

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



NCPA  
ORCHESTRA  
国家大剧院管弦乐团

音乐总监: 吕嘉  
Music Director: LÜ JIA

日新

EVOLUTION  
2020/21



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# 日新 EVOLUTION 2020/21

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## 致辞

王宁

国家大剧院 院长



在抗疫斗争取得阶段性胜利之际，国家大剧院管弦乐团和合唱团 2020/21 音乐季的大幕徐徐拉开。漫长的期待后，我们和观众终于又在音乐中相聚，携手走进又一个万象更新的春夏秋冬。

在疫情面前，我们经历了情感和智慧的严酷考验，也收获了全新思考和感悟生活的机会。对国家大剧院管弦乐团和合唱团的音乐家们来说，这也是他们重新审视和定义艺术工作者使命和职责的时刻。疫情期间，他们正是带着这些思考和感悟勇立潮头，用多部抗疫文艺作品、数十场线上音乐会，同亿万观众携手叩问命运、探寻光明，为社会大众凝聚勇气、力量和爱。

疫情里有苦难和悲情，但也见证了非凡的勇敢、温情和大爱。这个开启在战疫岁月的新乐季，注定是趟不平凡的音乐旅程。借儒家经典里“苟日新，日日新，又日新”的美意，这个新乐季将以“日新”为主题，既为风雨后崭新的生活篇章寄语和祝愿，更愿以此致敬人类生生不息、日新日进的伟大精神。

这种日新日进之志，同样回荡在人类璀璨的艺术星空中。凭借不断自我突破、领导标新的精神，历代艺术大师们以无尽的生长之力、创新之德，为我们留下了无数不朽的艺术杰作，也铸就了人类探知自我、感知世界、不懈前行的精神力量。

当今，新时代中国正以豪迈前行的足迹，印证着日新者日进的现实写照。今年，中国将全面建成小康社会，明年还将要喜迎建党百年，这也是中华民族伟大复兴中国梦的里程碑进程中的重要时刻。这个音乐季，国家大剧院管弦乐团和合唱团也将以音乐礼赞丰碑，只要不懈进取，终将日新日进！

祝国家大剧院管弦乐团及合唱团 2020/21 乐季圆满成功！

王宁

## ADDRESS

WANG Ning

President,  
National Centre for the  
Performing Arts

As our country is seeing a marked victory in the fight against the COVID-19 pandemic, the 2020/21 Season of China NCPA Orchestra & Chorus is drawing open its curtains. Finally, after the long wait, we will meet the audience again in the world of music, starting yet another colorful journey into the new seasons.

The pandemic has posed grim challenges to our sentiments and wisdom, and in the meantime, it also presented us with an opportunity to contemplate and appreciate life from a brand-new perspective. For the members of China NCPA Orchestra & Chorus, it has also been a time for them to re-evaluate and redefine their missions and duties as artists. It has been with such contemplation and appreciation that they had, during the outbreak of the COVID-19, presented a number of music productions reflecting the fight against COVID-19 and dozens of online concerts to hundreds of millions of viewers, questioning fate, seeking light in time of darkness, and inspiring courage, strength, and love.

Coping with the pandemic, we have witnessed sufferings and sorrows, as well as extraordinary courage, affection, and love. Opening amidst the nation's fight against the COVID-19 pandemic, this season is destined to be an exceptional musical journey. As the Confucian saying goes: "trying something new for one day, and every day, and more ever after." We give this season the theme "Evolution". It's our hope and prayer for a new way of living after this tough period, as well as our tribute to the great spirit of eternal growth and constant progress.

The aspiration for constant progress also resonates in the brilliant art universe of mankind. With the spirit of always striving to excel and blazing new trails, great artists in history have left behind timeless masterpieces for later generations with their inexhaustible creativity and innovative spirit. They have forged the spiritual strength with which mankind can explore their inner selves, perceive the outside world, and push forward relentlessly.

Today, we can see that the epic progress of China in the new era is a reflection that those who try something new make progress every day. 2020 is the year when China will finish building a moderately prosperous society in all aspects, and next year will also see the centenary of the founding of the CPC, which will be a major milestone in the realization of the Chinese Dream of the rejuvenation of the Chinese nation. In this season, China NCPA Orchestra & Chorus will pay tribute to such great achievements with music. As long as we press ahead unremittingly, we will make solid progress every day!

I wish the 2020/21 season of China NCPA Orchestra & Chorus 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



永不枯竭的致新之力，是人类旺盛生命力的根本所在，也是社会滚滚向前的终极动力。观察和感受这种力量的方式有很多，但没有什么比音乐和艺术来得更真切、更真诚了。

音乐和艺术随人类起源而诞生，蜿蜒流淌数万年，从未停止发展、嬗变和创新。这些发展、嬗变和创新，既是艺术家内心世界自我突破和革新的结晶，更预示和点燃了社会各领域日新月异的进步。作为音乐家，每当我面对那些伟大作品，总感觉是在穿越时空、对话历史，也总能更强烈感受到历代先师们的创造力。在我看来，这是音乐带给人类的重要恩典。这个乐季，我们便想借此“日新”之意，来和大家分享这份恩典。

谈到勇向潮头立、开时代新风，贝多芬永远是伟岸的丰碑。他不仅带来了音乐技法和风格的革命，更标志了人类思想和精神境界的巨大飞跃。贝多芬第九交响曲之所以伟大，是因为它超越音乐而成了有史以来有关自由博爱的最豪迈的演讲。他借音乐表达的社会理想，至今仍在鼓舞我们勇往直前、探索未知，也让世界不断焕然致新、愈加美好。由此，无论年月，贝多芬永远是我们的生存必须、人生必修。尽管他的作品常能听到，但在贝多芬诞辰 250 年之际，携手世界来感念贝多芬的丰硕遗产，绝对会是我们永志难忘的共同殊荣。

当然，音乐史上的致新之力，从未止于贝多芬一个人，而是无数音乐家的接力赛。这个乐季，除了贝多芬，从我们聚焦的马勒，到你听到的莫扎特、门德尔松、勃拉姆斯、布鲁克纳、德沃夏克、柴科夫斯基、理查·施特劳斯、普罗科菲耶夫、肖斯塔科维奇，再到赵季平、于京君、盛宗亮、陈其钢、黄若、周天等中国作曲家，以及你将在歌剧舞台上听到的威尔第、罗西尼、德利布、斯特拉文斯基等，在你追我赶、层层相叠、不停嬗变致新的时代风潮里，他们都是不朽的贡献者。坐听他们风格迥异却彼此承继的音乐，感受时代和人类精神世界的奇妙变迁，你可能会问：到底是时代成就了他们的音乐，还是他们用音乐改变了世界？黑格尔曾说，艺术不是无谓的幻想，而是对现实及感受的超越、延伸和提炼。我想，正是通过这种超越、延伸和提炼，才促使人们不断改变对现实世界的认知，也由此令现实世界被不断改造和重塑，并又成为艺术家眼中新的超越、延伸和提炼对象，如此的循环往复、永无衰竭，让艺术和现实在共存和互动中携手嬗变，并喷涌成人类社会生命力的壮丽源泉。

或许，这就是我们感受艺术嬗变致新之伟大洪流的意义所在。有人说，这段不平凡的疫情岁月，已经巨大地改变了我们的生活和世界。如果真是这样，我们的音乐又将如何超越、延伸和提炼这个正在变化的世界和生活呢？无论是更深情的悲伤、更绵长的依恋，还是更坚定的信念、更执着的希望，都让我们携手从这趟音乐旅程里寻找答案吧！

关于“日新”的美意，还要献给国家大剧院管弦乐团所有的音乐家，致敬他们十年的非凡旅程，也愿以此和他们共勉未来，祝愿我们能永不停歇地成长、变化并致新，用更加蓬勃的生命力，不懈撒播音乐和光明！

## ADDRESS

LÜ Jia

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

The endless innovative force is the fundamental source of the vigour of humanity, as well as the ultimate impetus to social development. Such force can be perceived in many different fields, but it cannot be felt in a more direct and sincere way than in music.

Music and art came into being along with the birth of humanity. In their long history of tens of thousands of years, development, evolution and innovation have never ceased. Such development, evolution and innovation are the fruits of artists' efforts to accomplish improvement and breakthroughs in their spiritual world, and their influences led to progress in various respects of society. As a musician, I can sense in great works the artists' spiritual power, noble character, and genius of innovation. I see them as a gift to humanity from music. In this season, we want to share this gift with the audience in the graceful spirit of "evolution."

Beethoven will always be remembered as a giant whose bold innovation started a new era. His revolution in the techniques and styles of music marked a great leap forward in the human intellectuality and spirit. Beethoven's great Ninth Symphony transcended the sphere of music as the most heroic statement of freedom and fraternity in human history. Even today, the ideal of human society embodied in his music encourages us to march on fearlessly and to create a better world. Beethoven's music is a lesson in life that we cannot skip. Although his music is often heard, it is a great honour for us to join the world in the celebration of Beethoven's legacies in the 250th anniversary of his birth.

The history of music is a history of the innovations of innumerable musicians. In addition to Beethoven, you will hear the works of other musicians who fell over each other in the trends of continuous and endless evolution and innovation. You will hear the works of Mahler, the focus of this season, the works of Mozart, Mendelssohn, Brahms, Bruckner, Dvorak, Tchaikovsky, Richard Strauss, Prokofiev, and Shostakovich, the works of Chinese composers such as ZHAO Jiping, Julian Yu, Bright Sheng, Qigang Chen, HUANG Ruo, ZHOU Tian, et al., as well as operas of Verdi, Rossini, Delibes, Stravinsky, etc. All these musicians are immortal contributors to the development of music. Hearing the diverse styles in the coherent development of music, feeling the changes of the ages and of human intellectuality, one cannot help but wonder: Did the ages shape their music, or did the musicians change the world with their music? Hegel once said that art is not pointless fantasy, but the transcendence, extension and extraction of the reality and experiences. I believe, it is with such transcendence, extension and extraction that people continuously change their view of the world of reality, and thus continuously reshape and rebuild the world of reality, which in turn becomes the objects to be transcend, extended and extracted in the eyes of artists. The cycle keeps going on continuously and endlessly. In this co-existence and interaction, art and the world keep evolving together, generating the vigour of human society.

Maybe this is why we should perceive the changes and evolution in art. Some say this unusual time of the pandemic has greatly changed our life and the world. If this is true, how will our music transcend, extend and extract meaning from our changing world and changing life? Our emotions, be they sorrow, attachment, faith or hope, will let us find the beauty of sound, of patterns and of changes in this journey of music.

The reflections on the meaning of "Evolution" are dedicated to the unusual ten-year journey of all the musicians of China NCPA Orchestra. The season title "Evolution" reflects a wish for all of us, that we will keep growing, that we will continuously make changes and progress, and that we will make relentless efforts to spread music and light with greater vigour.

