创造力，我的音乐涉足面比较“杂”。我与各国作曲家合作室内乐、重奏与协奏，上演了上百首为琵琶而作的新作品，像与芝加哥交响乐团、纽约爱乐乐团、德国NDR交响乐团、莫斯科独奏家乐团、马友友与丝路乐团、克诺斯四重奏等古典音乐名家和现代音乐团的合作。同时，也“玩”爵士、电子乐、实验音乐和现代舞蹈合作；并与新加坡新锐导演王景生，导演陈士争，托尼奖最佳编剧黄哲伦合作戏剧、音乐剧场、室内歌剧；还有中国皮影戏、多媒体、视觉艺术；参与李安导演的电影配乐等。

我也一直在对比思考东西方文化各自的魅力价值。“无问西东”的音乐态度使得我有机会与各个艺术领域交流学习，它们改变了我对生命的态度、对未来发展道路以及看世界的角度。10年前开始的“吴蛮与朋友们”音乐会系列是回归东方主题，与中国、墨西哥、印度、中亚、东亚、阿拉伯、非洲、欧美洲等地民间传统音乐家组合，寻回我的中国文化根脉。毫无疑问在世界舞台上的磨练使得我的艺术精神既有东方文化与生俱来的含蓄内敛，音乐表达方式细腻深刻，又有西方文化的自信和慷慨、勇于创造。这些经



吴蛮与马友友
WU Man and Yo-Yo Ma

历是我生命中最重要的财富。

归来是我注定的缘分

2014年我有幸应邀与大剧院管弦乐团首演乐团委约、赵季平老师为我“量身定做”的《第二琵琶协奏曲》。家乡的音乐原汁原味地呈现，当乐团响起江南评弹主题的霎那间我的脑子轰地一声头皮发麻，眼泪在眼眶里打转，那是触及心底深处的震撼。听到中国年轻的乐团奏响家乡的音乐，那是多么美好的事情！2017年我更有幸作为管弦乐团北美巡演独奏家之一，与吕嘉指挥一起带去由中国人诠释的美国作曲家卢·哈里森为我写的《琵琶与弦乐队》协奏曲。这个作品使得美国观众倍感兴趣，所到之处场场售罄。我非常感动乐团团员们在巡演中敬业以及热情的状态。北美的巡演使我看到了国家大剧院正与世界建立起一座文化的“立交桥”。

今年，我愉快地接受大剧院的邀请，荣幸地作为首位中国传统乐器演奏家“入驻”国家大剧院。我常听到人问起：“吴老师，中国民族乐器怎样走向国际”？关于这个说法我个人认为是值得探讨的。任何国家的乐器并不是来自一个封闭地区，它们是流动的，是正在行走的。琵琶、唢呐、胡琴、扬琴等许多中国乐器源于中亚地区，而我们认为出自中国文化的琴、箫、笙、箏，许多国家都有相似的乐器。全世界乐器的种类无非就是‘吹拉弹打’四种，包括西方古典乐器，它们相互依存，相互流传，相互影响。因此，中国的

这些传统乐器本身就是属于国际的，同时承载着自己的文化价值。关键是，目前中国民族乐器的特色在哪里？自己乐器的文化内涵还剩下多少？与其他国家的乐器又有什么区别？如果找到这些，才有被人尊重和学习的价值。在我看来，驻院艺术家任重道远。我发现孩子们已经开始不了解自己的传统音乐，离传统文化越来越远。现在我们不仅需要向“外国”学生和大众介绍中国传统音乐文化，更需要向中国年轻一代普及中国传统音乐。

我期待在2019/20季中与我的音乐同事们一起充分展现中国传统音乐的深刻内涵、多样性风格。我的“驻院艺术家”的揭幕音乐会是国家大剧院五月音乐节“五月琵琶的百鸟朝凤：吴蛮与世界吹管乐名家”，这将是一场琵琶与锁呐、笙管的音乐对话。随后七月将有新颖别致的“吴蛮：听见彩虹谣”专场音乐会，届时，我们将为大家带来中国首张入围美国格莱美“最佳世界音乐专辑”中的作品，乐器包括琵琶、吉他、贝司、打击乐组合，这些作品都是首次在北京舞台上与观众见面。

2020年初春我将会与老朋友国家大剧院管弦乐团携手演绎由我参与策划推动的两首新概念琵琶协奏曲，华裔作曲家何启荣以《道德经》为乐思创作的《重生：道之旅》与赵麟创作的一首轰动美国的作品《逍遥游：琵琶、大提琴与管弦乐队协奏曲》。

感谢国家大剧院邀请我参与“驻院艺术家”计划，我非常期待与北京观众再次相聚！我希望通过一条自己的路，以不同形式的音乐风格启发大众关于“中国传统音乐如何走向国际”的思考。



吴蛮访问叙利亚难民儿童
WU Man and Syrian Kids

A Journey of One's Own: My Innovation with Music

WU Man

I'm not the first Chinese musician to live abroad, but I'm the first person who introduced Chinese traditional music to the world's stage and brought Chinese music in a new era. Pipa went from its anonymous status as a Chinese instrument to being played on the global stages. As a Chinese musician, I became recognized and respected by audiences around the world, and my secret is "determination."

Life is Highs and Lows

Every time I'm interviewed, people liked to ask me, "You've lived abroad for almost 30 years, what kind of bittersweet stories you have for us?" I always dreaded questions like this. It doesn't matter where you live, people's lives are always a mix of highs and lows.

I want to say that music is a profession that's filled with love, hate, hardship, as well as joy. It's incredibly hard to be a musician. I once said it's even harder being a woman as well as a full-time musician. You have to travel for work, and take care of the family at the same time. It's a sacrifice to your role as a daughter, a wife, a mother, and a part of your family. You have to make your own way in the male-dominated music profession." Performing an instrument is a competitive physical exercise as well as intense mental work. You have to be passionate about it and stay determined. You have to have talent as well as be able to stand the loneliness. When others have succeeded, you still have to keep working painstakingly. Sometimes, even being determined doesn't mean you could reach your goal, and that's the life of a musician.

Looking for My Role

Twenty-nine years ago, when I graduated from the Central

Conservatory of Music, I gave up my teaching position and began exploring the world with my pipa. I had a sense of crisis; I wasn't sure I could teach as I am only 22 years old. I had to look for my own way as a musician.

My experiences in traveling the world have taught me that the responsibility of a contemporary musician is not only playing an instrument, having an expansive artistic vision. Music is about expressing the imagination and creativity of humankind, and I'm trying to be the bridge. From the simple bridge of the pipa, to different bridges of collaborating with international musicians, we should understand culture and history at all levels, until the day we can have a "cultural overpass" for everyone.

Art Has No Boundaries

My music is neither exclusively East nor West. I've always been curious about things since my childhood, and a crazy imagination pushes me to keep creating. My music touches on a lot of areas. I've worked with international composers on chamber music, ensembles, and concertos, and played over 100 pieces composed for the pipa, including with the Chicago Symphony Orchestra, the New York Philharmonic, the German NDR Symphony Orchestra, the Moscow Solo Orchestra, Yo-Yo Ma and The Silk Road Ensemble, the Kronos Quartet, and all kinds of classical and modern groups.

At the same time, I also played jazz, electronic music, experimental music, and modern dance music. I've worked with the innovative Singaporean director Ong Keng Sen, director Chen Shizheng, and Tony Award-winning screenwriter David Henry Hwang on plays, music theatre, and indoor operas, as well as Chinese shadow puppetry, multimedia, and visual arts, and I've worked on



director Ang Lee's movie music, etc.

I like to think about the appeal and value of Eastern and Western cultures. My lack of adherence to one particular style has enabled me to learn from all areas, which have changed my attitude toward life, future development, and the way I see the world. Ten years ago, the "Wu Man and Friends" concert series featured a return to the East, by working with traditional musicians from China, Mexico, India, Central Asia, East Asia, the Arab world, Africa, and Europe and Americas, I searched for my Chinese roots. Undoubtedly, my practice on numerous stages has given me an artistic spirit that is subtle and reserved like Eastern culture, which is gentle and deep, as well as confident and generous like the West, and dares to innovate. These life experiences are incredibly valuable to me.

Meant to Return

In 2014, I was fortunate to be invited back to the NCPA Orchestra in the premiere of *Pipa Symphony No. 2* composed by ZHAO Jiping, which was a touching work tailored for me to showcase authentic music from my hometown. When the orchestra started playing Jiangnan Pingtan, my mind froze and I became teary-eyed. I felt touched in my soul. It's amazing to hear a young orchestra in China playing my hometown music!

In 2017, I was even luckier to be one of the solo artists on the NCPA Orchestra's North American tour. Under conductor Lü Jia's baton, we presented the *Pipa and String Orchestra*, composed by American composer Lou

Harrison, and as interpreted by Chinese performers. This was so intriguing to the American audience that all the concerts sold out. I was very moved by the orchestra members' passion and dedication to their work during the tour, which showed me a cultural overpass that NCPA is building to the world.

This year, I am honored to be the Artist-in-Residence in 2019/20 season. I heard people asking, "How do Chinese instruments get introduced to the world?" This is a topic worthy to be discussed. No instruments from any country come from a vacuum, they're always evolving and moving. Many Chinese instruments, like pipa, Suona, Huqin, and Yangqin, came from Central Asia, whereas instruments like the Qin, Flute, Sheng, and Zheng have similar versions in other countries. Instruments around the world all revolve around the playing methods of "blowing, pulling, plucking, and tapping," including traditional Western instruments, which influence and help each other. Therefore, traditional Chinese instruments are



also international, and they have their own cultural value as well.

The key is, what are the unique features for Chinese traditional instruments? How much cultural value do we have left in our instruments? What is the difference between our instruments and other countries' instruments? If we find the answer, then we could be respected and worth studying. In my view, my residency in NCPA shoulder heavy responsibilities. I find that many young people today do not understand traditional music and are leaving traditional culture behind. We not only need to introduce traditional Chinese music to overseas students and the general public, most importantly we need to teach the next generation of Chinese.

I look forward to demonstrating the profound meaning of traditional Chinese music along with my friends and the NCPA Orchestra in 2019/2020 season. My opening concert as Artist-in-Residence is "Pipa in May: Wu Man and Woodwind Music," part of the May Music Festival

at NCPA, and it is a conversation between pipa, suona, sheng and guanzi.

In July, there will be an innovative concert titled "Wu Man: Our World in Song" where we will bring to Beijing audiences the first-ever Chinese pipa Grammy®-nominated "The Best World Music Album" with instruments like pipa, guitar, bass guitar, and percussion. These will be performed for the first time in Beijing. In early spring of 2020, China NCPA Orchestra and I will present two pipa concertos, which I was involved in creation and commission, Vincent Ho's *Rejuvenation: A Taoist Journey*, and ZHAO Lin's *A Happy Excursion, Concerto for Pipa and Cello*, which achieved grant success in its U.S. premiere.

I'm very grateful for NCPA's invitation to be the Artist-in-Residence. I look forward to a reunion with the Beijing audience. Hopefully, I can launch a new public discussion on how to introduce traditional Chinese music to the world with different music styles and my own journey.



吴蛮与华阴老腔
WU Man and Hayin Laoqiang

安妮 - 索菲·穆特

索菲·穆特已经成为了一种音乐现象，作为四届格莱美奖获得者，她在表演传统古典音乐作品的同时，也关注着音乐的发展：她已经为 26 首作品进行了世界首演，安德烈·普列文和约翰·威廉姆斯等作曲家都为她写过曲子。

此外，她还参与众多慈善项目并且给予了年轻的优秀音乐家大力支持：她在 1997 年的秋天成立了“穆特之友基金会”，2008 年成立了“安妮-索菲·穆特基金会”，自 2011 年起，穆特更多的开始同“穆特名家弦乐团”一起站在舞台上进行演出。

2018 年 3 月，波兰文化部授予她文化杰出贡献金质奖章。2018 年 2 月，她被任命为圣塞西利亚国立学院荣誉会员。2017 年 11 月，罗马尼亚

Anne-Sophie Mutter

Anne-Sophie Mutter is a musical phenomenon: the four-time Grammy® Award winner is equally committed to the performance of traditional composers as to the future of music: so far she has given world premieres of 26 works. Furthermore, she dedicates herself to numerous benefit projects and to supporting tomorrow's musical elite: in the autumn of 1997 she founded the "Association of Friends of the Anne-Sophie Mutter Foundation e.V.", to which the Anne-Sophie Mutter Foundation was added in 2008. Since 2011, Anne-Sophie Mutter has regularly shared the spot light on stage with her ensemble of fellows, "Mutter's Virtuosi".