## 乐季综述

写下这篇介绍时，我们已经全盘推翻了原本的乐季计划，度过了5个月的线上时光，并进入了线上线下并行的新常态。在乐团十年的简短历史间，这是最为特殊的时期，全世界的演出活动相继停止，提前两年起草的计划或取消，或悬置。人类进入一场没有国界、看不见敌人的战争。生于和平时代的我们，第一次认识到“和平”的脆弱与可贵。但是，即便在一切暂停的4月至8月我们也没有停止演出。从“春天在线”到“华彩秋韵”，我们和身在国内的音乐家们携手，为线上观众设计了思路完全不同的系列节目，在剧院音乐厅舞台之外开辟了新的演出空间，和自有的音像摄录团队合作完成了12套纯线上音乐会的制作，并配合线上播出精心策划和录制了导赏节目，也因此成为疫情期间少有的依然忙碌的乐团。8月以后，可以从我们的音乐会中看到疫情好转的每一步：从首次恢复售票、有了现场观众，到第一次观众达到50%、75%，再到9月恢复歌剧演出……

迟迟没有发布计划的原因，是我们想呈现一个真实可靠的计划，又不愿过早对或许依然可能的国际艺术家关上大门。我们将站在这个“中间”的时间点，回顾整个演出业从冰冻到融解到活跃的过程中我们的经历，并向后展望至明年春天。我们希望，明年春天再发布4月至8月的真实计划，由此完成2020/21乐季完整的图景描绘。

疫情尽管造成了众多外国音乐家遗憾的缺席，但也使长期深耕在境外的华人艺术家集中回归，我们有了更多与他们紧密合作的机会，也体会到前所未有强大的“中国力量”。在吕嘉总监的邀请下，李心草、陈琳、李飏、杨洋、张艺、张国勇、袁丁、张洁敏、俞峰等指挥家相继带领我们登上舞台。在独奏家中，除了有张昊辰、吕思清、杨雪霏、李佳等老朋友，我们还将迎来与夏侯金旭、孔嘉宁、杜天奇、陈悦等艺术家的首次合作。

伴随着全球性的贝多芬诞辰250周年纪念浪潮，我们除了将上演他的九部交响曲，还将同吕嘉总监从其11部著名和非著名的序曲里探索不一样的贝多芬印象。为了让中国观众更好地理解戏剧配乐《爱格蒙特》，我们邀请李健鸣翻译改编了中文版台词，由实力派演员孙强担任读剧及表演。我们委约于京君为今年的东京狂热之日音乐节创作了一首颇有趣味的弦乐四重奏《致贝多芬》，尽管音乐节因疫情取消，但作品仍会在乐季中首演。乐团音乐家们将在室内乐系列中呈现弦乐四重奏和罕见管乐作品，把贝多芬更完整地讲述给观众。尽管我们还不确定拉斯·沃格特的全套钢琴协奏曲、马琳·艾尔索普的“五洲携手欢乐颂”的贝九接力能否在明年成行，但我们一定会做出让观众们惊喜的安排。

2020也是马勒诞辰160周年。从贝多芬的时代到马勒的时代，浪漫主义从发端走向晚期，两人均站在历史的转折点，给未来指出了非凡的方向。贝多芬已被奉为“乐圣”，马勒或许距离太近，争议的声音犹在。我们邀请了七位生于40至80年代的中国作曲家来讨论马勒与贝多芬，他们的见解不同，带着各自经历与时代的印记。在“马勒的生命狂想”系列中，吕嘉总监将演绎《大地之歌》、《旅行者之歌》及未完成的第十交响曲。尽管原计划由丹尼尔·盖蒂与吕绍嘉执棒的两部马勒交响曲已取消，但在室内乐版块中上演室内乐改编版的马勒交响曲和钢琴四重奏等室内乐代表作，同样可能是在中国难得一见的马勒盛事。

在这个以“日新”为标题的乐季中，我们也以实际行动实践着“新意”。在表演形式上，除了制作配有中文台词的《爱格蒙特》，我们还将上演焦元溥改编剧本、王耀庆作读剧人的《培尔·金特》，更完整地还原戏剧配乐本色和剧本精神核心。尽管有人认为，古典音乐已是博物馆艺术，今天人们所做更多是重现过去的伟大，而创作似乎陷入前所未有的困境。不过，抛开这样的陈词，我们看到的却是百花争艳般的多样性和生命力。无论哪个时代的作曲家都是勇敢者、开创者，不管历史如何评述现在的他们，他们留下的都将是未来的历史。因疫情原因，我们参与委约贝恩德·理查德·多伊奇的笙协



### 《重力下的光线》 Light Under Gravity

布面综合材料 Composite fabric materials

朱炜 ZHU Wei

2000 x 1200mm

2012-2014

奏曲《现象》将推迟到下个乐季首演。但我们仍将保留：为原定今年10月的北美巡回而与卡内基音乐厅、加拿大国家艺术中心联合委约盛宗亮所做的《金鸡破晓》的世界首演；除《致贝多芬》外，于京君为建团十周年乐季创作的同名作品《日新》的世界首演；与德国及荷兰乐团联合委约黄若的新作；一如既往地参与第六届国家大剧院青年作曲家计划参赛作品展演。赵季平作为今年的聚焦作曲家，他的第二琵琶协奏曲、小提琴协奏曲等都将上演，并将接受我们的委约，创作交响合唱《花儿的故事》。

在公共文化活动暂停时，每周呈现线上音乐会；又在场馆允许开放后第一时间回到线下；与全球30多家演艺机构联合直播，继续着国际交流与往来；参与全球首次8K+5G直播，尝试艺术与新技术的结合；开拓艺术家人选和曲目思路，打造中国新势力……这个伴随着抗疫徐徐开启的十周年音乐季，充满意想不到的经历，却必将成为一段难忘的记忆。

## Season Overview

When we began to write these words, we had already canceled all the original plans for the season. After five months of online concerts, we come to a new normal, with a mixture of online and in-person concerts. In the brief ten-year history of the orchestra, this is the most unusual time. Performances all over the world were successively canceled. Plans that were drafted two years in advance were canceled or put away. The human race got into a war with no borders against an invisible enemy. We, who were born and grew up in a time of peace, realize the fragility and value of peace for the first time. Yet even in the days of lockdown from April to August, we never stopped our performances. From the "Spring Online" to the "Bright Autumn Cadenza," we worked with musicians living in China and designed a series of programs with various themes. Thus a new space for performance was created outside the concert hall. We worked with our in-house filming team in the production of 12 online concerts. We also carefully designed and filmed pre-concert talk videos as companions to the online series. With these activities, we were one of the few busy orchestras during the pandemic. After August, our concerts became a sign of the recovery from the pandemic. The box office was reopened. The capacity was 50% at first, then up to 75%. In September, even opera productions were restored.

We put off announcing the new season because we want it to be more realistic and reliable. We also want to keep the possibilities open for international artists to join us. At this midpoint, we wish to look back at our experience in the process of the freezing, thawing, and flourishing of the performing arts business, and we look forward to the next spring. We hope in the spring next year we will release a real plan for the period from April to August, and thus complete the panorama for our 20/21 season.

Many foreign artists were absent from our stage due to the pandemic. Yet we were lucky to see the return of many artists of Chinese origins who have lived and worked overseas for long. We had more chances to work with them closely, and we felt unprecedented "Chinese power". Upon the invitation of our music director LÜ Jia, conductors LI Xincao, CHEN Lin, LI Biao, YANG Yang, ZHANG Yi, ZHANG Guoyong, YUAN Ding, ZHANG Jiemin, YU Feng, etc., went on our stage. We welcomed back our long-time soloist friends, Haochen Zhang, Siqing Lu, Xuefei Yang, LI Jia, etc., and we will have our first collaboration with Jinxu Xiahou, Jianing Kong, Tianqi Du, CHEN Yue, etc.

In the global celebration of the 250th anniversary of Beethoven's birth, we will present the composer's nine symphonies. Music director LÜ Jia will take us to explore a different Beethoven in his eleven well known and less known overtures. To help the Chinese audience better understand the incidental music for *Egmont*, we invited LI Jianming to translate and adapt the dialogues for the Chinese version. The production will also feature the narrative and performance of the celebrated actor SUN Qiang. We commissioned Julian Yu to compose a string quartet "About Beethoven" for *La Folle Journée Tokyo*. The music festival was canceled due to the pandemic, but the work will be premiered in this season. In the chamber music series, musicians of the orchestra will present a complete image of Beethoven to the audience with his string quartets and some rarely played woodwind pieces. We are uncertain whether Lars Vogt's "Complete Beethoven Piano Concerti" and Marin Alsop's "All Together: A Global Ode To Joy" will be held as planned next year, but we will surely prepare a surprise for the audience.

2020 is also the 160th anniversary of Gustav Mahler's birth. From Beethoven to Mahler, Romanticism rose and developed. Both two composers pointed out the direction for the future at the turning points in history. Beethoven is already celebrated as an immortal musician, but there are still debates about Mahler, maybe because he lived in a more recent time. We invited seven Chinese composers who were born between the 1940s and the 1980s to discuss Mahler and Beethoven. Their different views are marks of history and their own experience. In the series "Mahlermania," LÜ Jia will interpret *The Song of the Earth*, *Songs of a Wayfarer* and the unfinished Symphony No. 10. Although two original performances of Mahler's symphonies to be conducted by Daniele Gatti and Shao-Chia Lu are canceled. Yet in the chamber music series, the Mahler symphonies arranged for chamber music, as well as his chamber music pieces, including the piano quartet, will make a rare Mahler event in China.

In this season entitled "Evolution," we experiment with changes in our productions. In addition to the production of *Egmont* with Chinese dialogues, we will also present *Peer Gynt* with the play adapted by Yuan-Pu Chiao, featuring David Wang as the narrator. The production will demonstrate the original form of the incidental music, with highlights on the spiritual core of the play. Many people might think that classical music is an art that belongs to the museum, and that people of our age can do no more than re-present the glory of the past. It seems to them that composition is in an unprecedented predicament. Yet despite such cliches, we see diverse and vigorous composition like the blooming of spring flowers. Composers of all ages are brave pioneers. They create history for the future, no matter how they are remarked now. Due to the pandemic, the premiere of Bernd Richard Deutsch's sheng concerto *Phenomena* commissioned by the NCPAO will be put off till the next season. We will stick with our plan of the world premiere of Bright Sheng's *Roosters of Dawn* co-commissioned with the Carnegie Hall and the National Arts Center of Canada, which was initially for our North American tour in October. Besides *About Beethoven*, we will also present the world premiere of Julian Yu's *Evolution* commissioned by the NCPA Orchestra for the tenth anniversary of its founding, the namesake of this season, and the new work of HUANG Ruo co-commissioned by German and Dutch orchestras. We will also present selected works from the Sixth NCPA Young Composers Programme as planned. The works of this year's Composer-in-Focus ZHAO Jiping, including the Pipa Concerto No. 2, and the Violin Concerto No. 1 will be performed. Zhao has also accepted our commission to compose the choral symphony *The Story of Flowers*.

When public cultural events were suspended, we presented weekly online concerts. When public venues were reopened, we lost no time to take action and held in-person concerts. We continued with the international exchanges and communications and jointly held live broadcast with over 30 performing agencies all over the world. We experimented with the integration of art and new technology, and participated in the world's first 8k+5G live broadcast. We kept an open mind in the selection of artists and titles, and shaped China's new force... The decennial season opened in the battle against the Covid-19, full of incredible experience, will be an unforgettable memory.