In 2008 Anne-Sophie Mutter was the recipient of the International Ernst von Siemens Music Prize as well as the Leipzig Mendelssohn Prize. In March 2018 Poland bestowed the Gold Medal for Merit to Culture – Gloria

授予索菲·穆特文化功绩勋章。同月，法国政府向她颁发了文学及艺术勋章。2016 年 12 月，她获得了西班牙教育、文化体育部颁发的“艺术奖金奖”。2015 年 1 月，她获得了为牛津大学基布尔学院荣誉院士称号。2012 年，大西洋理事会授予她杰出艺术领袖奖。2011 年，穆特还获得了包括勃拉姆斯奖、埃里希·弗罗姆奖和古斯塔夫·阿道夫奖。2008 年，索菲·穆特获得了西门子音乐大奖及莱比锡门德尔松大奖。此外，这位杰出的小提琴家还获得了德国联邦大十字勋章、法国荣誉军团勋章、巴伐利亚荣誉勋章、奥地利国家荣誉大勋章等。2018 年，她在亚洲、澳大利亚、欧洲和北美等地都会举办音乐会，再次体现了她作为一个小提琴家在音乐上的造诣和她在古典音乐界无人能及的地位。

Artis upon her. In February 2018 she was named an Honorary Member of the Accademia Nazionale di Santa Cecilia. The violinist has been awarded the German Grand Order of Merit, the French Medal of the Legion of Honour, the Bavarian Order of Merit, the Decoration of Honour for Services to the Republic of Austria, and numerous other honors.

Anne-Sophie Mutter's 2018 concert calendar features performances in Asia, Australia, Europe and North America: in March she performed the world premiere of André Previn's composition The Fifth Season for violin and piano at Carnegie Hall. In November, she will premiere a work for two violins by the South Korean composer Chin Un-suk. Throughout the year, the violin works by Krzysztof Penderecki form a great thematic focus, commemorating the composer's 85th birthday in 2018.





音乐会 Concerts

2019.12.04

独奏音乐会

Recital

◇ 小提琴：安妮·索菲·穆特
◇ 钢琴：兰伯特·奥尔基斯

◇ Violin: Anne-Sophie Mutter
◇ Piano: Lambert Orkis

2019.12.05

贝多芬庆典

霍内克、穆特与国家大剧院管弦乐团

Celebrate Beethoven
Honeck, Mutter and NCPAO

◇ 指挥：曼弗雷德·霍内克
◇ 小提琴：安妮·索菲·穆特

◇ Conductor: Manfred Honeck
◇ Violin: Anne-Sophie Mutter

2019.12.07

贝多芬庆典

霍内克、穆特、索坦尼、布尼亚季什维莉与国家大剧院管弦乐团

Celebrate Beethoven
Honeck, Mutter, Soltani, Buniatishvili, and NCPAO

◇ 指挥：曼弗雷德·霍内克
◇ 小提琴：安妮·索菲·穆特
◇ 大提琴：基安·索坦尼
◇ 钢琴：卡蒂雅·布尼亚季什维莉

◇ Conductor: Manfred Honeck
◇ Violin: Anne-Sophie Mutter
◇ Cello: Kian Soltani
◇ Piano: Khatia Buniatishvili

2019.12.08

安妮·索菲·穆特与三重奏室内乐音乐会

Anne-Sophie Mutter with Trio

◇ 小提琴：安妮·索菲·穆特、陆威
◇ 中提琴：弗拉基米尔·巴贝肖可
◇ 大提琴：丹尼尔·穆勒-斯科特

◇ Violin: Anne-Sophie Mutter, Wei Lu
◇ Viola: Vladimir Babeshko
◇ Cello: Daniel Mueller-Schott

The background is an abstract painting with vertical stripes of color and texture. The colors include shades of green, yellow, brown, and blue. The texture is rough and layered, with visible brushstrokes and some dark spots. The overall effect is a rich, textured composition.

CADENZA 華彩
2019/20

特邀画家
GUEST VISUAL ARTIST

音乐和美术，都是艺术之外在形式。思想及精神，则是艺术内在之本质。由此便不难理解，为何我们常能从不同的艺术形式间找到奇妙的关联，或者是一种强大的共情，或者是殊途同归的视角。

所以，从这个乐季开始，著名画家朱炜先生将应邀出任国家大剧院管弦乐团及合唱团的特邀画家，连续三年携手我们的音乐家，探索音乐和美术的奇妙关联，并在二者间架起对话的桥梁。

在这本乐季册中，您所看到的这些五彩斑斓的油画，都是朱炜以“华彩”为主题进行的创作，也是他作为我们的特邀画家而贡献的第一批画作。在未来三年，无论是音乐家忘情投入演奏的形象，还是音乐作品给人们的强大通感，以及这恢弘殿堂中流动的快乐、兴奋与鼎沸，都可能成为他关注的话题，倾泻为他画作中流畅的线条和斑斓的色彩。在不久的将来，您将从我们的乐季册、节目册、纪念品、宣传片及新唱片里看到这些以音乐为灵感来源的画作，也可能在沙龙活动中面对面地听朱炜讲述画家眼中的音乐世界，或者通过我们的特邀画家作品展仔细阅读他将音乐与美术相融合的心路历程。

Music and art are both external forms of art, while ideas and spirit are internal forms of art, which is why we could often find a mysterious connection between forms of art, a strong resonance, or have different things reach the same outcome.

Starting with this music season, renowned painter Zhu Wei will be the Guest Visual Artist and will collaborate with us in exploring the wonderful connections between music and art, and in building a bridge between the two.

Whether it's the selfless image of a musician lost in their performance, or the sense of connection music provides to the audience, or the joy and passion provided by the vibrant music inside this music hall, anything could be his topic, his paintings' inspiration, and become part of its lines and colors. In the not-too-far-away future, you will be able to see his art in your seasonal catalogs, brochures, souvenirs, promotional films, and new albums, or you might hear his descriptions of the musical world in a painter's eyes, or read about his journey as an artist at his special exhibition.



我常常把黑色想象成一个巨大无形的场，这个场并非是死寂般的黑暗。无形空间中隐藏着奇妙的灵动，弓弦在耀目中跳动，由于角度问题，跳动的弓弦不能做到整齐划一，但齐高齐低的节奏却可以用万马奔腾来形容，作曲家将自己的情绪灌入每一个音符，每一个音符都如万箭穿心般强烈。这是情绪表现的最高级别。

音乐表现有很高的技术标准，抽象绘画也是一样。不要被世俗的眼睛毁掉自己的审美。当你发现，无论是绘画材料还是画面中任何一种元素都被艺术家灌入强烈的个人情绪之时，画面开始升腾出特殊空间，而接下来最为艰难的是，如何区别艺术家情绪的高低与独特性，就像我们感悟拉赫玛尼诺夫的《练声曲》一样，高贵、独立、不流恶俗。这些音符和这些画面元素中的情绪是我们大多数人缺少的东西。

而“华彩”系列则属于另外一个维度的抽象绘画，它似乎忘记了苦涩、灾难与伤心。“华彩”更像是一种青春、赞美与抒情的绽放。我坚信这种情绪是存在的。

朱炜 特邀画家

Born in Beijing in 1962.

Participated in 1985 Art Movement Activity, plan and participated in 1986 the Last Art Exhibition in 1985 Graduated from Zhejiang Academy of Fine Arts (at present known as China Academy of Art) in 1986 with Bachelor's Degree.

Graduated from Japanese National Osaka Kyoiku University in 1992 with Master's Degree. Founded "Digital Communications Beijing" and "Digital Space Beijing" in Beijing in 2000. Published "Details" series Master Brushwork in 2011. Travelling actively between Beijing, Japan, America and other places In the name of freelance artist and designer since 1986.

At present, working at Li Keran Academy of Painting and living at Beijing and Washington DC.

I often imagine the color black as an enormous and invisible field, however, it's not a lifeless color. Inside the invisible space, there is magical change, where the strings are moving. With the different angles, the strings are not moving evenly, but their high and low rhythms could be described as a festival of sound. The composer injected his own emotion into each note, with every note piercing the soul, which is the highest level of emotional expression.

Music expression has very high technical standards, and it is the same for abstract paintings. Do not let conventional eyes destroy your aesthetic standards. When you find the painting material and every element in the picture to be infused with personal feelings, the picture is elevated into a special space. What follows, and which is very difficult, is how to differentiate the highs and lows, as well as the uniqueness, of the artist's emotions. Just like how we understand Rachmaninoff's music, it could be elegant, independent, and not cliché. These musical notes and emotional elements of the painting are what most people lack.

The "Cadenza" series is like the abstract painting in another dimension, one without bitterness, disaster, and heartbreak; it is more a revelation of youth, praise, and passion. I believe in this emotion.

ZHU WEI Guest Visual Artist

1962 年出生于北京。
1985 年参与中国 85 美术运动，策展并参展《八六最后画展》。
1986 年学士毕业于浙江美术学院（现中国美术学院）。
1992 年硕士毕业于日本国立大阪教育大学。
2000 年于北京创办“数象互动”、“数象空间”。
2011 年出版“细节”系列《大师笔触》。
1986 年以来以自由艺术家、设计师身份活跃于北京、日本、美国等地。
现任职于李可染画院，居住北京、西雅图。

CADENZA 華彩
2019/20

艺术体验
ART EXPERIENCE

周末音乐会 Weekend Matinee

06.08

音乐厅
Concert Hall

2019

从比才到德彪西

From Bizet to Debussy



音乐总监：吕嘉
Music Director: LÜ Jia

指挥：吕嘉

Conductor: LÜ Jia

李萌能 太阳·大扎撒（国家大剧院青年作曲家计划）

LI Mengneng Sun · Great Law-book (NCPA Young Composers Programme)

比才 阿莱城的姑娘组曲, No.2

Bizet L'Arlésienne Suite, No.2

德彪西 《牧神午后前奏曲》

Debussy Prélude à l'après-midi d'un faune

02.16

音乐厅
Concert Hall

2020

春之奇迹

Miracle and Spring



俄罗斯万花筒
Russian Kaleidoscope

指挥：李心草

Conductor: LI Xincao

海顿 D大调第九十六号交响曲“奇迹”

Haydn Symphony No.96 in D major (The Miracle)

斯特拉文斯基 春之祭

Stravinsky The Rite of Spring

焦点乐谈 Talks & Conversations

2019.04.14 14:30

主讲人
吕嘉
曹利群

Presenter
LÜ Jia
CAO Liqun

艺术资料中心 · NCPA Arts Library

理查·施特劳斯的音乐哲学
Musical Philosophy of R. Strauss

2019.06.29 14:30

主讲人
马库斯·史坦兹
任小珑
张克新

Presenter
Markus Stenz
REN Xiaolong
ZHANG Kexin

新闻发布厅 · NCPA Press Conference Hall

马库斯·史坦兹解读德奥音乐
An Austro-Germanic Music Talk with Markus Stenz

2019.07.21

主讲人
庄东杰

Presenter
Tung-Chieh Chuang

门德尔松与浪漫主义
Mendelssohn and Romanticism

2019.10

主讲人
吕嘉

Presenter
LÜ Jia

艺术资料中心 · NCPA Arts Library

五四精神与中国音乐
Music in China from 1919

2020.02.08

主讲人
李心草

Presenter
LI Xincao

艺术资料中心 · NCPA Arts Library

俄罗斯音乐万花筒
Russian Kaleidoscope of Music

2020.03.12

主讲人
吴蛮
国家大剧院
管弦乐团重奏组

Presenter
WU Man
NCPAO

吴蛮的琵琶与文化漫游
Culture Adventure of Wu Man



国家大剧院合唱团

国家大剧院合唱团是2009年12月8日，由著名指挥家吴灵芬担任指挥。作为中国最高表演艺术殿堂所属的专业文艺演出团体，合唱团秉承大剧院人民性、艺术性、国际性的宗旨，被公认为是一支充满朝气及无限潜能的专业合唱团。