乐是故乡明

SOUNDS OF CHINA

## 乐是故乡明

音乐作品是音乐家情感的表达，也是对自我与外界、历史与未来的思考。从 20 世纪初西方音乐在中国的登陆，到现今全球化和新媒体的浪潮——置身于时代洪流中的中国作曲家们一直在寻找中国音乐的定义。国家大剧院管弦乐团“乐是故乡明”系列将在本乐季继续聚焦成长于 20 世纪各个时期、生活在世界各地的 16 位华人音乐家，透过他们不同的视角理解中国文化的深远影响，展现中国音乐的多元。

本乐季我们将呈现乐团第二位焦点作曲家。2020 年迎来 75 岁生日的赵季平，在严肃音乐与电影音乐创作领域均有建树，作品体裁多样，获奖无数，其创作的《第一小提琴协奏曲》、《第二琵琶协奏曲》等作品将在本乐季上演。两部作品均由国家大剧院领衔委约作曲家创作，小提琴与乐队悠长深远的唱和阐释着人间大爱，苏州评弹的声吴依软语在交响乐队泼墨渲染下，气韵兼力，贯东西而诞新境。同时，乐团委约赵季平根据舞剧《花儿》配乐改编的交响合唱《花儿的故事》也进入了创作阶段。

本乐季，由乐团委约的两部新作品——《日新》和《金鸡破晓》将迎来世界首演。于京君为乐团成立十周年而作的《日新》沿袭作曲家的风格，以传承千年的宫商角徵羽编织出斑斓的色彩，用音符描绘出生生不息、日新月异的精神气象，正如乐团的十年历程般满怀憧憬与生命力。乐团与卡内基音乐厅、加拿大国家交响乐团联合委约美籍华人作曲家盛宗亮所作《金鸡破晓》以音乐之意像，寄人类之情怀，绎东西文化之交融。

人生的跌宕起伏为作曲家们提供着源源不竭的创作动力。4 月至 8 月疫情间，乐团透过数十场线上音乐会，与屏幕前的观众分享了生活的五味杂陈。华裔作曲家陈其钢为 2008 北京奥运谱写的《我和你》以八把大提琴版本呈现，致以爱的祝福。刘天华经典乐曲《良宵》原为二胡而作，乐团以此曲寄情思，期盼疫情早日过去，海内外再度聚首。由乐团打击乐声部首席刘恒创作的《面对面》以打击乐二重奏的形式描述两位旗鼓相当的对对手从相遇、相识、辩论、争吵、战斗到最终惺惺相惜的过程。

民族音乐元素也贯穿乐季始终：鲍元恺的管弦乐组曲《炎黄风情》选用河北、云南、陕西等 6 地最有代表性的汉族民歌作为素材，描绘了栩栩如生的民间生活画卷；陈其钢的弦乐队作品《走西口》以黄土高原民歌为素材，抒发作曲家对于离别，变迁，憧憬与期待的复杂理解；于京君的笛子协奏曲《新柳水令》包含了多种地方戏素材，用笛子的不同音色表达中国民歌的美妙。

本乐季中国作品的另一条线索——人民与英雄，也是 2020 年的重要注脚。冼星海、光未然用丰富的艺术想象力，写下《黄河大合唱》中波澜壮阔的历史场景，发出了保卫家园的呐喊；辛沪光有感于保护牧民反抗军阀的蒙古族英雄嘎达梅林的事迹而创作了同名交响诗；瞿维睹英雄之壮烈，谱写《人民英雄纪念碑》；琵琶大师刘德海与吴祖强、王燕樵合作创作的琵琶协奏曲《草原小姐妹》，首开琵琶作为主奏乐器与西洋管弦乐队合作的大型协奏曲之先河；吕其明创作于 1965 年的《红旗颂》象征着中国人民在新的历史征程中奋勇向前的进取精神，是如今上演频率最高的中国交响乐作品之一。两首选自电影原声的音乐作品，诉说着对祖国和人民的无限挚爱：刘炽为电影《上甘岭》谱写、于京君改编为交响乐版本的《我的祖国》，带有浓郁民族音乐风格，旋律深情婉转，壮美磅礴的副歌传唱大江南北；施万春为电影《开国大典》创作的《人民万岁》，雄浑壮阔，百感交集，昭示着东方雄狮的觉醒。

“乐是故乡明”作为一份指南，将帮助我们理解生发于历史而在东西方的碰撞中一路走来中国的音乐。



In their music, musicians express not only their emotions, but also their reflections on the relationship between the self and the outside world and the relationship between history and future. In the powerful current of the times from the early 20th Century when Western music was introduced to China to this age of globalization and new media, Chinese musicians have kept pursuing the definition of “Chinese music.” This season, the NCPA Orchestra will continue with the series “Sounds of China” with a focus on 16 musicians of Chinese origin, who were born in different periods of the 20th Century and live in different parts of the world. Through the musicians’ different perspectives, we will better understand the profound influence of Chinese culture and see the diversity of Chinese music.

In this season, we will present the orchestra’s second Composer-in-Focus. ZHAO Jiping, who will turn 75 years old in 2020, has great achievements in both art music and film music. He has composed in various genres and has won innumerable awards. We will present his works, including Violin Concerto No. 1 and Pipa Concerto No. 2, both commissioned by the NCPA. In a long-drawn-out dialogue with the orchestra, the violin sings about the great love of humanity. The pipa’s melodious imitation of the Suzhou pingtan, a form of ballad singing in the tuneful dialect of Southeast China, is set off by the symphonic orchestra in the background. The music is sometimes powerful without a hint of too much effort, occasionally peaceful with a refined beauty, creating a new artistic style that integrates the east and west. Upon the orchestra’s request, Zhao has also started composing the choral symphony *The Story of Flowers* based on the score for the dance drama *Flowers*.

This season also sees the world premieres of two new works commissioned by the NCPA Orchestra, *Evolution and Roosters of Dawn*. Julian Yu’s *Evolution* was composed for the tenth anniversary of the NCPA Orchestra’s founding. This piece is coherent with the composer’s unique style. It borrows elements of traditional Chinese music from a thousand years ago and weaves a bright-colored texture. The musical illustration of a spirit of endless progress and evolution reflects the NCPA Orchestra’s ten-year journey full of hope and vigor. Chinese American composer Bright Sheng’s *Roosters of Dawn* was jointly commissioned by the NCPA Orchestra, the Carnegie Hall, and Canada’s National Arts Centre Orchestra. With musical images and humanistic feelings, the piece shows the encounter and integration of the eastern and western cultures.

The ups and downs in life are the endless inspiration for composers. In tens of online concerts during the pandemic between April and August, the NCPA Orchestra shared bitterness and sweetness of life with the audience in front of the screen. Chinese French composer Qigang Chen’s *You and Me* composed for the 2008 Beijing Olympic Games was re-arranged for eight cellos to spread the blessing of love. LIU Tianhua’s *The Enchanting Night* was originally composed for the erhu. With this piece we expressed our wish that the pandemic will pass soon and that families and friends in China and abroad will be reunited soon. In the form of a duo, Principal Percussion LIU Heng’s *Face to Face*, tells the story of how two well-matched rivals meet, debate, quarrel, fight and finally become friends who appreciate each other.

Elements of national music play a vital role in this season. BAO Yuankai’s suite for orchestra *Chinese Sights and Songs* draws on elements from the Han people’s folk songs in six regions including Hebei, Yunnan and Shaanxi and presents vivid pictures of the local life of these regions. Drawing on elements from Loess Plateau’s folk song, Qigang Chen expresses complex feelings about parting, changes, hope and expectations in the years away from the homeland, in his orchestral work *L’eloignement*. Julian Yu’s *Concerto on Chinese Themes* contains elements from various regional music dramas, and presents the beauty of Chinese folk songs with Chinese bamboo flute’s unique sound.

“The People and Heroes” is another major theme of the Chinese works in this season, and an important footnote for the year 2020. With powerful artistic imagination, XIAN Xinghai and GUANG Weiran illustrate a magnificent historical scene in the *Yellow River Cantata*, blowing the bugle for the battle to defend the home and the country. Inspired by the story of the Mongolian hero Gada Meilin, XIN Huguang composed the symphonic poem of the same name. With the memories of the heroic deeds he saw, QU Wei composed *Monument to the People’s Heroes*. The pipa concerto *Little Sisters of the Grassland* composed by the pipa master LIU Dehai in cooperation with WU Zuqiang and WANG Yanqiao is the first large-scale concerto for the pipa and the western orchestra. *Ode to the Red Flag* composed by LÜ Qiming in 1965, a piece that sings for the red flag as a symbol of the Chinese people’s enterprising spirit in the new historical journey, is one of the most often performed Chinese symphonic works. The symphonic version of *My Motherland* arranged by Julian Yu features a distinctive national style, an affectionate melody, and a magnificent refrain popular all over the country. *Long Live the People*, which SHI Wanchun composed for the film *The Birth of New China*, is a powerful and emotional piece that praises the awakening of the giant of the east.

“Sounds of China” is a guide that will help us understand how Chinese music rose in history and developed through the collision between the east and the west.

**2020.04.18** | 刘恒 | 苏姝  
LIU Heng | SU Shu

刘恒 打击乐二重奏《面对面》

LIU Heng Duo for Percussion *Face to Face*

**2020.04.25** | 国家大剧院八把大提琴  
NCPAO The 8 Cellists

陈其钢 《我和你》

Qigang Chen *You and Me*

**2020.05.09** | 吕嘉  
LÜ Jia

刘天华 《良宵》

LIU Tianhua *The Enchanting Night*

**2020.06.27** | 陈琳 | 李佳  
CHEN Lin | LI Jia

鲍元恺 “江南雨丝” (选自《炎黄风情》)

BAO Yuankai “Drizzle in the South” (from *Chinese Sights and Songs*)

陈其钢 《走西口》

Qigang Chen *L'eloignement*

吴祖强 刘德海 王燕樵 琵琶协奏曲《草原小姐妹》

WU Zuqiang LIU Dehai WANG Yanqiao Pipa Concerto *Little Sisters of the Grassland*

吕其明 《红旗颂》

LÜ Qiming *Ode to the Red Flag*

**2020.08.08** | 张艺 | 陈悦  
ZHANG Yi | CHEN Yue

刘炽 / 于京君 改编《我的祖国》

LIU Chi, Arr. Julian Yu *My Motherland*

于京君 竹笛协奏曲《新柳水令》

Julian Yu *Concerto on Chinese Themes*

施万春 《人民万岁》 (选自电影《开国大典》原声音乐)

SHI Wanchun *Long Live the People* (from soundtrack of *The Birth of New China*)

**2020.08.29** | 袁丁 | 国家大剧院合唱团  
YUAN Ding | China NCPA Chorus

印青 “神圣的土地谁敢来侵犯” “我们终将得胜利” (选自歌剧《长征》)

YIN Qing “Who Dare to Invade the Holy land” “We will finally succeed”  
(from opera *The Long March*)

**2020.12.20** | 吕嘉 | 张强  
LÜ Jia | ZHANG Qiang

于京君 《日新》世界首演

Julian Yu *Evolution World Premiere*

赵季平 第二琵琶协奏曲

ZHAO Jiping Pipa Concerto No.2

辛沪光 交响诗《嘎达梅林》

XIN Huguang Symphonic Poem *Gada Meilin*

瞿维 交响诗《人民英雄纪念碑》

QU Wei Symphonic Poem *Monument to People's Heroes*

**2021.01.15/16** | 洪毅全  
Darrell Ang

孟卫东 唐建平 曲 / 邹静之 词 交响合唱《北京大合唱》

MENG Weidong, TANG Jianping / Lyr. ZOU Jingzhi Choral Symphony *Beijing Chorus*

**2021.03.12/13** | 吕嘉  
LÜ Jia

盛宗亮 《金鸡破晓》世界首演

Bright Sheng *Roosters of Dawn World Premiere*



乐季聚焦

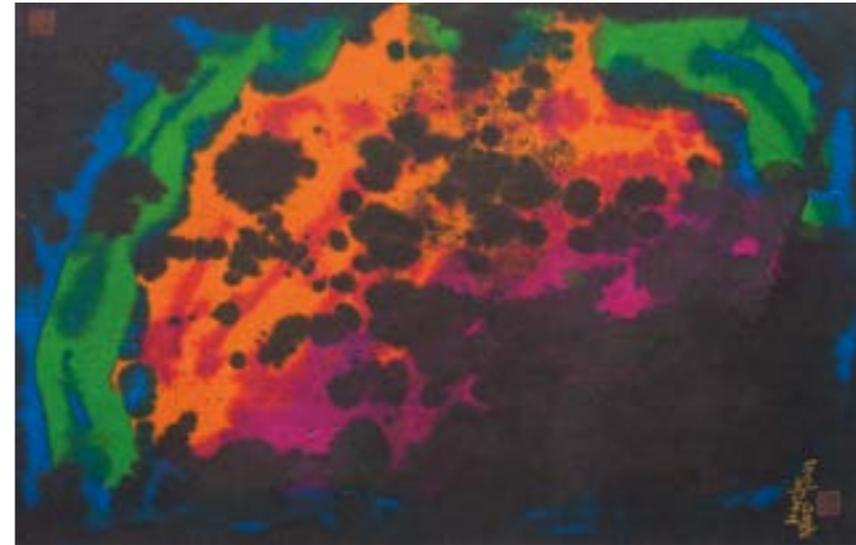
IN FOCUS

2020年恰逢贝多芬诞辰250周年与马勒诞辰160周年，国家大剧院管弦乐团将以“贝多芬250”系列与“马勒的生命狂想”系列向他们致敬。他们一位是西方音乐史上最富影响力的作曲家，音乐中有着丰沛的情感和永恒的神秘，两百多年来像丰碑一般屹立不倒；另一位在上个世纪大放异彩，作品中“超越音乐本身的宇宙视觉”（洛林·马泽尔）在全球范围内引起狂热。

贝多芬、马勒所生活的年代已离我们远去，两位教科书中的人物如何与今天的我们相遇？如何影响着今天的创作者？如何形塑了今天的音乐生活？我们采访了参与本乐季的7位中国作曲家。从40后到80后，作曲家们对贝多芬与马勒或许有着不同的看法……

2020 marks Beethoven's 250th birthday and Mahler's 160th birthday. China NCPA Orchestra will pay tribute to these two composers with the series entitled "Beethoven250" and "Mahlermania". One of them is the most influential composer in the history of Western music, known for the broad-range emotions and perpetual myths in his works. He stands like a monument for more than two hundred years. The other one became sensational in the last century, especially as the world discovered in his works the "cosmic vision something that went past the confines of music" (Lorin Maazel).