国家大剧院合唱团是中国国家表演艺术中心的常驻合唱团。

国家大剧院合唱团成立于2009年12月8日，由著名指挥家吴灵芬担任指挥。作为中国最高表演艺术殿堂所属的专业文艺演出团体，合唱团秉承大剧院人民性、艺术性、国际性的宗旨，被公认为是一支充满朝气及无限潜能的专业合唱团。

伴随国家大剧院合唱团九年来的成长过程的，有诸多当今全世界最优秀的艺术大师：包括著名导演弗朗切斯卡·赞贝罗、强卡洛·德·莫纳科、乌戈·德·安纳、陈薪伊、曹其敬、张继刚、廖向红、易立明、李六乙、田沁鑫、杨笑阳，著名指挥家洛林·马泽尔、祖宾·梅塔、丹尼尔·欧伦、郑明勋、梵志登、安东尼奥·帕帕诺、雅尼克·涅杰-瑟贡、严良望、杨鸿年、吕嘉、张国勇、李心草、郑健、杨力，著名歌唱家普拉西多·多明戈、里奥·努奇、茵瓦·穆兰、胡安·彭斯、布兰登·乔瓦诺维奇、弗朗切斯科·梅里、阎维文、戴玉强、魏松、莫华伦、袁晨野、廖昌永、章亚伦、张立萍、迪里拜尔、孙秀苇、和慧、杨光、李晓良等。大师们对国家大剧院合唱团有着很高的赞誉，世界著名男高音多明戈曾说“能和这些才华横溢的青年艺术家们合作，是我的荣幸”；已故指挥家洛林·马泽尔表示“这是一个充满激情的合唱团”；指挥家丹尼尔·欧伦排练后兴奋地表示“这是我见过的声音最棒的合唱团，虽然他们很年轻，但比很多欧洲的合唱团都要好”；指挥家安东尼奥·帕帕诺认为“这个合唱团是一个朝气蓬勃，充满热情的合唱团，他们有着美妙的，和谐的声音，而且训练有素”。

作为中国最优秀的两栖合唱团，他们用丰富的声乐表现力和饱满的热情塑造了一个又一个鲜活、生动的歌剧人物形象，为推动国家大剧院艺术生产的进一步发展发挥了积极的作用。自成立以来，积极参与国家大剧院制作的原创歌剧《西施》《山村女教师》《赵氏孤儿》《美丽的蓝色多瑙河》《运河谣》《骆驼祥子》《冰山上的来客》《日出》《这里的黎明静悄悄》《方志敏》《长征》《金沙江畔》《兰花花》《阿凡提》等，中外经典歌剧《白毛女》《洪湖赤卫队》《图兰朵》《卡门》《茶花女》《爱之甘醇》《托斯卡》《蝙蝠》《漂泊的荷兰人》《假面舞会》《罗恩格林》《霍夫曼的故事》《奥赛罗》《纳布科》《费加罗的婚礼》《意大利女郎在阿尔及尔》《游吟诗人》《乡村骑士》《丑角》《诺尔玛》《唐·帕斯夸莱》《阿依达》《弄臣》《塞维利亚的理发师》《叶甫盖尼·奥涅金》《安德烈·谢尼埃》《玫瑰骑士》《西蒙·波卡涅拉》《参孙与达丽拉》《歌女乔

康达》《唐豪瑟》《麦克白》《水仙女》《拉美莫尔的露琪亚》《特里斯坦与伊索尔德》《法斯塔夫》《泰伊斯》《军中女郎》《纽伦堡名歌手》《罗密欧与朱丽叶》等五十多部作品的演出。其展现的艺术水准获得了业内人士及观众的一致好评。

除歌剧演出外，国家大剧院合唱团还策划与参演了许多大型声乐作品及主题音乐会：包括《贝多芬第九交响曲》《马勒第二交响曲》《马勒第三交响曲》《马勒第八交响曲》《纪念黄自诞辰110周年音乐会》，歌剧音乐会《威廉·退尔》《唐·璜》及大型音乐舞蹈史诗《复兴之路》《胜利与和平—纪念中国人民抗日战争暨世界反法西斯战争胜利七十周年文艺晚会》和《杭州G20国际峰会文艺演出》《永远的长征 - 纪念红军长征胜利80周年大型文艺晚会》《“一带一路”高峰论坛专场文艺演出》等多场国家级重大政治性演出。通过音乐会这一艺术载体，让广大观众更加了解合唱的魅力和国家大剧院合唱团不懈追求的艺术精神。

作为极具时代精神的歌唱使者，国家大剧院合唱团始终重视观众培养，积极策划和参与周末音乐会、经典艺术讲堂。每年40余场国家大剧院公益演出，进学校、进社区、进企业、进军营、进医院，为高雅艺术的普及与传播，提高人们的审美情趣贡献自己的力量。同时，国家大剧院合唱团也不断地将国家大剧院的艺术产品和优秀的经典作品传播至国内外，他们曾参与国家大剧院原创歌剧《冰山上的来客》全国七个省市巡演，原创歌剧《方志敏》江西巡演，歌剧《长征》第三届中国歌剧院南京巡演。先后出访新加坡、韩国、日本等国家和香港、澳门地区参加演出交流活动，受到国内外同行和观众的一致好评。特别是2015年随国家大剧院远赴意大利参加了歌剧《骆驼祥子》为期17天的巡演，大获成功，展现了丰富的音乐表现力。

新世纪的北京，充满着高雅艺术的繁荣气息，国家大剧院合唱团的年轻艺术家们把人生中最有活力、最有张力的青春时光奉献给中国的歌剧事业，为梦想、为艺术，不断前行！

China NCPA Chorus

China NCPA Chorus is the resident chorus of National Centre for the Performing Arts.

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China NCPA Chorus was established on December 8, 2009. WU Lingfen, the famous conductor, serves as its chorus master. As the professional artistic performing group that belongs to the highest palace of performing arts, the chorus adheres to the NCPA’s guiding principle of “for the people, for art, for the world” and is recognized as a vigorous professional chorus with infinite potential.

During the process of its growth in the past nine years, names of many most outstanding artistic masters in today’s world have been observed, including famous directors Francesca Zambello, Giancarlo del Monaco, Hugo de Ana, CHEN Xinyi, CAO Qijing, ZHANG Jigang, LIAO Xianghong, YI Liming, LI Liuyi and TIAN Qinxin, YANG Xiaoyang; famous conductors Lorin Maazel, Zubin Mehta, Daniel Oren, Myung-whun Chung, Jaap van Zweden, Antonio Pappano, Yannick Nézet-Séguin, YAN Liangkun, YANG Hongnian, LÜ Jia, ZHANG Guoyong, LI Xincao, ZHENG Jian and YANG Li; famous singers Plácido Domingo, Leo Nucci, Inva Mula, Juan Pons, Brandon Jovanovich, Francesco Meli, YAN Weiwen, DAI Yuqiang, WEI Song, Warren Mok, YUAN Chenye, LIAO Changyong, ZHANG Yalun, ZHANG Liping, Dilbèr, SUN Xiuwei, HE Hui, YANG Guang and Liang LI. The masters have given high appraisals to the chorus. The world famous tenor Domingo once said, “I am honoured to cooperate with these gifted young artists”; the late conductor Lorin Maazel said, “It is a Chorus of passion”; conductor Daniel Oren, who was excited after rehearsal, said, “This is the chorus that has the best sound I have ever heard. Young as they are, they are better than many of the choruses in Europe”; conductor Antonio Pappano said, “This is a youthful and passionate chorus that has been well trained to sound wonderful and harmonious”.

As one of China’s leading choruses both in the orchestra pit and concert hall, the NCPA Chorus brings to life fresh and vivid operatic characters one after another with their lavishly expressive singing and passionate theatrical performance, playing an active role in pushing forward the artistic production of National Centre for the Performing Arts. Since its establishment, it has participated in more than 50 operas by NCPA such as opera commissions *Xishi, A Village Teacher, The Chinese Orphan, The Beautiful Blue Danube, The Ballad of Canal, Rickshaw Boy, Visitors on the Snow Mountain, Sunrise, The Dawns Here Are Quiet, FANG Zhimin, The Long March, Jinsha River, LAN Huahua and Effendi*, and Chinese and foreign classic operas such as *The White-Haired Girl, The Red Guards on Honghu Lake, Turandot, Carmen, La Traviata, L’Elisir d’Amore, Tosca, Die Fledermaus, Der Fliegende Holländer, Un Ballo in Maschera, Lohengrin, Les Contes d’Hoffmann, Otello, Nabucco, Le Nozze di Figaro, L’Italiana in Algeri, Il Trovatore, Cavalleria Rusticana & I Pagliacci, Norma, Don Pasquale,*

Aida, Rigoletto, Il Barbiere di Siviglia, Eugene Onegin, Andrea Chenier, Der Rosenkavalier, Simon Boccanegra, Samson et Dalilah, La Gioconda, Tannhäuser, Macbeth, Rusalka, Lucia di Lammermoor, Tristan und Isolde, Falstaff, Thais, La Figlia del Regimento, Die Meistersinger von Nürnberg, Romeo and Juliet. Its artistic attainments have won favourable comments from the insiders and audiences.

Apart from operas, the chorus has also planned and performed in many large-scale vocal works and theme concerts including Beethoven’s Ninth Symphony, Mahler’s Second, Third and Eighth Symphonies, Verdi’s *Requiem*, and Concert to Commemorate the 110th Anniversary of HUANG Zi’s Birth, the opera concerts such as *William Tell, Don Juan* and many politically significant state level shows including large-scale music and dance epic *Road to Rejuvenation, Victory and Peace* – Evening Gala to Commemorate the 70th Anniversary of the Victory of the World Anti-fascist War and the Counter-Japanese War of the Chinese People, Evening Gala for the G20 Hangzhou Summit, the Gala Commemorating the 80th Anniversary of the Victory of the Long March and the gala “Millennial Road” for the Belt and Road Forum for International Cooperation. By means of the concerts, the chorus makes more audiences to understand more of its charm and the artistic spirit of its unremitting efforts.

As the singing envoy of zeitgeist, the chorus has always been paying attention to fostering audience, supporting and participating in the artistic education and popularization activities of NCPA. It actively plans and participates in NCPA’s Weekend Concert series, Classic Art Lectures series, and appears in more than 40 public benefit events held in schools, communities, enterprises, militar camps and hospitals every year to help popularize elegant art, so as to improve people’s aesthetic taste. Meanwhile, the chorus commits itself to introducing NCPA’s artistic productions and outstanding classic works to audiences at home and abroad. It participated in the tour of NCPA’s opera *Visitors on the Snow Mountain* in seven provinces and municipalities across China, opera commission *FANG Zhimin’s* tour in Jiangxi Province, opera *The Long March’s* tour in Nanjing as part of the 3rd China Opera Festival and has visited foreign countries like Singapore, South Korea, Japan and China’s Hong Kong and Macao for exchanges. The chorus’s performances have been critically acclaimed by the audiences and local counterparts. Especially in 2015, the chorus went with NCPA to Italy for a 17-day tour of the opera *Rickshaw Boy* to a great success, demonstrating the rich musical expression of the chorus.