The times of Beethoven and Mahler have long passed, and how do these two textbook figures come into our life? How do such encounters mean to contemporary artists? How does it shape today's music? We interviewed seven Chinese composers who are featured in this season. From the post-40s to the post-80s, these composers may have different views on Beethoven and Mahler...



《星系的颜色》

Color of Galaxy

朱炜

ZHU Wei

中国宣纸 + 打印机油墨

Chinese Xuan paper + Printer ink

720mm x 450mm

2012-2014

# 贝多芬十问

## Beethoven Q&A

**01** 您什么时候第一次听到贝多芬的音乐，是哪一首，当时有怎样的感受？  
When did you first hear Beethoven's music, which one was it, and how did you feel then?



**鲍元恺** 我第一次从手摇唱机的 78 转唱片听到的交响乐，是贝多芬的第六号交响曲“田园”。那一年我小学刚刚毕业。也正是因为这次听唱片，我几乎背下了全部音乐主题，引起了父亲和他的音乐家朋友的注意。在他们的鼓励下，我投考了中央音乐学院附中，踏上了音乐之旅。

**BAO Yuankai** The first symphony I heard was Beethoven's Sixth Symphony *Pastorale*, from a 78-RPM record on a gramophone. That year I just graduated from elementary school. Having listened to the record, I memorized almost all the musical motives which caught the attention of my father and his musician friends. With their encouragement, I was accepted to the Middle School affiliated to the Central Conservatory of Music and embarked on the journey of music.



**于京君** 1973 年，我在中央音乐学院读书时从图书馆借到一张唱片，是中央乐团庆祝建国十周年的演出，其中有一首贝多芬的《爱格蒙特》序曲，当时听了觉得非常震撼。作为一名作曲家同行，这种震撼既是感受到不同的音乐表现形式存在的欣喜，更是一种精神上的共振。我第一次接触西方音乐是大约 1968 年，在俄国电影《列宁在十月》中听到柴科夫斯基的《天鹅湖》双人舞，觉得耳目一新，但对我的冲击还是远远小于第一次听到贝多芬的作品。

**Julian Yu** In 1973, I borrowed a record from the library when I was a student of the Central Conservatory of Music. It was a concert performed by the Central Philharmonic Orchestra (now China National Symphony Orchestra) to celebrate the tenth anniversary of the founding of the People's Republic of China. The program included Beethoven's *Egmont Overture*, and I was astounded. As a composer, the astonishment was not only a joy to feel a different musical expression, but also a spiritual resonance. My first exposure to Western music was around 1968; it was Tchaikovsky's *Swan Lake* adopted in the Russian film *Lenin in October*. The music gave me a new and different feeling. However, its impact on me was still much less than that of Beethoven's works.



**陈其钢** 我 1978 年进入中央音乐学院，在这前后，第一批西方的交响乐团来华演出。当时没有音乐厅，在音效没有改造过的会场里，乐团的演出几乎没声，但是我们听了觉得似乎是天上来的声音。音乐会上当然就包括贝多芬的作品，第七交响乐和第八交响乐，给我非常深刻的印象。这个深刻不光指作品本身，还涵盖了很多方面：乐队的声音，指挥的状态，音乐的处理。那种影响应该是全方位的。

**Qigang Chen** I was admitted to the Central Conservatory of Music in 1978. Around that time, Western symphony orchestras began coming to China to perform. There was no concert hall, and their performance was almost silent in the venue where there was no sound effect. However, any notes we heard seemed like a sound from heaven. Of course, the concert included Beethoven's works, the Seventh and Eighth symphonies which I was very impressed with. Such an impression included not only the works themselves but also many aspects: the sound the orchestra created and how the conductor conducts and interprets the music. That impact is multifaceted.



**黄若** 我第一次听到贝多芬的音乐应该是小学的时候，音乐导赏课上老师讲到贝多芬的第五号交响曲，也就是大家熟知的“命运”。我很小，大概才二、三年级，以一个小孩子的理解能力，没有听到什么技巧，但是老师说，音乐开始的几下重音就像命运之神在敲门，我感觉挺生动。

**HUANG Ruo** My first time came into touch with Beethoven's music was when I was an elementary school student; the teacher who taught Introduction to the Music mentioned Beethoven's Fifth Symphony, which is known as "Fate Symphony". At that time, I was very young, probably only in the second or third grade, too young to discern any techniques. However, the teacher characterized the first few powerful notes as the god of fate knocking on the door, which I felt was just like that.



**周天** 5 岁的时候，我第一次听到贝五。当时听着就觉得想动，手舞足蹈。

**ZHOU Tian** I was 5 years old when I first heard Beethoven's Fifth. At that time, I felt like moving and dancing to the music.

**02** 贝多芬的九部交响曲中，最喜欢和最不喜欢的是哪一首？  
Of Beethoven's nine symphonies, which one you like the most and which one the least?



**鲍元恺** 1959 年，中央音乐学院和附中迁京第二年，我在当时的首都剧场观看了严良堃先生指挥中央乐团，魏启贤、魏鸣泉、梁美珍、蔡焕贞担任独唱的“贝九”。那是中央乐团的国庆十周年的特别献礼。这次虽然不是一场成熟的“贝九”，但是给我留下的印象终生不灭。

**BAO Yuankai** In 1959, the second year after the Middle School affiliated to the Central Conservatory of Music moved to Beijing, I was among the audience when Mr. YAN Liangkun conducted the Central Philharmonic Orchestra, with soloists WEI Qixian, WEI Mingquan, LIANG Meizhen, and CAI Huanzhen, performing Beethoven's Ninth at the then Capital Theater. It was a special tribute of the the orchestra to the tenth anniversary of the founding of PRC. Although not a mature performance of the Ninth, this concert gave me a lasting impression.



**赵季平** 我最喜欢的是大家都非常熟悉的贝多芬的第五号“命运”交响曲。我觉得他的交响乐里包含了他的哲学思想和精神气质。

**ZHAO Jiping** My favorite is Beethoven's Symphony No. 5, a well-known work of his. I think this symphony carries his philosophy and spirits.



**盛宗亮** 第七号交响乐一直是我最喜爱的。当年伯恩斯坦问我想先学哪部贝多芬交响乐，我便选了它。

**Bright Sheng** Symphony No. 7 has always been my favorite. When Bernstein asked me which Beethoven symphony I wanted to study first, I chose it.



于京君 伯恩斯坦曾有个讲座，他把贝多芬第五的所有草稿拿出来让乐队演奏，体会从草稿到终稿是什么样的变化。其实以前的版本也很不错，但贝多芬一直改到了最后那种最好的状态，能感受到他不想被世俗框住，想挣扎出来。“命运”的开头仅仅通过简短的八个音就完成了充满力量的表达，铿锵有力。

不过我非常不喜欢第九交响曲“欢乐颂”的结束。这个结束在音乐上其实是停不住的，就像野马奔跑着，忽然间为了收而收，非常不满足。如果去看他的手稿，第五、第六的结尾都很有条理、圆满，贝九的结束则比较遗憾。

Julian Yu Bernstein once held a lecture, in which he made the orchestra play through all the drafts of Beethoven's Fifth to experience the changes from the drafts to the finalized score. In fact, the previous versions were also very good, but Beethoven's numerous edits before reaching the final and the best version reveals that he didn't want to be framed by the conventions, struggling for breakthroughs. The opening of Symphony of Fate completed the compelling expression with only eight short notes.

But I don't like how his Ninth Symphony "Ode to Joy" ends. This ending is actually musically unstoppable; just like to stop a wild galloping horse just for the sake of halt, it is very dissatisfying. If you look at his manuscripts, the endings of the Fifth and Sixth are very logical and complete, while that of the Ninth is more disappointing.



黄若 我最喜欢的是第六和第七。第六的标题是“田园”。作为一个古典乐派的作曲家，贝多芬写“标题音乐”，用音乐去描绘景象，已经超前了。我小时候看过迪士尼的动画片“Fantasia”（幻想曲），记得动画片里“田园”的部分就是几匹马在奔跑，十分视觉化。贝多芬第七号交响乐里我比较喜欢慢乐章，也就是第二乐章“funeral march”（葬礼进行曲）。他用了极其简单的主导动机贯穿全曲。

911 事件发生前，阿巴多指挥的柏林爱乐本来要在纽约卡内基音乐厅演奏马勒第七号交响曲。因为 911 事件，乐团临时把曲目换为贝七。当时是我第一次现场看阿巴多指挥，听到贝七“葬礼进行曲”的部分，那种心情无法用文字表达，深深地体会到音乐的感染力。

我比较不喜欢的是第一和第二，贝多芬还没完全走出海顿大树的树荫，比较规整；真正形成贝多芬的风格是从第三号开始。

HUANG Ruo My favorites are the Sixth and Seventh. The Sixth is also known as the *Pastoral*. As a classical music composer, Beethoven was ahead of his time in composing "Program music", using music to describe a scene. When I watched the Disney animated film *Fantasia* as a kid, I remembered that the *Pastoral* was vividly visualized with a few horses galloping. I prefer the slow movement in Beethoven's Symphony No. 7, it is the second movement "Funeral March". He used an extremely simple dominant motive throughout the movement.

Before the 9/11 attacks, the Berlin Philharmonic conducted by Abbado was set to perform Mahler's Symphony No. 7 at the Carnegie Hall in New York. Because of the incident, the program was replaced with Beethoven's No. 7. It was also the first time I went to a concert conducted by Abbado. At the movement of "Funeral March", the emotional impact was beyond words, and I deeply felt the power of music.

I am less impressed with Beethoven's symphonies No. 1 and No. 2. Beethoven hadn't completely stepped out of the shadow of the giant Haydn. They are more rigid and regular; it was not until the Third that he truly established his own style.



周天 挑一首有点难。第六、第九和第五我都很喜欢。以前对第四号交响曲不是特别理解，但前两年听了 Manfred Honeck（曼弗雷德·霍内克）指挥匹兹堡交响乐团的现场，顿时意识到这部作品的伟大。所以还

要多听多研究。

ZHOU Tian It is hard to name one. I like the Sixth, the Ninth and the Fifth. I didn't quite understand the Symphony No. 4 until two years ago, after attending a concert of the Pittsburgh Symphony Orchestra conducted by Manfred Honeck, that I realized this really was a masterpiece and deserved more listening and study.

### 03 贝多芬的创作技法有哪些开创性的特点，您如何评价？ What do you think of Beethoven's major innovations in composition?



黄若 贝多芬是一个站在前沿的作曲家。主导动机发展这种技法在他这里不但得到了传承也得到了升华。我常跟人开玩笑，要找到“简约派”的源流，可以看贝多芬“命运”交响曲的第一乐章，他把很精华的动机展开成了一个交响乐圣殿。在这方面，配器上，他在第三交响乐“英雄”里，把低音提琴和大提琴分开来，写在了两个不同的五线谱上，让低音提琴更有自己的动力，很有意思。

HUANG Ruo Beethoven was a leading composer of his time. He inherited and expanded such a traditional technique of motif development and brought it to the next level. I often jokingly remark that you can find the source of "Minimalism" in the first movement of Beethoven's "Symphony of Fate". He developed a key motif into a symphonic temple. Regarding the orchestration, it is quite intriguing that he separated the double bass and cello in his Third Symphony "Eroica" and arranged them on two different parts to highlight the force of the double bass.