Beijing, in the new century, is full of the prosperous atmosphere of elegant art. The young artists of the chorus devote their most vigorous and dynamic youth to the cause of China’s opera, and strive for dream and art!

吴灵芬

指挥

我国著名合唱指挥、音乐教育家，中国音乐学院指挥系教授，中国合唱协会副理事长，国家教育部艺术委员会专家组成员，国家大剧院合唱团指挥，国家大剧院青年室内合唱团艺术总监。

曾任中央音乐学院指挥系副主任，中国音乐学院指挥系主任。指挥演出了大量交响曲、歌剧、戏曲等各种体裁音乐作品。1986年赴前苏联学习，主修歌剧及交响乐指挥，回国后投入合唱指挥的教学和研究。1994年担任中央乐团合唱团客席指挥，多次代表国家出访演出，担任历届国内最高级合唱大赛的评委和国际合唱比赛

评委。2003年在中国音乐学院创建了以合唱指挥教学为主的指挥系，作为第一任系主任，在课程设置、教学内容建设等方面创建了很多特色教学方法，特别是在合唱指挥培养方面为全国的教學提供了有益经验。2009年12月担任国家大剧院合唱团指挥，为国家大剧院合唱团发展做出积极贡献。她是我国少有的既站讲台又站舞台的合唱指挥，为音乐教育和合唱事业的发展普及作出了杰出的贡献。她还兼任多家教学单位的兼职教授和业余艺术团体的客席指挥，承担了大量社会教育工作。

WU is a distinguished choral conductor and music educator in China. She serves as professor at the Conducting Department of China Conservatory of Music, a conductor of China NCPA (National Centre for the Performing Arts) Chorus and the artistic director of NCPA Youth Chamber Chorus. She is also vice chairwoman of China Chorus Association and panel member of the Art Commission at the Ministry of Education of China.

She once served as the deputy head of the Conducting Department of the Central Conservatory of Music and the head of the Conducting Department of China Conservatory of Music. Under her baton, numerous music pieces of various genres, such as symphony, opera and drama were performed brilliantly. In 1986, she took up advanced studies in the former Soviet Union, majoring in opera and symphony conducting. After returning to China, she threw herself into the teaching and research of choral conducting. As guest conductor of the Chorus at the Central Philharmonic Orchestra of China in 1994, she directed

many performances overseas on behalf the state. She has been the judge of all previous highest-level chorus competitions in China and many international chorus competitions. In 2003, she founded the Conducting Department at China Conservatory of Music, focusing on the teaching of choral conducting. As the first head of the Conducting Department, she initiated many special teaching methods, set a sound curriculum, and introduced characteristic teaching contents. She has provided her useful experiences in the cultivation of choral conductors for teachers in this field nationwide. In December 2009, she served as the conductor of China NCPA Chorus, contributing much to its development. She is a rare choral conductor acting as both a teacher and performer in China, making outstanding contributions to music education and the development and popularization of chorus undertakings. What's more, she is a part-time professor with a number of teaching units and a guest conductor of many amateur art groups, doing a great deal of social education work.



吴灵芬
Lingfen Wu



焦淼

驻团指挥

现任国家大剧院合唱团驻团指挥，国家大剧院青年室内合唱团指挥。毕业于中国音乐学院指挥系，师从于我国著名指挥家吴灵芬教授，并得到著名指挥家严良堃先生的指导。在国家大剧院制作的《西施》《卡门》《茶花女》《图兰朵》《托斯卡》《赵氏孤儿》《洪湖赤卫队》《山村女教师》《塞维利亚理发师》、《这里的黎明静悄悄》《冰

JIAO Miao

Resident Conductor

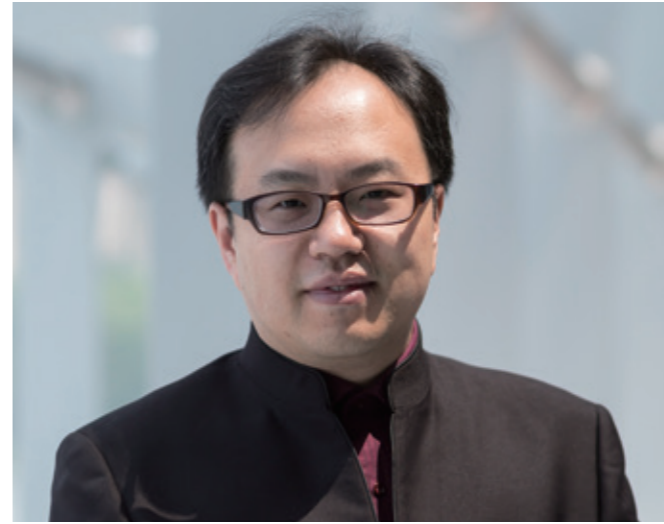
JIAO now serves as Resident Conductor of NCPA Chorus and Conductor of NCPA Youth Chamber Chorus. She graduated from the Conducting Department at China Conservatory of Music, where she studied under Professor WU Lingfen, a renowned Chinese conductor, and received instructions from Mr. YAN Liangkun, who is also a renowned conductor. She has served as chorus conductor for Chinese and foreign operas produced by NCPA, such as *Xi Shi*, *Carmen*, *La Traviata*, *Turandot*, *Tosca*, *The Chinese Orphan*, *The Red Guards on Honghu Lake*, *A Village Teacher*, *Il Barbiere di Siviglia*, *The Dawns Here are Quiet*, *Visitors on the Snow Mountain*, *Rickshaw Boy*, *Ton Pasquale and Merry Widow*. In 2014 and 2015, she was invited to the Thornton School of Music at the University of Southern California and the Los Angeles Opera for academic visits. In July 2014, she participated in the chorus rehearsal of *Verdi's Requiem* that was jointly performed by NCPA and Chung Myung-whun, a famous conductor, winning recognitions and praises from him. She took part in

山上的来客》《骆驼祥子》《唐·帕斯夸来》《风流寡妇》等多部中外歌剧中担任合唱指挥。2014-2015年受邀赴美国南加州大学桑顿音乐学院以及洛杉矶歌剧院进行交流访学。2014年7月国家大剧院与著名指挥家郑明勋合作的威尔第《安魂曲》中，担任合唱排练工作，受到大师的肯定与好评。2017年5月在国家大剧院合唱团与费城交响乐团的合作演出中，完成贝多芬《d小调第九交响曲》的合唱排练；近年来在一系列重要文艺演出：G20高峰论坛开幕演出《最忆是杭州》；一带一路高峰论坛文艺演出《千年之约》中担任合唱指挥。

作为一名合唱指挥，她在歌剧及艺术歌曲合唱作品的诠释方面积累了丰富的经验：2016年指挥国家大剧院合唱团演出了著名作曲家郭文景先生创作的高难度无伴奏合唱作品《天地的回声》；指挥《聆听金色岁月》《奇妙的和谐》等多场专场音乐会；主持了一系列内容丰富、形式多样的合唱艺术沙龙及普及教育活动，受到广大艺术爱好者的欢迎。

the chorus rehearsal of the Beethoven Symphony No.9 in d minor for the cooperative performance between NCPA Chorus and the Philadelphia Symphony Orchestra in May 2017. In recent years, she has taken part in a series of important artistic performances, such as the *Enduring Memories of Hangzhou* (the Evening Gala for the G20 2016 Hangzhou Summit) and acted as chorus conductor for the *Millennial Road*, the theatrical performance for the Belt and Road Forum for International Cooperation.

As a chorus conductor, she has rich experience in operas and chorus of artistic song: In 2016, she conducted *Echoes of Heaven and Earth*, a highly-difficult cappella created by Mr. GUO Wenjing, a famous composer; besides, she conducted special concerts including *Listen to the Golden Age* and *Recondite Armonia* and presided over a series of chorus art salon and outreach activities with rich contents and of great varieties, winning high praises from the art lovers.



孟幻

指挥

孟幻，毕业于中国音乐学院指挥系，师从指挥家吴灵芬教授、王燕副教授。

2012年起，在国家大剧院原创歌剧《运河谣》、《赵氏孤儿》、《西施》中，担任音乐艺术总监、歌剧总监吕嘉和指挥家陈佐湟、张国勇的助理指挥。在国家大剧院原创歌剧《貂蝉》首演，2016年作为合唱指挥，与西安音乐厅交响乐团合作完成音乐会版歌剧《托斯卡》、《费加罗的婚礼》。

MENG Huan

Conductor

Meng Huan graduated from the Conducting Department at China Conservatory of Music, where he studied under Professor WU Lingfen and Associate Professor WANG Yan.

Since 2012, he has begun to serve as assistant conductor for LV Jia (NCPA's Artistic Director of Music and Opera Director) and conductors CHEN Zuo Huang and ZHANG Guoyong in *The Ballad of Canal*, *The Chinese Orphan and Xishi* created by NCPA. He served as chorus conductor for *Sunrise*, *Fang Zhimin* and *The Long March* created by NCPA. In recent years, he has worked closely with China NCPA Chorus for a series of concert performances including "I and My Motherland", "Romantic Nights" and "NCPA Chinese and Foreign Classic Opera Chorus"; he served as chorus conductor for large-scale cooperative concerts including the "12 Chinese Zodiac Signs" symphony chorus concert for NCPA Chorus Festival in 2015 and the "Eternal Monument" (the concert for commemorating the 80th Anniversary of the Victory of the Long March) in 2016. Meanwhile, he took an active part in various artistic education and outreach activities

中担任合唱指挥。近年来，与国家大剧院合唱团密切合作，完成一系列音乐会演出，包括：“我和我的祖国”、“浪漫之夜”、“国家大剧院中外经典歌剧合唱音乐会”等多场专场音乐会；担任2015年国家大剧院合唱节“十二生肖”交响合唱音乐会、2016年“永恒的丰碑”纪念红军长征胜利80周年音乐会等大型合作音乐会的合唱指挥。同时，积极参与国家大剧院各类艺术普及教育活动，指挥讲解多场周末音乐会，并参与“五月音乐节”公益演出，“八月合唱节”大师讲坛和国家大剧院“百场公益演出”等。

作为客座指挥与其他院团完成的作品包括：2009年指挥室内歌剧《再别康桥》，2010年指挥中国歌剧舞剧院和北大歌剧研究院合排的歌剧《青春之歌》参加文化部优秀剧目展演，2012年指挥福建省歌舞剧院交响乐团《“天籁越音”——越剧名家李敏经典名剧名段交响演唱会》闽杭地区巡演，2014年指挥甘肃省歌剧院原创歌剧《貂蝉》首演，2016年作为合唱指挥，与西安音乐厅交响乐团合作完成音乐会版歌剧《托斯卡》、《费加罗的婚礼》。

of NCPA, conducted and interpreted a number of weekend concerts, and participated in the "May Music Festival" charity show, "August Chorus Festival" Master Lecture and NCPA's 100 Charity Shows.

He also serves as a guest conductor in cooperation with other troupes for many works. In 2009, he served as conductor for Chamber Opera *Good-bye Again Cambridge*, in 2010, he served as conductor for the opera *Song of Youth* co-produced by China National Opera & Dance Drama Theatre and Academy of Opera, Peking University for the Joint Performance of Excellent Dramas organized by the Ministry of Culture. In 2012, he served as conductor in the tour of "Yue Opera Master Li Min's Classic Works & Excerpts Touring Concert" (held by Fujian Song and Dance Theatre Orchestra) in Fujian Province and Hangzhou. In 2014, he served as conductor in the premiere of original opera *Diaochan* created by Gansu Opera House. In 2016, he served as chorus conductor in cooperation with Xi'an Concert Symphony Orchestra for operas *Tosca* and *Le Nozze di Figaro* for concert.