于京君 贝多芬的和声应用、低声部下行的线条非常有开拓性，在第六交响曲“田园”中有强烈体现。莫扎特是典雅的，但贝多芬的手法就很大胆。贝多芬的钢琴奏鸣曲就是他乐队作品的一个缩影。32 首奏鸣曲，其实就是 32 首交响乐，每首奏鸣曲都有好几个乐章。

Julian Yu Beethoven's expanded harmonic region and descending bassline register are groundbreaking techniques, which are clearly reflected in Symphony No. 6 "Pastoral". Mozart's approach is elegant, while Beethoven's is bold. Beethoven's piano sonata is a miniature of his orchestral work. His 32 sonatas are actually 32 symphonies, and each sonata has several movements.



黄若 另外他也把人声合唱作为交响曲的一部分，二者结合起来的做法也很有开创性。马勒也效仿贝多芬的这种写法。

HUANG Ruo In addition, he also employed chorus as part of the symphony; the combination of the two is also very revolutionary, a technique Mahler imitated in his writing.

### 04 贝多芬对您的音乐创作或音乐观产生过什么样的影响？ What is Beethoven's influence on your music composition or ideas?



于京君 就是第一次听贝五给我的冲击：原来音乐可以如此创作。贝多芬的音乐不是随意的，比如把巴赫、莫扎特、贝多芬的曲谱放在一起，你一下就能分辨这是谁写的，他有自己深刻的烙印。

Julian Yu The impact was when I first heard his No. 5: music can be created this way. Beethoven's

music was not randomly written; among a mixed pile of the scores written by Bach, Mozart, and Beethoven, you can easily tell who wrote what. He has his own distinctive style.



**赵季平** 贝多芬的技法属于维也纳乐派，他的和声使用、配器都非常有标志性。我很喜欢他的核心气质。我们可以写中国民族的东西，但是也要有气质，有特色，有个性。我们太缺这些东西了。我自己有时拿起笔也会言不由衷。

**ZHAO Jiping** Beethoven's compositional method belongs to the Viennese School. His harmonic language and instrumentation are very iconic. I like his core spirit very much. We can write something about the Chinese nation, but we must also have the spirit, characteristics and personality. We are too short of these things. Sometimes I would write something that does not really articulate my true feelings.



**周天** 他第一次让我意识到伟大的音乐作品是永恒的。它不受时间和地区的限制，并且超越不同文化和民族的隔阂。音乐是我们最强大的语言，而贝多芬就是这个语言最好的代言人之一。

**ZHOU Tian** For the first time, he made me realize that a musical masterpiece is timeless. It is not limited by time and space, and it transcends the barriers of different cultures and nationalities. Music is our most powerful language, and Beethoven is one of the best spokespersons for this language.



**黄若** 音乐超越了纸上的音符，是作曲家社会观、人生观的表达。这也是我自己在思考的：作为作曲家，我要用音乐表达什么，怎样用乐器、人声去实现这种表达，音乐的感染力在哪里。贝多芬在这方面对我产生了很大的影响。

**HUANG Ruo** Music is not just the notes on paper but also an expression of the composer's views on society and human life. This is what I have been pondering: as a composer, what should I express with music, how to use musical instruments and human voice to achieve such an expression, and what makes music appealing. Beethoven's music had a great influence on me in this regard.



**盛宗亮** 贝多芬作品的戏剧性、刚强性和不屈不挠的精神，不仅是对每个音乐家的启迪，也是对每个世界公民的鞭策。

**Bright Sheng** The dramatic, strong, and indomitable spirit of Beethoven's works is not only an inspiration to every musician but also a source of motivation/encouragement to every citizen of the world.

## 05 如果向朋友或家人介绍贝多芬的作品，您选择从哪里开始？

**What piece would you start with when introducing Beethoven's work to friends or family?**



**陈其钢** 贝多芬好的作品太多了。如果我来推荐的话，可能是贝七，或者是他的钢琴曲，比如“热情”奏鸣曲，会更容易引起普通听众的共鸣。

**Qigang Chen** There are too many good works by Beethoven. For me, I would recommend beginning with his Seventh or his piano music, such as piano sonata "Appassionata", which will be more likely to resonate with listeners in general.



**于京君** 给音乐爱好者的话，我推荐贝多芬的钢琴奏鸣曲；交响曲里我推荐贝五。之前看过一部电影《攻克柏林》，里面就用了贝五作配乐。借助其他的艺术形式来直观地感受贝多芬，也是一种方式。

**Julian Yu** For music lovers, I recommend Beethoven's piano sonatas; among his symphonies, I recommend the Fifth. I watched the movie, *The Fall of Berlin*, which uses Beethoven's Fifth as background music. It can be a way to experience Beethoven's music through other art forms.



**黄若** 我会介绍别人去看迪士尼的动画电影《幻想曲》，除了贝多芬的音乐，里面还有《春之祭》、巴赫的赋格等等。借用电影的形式，对年轻人进行音乐普及十分好。

贝多芬这个人和他的作品很多人都知道，但真正地去理解和欣赏又是另一回事。我在纽约曼尼斯音乐学院教书的时候，会和学生说，首先要弄明白音乐的作用和含义；另外我也会把贝多芬的技法教给学生，比如怎样以小变大，以少胜多。

**HUANG Ruo** I will recommend watching Disney's animated film *Fantasia*. Besides Beethoven's music, the film also includes *The Rite of Spring* and Bach's Fugue, among others. Movies are a good way to introduce music to the younger generation.

Many people know of Beethoven and his works, but it is a different matter to really understand and appreciate his music. I always ask my students at the Mannes College of Music in New York to know the function and the meaning of music first; in addition, I also show my students Beethoven's techniques, such as how to develop from and to dominate with the minimal.

## 06 您心中的贝多芬是个什么样的人？ How do you view Beethoven as a person?



**盛宗亮** 一位富有正义感、奔放不羁、粗犷和细腻并存的艺术家的。

**Bright Sheng** A passionate, bold yet delicate artist with a sense of justice.



**周天** 对我来说，他是一个对音乐满怀崇敬，又对自己挺“狠”的人。他早年就才华横溢，是个绝对的天才型艺术家。但是他不自恋，不追求简单的名利，而在追求极致的路上对自己要求越来越高，哪怕那意味着生活的窘迫。这是非常难得的。这其实也是很多杰出作曲家的特点。

**ZHOU Tian** To me, he held high regards for music but was very "harsh" to himself. He showed his talents in the early years and was absolutely a genius artist. However, he set his vision beyond himself, fame and fortune, and he increasingly demanded more of himself in the pursuit of if it meant leading an impoverished life. This is quite unusual but actually a characteristic of many outstanding composers.



**黄若** 我有幸看过贝多芬的手稿，第一印象他是一个“脏兮兮”的作曲家：他的谱面经常改，估计那时候也没有橡皮，他就直接划掉重新写。但他其实是很严谨的，一个旋律反反复复去改，直到完美为止。听贝多芬的音乐，会发现他每个音的运用都很准确，这点跟巴赫很像，不多不少，能够确切地表达他想要表达的东西。另外，他的音乐里 mezzo piano（中弱），mezzo forte（中强）用得都比较少，要么很强，要么很弱，也体现了他的个性。我猜测他是个敢爱敢恨，大喜大悲，但同时又很严谨的人。

**HUANG Ruo** I was fortunate to have read Beethoven's manuscript. My first impression was that he

was a "messy" composer: his sketches of drafts were full of edits, and supposedly that there was no eraser at that time, he just crossed out and re-wrote what was on the paper. But he was actually very critical and detail-oriented; he would keep changing a melody until it was perfect. Listening to Beethoven's music, you will find that each note is used accurately, which is similar to Bach's music, no more and no less, to express exactly what he wants to express. In addition, mezzo-piano and mezzo-forte are less used in his music; the articulation is either strong or weak, which also corresponds to his personality. I guess he is a man who dares to love and hate, rejoice and bemoan, but is also very serious and upright.

## 07 贝多芬的一生并不那么一帆风顺，生活境遇、耳疾、多次投入爱情未果，为何他的作品却总是充满正面的能量？

**Beethoven didn't live a care-free life. With his poor living condition, ear problems, and multiple failed loves, why is his work always full of positive energy?**



**盛宗亮** 这是由于他理想中的世界与现实差距太大了，但又绝不放弃他的追求，因为放弃追求理想，便是放弃活着的意义。

**Bright Sheng** This is because there was a big gap between his ideal world and reality. He also would not give up his pursuit because the pursuit of ideals is existential to him.



**黄若** 一个很直观的问题，他为什么作曲？贝多芬是个诚实的作曲家，通过他的音乐我们可以感受到他的思想和情感。音乐对他来讲可能是支持他生存的一种动力。我作为一个作曲家，最幸福的时刻不是曲子被演出，而是每天都能写曲子。作曲是我的世外桃源。因此我猜测，对贝多芬而言，通过创作，他能找到平静和感情的抒发点，暂时忘却生活中的痛苦。所以，当他写“欢乐颂”、“命运”这种大部头时，从小调到明亮大调的转换，我觉得不是做作的技法，是他想要传达的真实想法。

**HUANG Ruo** A very simple question, why did he write music? Beethoven is an honest composer, and through his music, we can understand his thoughts and emotions. Music may be a driving force for his survival. As a composer, my happiest moment is not when the work is being performed, but when I can write. Composing is my haven. I guess that Beethoven, in musical composition, could find peace and emotional outlet, temporarily lifting him from the pain in life. Therefore, in his such grand pieces as "Ode to Joy" and "Fate", the transition from melancholy minor to bright major doesn't feel contrived but a natural expression of his ideas.



**于京君** 贝多芬不像门德尔松，衣食无忧。我看过一个关于他的电影——当然肯定有戏剧化的成分——贝多芬坐在大街上，被小孩扔石子。贝多芬的名字应该翻译为“悲多愤”。这是个玩笑了。他的愤怒、不顺利，肯定都会对他的音乐有影响。不能说谁受的苦多，谁的作品就好，但的确有的作曲家生活越不易，曲子就越好。有的人就喜欢寂寞或流放。我曾有两三次写曲子特别有灵感，我就想象贝多芬，可能有一个瞬间不是他自己创作，而是有一个力量在帮助他。这是每个作曲家都渴望有的境界，或许自己都写出眼泪了。最后水到渠成，非常有条理、漂亮、自然的表达。

**Julian Yu** Beethoven, unlike Mendelssohn, had much to worry about in life. I've seen a movie about him -- of course, it must be somehow dramatized -- Beethoven was sitting on the street and several kids threw rocks at him. Beethoven's name should be translated as "Sorrow and anger" in Chinese... just a joke. His anger and frustration definitely have an impact on his music. We cannot ascertain

that more suffering makes better works. However, some composers did create better works when living a harsher life. Some people enjoy solitude or a nomadic lifestyle. I have experienced two or three episodes of overflowing inspiration when composing, and I imagined that Beethoven might have had such moments when a mystic force was helping him. This is a higher consciousness that every composer desires, so as to create a final piece full of rational and brilliant expressions that could even drive the composers themselves to tears.



**周天** 自己的悲欢离合不是贝多芬要表现的。伟大的艺术家不会拘泥于只把自己的生活表达在作品里，“叙事”型的作品通常也不是最伟大的作品。很多艺术家都有能力和魄力把自己的生活和作品分开。

**ZHOU Tian** Beethoven never intended to portray his own sorrow and joy. Great artists don't limit their work to merely an expression of their lives, and "narrative" works are usually not considered as masterpieces. Many artists have the talent and courage to separate their lives from their works.



**您认为他幸福吗？**

**Do you think Beethoven had a good life?**



**黄若** 很难想象贝多芬的一生如果不去创作音乐会是什么样。创作的幸福无法用物质去衡量。如果一个人找到一个可以表达的途径，我觉得就是幸福的。

**HUANG Ruo** It's hard to imagine what Beethoven's life would have been without composing. The sense of happiness derived from artistic creation cannot be measured in material terms. I think happiness is when a person can find a way to express himself/herself.