合唱团团员名单

女高音声部

赵 瑾◆△ 马 敏● 张 乐 赵 南 孔 迪 周与倩
赵司琴 崔 茜 王 萌 王 青 王雪娇 李雅璇
高 娜 刘超群 刘善文 郭 鑫 韩 雪 董京兰
韩 冰 魏秀婷 李 丹* 张玉龙* 耿子津* 林 佳*
娄 玥* 张子纯* 崔梦莹*

女中音声部

王姝婷△ 翟凤超● 杨 柳 李银霞 王志华 赵雪婷
高兴稳 齐 芮 王蓉蓉 赵淞婷 何 理 刘海月
冯小鸥 樊 荣 查璐璐 李仕婷* 蔡欣颖* 孙鹿鸣*
杨晓雪*

男高音声部

梁羽丰▲△ 曹瑞东● 毛伟钊 杨广萌 蔡 俊 唐明岩
斯楞河 侯永盛 李延雷 刘占林 王 瑞 王 淼
王 欢 刘 扬 张博奥 于公泽 张世博 卢 川
肖宇星 刘兴晔 高东方* 霍图南* 李嘉洋* 魏惠民*
门宏多* 刘广琨* 金志强* 马浩桐*

男中音声部

王 翀● 佟子杨 徐 达 孙伟博 陈 雷 张蕴哲
何辰龙 刘 梦 景新峰 郝晓辉 刘 莹 柴 进
郑伟强 张 洋 于昊彤 张 乾* 马 川* 王希*
刘 栋* 徐祝鑫* 曹希博* 施树潮* 王天一*

注：*为项目演员

钢琴伴奏：隋博睿 张 悦 刘晓星

Sopranos

ZHAO Jin ◆△ ,MA Min ● ,ZHANG Yue, ZHAO Nan, KONG Di,
ZHOU Yuqian, ZHAO Siqin, CUI Qian, WANG Meng, WANG Qing,
WANG Xuejiao, LI Yaxuan, GAO Na, LIU Chaoqun, LIU Shanwen,
GUO Xin, HAN Xue, DONG Jinglan, HAN Bing, WEI Xiuting,
LI Dan*, ZHANG Yulong*, GENG Zijin*, LIN Jia*, LOU Yue*,
ZHANG Zichun*, CUI Mengying*.

Altos

WANG Shuting △ , ZHAI Fengchao ● , YANG Liu, LI Yinxia,
WANG Zhihua, ZHAO Xueting, GAO Xingwen, QI Rui, WANG
Rongrong, ZHAO Songting, HE Li, LIU Haiyue, FENG Xiao'ou, FAN
Rong, ZHA Lulu, LI Shiting*, CAI Xinying*, SUN Luming*,
YANG Xiaoxue*.

Tenors

LIANG Yufeng ▲△ , CAO Ruidong ● , MAO Weizhao,
YANG Guangmeng, CAI Jun, TANG Mingyan, SI Lenghe,
HOU Yongsheng, LI Yanlei, LIU Zhanlin, WANG Rui, WANG Miao,
WANG Huan, LIU Yang, ZHANG Bo'ao, YU Gongze, ZHANG Shibo,
LU Chuan, XIAO Yuxing, LIU Xingye, GAO Dongfang*, HUO Tunan*,
LI Jiayang*, WEI Huimin*, MEN Hongduo*, LIU Guangkun*, JIN
Zhiqiang*, MA Haotong*.

Baritones

WANG Chong ● ,TONG Ziyang, XU Da, SUN Weibo, CHEN Lei,
ZHANG Yunzhe, HE Chenlong, LIU Meng, JING Xinfeng,
HAO Xiaohui, LIU Ying, CHAI Jin, ZHENG Weiqiang, ZHANG Yang,
YU Haotong, ZHANG Qian*, MA Chuan*, WANG Xi*, LIU Dong*,
XU Zhuxin*, CAO Xibo*, SHI Shuchao*, WANG Tianyi*.

*Extra Choristers

Rehearsal Pianist: SUI Borui, ZHANG Yue, LIU Xiaoxing

时间 Date	音乐会 Concert	指挥 Conductor
2019.4	19 春天的足迹：新时代优秀歌曲合唱音乐会 The Footmarks of Spring: Chorus Classics for the New Era	焦淼 JIAO Miao
	20	
2019.5	11 五月的鲜花：五四运动一百周年合唱音乐会 The Flowers in May: A Chorus Concert for the May Fourth Movement Centennial	孟幻 MENG Huan
	24 音乐之声：儿童作品合唱音乐会 The Sound of Music: A Concert of Children’ s Songs	焦淼 JIAO Miao
	25 周末音乐会 Weekend Matinee	焦淼 JIAO Miao
2019.6	29 在灿烂阳光下：红色经典合唱音乐会 Under the Shining Sunshine: Chorus Works of Red Classical	孟幻 MENG Huan
	30	
2019.8	10 天籁歌声：吴灵芬与国家大剧院合唱团民族合唱作品音乐会 Sounds of Nature: Folk Songs with WU Lingfen and NCPA Chorus	吴灵芬 WU Lingfen
	20 夏夜清韵：中外浪漫名曲作品合唱音乐会 A Refreshing Summer Night of Romantic Songs	焦淼 JIAO Miao
	24	
	25 周末音乐会 Weekend Matinee	焦淼 JIAO Miao
2019.11	9 周末音乐会 Weekend Matinee	孟幻 MENG Huan
	30 且听风吟：中外电影音乐合唱音乐会 Sounds of Wind: Great Film Music in Chorus	孟幻 MENG Huan
2019.12	1 且听风吟：中外电影音乐合唱音乐会 Sounds of Wind: Great Film Music in Chorus	孟幻 MENG Huan
	7 心声：国家大剧院合唱团十周年庆典音乐 Songs from the Heart: NCPA Chorus' 10th Anniversary Concert	焦淼 JIAO Miao
2020.1	10 春意情深：怀旧经典名歌合唱音乐会 A Night for Spring Nostalgia: Love, Friendship and Home in Chorus	焦淼 JIAO Miao
	11	
2020.2	7 花好月圆：新春作品合唱音乐会 Beautiful Flowers with Full Moon: Chorus Works for the Spring Festival	焦淼 JIAO Miao
	8	
2020.3	6 青春作伴好还乡：中国民歌合唱音乐会 Beautiful Spring Days: A Concert of Chinese Folk Songs	孟幻 MENG Huan
	7	



国家大剧院管弦乐团

音乐总监：吕嘉 | 桂冠指挥：陈佐湟

国家大剧院管弦乐团是中国国家表演艺术中心的常驻乐团。

新世纪的北京，历史气度和当代活力彼此交织，也滋养了国家大剧院管弦乐团远大的音乐精神和视界。自2010年3月建立以来，他们凭着对音乐与生俱来的热情、专注和创新精神，已位列中国乐坛最优秀的交响劲旅，并迅速得到了国际乐界的密切关注。

伴随他们一起经历这个过程的，有诸多优秀的音乐大师，包括：指挥家马泽尔、梅塔、捷杰耶夫、郑明勋、艾森巴赫、路易斯、阿什肯那齐、赛格斯坦、赫比希、林图、吕绍嘉、汤沐海、张弦、张国勇、张艺等，钢琴家布赫宾德、科瓦塞维奇、布尼亚季什维莉、阿卜杜瑞莫夫、沃洛丁、郎朗、王羽佳、陈萨、张昊辰等，大提琴家卡普松、王健、秦立巍等，小提琴家郑京和、列宾、吕思清、宁峰等，小号演奏家巴尔松，单簧管演奏家梅耶，打击乐演奏家李飏，歌唱家多明戈、努奇、弗莱明、李晓良、和慧、沈洋等。马泽尔曾评价他们“富有激情，全心投入，实力非同一般”，艾森巴赫则认为他们是“亚洲最优秀乐团之一”。

凭借在歌剧和交响乐领域同样的优秀表现和丰富经验，他们已作为中国最优秀的两栖乐团而闻名海内外。在歌剧领域，他们以精彩的演绎创造了中国歌剧音乐的全新艺术境界，也令国家大剧院众多世界级的歌剧制作更加熠熠生辉。多年来，他们呈现了六十余部国家大剧院歌剧制作，既包括《特里斯坦与伊索尔德》、《纽伦堡的名歌手》、《阿依达》、《奥赛罗》、《纳布科》、《托斯卡》、《图兰朵》、《费加罗的婚礼》、《唐璜》、《奥涅金》等世界经典歌剧，也包括《骆驼祥子》、《长征》、《方志敏》、《金沙江畔》、《冰山上的来客》、《这里的黎明静悄悄》等中国原创歌剧。在交响乐领域，他们不仅以跨越整年的乐季策划呈现了精彩的节目编排，而且以特有的活力与创意为所有观众留下了深刻的印象。他们在马泽尔指挥下演绎的瓦格纳名作《无词指环》被马泽尔认为“作品诞生以来最完美的演绎”，该音乐会现场录音由索尼古典全球发行，并成为马泽尔与中国乐团唯一公开发行的唱片。心怀对当代音乐的巨大热情，他们相继上演约翰·亚当斯、武满彻等当代作曲家的作品，并陆续委约

和全球首演了十余位顶尖作曲家（奥古斯塔·里德·托马斯、卡列维·阿霍、鲁多维科·艾奥迪、瑞切尔·波特曼、赵季平等）的新作，更通过国家大剧院‘青年作曲家计划’积极推动中国新一代作曲家的成长。

作为极具时代精神的音乐使者，他们通过周末音乐会、艺术沙龙和在学校、社区、医院、博物馆等开设的室内乐活动，将无数观众带入美妙的音乐世界，更作为国家的文化使者将当代中国的艺术活力传播到海外。2012至2015年，他们先后与艾森巴赫参加了德国石荷州、基辛根等音乐节，与陈佐湟在柏林、纽伦堡和悉尼上演音乐会，与吕嘉赴新加坡、首尔、大邱、台北和澳门举行亚洲巡演。2014年和2017年吕嘉率领乐团两度赴美，登上纽约卡内基音乐厅、芝加哥交响中心、旧金山戴维斯交响音乐厅以及其它美国、加拿大主流表演艺术场馆，堪称中国乐团在国际乐界的新突破，以其“欢欣愉悦的自信和朝气蓬勃的力量”（Musical America）被评论家们赞誉为“一支光彩四射和一流水准的乐团”（ConcertoNet.com）。

在2019/20乐季中，乐团将上演《采珠人》、《霍夫曼的故事》、《长征》、《西部女郎》、《兰斯之旅》、《青春之歌》等十一部歌剧制作，并将在吕嘉及张艺、艾森巴赫、萨拉斯特、史坦兹、庄东杰、张弦、郑明勋、斯塔布拉瓦、费多谢耶夫、霍内克、李心草、班克罗夫特等指挥家带领下，与王健、保罗·梅耶、吉尔伯特·奥丁、约翰内斯·莫泽、何子毓、黎卓宇、米凯拉·考妮、基安·索坦尼、拉多万·弗拉特科维、霍洛坚科、布尼亚季什维莉等独奏家合作，带来三十多场精彩的音乐会。同时，安妮·索菲·穆特与吴蛮作为国家大剧院2019/20驻院艺术家，与乐团展开从音乐会到教育项目的广泛合作。

国家大剧院首任音乐艺术总监陈佐湟，是国家大剧院管弦乐团的创建者之一，也是乐团首任首席指挥。2012年，陈佐湟荣膺桂冠指挥，吕嘉出任首席指挥。2017年，吕嘉出任国家大剧院音乐艺术总监、国家大剧院管弦乐团音乐总监与首席指挥。吕嘉在交响作品和歌剧领域均造诣深厚，曾任意大利维罗纳歌剧院音乐艺术总监、西班牙特内里费交响乐团音乐总监，同时也是中国澳门乐团现任艺术总监。

China NCPA Orchestra

Music Director: LÜ Jia | Conductor Laureate: Zuohuang Chen

China NCPA Orchestra is the resident orchestra of the National Centre for the Performing Arts (NCPA), Beijing. Established in March 2010, the orchestra consists of highly accomplished musicians from around the world, who perform in more than a dozen opera productions presented by its home venue each year as well as in ballets and regular orchestral concerts in its own season. With a notably busy schedule, the young ensemble has fast established itself as one of the most adventurous and dynamic orchestras in the country. LÜ Jia took up the post of Chief Conductor in February 2012, succeeding Zuohuang Chen, the current Conductor Laureate, NCPA's then Artistic Director of Music as well as a founder of the orchestra. In January 2017, upon Zuohuang Chen's retirement, LÜ Jia started serving as NCPA's Artistic Director of Music and the NCPA Orchestra's Music Director.

The NCPA Orchestra demonstrates an abiding commitment to the highest levels of artistic excellence and takes pride in its long-term collaborations with the finest musicians of our time. Artists associated with the orchestra in the past few years have included Lorin Maazel, Zubin Mehta, Valery Gergiev, Myung-Whun Chung, Christoph Eschenbach, Fabio Luisi, Vladimir Ashkenazy, Leif Segerstam, Gunter Herbig, Hannu Lintu, Shao-Chia Lü, TANG Muhai, Xian Zhang, ZHANG Guoyong, ZHANG Yi, Rudolf Buchbinder, Stephen Kovacevich, Khatia Buniatishvili, Behzod Abduraimov, Alexei Volodin, Lang Lang, Yuja Wang, CHEN Sa, Haochen Zhang, Gautier Capuçon, Jian Wang, Li-Wei Qin, Kyung-Wha Chung, Vadim Repin, Siqing Lu, NING Feng, Alison Balsom, Sabine Meyer, Li Biao, Plácido Domingo, Leo Nucci, Renee Fleming, Liang Li, HE Hui and Yang Shen among many others. Lorin Maazel worked closely with the orchestra before his passing and praised the musicians for their “amazing professionalism and great passion in music”. After working with the orchestra in a series of concerts, Christoph Eschenbach also declared it as “one of the finest orchestras in Asia”.

In the first few years since its establishment, China NCPA Orchestra has become one of the leading ensembles in the country both on stage and in the pit, gaining critical acclaim for its performances in NCPA's many opera productions. To date they have played for over 60 new productions, including not only classical repertoire such as *Tristan and Isolde*, *Die Meistersinger von Nürnberg*, *Aida*, *Otello*, *Nabucco*, *Tosca*, *Turandot*, *The Marriage of Figaro*, *Don Giovanni*, *Eugene Onegin*, but also newly commissioned works including *Rickshaw Boy*, *The Long March*, *Fang Zhimin*, *The Jinsha River*, *The Visitor from the Ice Mountains* and *The Dawns Here Are Quiet*. In its own orchestral concert season, the orchestra has consistently presented creative and diverse programmes. Their performance of the *Ring without Words* with its creator, Lorin Maazel, was released on SONY Music worldwide, the only recording the great maestro ever made with a Chinese orchestra.

Another important field of work that the orchestra has explored extensively in the short period of time since its establishment is the creation and promotion of contemporary music. Having presented the Chinese premieres of major works by John Admas, Toru Takemitsu et al, it gave the world premieres of more than ten substantial new orchestral works commissioned by the NCPA, written by composers from across the globe including Qigang Chen, Jiping Zhao, Michael Gordon, Augusta Read Thomas, Kalevi Aho, and Joby Talbot. It has also played a major role in the NCPA's annual Young Composers Programme, providing a unique platform nurturing the next generation of Chinese composers.

The NCPA Orchestra has flexed its wings on the international stage, receiving widespread international praise for its performances at the Kissingen Summer Music Festival and the Schleswig-Holstein Musik Festival and concerts in many cities in Germany, as well as in Sydney, Singapore, Seoul, Daegu, Abu Dhabi, Taipei and Macau. The orchestra undertook its first North American tour in 2014 and the revisiting tour in 2017, where it performed at Carnegie Hall, Chicago Symphony Center, Davies Symphony Hall and other major venues in the US and Canada, under the baton of LÜ Jia. *Musical America* praised its “joyful confidence and youthful strength”. *Concerto Net* described it as “a polished, first rate ensemble”.

With its commitment to educational and outreach activities, the orchestra has presented a series of Weekend Matinee concerts at its home venue. With specially selected programmes and accessible ticket prices, these have become extremely popular with Beijing audience new to classical music. In addition, the orchestra frequently initiates wide-reaching educational projects in association with educational institutions across the city.

The forthcoming 19/20 season will have “Cadenza” as its theme, featuring over 30 concerts conducted by LÜ Jia, ZHANG Yi, Christoph Eschenbach, Jukka-Pekka Saraste, Markus Stenz, Tung-Chieh Chuang, Xian Zhang, Myung-Whun Chung, Daniel Stabrawa, Vladimir Fedoseev, Manfred Honeck, Li Xincao, Ryan Bancroft with soloists Jian Wang, Paul Meyer, Gilbert Audin, Johannes Moser, Ziyu He, George Li, Michaela Kaune, Kian Soltani, Radovan Vlatkovic, Vadym Kholodenko, Khatia Buniatishvili and many others. Anne-Sophie Mutter and WU Man, both as this season's Artist-in-Residence, will lead a number of concerts as well as educational projects. The orchestra will also perform in eleven NCPA opera productions including *Les Pêcheurs de Perles*, *Le contes d'Hoffmann*, *The Long March*, *La Fanciulla Del West*, *Journey to Reims* and *Song of youth*.



吕嘉 音乐总监

吕嘉是享有国际盛誉的华人指挥大师。他生于上海的一个音乐世家，幼年学习钢琴和大提琴，后来进入中央音乐学院，师从指挥大师郑小瑛学习指挥。24岁时，吕嘉进入德国柏林艺术大学，跟随汉斯·马汀·拉宾斯坦教授、罗伯特·沃尔夫教授继续深造。同年，吕嘉在意大利获得安东尼奥·佩德罗第国际指挥大赛第一名，并由此开始了辉煌的职业指挥家生涯。

在过去的近20年中，吕嘉在欧美及全球各国指挥歌剧及音乐会两千余场。他是第一位在意大利担任重要歌剧院总监的亚洲指挥家，也是第一位执棒芝加哥交响乐团的华人指挥家。在欧洲，他曾在斯卡拉歌剧院、巴伐利亚国立歌剧院、柏林德意志歌剧院，以及洛桑、都灵、罗马、那不勒斯、威尼斯、佛罗伦萨、法兰克福和斯图加特的众多歌剧院指挥过大量重要歌剧制作。在交响乐领域，他曾与众多国际顶尖交响乐团合作，如皇家阿姆斯特丹音乐厅管弦乐团、芝加哥交响乐团、莱比锡布商大厦管弦乐团、慕尼黑爱乐乐团、班贝格交响乐团、罗马圣塞西莉亚交响乐团、

伯明翰城市交响乐团、利物浦皇家爱乐乐团、奥斯陆爱乐乐团、里昂国立管弦乐团、芬兰广播交响乐团、汉堡广播交响乐团、悉尼交响乐团，及众多其它欧美及澳洲乐团。

吕嘉是第一位录制全套门德尔松交响作品的华人指挥家，也是全球唯一录制了瑞典国宝级作曲家英瓦·利德霍姆全套交响乐作品的指挥家。他对德国古典浪漫派作品和法国印象派的诠释被盛赞为用“精准的音乐语言与完美的指挥技巧”演奏出“极其令人信服的音乐演绎”。在身为歌剧故乡的意大利和德国，吕嘉指挥的歌剧剧目超过50部，被意大利的音乐评论家誉为“比意大利人更懂得意大利歌剧的指挥家”。

2007年，在意大利佩萨罗举行的罗西尼歌剧节上，吕嘉指挥的罗西尼歌剧《鹊贼》荣膺当年的“欧洲年度最佳歌剧大奖”。同年，意大利总统纳波利塔诺决定授予吕嘉“总统杯”，以表彰他为欧洲音乐文化的传播与发展做出的重要贡献。2012年，他还在举世瞩目的多明戈国际声乐比赛中担任评委，并由此成为该比赛有史以来唯一的华人委。

2012年，吕嘉成为国家大剧院歌剧总监与首席指挥。由他监制和指挥的《罗恩格林》、《漂泊的荷兰人》、《奥赛罗》、《费加罗的婚礼》、《假面舞会》、《托斯卡》等歌剧，在世界众多歌剧与音乐媒体上广获赞誉。凭借这些世界水准的歌剧制作，国家大剧院不仅成为全球歌剧舞台上的耀眼明星，更由此开辟了歌剧艺术在中国发展的新篇章。同时，吕嘉带领下的国家大剧院管弦乐团，也通过其在音乐会中令人叹服的表现，稳步崛起为中国新一代交响乐团的杰出典范。

2017年，吕嘉出任国家大剧院音乐艺术总监、国家大剧院管弦乐团音乐总监与首席指挥。在此之前，吕嘉曾任意大利维罗那歌剧院的音乐总监、西班牙特内里费交响乐团艺术总监，并曾在意大利特里埃斯特歌剧院、佛罗伦萨交响乐团、罗马拉奇奥室内乐团及瑞典诺克平交响乐团担任首席指挥。同时，吕嘉现在也是澳门乐团音乐总监。

LÜ Jia Music Director

The Chinese conductor LÜ Jia's work has received great acclaim internationally. Born into a musical family in Shanghai, LÜ began studying piano and cello at a very young age. He later studied conducting at the Central Conservatory of Music in Beijing, under the tutelage of esteemed conductor Xiaoying Zheng. At the age of 24, LÜ entered the University of Arts in Berlin, where he continued his studies under Professor Hans-Martin Rabenstein and Robert Wolf. The following year, he was awarded both the First Prize and Jury's Prize at the Antonio Pedotti International Conducting Competition in Trento, Italy, and launched his career as a conductor.

Over the past decades, he has conducted over 2,000 orchestral concerts and opera performances in Europe and America, and became the first Asian conductor to serve as the artistic director of a major Italian opera house, as well as the first Chinese conductor to lead Chicago Symphony. He has worked with important productions at the Bayerische Staatsoper in Munich, the Deutsche Oper Berlin and La Scala in Milan, as well as opera houses in Lausanne, Turin, Rome, Naples, Verona, Venice, Florence, Frankfurt and Stuttgart. He has also worked with many renowned orchestras including the Royal Concertgebouw Orchestra, Chicago Symphony Orchestra, Gewandhaus Leipzig, Munich Philharmonic, Orchestra dell'Accademia Nazionale di Santa Cecilia, City of Birmingham Symphony Orchestra, Royal Liverpool Philharmonic, Oslo Philharmonic, Lyon National Orchestra in France, Finnish Radio Symphony, Hamburg Radio Symphony, Bamberg Symphoniker, Sydney Symphony Orchestra and many others across Europe, America and Australia.

LÜ Jia was the first Chinese conductor to record Felix Mendelssohn's complete orchestral works, and also the only conductor so far who has recorded the complete works by the important Swedish composer Ingvar Lidholm. His interpretations of German Classical Romanticism and French Impressionists have been praised for their "extremely convincing musical interpretation" with "musical precision and perfect baton

technique." Having directed nearly 50 operas in Italy and Germany, homelands of the European opera tradition, he has also been praised by Italian music critics as "a conductor who understands Italian opera even better than the Italians themselves do". In 2007, his performance of La Gazza Ladra at the Rossini Opera Festival in Pesaro was voted as European Opera Production of the Year. That same year, in recognition of his important contribution to musical culture in Italy, LÜ Jia was awarded the President's Prize by President Giorgio Napolitano. In 2012, the Domingo International Vocal Competition invited LÜ Jia to serve on the jury, making him the Competition's first-ever Chinese jury member.

In 2012, LÜ Jia was appointed Chief Conductor and Artistic Director of Opera at the National Centre for the Performing Arts (NCPA) in Beijing China. Under his musical direction, NCPA's own productions of Lohengrin, The Flying Dutchman, Othello, La Nozze di Figaro, Un Ballo in Maschera, Tosca, and many other works, have received glowing reviews from the international press. With these brand new productions aspiring to high international standards, the NCPA has become a strong contender in the world of opera, and also launched an exciting new chapter in the history of professional opera productions in China. In the meantime, the NCPA Symphony Orchestra, under LÜ's baton, has fast established itself as one of the leading new ensembles in the orchestral world in China, presenting impressive performances season after season.