**鲍元恺** 近十年，我的听力出现了障碍，对于职业音乐家来说，无疑是个灾难。但是，这个灾难之所以在心理上不至于“灭顶”，是因为有失聪的卓越同行站在身后——国内有同样听障而成就斐然的王西麟和黄安伦，而在欧洲，听障行列里还站着斯美塔那、福列，以及伟大的贝多芬。

**BAO Yuankai** In the past ten years, I have experienced impaired hearing, which is undoubtedly a disaster for professional musicians. However, the reason why this impairment is not psychologically devastating is that I found support among my fellow composers who have the same problem, such as Chinese composers WANG Xilin and HUANG Anlun, and European composers Smetana, Faure, and the great Beethoven.



**陈其钢** 从我个人角度认为，一个完全不幸和沮丧的人，作品性格不会是这样的。从世俗角度来说，他确实经历了生活的波折。这些东西对他的影响，我作为一个作曲家是深有体会的：当你面对自己的欲望、对事业的追求，受到家庭或者生活条件、身体条件的限制时，有时是非常无奈的。贝多芬在创作上取得的成就，以及他有生之年获得的认可与名声，对创作人来讲已经是幸福了，一般人不能体会。

**Qigang Chen** From my point of view, those who are completely unfortunate and depressed will not have such a style in their works. From a secular perspective, Beethoven did experience ups and downs in life and, as a composer myself, I totally can understand what these cost him. When your desires and career aspirations are limited by family situations, living conditions, or health issues, sometimes, you just feel helpless or hopeless. Beethoven's musical achievements, as well as the subsequent recognition and fame he gained during his lifetime, are already something to be happy about for any artist, though not necessarily appreciated by many people.



**盛宗亮** 他是精神贵族，也很清楚自己的成功与失败之处。这些是他的幸福之处，也是他的悲剧所在。和所有伟大艺术家一样，这是一个永不磨灭的冲突。没有了这些，便不再能创作出伟大的作品了。

**Bright Sheng** He is a spiritual aristocrat; he knew where he succeeded and failed. This is his blessing and his misery. Like all great artists, this is an eternal conflict. Without conflicts, artists won't be able to produce masterpieces.

## 09

在您看来，贝多芬在西方音乐史中是什么样的地位？

In your opinion, how important is Beethoven in the history of Western music?



**黄若** 在西方音乐史上，贝多芬是属于很有影响力的作曲家之一了。承前启后，开创了新的东西。很多后来的作曲家，都受到他的影响，包括勃拉姆斯、勋伯格、舒曼、瓦格纳等等。

**HUANG Ruo** Beethoven is one of the most influential composers in the history of western music. By carrying on and carrying forward the tradition, he also created several groundbreaking works. His influence is apparent on many composers of succeeding generations, including Brahms, Schoenberg, Schumann, Wagner, and so on.



**陈其钢** 贝多芬是一个时代的代表，那时西方古典音乐还没有发展到它的最高峰——浪漫中后期。浪漫中后期是一种风起云涌的状态，涌现了大批的作曲家，大批的音乐厅，大批的普通听众进入音乐厅，使西方古典音乐在世界上造成了巨大的影响。浪漫派之后的所有作曲家，再也不能代表一个时代了。

**Qigang Chen** Beethoven represents an era -- the middle and late Romantic period when classical music had not yet reached its apex. During that time, the musical landscape was rolling on with full force. With a large number of emerging composers, erected concert halls, and enthusiastic concertgoers, classical music has a huge impact on the world. There is no composer after the Romantic period can represent an era alone.



**周天** 也许因为贝多芬音乐中无比的激情和张力，大家往往会重视他充沛的情感流露，而忽视他音符中反映出来的冷静的头脑和细腻的写作技法。古典音乐，尤其是管弦乐写作需要周密的安排和逻辑思维，以及丰富的经验的积累。贝多芬有独奏的功底，而且早年就熟知乐队的各个环节。通俗地说，他是乐队里“泡”出来的作曲家。因此，他的创新与发展并非为了简单的打破常规，而是从音乐本身出发而做的成熟的决定。纵观所有作曲家，其实贝多芬属于最不花哨的之一，但是他却为古典音乐带来了革命性的改变。

**ZHOU Tian** Perhaps because of the unparalleled passion and tension in Beethoven's music, people often focus on his rich emotional expressions and overlook his rational and delicate compositional techniques reflected in his notes. Classical music, especially orchestral works, requires careful arrangements and logical thinking, as well as a wealth of experience. Beethoven was a trained soloist and familiar with all aspects of the orchestra when young. In layman's terms, he was a composer "cultured" in the orchestra. Therefore, his innovation and evolution are not simply breakthroughs from the conventions but mature decisions derived from the music itself. Of all composers, Beethoven is actually among the least fancy ones, but he revolutionized classical music.



**盛宗亮** 有许多人会不喜欢某位作曲家，比如有人不爱勃拉姆斯，有人不爱舒曼，李斯特等，但我从未听说过有人不喜爱贝多芬。

**Bright Sheng** Many people have a composer they don't like. For example, someone doesn't like Brahms; someone doesn't like Schumann or Liszt, etc., but I have never heard of someone who doesn't like Beethoven.

## 10

贝多芬的音乐对当今的音乐创作是否还有影响？

Does Beethoven's music still have influence on today's musical composition?



**鲍元恺** 有人说，现在世界上每时每刻都有贝多芬的音乐作品在音乐会、课堂或家庭演奏，加上唱片、广播、电视的传播，现在更有电脑、手机和网络媒体的播放。我想，这个“每时每刻”的说法是毫不夸张的。

**BAO Yuankai** Some people say that Beethoven's music is playing all the time, at concerts, classrooms or homes, all over the world. Through the distribution of recording, broadcasting via radio and television, Beethoven's music is further spread by computers, mobile phones, and Internet media. I think this "all the time" is a faithful statement without any exaggeration.



**黄若** 他的影响还是有的。这种影响不止于一个时代，而是一直在传承。比如他的主导动机发展的技法，现在也仍在用。对当今音乐还有无形的影响，不光是技法，还有精神上的影响。

**HUANG Ruo** His influence is still present. His influence is continuous and continued, not just limited to a certain era. For example, his thematic development is a method still in use today. Besides techniques, his works also have intangible effects, the spiritual influence, on today's music.



**陈其钢** 从中国音乐的角度看，贝多芬的影响其实也是西方古典乐的影响，有非常震撼的效应。二十世纪初到四十年代末，中国的知识分子把西方的知识带回来，对中国文化的启蒙和发展起了很大作用。它的影响不可避免，也极其重要。但是，这件事发生在一个没有准备的，也没有自我意识的土地上，之后所引发的结果，有可能是积极的，也有可能是灾难性的。我们搞音乐创作其实是搞音乐哲学，应该有批判的意识。70年代末，西方现代音乐一下进来，我们还没有足够的意识和高度去看待所发生的一切，毫无戒备心地全盘接受了。对于如何思考一个文化与自己源头的关系、与别人的源头的关系，自己的文化正处于什么状态，我们应该有所警醒。我们讨论贝多芬，要时刻记住他在历史上的作用。他为什么那么重要，因为他所思考的，和他所处时代的发展步伐是一致的。现在我们强调中国风，什么是中国风？《黄河大合唱》是中国风，我就去做；《梁祝》是中国风，我要做得比《梁祝》还“好”。我认为，不需要比《梁祝》还好，而是要每个人都做出自己理想的音乐，才是创造。这样我们在乱象中间说不定能看到一点希望。贝多芬给我们最大的启示，是他走在了那个时代的前面并且他不是故意的，他只是按着自己的心，去做了自己想做的事，坚持了自己的个性。我们缺的就是个性和胆量。

**Qigang Chen** From the perspective of Chinese music, Beethoven's influence actually means the influence of Western classical music; that is shockingly influential. From the early 1900s to the end of the 1940s, Chinese intellectuals brought home Western knowledge, which played a major role in enlightening and developing Chinese culture. Its impact is inevitable and extremely important. However, when it happens in an unprepared country without any self-awareness, the consequence may be positive or catastrophic. While studying music composition, we should also study the philosophy of music with a critical mind. In the late 1970s, when Western modern music surged in China, we were not critical and knowledgeable enough to examine what had happened but fully embraced it without taking precautions. We should be vigilant in considering how a culture is related to its own origin as well as to its counterpart's origin. When discussing Beethoven, we should always remember his role in history. He is so influential because what he wanted to do was consistent with the development of his time. Now we emphasize Chinese style. What is Chinese style? The *Yellow River Cantata* features Chinese style so that I will follow suit; *Butterfly Lovers* (Liang Zhu) boasts Chinese style, and I will "outdo" *Butterfly Lovers*. I don't think it's necessary to create something better than *Butterfly Lovers*, but everyone needs to make music according to their own ideas, which is what creation really means. In this way, we may see a little hope in the midst of chaos. The most important lesson Beethoven gave us was that he was ahead of his era and he didn't do so on purpose. He just did what he wanted to do and safeguarded his own characters. What we lack are characters and courage.

# 马勒十问

## Mahler Q&A

**01** 您什么时候第一次听到马勒的音乐，是哪一首，当时有怎样的感受？

**When did you first hear Mahler's music, which one was it, and how did you feel at that time?**



**鲍元恺** 马勒在世界上曾经非常“冷”，在中国更冷。我从初中开始就学习音乐，但除了通过老式唱片不完整地听过“马五”和“马九”以外，在那个时候，对他的作品几乎一无所知——国内乐团和不多的访华乐团从来没有演奏过马勒，记忆中广播电台也没有介绍过他的作品，教材中的范例也都没有马勒的作品。直到1978年，34岁的我才第一次在多伦多交响乐团访华演出音乐会上听到马勒的作品——《少年魔术号角》。2015年我从厦门大学退休回到天津，恰逢挚友汤沐海指挥天津交响乐团举办“贝马全集”系列音乐会，我才第一次相对完整地听到了马勒的交响曲的现场演出。那一年，我71岁。

**BAO Yuankai** Mahler was once very "cold/unpopular" in the world and even colder in China. I have been studying music since junior high school; at that time, I knew almost nothing about his works except coming across the fragments of his Fifth and Ninth from vintage records. Neither domestic or invited overseas orchestras ever played Mahler; similarly, as far as I can remember, his works were absent in radio programs and textbooks. It wasn't until 1978, when I was 34 years old that I first heard Mahler's work, *The Youth's Magic Horn* at a concert of the Toronto Symphony Orchestra performing in China. In 2015, I retired from Xiamen University and returned to Tianjin. It happened in the same year that my close friend TANG Muhai conducted the Tianjin Symphony Orchestra to perform the "Complete Works of Beethoven and Mahler" series. For the first time, I heard the live performance of Mahler's symphony in relative entirety. That year, I was 71 years old.



**赵季平** 我那时候在中央音乐学院读书，是先拿到油印的《大地之歌》的谱子，之后才听到录音的。看着谱子，感觉乐队庞大，气势恢宏，而且配器和古典时期的作品不一样，发现还可以这样去写音乐。

**ZHAO Jiping** When I was a student of the Central Conservatory of Music, I read the sheet music of *The Song of the Earth* first before I got the chance to listen to the recording. By reading the score, I felt that the orchestration was huge and imposing, different from the arrangement of the classical period. I realized music could be written this way.



**盛宗亮** 应该挺晚了，是在我念上海音乐学院的时候。马勒刚被引入中国，我非常着迷。

**Bright Sheng** It should be pretty late. Mahler was introduced to China when I was a student at Shanghai Conservatory of Music. I was very fascinated by his music.



**黄若** 读大学的时候我淘到一张碟，是索尔蒂指挥的马勒《大地之歌》，听了十分震撼，他用中国古诗词作为灵感，把声乐用到交响乐里。那是我第一次听到马勒的作品，不能说完全听懂，只是觉得很大气。

**HUANG Ruo** When I was in college, I got a disc. It was Mahler's *The Song of the Earth* conducted by Solti. I was astonished by how he was inspired by ancient Chinese poetry and incorporated voices in the symphony. That was the first time I heard Mahler's work. Not really having a grasp of it, I just felt the magnificence of the music.



**周天** 第一次听是十六七岁吧，马勒第八交响曲。当时觉得这个作品太庞大了，跌宕起伏，听完它仿佛目睹了宇宙的起源。

**ZHOU Tian** The first time I heard Mahler was his Eighth Symphony, at about sixteen or seventeen of age. At the time, I felt that this work was strikingly grand with surging emotions. After listening to it, it seemed to have witnessed the origin of the universe.

**02** 马勒的交响曲中，最喜欢和最不喜欢的是哪一首？为什么？  
**Of Mahler's symphonies, which one you like the most and which one the least? why?**



**鲍元恺** 我的最爱是“马五”，特别是那永远不会听烦的慢板第四乐章，虽然全部声部只有五部弦乐和竖琴。除了第五交响曲，我更喜欢的是他的声乐套曲《大地之歌》。从宏观构思到微观配器都展现了他惊人的创造力，特别是其中与歌唱并行的乐队音响居然可以这么丰富多彩！马勒作品庞大的编制、宏大的结构、强烈的情感表达和标题性，给我强烈的震撼。

**BAO Yuankai** My favorite is his Fifth, especially the fourth movement Adagietto, a section that never bores me, though only scored for five strings and a solo harp. In addition to the fifth symphony, I also love his vocal suite *The Song of the Earth*. From the grand ideas to the detailed orchestration, Mahler demonstrates his amazing creativity, especially the parallel orchestral and vocal music sounds surprisingly colorful! I was really stunned by Mahler's ambitious orchestration, huge musical canvas, impressive emotional expressions and thematic development.



**赵季平** 90年代，我在柏林听了柏林爱乐的马勒第五交响乐，当时特别喜欢，专门去一个古典音乐书店里面淘到了第五交响乐的总谱。

**ZHAO Jiping** In the 1990s, I listened to the Mahler's Fifth Symphony in Berlin. I liked it so much that I immediately went to a classical music bookstore to search for its score.



**盛宗亮** 所有作品都是天才之笔，因此我们只能用马勒来比较马勒。从第二交响乐开始他便首创性的思考如何调动使用所有的音乐元素，创作出一部横贯多乐章、一气呵成的、完整的交响乐。万事开头难。他花了整整六年多的时间才找到答案：一个贝九的答案。从此他便又开始寻找如何用不同方式来达到同样结果。这之后的第三、第四、第五、和第六都是他探索的硕果。但我个人感觉他在第七上有败笔之处。这是因为他也尝试如果一部没有慢板的交响乐在结构上是否也能完整。我想马勒自己一定是意识到他失败之处的，尽管他不断声称自己对第七情有独钟。

第八基本上是第二的再版，只是形式上更广大了。但并不如第二如此精炼和震撼。之后为了躲避‘第九交响乐的死神’的诅咒，他先写了《大地之歌》再写他的第九交响乐。他以为如此可逃过一劫。但从第九的音乐中他应该自己已经意识到他将会不久人世，因为第九的每个角落都充满着葬礼的气氛。果然，他只写了不多小节的《第十交响乐》便离世而去。

**Bright Sheng** We can only compare Mahler with Mahler because all his works bear the mark of a genius. His Second marks the beginning of his innovative approach in mobilizing all musical elements to create a multi-movement, cohesive, and complete symphony. This beginning, as things usually go off to a rough start, costs him more than six years to find the answer: an answer from Beethoven's Ninth. From then on, he began to search for different ways to achieve the same effect. After this stage, his Third, Fourth, Fifth, and Sixth were the fruits of such an exploration. But I personally feel that he failed in his Seventh, in which he tried to see if a symphony without slow movement can be structurally complete. I think Mahler must have been aware of his failure, even though he kept

claiming that the Seventh was his favorite.

The Eighth is basically a revision of the Second, but in a more expanded form though not as compelling and potent. Later, in order to avoid the "curse of the ninth", he wrote *The Song of the Earth* before working on his Ninth symphony. However, he did not escape the fate. The Ninth suggests that he had sensed death coming because the funeral-like atmosphere permeated the entire work. Without surprise, he wrote only a few bars of Symphony No. 10 and passed away.



**黄若** 我最喜欢的是把马勒第九和第十连在一起。在马勒第九里面，他是在向世人作告别。伯恩斯坦有个纪录片“Four Ways to Say Farewell”（告别的四种方式），专门讲马勒第九，说他的每个乐章都是在以不同的方式跟人世和他爱的事物告别。比如第一乐章的节奏很有特点，是不规整的节奏，别人都说是他的心跳，因为他有心脏病。不过我觉得最精华的是最后一个乐章 adagio（柔板），生命的灯即将慢慢熄灭的感觉。但到了马勒的第十，同样也是 adagio，里面又充满了生命，有一种灯又亮起的感受。在差不多形式的乐章里，听到了两种截然不同的感受跟感情，我觉得这很有意思。

**HUANG Ruo** My favorite is the juxtaposition of Mahler's Ninth and Tenth, and in the ninth, Mahler bid his farewell to the world Bernstein produced a documentary *Four Ways to Say Farewell*. This film, dedicated to Mahler's Ninth, illustrates how each movement represents Mahler's different ways of saying goodbye to the world and the things he loves. For example, the first movement features irregular rhythm, which is interpreted as his heartbeat because of heart disease. But I think the highlight is the last movement adagio, suggesting a slowing, dying fire of life. Yet, the adagio in Mahler's Tenth is full of vitality, as if the light is coming back on. I found it interesting that one can hear contrasting feelings and sentiments in two movements of a similar form.



**周天** 第六、第五和第九都很棒。第六感觉是一位艺术家屈服于命运的重击；马勒五对我来说是管弦乐队对爱情极致的刻画；马勒九则是 20 世纪的安魂曲，将音乐和寂静完美地结合在一起。很难说特别不喜欢哪首。

**ZHOU Tian** Mahler's Sixth, Fifth and Ninth are all great symphonic music. The Sixth expresses the sentiments when an artist succumbs to the blow of fate. To me, the Fifth is an exquisite depiction of love with orchestral music. Mahler's Ninth is the 20th-century Requiem, successfully fusing music and tranquility. It's hard to name one that I particularly don't like.



**于京君** 我觉得马勒的手法似曾相识。马勒必须是受过教育的人才能听懂的音乐，去音乐厅听马勒的人，都知道这个曲子会结束的，多长都得等。如果我听马勒，我会睡着。

**Julian Yu** Mahler's compositional methods seem déjà vu to me. Only trained ears can understand his music. The audience attending concerts with Mahler's music on the program knows that only long waits can survive the music. If I listen to Mahler, I will fall asleep.

### 03 马勒对您的音乐创作或音乐观产生过什么样的影响吗？

What is the influence of Mahler's music on your music composition or ideas?



**鲍元恺**：艺术的影响都是潜移默化的，不一定是自觉的，有意识的。例如我觉得我的老师陈培勋教授的《娄山关》、《咏雪》有马勒的影响，而我有可能又受到我的老师的影响。有意识地接受马勒的影响，就是 09 年在国家大剧院首演的《禹王》。2016 年第四次演出时，我大幅度增加了交响乐团的比重，取消了化妆和表演，

改称第五交响曲——如马勒第二、第三、第四、第八交响曲那样，台上的演员一律不化妆。强调是“乐”而不是“剧”。

**BAO Yuankai** The influence of art is subtle; we may not be aware or conscious of such an influence. For example, I can feel Mahler's influence on my teacher CHEN Peixun's work *Loushanguan* and *Aria of Snow (Yong Xue)*; and I may receive his influence through my teacher. I know my work *King Yu*, which premiered at NCPA in 2009, bears Mahler's influence. In its fourth performance in 2016, I greatly increased the proportion of the symphony orchestra, removed all makeup and acting, and renamed it the Fifth Symphony -- like Mahler's Second, Third, Fourth, and Eighth symphonies, the actors on the stage don't wear makeup. The purpose is to place the focus on the "music" rather than the "drama".



**黄若** 我从马勒那学到很多东西，就是慢乐章的写法。以静态、以慢生出一种无形的动力和能量去表达。

马勒不纯粹是个交响乐作曲家，他是一个 song-symphonist（声乐交响乐家）。虽然没写过歌剧，但他的音乐里声乐的运用很多，戏剧也在他的乐队作品里。理解马勒的作品，不能只从纯器乐的角度去看，也要从他的声乐作品去理解他的乐队作品。

**HUANG Ruo** I learned a lot from Mahler, that is how to write a slow movement, an expression driven by intangible force and energy born of a quiet and slow pace.

Mahler is not just a symphony composer; he is a song-symphonist. Although he never wrote opera, he used voices in his music a lot and included theatrical performance in his orchestral works. To understand Mahler's music, we must adopt the dual perspectives of purely instrumental music and vocal works.



**周天** 马勒对我有很大影响。他的音乐中有多重文化的特点，这点与我的经历很相似。他的作品有个性 and 革新，但与此同时，他从未因为 20 世纪音乐流派的衍生和革新而改变自己浪漫主义的基本基调。这点我也很有共鸣，虽然因为时代的关系，我的“浪漫”和他的“浪漫”很不一样，但是都是一种对个人品味的坚持。

**ZHOU Tian** Mahler has a tremendous influence on me. The multicultural character of his music echoes my experience. His works are unique and revolutionary, but at the same time, he never changed the basic tone of his Romanticism amidst all the innovation and evolution of musical forms and genres in the 20th century. I share the same mentality with him on this. Although my "romanticism" and his "romanticism" are very different due to the generational difference, they stand the same faithfully to our own personal taste.

### 04 如果向朋友或家人介绍马勒的作品，你会选择从哪里开始？

Where is a good starting point if you want to introduce Mahler's work to friends or family?



**周天** 马勒的每部交响乐似乎都有明确的“心路历程”，因此我会根据朋友的人生经历和当前心情来推荐某部作品。

**ZHOU Tian** Each of Mahler's symphonies seems to convey a specific "journey of unforgettable experience", so I will recommend a certain work based on their life experience and the mood of the moment.



**黄若** 如果我有机会策划音乐会，我有一个想法是把马勒的慢乐章拿出来。布鲁克纳的慢乐章写得很美，马勒的慢乐章是跟布鲁克纳学的。马勒第六的第一乐章和布鲁克纳第一的第一乐章，那种进行曲的节奏感非常相似。还有马勒第五的 adagio，则是写给妻子阿尔玛的一封情书，用了竖琴，像是仲夏夜晚上的一丝凉风吹过。再对比马勒第九的 adagio，是一种向世间的道别。尽管都是慢乐章，却是完全不同的感觉。

**HUANG Ruo** If given a chance to plan a concert, I would like to highlight Mahler's slow movements. Bruckner composed beautiful slow movements, which Mahler modeled after. The first movement of Mahler's Sixth Symphony and the first movement of Bruckner's First have the similar rhythm of marching music. The adagio of Mahler's Fifth is a love letter to his wife Alma; scored with a solo harp, this piece feels like a cool breeze in the midsummer night. In contrast, the adagio in his Ninth is a farewell to the world. Although both are slow movements, they evoke completely different feelings.

## 05 您心中的马勒是个什么样的人？ What do you think of Mahler as a person?



**盛宗亮** 在我看来他极度神经敏感、感情丰富，有先知先觉、跨时代的精神。

**Bright Sheng** In my opinion, he is extremely sensitive, passionate, visionary and timeless.



**黄若** 跟贝多芬很相像，我觉得他也是一个大喜大悲的人。他本人是个犹太人，我记得他说过，无论走到哪里都感觉是外来者，哪里都不是自己的家。他在奥地利工作，在一个西方古典音乐中心的地方担任歌剧院指挥，最后变成天主教徒，有些无奈。

**HUANG Ruo** I think he is a person of extreme joy and sorrow, like Beethoven. A Jew himself, he once said that no matter where he went, he always felt like an outsider; there was nowhere he could call home. When in Austria, he worked as a conductor at an opera house of a classical music center, and eventually converted to Catholicism--not a choice but a necessity.