In 2017, LÜ Jia has been appointed as Artistic Director of Music of National Centre for the Performing Arts (NCPA), Music Director and Chief Conductor of China NCPA Orchestra. Before taking up his current posts in Beijing, LÜ served as Music Director at Verona Opera, Artistic Director at Symphony Orchestra of Tenerife, as well as Chief Conductor at Trieste Opera, Symphony Orchestra of Florence, Lazio Chamber Orchestra of Rome and Norrköping Symphony Orchestra in Sweden. In addition to his NCPA music directorship, he is also currently the Music Director and Principal Conductor of Macao Orchestra.



陈佐湟 桂冠指挥

陈佐湟生于中国上海。1965年毕业于中央音乐学院附中钢琴专业，1981年毕业于中央音乐学院指挥系，同年经小泽征尔先生推荐赴美国坦格乌德音乐中心及密歇根大学音乐学院学习，1982年获音乐硕士学位，1985年获密歇根大学颁发的第一个乐队指挥音乐艺术博士学位，成为新中国第一个音乐艺术博士。

1985至1987年，陈佐湟在美国堪萨斯大学艺术学院任指挥副教授，期间获荣誉教授称号。1987年，陈佐湟担任中国中央乐团指挥，并带领乐团赴美国纽约、华盛顿、芝加哥、旧金山、洛杉矶等二十四个城市进行了访问演出。此后，他又带领中央乐团、中国交响乐团、中国青年交响乐团、中国少年交响乐团及布达佩斯爱乐乐团、汉堡青年交响乐团等在欧洲、美洲和亚洲成功地进行了十多次巡演。1992年至1996年，陈佐湟又兼任美国罗德岛州爱乐乐团音乐总监和指挥，其间多次获得堪萨斯州和罗德岛州州长艺术奖

和嘉奖令，深受乐团音乐家们和听众的赞赏和敬重。

1996年，陈佐湟辞去部份国外职务，回到中国，在原中央乐团的基础上组建中国交响乐团，并担任中国交响乐团首任艺术总监。中国交响乐团实行了国际上职业乐团通用的音乐季演出制，几年中邀请了上百位国际优秀音乐家来团合作，演出了大量中外交响乐作品，有力地推动了中国交响音乐事业的发展。陈佐湟带领乐团在国内许多城市及欧洲，日本和墨西哥的访问演出获得了听众和乐评家的一致称赞。2002至2006年陈佐湟担任墨西哥 UNAM 爱乐交响乐团音乐总监；2004至2008年担任上海爱乐乐团音乐总监；2006至2010担任韩国仁川爱乐乐团艺术总监。

多年来，陈佐湟还应邀赴欧洲、美洲、拉丁美洲二十多个国家和地区担任三十多支交响乐团的客席指挥，包括苏黎世音乐厅管弦乐团、温哥华交响乐团、布达佩斯

Zuohuang Chen Conductor Laureate

爱乐乐团、匈牙利国家交响乐团、古本江乐团、俄罗斯爱乐乐团、斯洛伐克广播交响乐团、冰岛交响乐团等；在亚洲，他合作过的乐团包括香港管弦乐团、新加坡交响乐团、台北市立交响乐团及釜山爱乐乐团等。陈佐湟被称为“一位极有才华的音乐家”，“可能是自小泽征尔之后，最重要的亚裔指挥家”。他的指挥艺术“富有强烈的艺术魅力”，“具有站在任何一个乐队前面的权威”。

Zuohuang Chen started his early piano study at the Middle School attached to the Central Conservatory of Music in Beijing, and later graduated from the Conservatory's Conducting Department. At the recommendation of Seiji Ozawa, Chen went to the United States to study at the Tanglewood Music Center and at the School of Music, University of Michigan. He has the honor as the first person ever to have received the degree of Doctor of Musical Arts in Orchestral Conducting from the University of Michigan, as well as becoming the first Doctor of Musical Arts of P. R. China.

In 1987, Chen assumed the position of conductor of the Central Philharmonic Orchestra of China and led it on a historic tour covering 24 cities in the United States, including New York, Washington D.C., Chicago, Detroit, San Francisco, and Los Angeles. He also led more than a dozen of orchestral tours in Europe, America and Asia with the Central Philharmonic Orchestra of China, China National Symphony Orchestra, Shanghai Philharmonic Orchestra, China Youth Symphony Orchestra, Budapest Philharmonic Orchestra, Hamburg Youth Orchestra and Incheon Philharmonic Orchestra of S. Korea.

Since 1980s, Chen has been the Conductor of the Central Philharmonic Orchestra of China, Music Director of the Wichita Symphony Orchestra, and Music Director of the Rhode

在多年的国际音乐活动中，陈佐湟向世界各国听众推荐中国交响乐新作及年轻艺术家的不懈努力，亦获得人们的普遍的敬重和赞扬。

陈佐湟自2007年至2016年担任中国国家大剧院音乐艺术总监，2010年至2012年担任中国国家大剧院管弦乐团首席指挥，现为乐团桂冠指挥，自2010-2015年兼任贵阳交响乐团音乐总监，现任终身荣誉总监。

Island Philharmonic Orchestra. Chen was the founding Artistic Director of China National Symphony Orchestra in 1996. He has also been the Music Director of UNAM Philharmonic Orchestra in Mexico City, Artistic Director of Shanghai Philharmonic Orchestra, and Music Director of Incheon Philharmonic Orchestra of S. Korea.

Chen is a much sought-after musician and has been invited to be guest conductor of several dozens of orchestras around the world. He also has been invited as the jury member of many international musical competitions. Maestro Chen's art of conducting has won praises from the audience and musicians wherever he works. The persistent enthusiasm to introduce and promote Chinese symphonic music and young musical talents to the world made him a respected and welcome musical figure worldwide. What's more, he is committed to promoting extensively symphonic music in China and now also works as the Artistic Director of Guiyang Symphony Orchestra.

Zuohuang Chen had been the Artistic Director of Music at China's National Centre for the Performing Arts from 2007-2016, and was the first Chief Conductor of China NCPA Orchestra between 2010 and 2012, and currently is the Conductor Laureate. He had been Music Director of Guiyang Symphony Orchestra from 2010 to 2015, and became Conductor Emeritus in 2015.

李喆

乐团首席

加拿大籍小提琴演奏家，具有丰富的交响乐、歌剧和室内乐演奏经验和令人瞩目的乐团首席经历。曾在伦敦交响乐团担任小提琴演奏家，在加拿大蒙特利尔音乐家室内乐团担任乐团副首席，在中国中央歌剧院交响乐团担任乐团首席。2012年



Li Zhe

Concertmaster

起担任中国国家大剧院管弦乐团首席。为“北京三重奏”，“国家大剧院四重奏”组建成员，及中央音乐学院和中国音乐学院特聘教授。曾录制发行了多张唱片并获得加拿大唱片界“朱诺奖”殊荣。

Li Zhe, a Chinese-Canadian violinist, is renowned as an orchestral concertmaster, as well as an experienced veteran musician in the fields of symphonic, operatic, and chamber music repertoire. He has performed the violin section at the London Symphony Orchestra, acted as the Associate Concertmaster of I Musici de Montreal Chamber Orchestra, and the Concertmaster of the China's Central Opera House. Zhe Li became the Concertmaster of China NCPA Orchestra in 2012, and is the founding member of the Beijing Trio, NCPA String Quartet, and serves as a Guest Professor at both the Central and China Conservatory of Music. With I Musici de Montreal, he did many CD recordings, which have garnered a Canadian Juno Award.

王晓明

客座乐团首席

现任苏黎世歌剧院首席，斯特拉底瓦利四重奏一提琴。同时是国家大剧院管弦乐团客座首席，瑞士伯尔尼交响乐团客座首席，波尔多国家交响乐团客座首席，也是卡拉扬国际基金会终身荣誉音乐家。曾获得维也纳“史迪芬”国际小提琴比赛第

一名。莫扎特国际小提琴比赛特别奖。王晓明的音乐足迹遍布全球 30 多个国家，曾在世界各大音乐厅及音乐节进行演奏。曾被《纽约时报》评为：杰出的令人难以忘怀的精美声音小提琴家。

WANG Xiaoming, currently is the Concertmaster performer at the Zurich Opera House, first violin of the Stradivarius Quartet, Guest Concertmaster of NCPA Orchestra and Bern Symphony Orchestra of Switzerland. He is a lifetime honorary musician of Herbert von Karajan Foundation, and has won the first prize of the Stephen International Violin Competition in Vienna, and special award of Mozart International Violin Competition. Xiaoming Wang has performed over 30 countries, concert halls and music festivals. New York Times praised him "distinguished by impressively refined sound"



一名。莫扎特国际小提琴比赛特别奖。王晓明的音乐足迹遍布全球 30 多个国家，曾在世界各大音乐厅及音乐节进行演奏。曾被《纽约时报》评为：杰出的令人难以忘怀的精美声音小提琴家。



乐团首席
Concertmaster




李喆
LI Zhe

客座乐团首席
Guest
Concertmaster




王晓明
WANG Xiaoming


第一小提琴
First Violin




陈述△
CHEN Shu




马魏家△
MA Weijia




赵毓婧
ZHAO Jingjing




李乐
LI Le



蒋君
JIANG Jun



刘嵩
LIU Song



亚历山德拉·登加
Aleksandra Denga



蒲小晶
PU Xiaojing



金炫志
Hyunji Kim



毛雪阳
MAO Xueyang



张朝忱
ZHANG Chaochen




刘晓旭
LIU Xiaoxu




张炎琰
ZHANG Yanyan




李佳颖
LEE Chia-Ying



孙茜
SUN Qian




猪子奈美
Nami Inoko




赵洁盈
ZHAO Jieying


第二小提琴
Second Violin




刘弦▲
LIU Xian




杨瑞△
YANG Rui




樊悦△
FAN Yue




袁芳芳
YUAN Fangfang



纪雯曈
JI Wenyu



武萌
WU Meng



蔡琼华
TSAI Chiung-Hua



林伯宇
LIN Boyu



李文丹
LI Wendan



李兴雅
LI Xingya



郭颖心
GUO Yingxin



高佳瑶
GAO Jiayao



郑燕
ZHENG Yan



朱秀软
Sooyeon Joo




纪东丹
JI Dongdan




徐子然
XU Ziran


中提琴
Viola




庄然▲
ZHUANG Ran




郝学嘉△
HAO Xuejia




何静△
HE Jing




张淼
ZHANG Miao



刘莎
LIU Sha



南江录
Kangrok Nam



秦宇
QIN Yu



唐韧竹
TANG Renzhu



丛延伊
CONG Yanyi




张译文
ZHANG Yiwen




尚轶宇
SHANG Yiyu


大提琴
Cello




梁肖△
LIANG Xiao




张晟△
ZHANG Sheng




金窈利
Kyuri Kim




宋涛
SONG Tao



尹龙
YIN Long



汪昊宇
WANG Haoyu



王宇
WANG Yu



李梦琪
LI Mengqi



石瑾
SHI Jin

▲首席 Principal

◆客座首席 Guest Principal

△副首席 Associate Principal

低音提琴 Double Bass	 刘怡枚 ▲ LIU Yimei	 刘相全 LIU Xiangquan	 赵海岐 ZHAO Haiqi	 周元龙 ZHOU Yuanlong	 张广元 ZHANG Guangyuan	 范一鸣 FAN Yiming
长笛 Flute	 叶怡初 ▲ YEH I-Jeng	 尹伊 △ YIN Yi	 陆遥遥 △ LU Yaoyao	 刘倩 LIU Qian	 陈奂希 CHEN Huan-Hsi	
双簧管 Oboe	 周阳 ▲ ZHOU Yang	 张嘉芳 △ CHANG Chia-Fang	 寇艺舰 KOU Yijian	 加布里尔·奥马萨 Gabriel Ormaza		
单簧管 Clarinet	 佐米·桑切斯 ▲ Jaume Sancho	 陈思军 △ CHEN Sijun	 李曼娜 △ Minna Lee	 张天宇 ZHANG Tianyu	 施然文 SHI Ranwen	
大管 Bassoon	 姬晶晶 JI Jingjing	 石光远 SHI Guangyuan	 冯泽超 FENG Zechao			
圆号 Horn	 刘晓昕 ▲ LIU Xiaoxin	 陈彩双 Chai Suang Tan	 王梓 WANG Zi	 朴垠贞 Eunjung Park	 曾鹏斐 ZENG Pengfei	 杨佐 YANG Zuo

小号 Trumpet	 王与兵 ▲ WANG Yubin	 朱与墨 △ ZHU Yumo	 李锐 LI Rui	 何凯 HE Kai
长号 Trombone	 刘爽 ▲ LIU Shuang	 卫稚英 WEI Zhiying	 范哲奇 FAN Zheqi	 袁博轩 YUAN Boxuan
大号 Tuba	 王海宇 △ WANG Haiyu			
打击乐 Percussion	 刘恒 ▲ LIU Heng	 马远 MA Yuan	 苏姝 SU Shu	 黄荣光 Younggwang Hwang
竖琴 Harp	 黄立雅 ▲ HUANG Li-Ya	 张小音 ◆ ZHANG Xiaoyin		

▲首席 Principal

◆客座首席 Guest Principal

△副首席 Associate Principal

国家大剧院管弦乐团 2019 / 20 | 华彩

CHINA NCPA ORCHESTRA 2019 / 20 | Cadenza

时间 Date	音乐会 Concert	指挥 Conductor	独奏 / 独唱 Soloist
2019.4	6 国家大剧院八重奏音乐会：春之声 China NCPA Octet: The Voice of Spring		
	19 张芝、王健与国家大剧院管弦乐团演绎于京君、柴科夫斯基与马勒 Julian Yu, Tchaikovsky and Mahler with ZHANG Yi, Jian Wang and NCPAO	张芝 ZHANG Yi	王健 Jian Wang
2019.5	3 2019 五月音乐节开幕：名家荟萃世界管乐经典作品音乐会 2019 NCPA May Festival Opening Concert: tbd	吕嘉 LÜ Jia	吕思清 / 刘明嘉 / 嘉博·博德斯基 / 保罗·梅耶 / 吉尔伯特·奥丁 Siqing Lu / LIU Mingjia / Gabor Boldoczki / Paul Meyer / Gilbert Audin
	25 如此浪漫之一：艾森巴赫、卡拉帕诺斯与国家大剧院管弦乐团 Romantic as It Is I: Eschenbach, Karapanos and NCPAO	克里斯托弗·艾森巴赫 Christoph Eschenbach	斯塔西斯·卡拉帕诺斯 Stathios Karapanos
2019.6	1 青少年管弦乐队指南：萨拉斯特与国家大剧院管弦乐团 Young Person's Guide to the Orchestra: Saraste and NCPAO	尤卡·佩卡·萨拉斯特 Jukka-Pekka Saraste	
	2 俄罗斯万花筒之一：萨拉斯特、苏德宾与国家大剧院管弦乐团 Russian Kaleidoscope I: Saraste, Sudbin and NCPAO	尤卡·佩卡·萨拉斯特 Jukka-Pekka Saraste	叶甫盖尼·苏德宾 Yevgeny Sudbin
	7 国家大剧院管弦乐团室内乐系列：如此浪漫之二：门德尔松弦乐四重奏之夜 NCPAO in Chamber: Romantic as It Is II: Mendelssohn's Works for String Quartet		
	8 周末音乐会：从比才到德彪西 Weekend Matinee: from Bizet to Debussy	吕嘉 LÜ Jia	
	13 双城记 II：国家大剧院管弦乐团与香港管弦乐团合作音乐会 A Tale of Two Cities II: NCPA Orchestra and HK Phil Concert		
	28 马库斯·史坦兹、田博年与国家大剧院管弦乐团演绎德沃夏克与勃拉姆斯 Dvorak and Brahms with Stenz, TIAN Bonian and NCPAO	马库斯·史坦兹 Markus Stenz	田博年 TIAN Bonian
29 马库斯·史坦兹、乌尔曼与国家大剧院管弦乐团演绎韦伯、李斯特与勃拉姆斯 Weber, Liszt and Brahms with Stenz, Ullman and NCPAO	马库斯·史坦兹 Markus Stenz	亚历山大·乌尔曼 Alexander Ullman	
2019.7	20 如此浪漫之三：庄东杰、莫泽与国家大剧院管弦乐团演绎莎翁情书 Romantic as It Is III: A Love Letter from Shakespeare with Tung-Chieh Chuang, Moser and NCPAO	庄东杰 Tung-Chieh Chuang	约翰内斯·莫泽 Johannes Moser
	21 如此浪漫之三：庄东杰、何子毓与国家大剧院管弦乐团演绎莎翁情书 omantic as It Is III: A Love Letter from Shakespeare with Tung-Chieh Chuang, Ziyu He and NCPAO	庄东杰 Tung-Chieh Chuang	何子毓 Ziyu He
2019.9	14 俄罗斯万花筒之二：张弦、黎卓宇与国家大剧院管弦乐团 Russian Kaleidoscope II: Xian Zhang, George Li and NCPAO	张弦 Xian Zhang	黎卓宇 George Li
	15 俄罗斯万花筒之二：张弦、黎卓宇与国家大剧院管弦乐团 Russian Kaleidoscope II: Xian Zhang, George Li and NCPAO	张弦 Xian Zhang	黎卓宇 George Li
2019.10	11 乐是故乡明：国家大剧院新作品音乐会 Sounds of China: Concert of NCPA New Commissions	杨洋 YANG Yang	
	12 国家大剧院八重奏音乐会：寄韶华 China NCPA Octet: To the Glory of Youth		
	18 理查·施特劳斯如是说之一：吕嘉、考妮、索坦尼与国家大剧院管弦乐团 Also Sprach R. Strauss I: LÜ Jia, Kaune, Soltani and NCPAO	吕嘉 LÜ Jia	基安·索坦尼 / 米凯拉·考妮 Kian Soltani / Michaela Kaune

时间 Date	音乐会 Concert	指挥 Conductor	独奏 / 独唱 Soloist
2019.10	19 理查·施特劳斯如是说之一：吕嘉、弗拉特科维奇、索坦尼与国家大剧院管弦乐团 Also Sprach R. Strauss I: LÜ Jia, Vlatkovic, Soltani and NCPAO	吕嘉 LÜ Jia	拉多万·弗拉特科维奇 / 基安·索坦尼 Radovan Vlatkovic / Kian Soltani
	25 生命狂想曲：郑明勋、霍洛坚科与国家大剧院管弦乐团演绎陈其钢、拉赫玛尼诺夫与贝多芬 Life Rhapsody: Qigang Chen, Rachmaninoff and Beethoven with Myung-Whun Chung, Kholodenko and NCPAO	郑明勋 Myung-Whun Chung	瓦季姆·霍洛坚科 Vadym Kholodenko
	26 生命狂想曲：郑明勋、王之炅与国家大剧院管弦乐团演绎陈其钢、布鲁赫与贝多芬 Life Rhapsody: Qigang Chen, Rachmaninoff and Beethoven with Myung-Whun Chung, Zhijiong Wang and NCPAO	郑明勋 Myung-Whun Chung	王之炅 WANG Zhijiong
2019.11	2-3 黄河大合唱：吕嘉指挥澳门乐团、国家大剧院管弦乐团与合唱团 Yellow River Cantata: LÜ Jia Conducts Macao Orchestra, China NCPA Orchestra and Chorus	吕嘉 LÜ Jia	徐晓英 / 关致京 / 王卫国 XU Xiaoying / GUAN Zhijing / WANG Weiguo
	8 晨兴号角：袁丁与国家大剧院管弦乐团 Rising Fanfare: YUAN Ding and NCPAO	袁丁 YUAN Ding	
	10 升华之夜：柏林爱乐首席斯塔布拉瓦与国家大剧院管弦乐团 Transfigured Night: BPO Concertmaster Stabrawa and NCPAO	丹尼尔·斯塔布拉瓦 Daniel Stabrawa	丹尼尔·斯塔布拉瓦 Daniel Stabrawa
15 俄罗斯万花筒之三：费多谢耶夫与国家大剧院管弦乐团 Russian Kaleidoscope III: Fedoseev and NCPAO	弗拉基米尔·费多谢耶夫 Vladimir Fedoseev		
2019.12	5 贝多芬庆典：霍内克、穆特与国家大剧院管弦乐团 Celebrate Beethoven: Honeck, Mutter and NCPAO	曼弗雷德·霍内克 Manfred Honeck	安妮·索菲·穆特 Anne-Sophie Mutter
	7 贝多芬庆典：霍内克、穆特、索坦尼、布尼亚季什维莉与国家大剧院管弦乐团 Celebrate Beethoven: Honeck, Mutter, Soltani, Buniatishvili, and NCPAO	曼弗雷德·霍内克 Manfred Honeck	安妮·索菲·穆特 / 基安·索坦尼 / 卡蒂雅·布尼亚季什维莉 Anne-Sophie Mutter / Kian Soltani / Khatia Buniatishvili
	31 2020 北京新年音乐会 2020 Beijing New Year's Concert	吕嘉 LÜ Jia	
	1 国家大剧院 2020 新年音乐会 NCPA 2020 New Year's Concert	吕嘉 LÜ Jia	
2020.1	17 如此浪漫之四：吕嘉与国家大剧院管弦乐团、合唱团演绎门德尔松 Romantic as It Is IV: Mendelssohn with LÜ Jia and NCPA Orchestra & Chorus	吕嘉 LÜ Jia	
	18 如此浪漫之四：吕嘉与国家大剧院管弦乐团、合唱团演绎门德尔松 Romantic as It Is IV: Mendelssohn with LÜ Jia and NCPA Orchestra & Chorus	吕嘉 LÜ Jia	
	22 龙凤呈祥—全球华人新春音乐盛典 2020 The Spring Festival Musical Gala for Chinese Around the World 2020	吕嘉 LÜ Jia	
2020.2	16 周末音乐会：春之奇迹 Weekend Matinee: Miracle in Spring	李心草 LI Xincao	
	14 情歌曼舞：李心草、宋元明、王冲与国家大剧院管弦乐团 Songs and Dances for Love: LI Xincao, SONG Yuanming, WANG Chong and NCPAO	李心草 LI Xincao	宋元明 / 王冲 SONG Yuanming / WANG Chong
2020.3	7 理查·施特劳斯如是说之二：吕嘉与国家大剧院管弦乐团 Also Sprach R. Staruss II: LÜ Jia and NCPAO	吕嘉 LÜ Jia	
	12 寻道东西：班克罗夫特、吴蛮与国家大剧院管弦乐团 Mind Excursion: Bancroft, WU Man and NCPAO	瑞恩·班克罗夫特 Ryan Bancroft	吴蛮 WU Man
	15 寻道东西：班克罗夫特、吴蛮、秦立巍与国家大剧院管弦乐团 Mind Excursion: Bancroft, WU Man, Li-Wei Qin and NCPAO	瑞恩·班克罗夫特 Ryan Bancroft	吴蛮 / 秦立巍 WU Man / Li-Wei Qin

国家大剧院管弦乐团 | 合唱团 China NCPA Orchestra | Chorus

书记 Party Branch Secretary

陈戈 CHEN Ge

国家大剧院管弦乐团 China NCPA Orchestra

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任小珑 REN Xiaolong

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国家大剧院管弦乐团及合唱团谨此特别鸣谢朱炜先生。本册所选取之油画作品，由朱炜先生友情为国家大剧院管弦乐团及合唱团创作。

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