**周天** 我觉得他是一个非常自我矛盾的人。伯恩斯坦曾说马勒是个双面人（Double Man），我完全同意。他音乐中透露出的那种矛盾的，大喜大悲的气质，对我来说其实是一种孩子的声音、童真的性格。马勒的音乐充满了自然的声音，比如鸟叫声、猎号和森林里的杂音，这些都是他的童趣之美的一部分；但是他成人的一面则是一个老练、博学、甚至极其精明能干的人，因此他有的作品转而阴云密布、伤感至极。

**ZHOU Tian** I think he is a person full of self-contradictions. Bernstein once remarked that Mahler was a Double Man, which I totally agree with. For me, the personal conflicts, joyful excitement and grave sorrow revealed in his music are actually an articulation of childlike character and innocence. Mahler's music is full of natural sounds, such as birds chirping, hunting horns, and murmuring sounds in the forest, all of which constitute the beauty of an innocent mind. However, his adult side reveals a sophisticated, knowledgeable, intelligent yet cynical mind that turns some of his works gloomy and extremely melancholic.

## 06 您认为他幸福吗？ Do you think he lived a happy life?



**盛宗亮** 和所有伟大作曲家一样，他的作品也是他心灵的吐纳。而他生活和感情上的冲突也是他奋发的灵感，比如对自己本是犹太人但为了生存而改信天主教的内疚感等等。

**Bright Sheng** Like all great composers, his works speak his soul. The conflicts in his life and his feelings also serve as the source of his inspiration, such as his sense of guilt as being a Jew but converted to Catholicism in order to survive.



**黄若** 他的一生都有种悲观色彩，音乐对他来讲也是一种个人情感和意志的抒发，从这一点来说他应该是幸福的。马勒跟贝多芬都在用音乐去表达自己。贝多芬到了晚期，更能不受限制和约束地创作。马勒写曲子不是为了挣钱，他的职业是指挥，所以他是为自己写。

**HUANG Ruo** His life was dotted with sad events, and the music was a way for him to express his feelings and aspirations. From this perspective, he should be regarded as fortunate. Both Mahler and Beethoven used music to express themselves. Beethoven was able to compose music without restrictions in his late adulthood. Mahler didn't write music to make a living. He worked as a conductor, so he composed for his own sake.



**周天** 他太矛盾了，只能有短暂的幸福，但是那个幸福感肯定超越普通人。

**ZHOU Tian** He was so full of contradictions that he could only be temporarily happy, but that sense of happiness must be stronger than any ordinary person can experience.

## 07 您怎样评价马勒的创作？ What do you think of Mahler's compositional works?



**周天** 他对乐队的了解和控制超过了过往所有作曲家，这与他作为指挥的身份有很大关系。与贝多芬相似，他在乐队编制上的拓展并非为了简单的打破常规，而是从音乐本身出发而做的成熟的决定。另外，它对于中国文化的热爱也给西方很多作曲家打开了一扇门。

**ZHOU Tian** He had a better understanding and control of the orchestral arrangement than any composer in the past, which has a lot to do with his role as a conductor. Similar to Beethoven, his expansion of the orchestration was not simply a breakthrough from the norm, but a mature decision derived from the music itself. Besides, his passion for Chinese culture opened another door to many Western composers.



**黄若** 有一组概念叫做“标题音乐”和“绝对音乐”。马勒创作了很多“标题音乐”，他要表达的东西基本上就是“拿来主义”。这里说“拿来主义”，意思是他把不同的东西拿过来，发展成他想要的东西，包括他运用的民间素材、中国的大锣，甚至用锤去敲击木箱；在有的交响乐里他用到了童声合唱，有的他只用了独唱，还有的独唱跟合唱加在一起。他不是为乐队而写，而是用所有可以运用的东西来表达自己的。

**HUANG Ruo** There are a set of concepts called "program music" and "absolute music". Mahler composed many "program music", and what he wants to express is basically "intellectual scavenging." "Intellectual scavenging" here means that he took in different elements and developed them into what he wanted, incorporating folk arts, Chinese gong, and even the sound effect by hitting wooden boxes with hammers. Some of his symphonies use children's chorus, some only use a solo

vocalist, and some combine a solo with a chorus. He did not just write for the orchestra, but expressed himself with everything that could be used.



**盛宗亮** 马勒的作品有心灵深处的长叹、哮喘、浪漫、激愤、不羁、奔放、雄武、粗犷、温柔、秀雅。它包含着整个人类的喜怒哀乐和七情六欲。许多马勒的同时代人对他并不重视，因为当时几乎所有的演奏家和指挥家都作曲，而很多著名指挥家都写“又臭又长”的交响乐。人们以为马勒也是那样。更何况当时作曲都是自我陶醉的表达，并无“专业”一说。直到上世纪七十年代伯恩斯坦才真正挑起全世界对马勒的认识和狂热。从此便一发不可收拾。

**Bright Sheng** Mahler's works convey the sighs, roars, romantic love, and anger hidden in our heart, yet display uninhibited, unrestrained, majestic, robust, gentle, and pleasant spirits. It contains joy, sorrow, and a full spectrum of emotions of all human beings. Many of Mahler's contemporaries did not pay much attention to him, because almost all soloists and conductors at the time were also composers. Since many famous conductors wrote "long and boring" symphonies, people thought Mahler was no exception. What's more, music composing at that time was nothing professional but a self-indulging expression. It wasn't until the 1970s that Bernstein really drew forth the world's recognition of and fascination for Mahler. That surge of passion lasts till today.

**08** 比起音乐史上贝多芬不容置疑的地位，马勒似乎更具争议，您如何看？

**Compared with Beethoven's unquestionable importance in music history, Mahler's position seems more controversial. What do you think?**



**盛宗亮** 马勒也是不容置疑的。

**Bright Sheng** Mahler is also unquestionable.



**黄若** 我生长的那个时代，马勒的作品很难听到，甚至不是十分的有名。作曲家的确是需要伯乐的。得感谢伯恩斯坦，是他真正地把马勒的音乐带到了世人面前。

**HUANG Ruo** At the time when I was growing up, Mahler's works were hard to find, even quit obscure. Composers need talent scouts. Thanks to Bernstein, he really brought Mahler's music to the world stage.



**鲍元恺** 把贝多芬和马勒放在一起对比是饶有兴味的。他俩相差一个世纪，年龄相差 90 岁。一个在十九世纪初把欧洲音乐从古典主义带进了辉煌的浪漫主义；一个追随瓦格纳和布鲁克纳，一起把浪漫主义音乐推上巅峰。

**BAO Yuankai** It is interesting to compare Beethoven and Mahler. They lived a century apart and 90 years of an age difference. One brought European music from the Classical period to the glorious Romantic period in the early nineteenth century; one followed Wagner and Bruckner, pushing romantic music to its pinnacle.



**周天** 两者是完全不一样的伟大。之前聊到贝多芬时，我说伟大的艺术家不会只拘泥把自己的生活表现在作品里，但马勒是个例外，因为他将自己的生活带入到了音乐中。我们想热爱、完全听懂他的音乐，就需要了解他的生活和他的三个自我矛盾：作为指挥与作曲家之间的矛盾；快乐的大自然爱好者与悲观艺术家之间的矛盾；精明的成年人和无辜的孩子之间的矛盾。这些矛盾也使得喜欢他的人很喜欢，不喜欢的人也很多。

**ZHOU Tian** The importance of the two is totally different. When we talked about Beethoven, I said

that great artists wouldn't limit the subject matters of their works just to express their lives, but Mahler is an exception because he brings his life to music. If we want to love and fully understand his music, we need to understand his life and his three self-contradictions: the contradiction between being a conductor and a composer; the contradiction between a happy nature lover and a pessimistic artist; and the contradiction between being a mature adult and an innocent child. These contradictions attract many people but also turn away many.



**陈其钢** 我对马勒从上世纪六十年代之后的逐渐走红是质疑的。

**Qigang Chen** I remain doubtful about Mahler's rising popularity since the 1960s.

**09** 马勒的音乐对当今的音乐创作是否还有影响？  
**Does Mahler's music still have influence on today's musical composition?**



**黄若** 举一个很小的例子，马勒很喜欢用 off-stage 乐队，把一部分音乐家放到舞台后面去吹，好像两个乐队，一大一小。为什么让乐器在台后吹呢？因为那产生了一种空间感，听上去好像是一种回忆。马勒是一个指挥家，他对乐器十分了解，对音乐厅也十分了解。为了实现自己的艺术构思，他想方设法地去创造。也有其他作曲家比如柏辽兹，会运用乐器在不同空间的摆放来形成声音的层次。现在有作曲家把乐器放到观众席或者舞台后面，都是马勒曾经做过的。

另外，马勒也把交响乐和声乐的界限打破了，他是一个不受限制的作曲家。

**HUANG Ruo** To give a simple example, Mahler liked to use the off-stage orchestra and have some musicians play behind the stage, separating the orchestra into two, one big and one small. Why arrange some instruments to play behind the stage? Because such an arrangement creates a sense of space as the music resonates with our distant memory. Mahler is a conductor, and he knew musical instruments and concert halls very well. To realize his artistic idea, he tried to create with whatever he could think of. Other composers, such as Berlioz, also created various sounding levels by placing musical instruments in different spaces. Today, some composers have instruments played behind the auditorium or the stage, while Mahler had already deployed all these arrangements.

In addition, Mahler broke the boundaries between symphony and vocal music. He was a composer unconstrained by conventional musical forms.



**鲍元恺** 当今，无论在欧美还是在中国，“马勒热”已经好多年了。中国的 2010 年甚至被称为“马勒年”，国家大剧院和北京国际音乐节都推出了全套的马勒交响曲，将马勒热推向了高潮。但是，由于 20 世纪音乐创作风向大转，马勒热实际上对当前专业音乐圈的创作影响不大。这是 20 世纪以来反传统尤其是反浪漫主义艺术思潮影响的结果。无论是前半世纪的印象主义、新古典主义、新民族主义，还是后半世纪的先锋派、简约派、序列音乐、偶然音乐、电子音乐，都和 19 世纪欧洲浪漫主义相悖而摒弃包括马勒在内的 19 世纪浪漫主义音乐。我不喜欢这股潮流，不喜欢经无调性、无旋律、无结构的音乐。

**BAO Yuankai** Today, whether in Europe, America, or China, "Mahler fever" has lasted for many years. China even named 2010 the "Year of Mahler," when both NCPA and the Beijing Music Festival launched a complete series of Mahler's symphonic works, pushing the Mahler fever to a new height. However, due to the dramatic change of musical composition in the 20th century, Mahler actually has less influence on today's professional composers. This is the result of the influence of anti-traditional, especially anti-Romantic, arts since the 20th century. Whether it is Impressionism, Neoclassicism, or Neo-Nationalism in the first half of the century, or Avant-garde, Minimalism, Serialism, Chance Music, Electronic music in the second half of the century, the ideas are against the 19th century European Romanticism, including Mahler's Romantic Music of that era. I don't like this wave of music. I don't like atonal, unmelodic, and unstructured music.

焦点作曲家

COMPOSER-IN-FOCUS



赵季平

ZHAO Jiping

## 赵季平 作曲家、教授、博士生导师

现任中国音乐家协会名誉主席，陕西省文联主席，中国音乐著作权协会主席，第十三届全国人大代表，国家有突出贡献专家。历任陕西省戏曲研究院副院长，陕西省歌舞剧院院长，西安音乐学院院长，中国音乐家协会主席，第十一届、十二届全国人大代表及主席团成员，中国共产党十五大代表。

两度获得中国电影“金鸡奖”最佳音乐奖，四度获得中国电视“金鹰奖”最佳音乐奖，六次获得中宣部“五个一工程奖”；先后获得法国南特国际电影节最佳音乐奖，中国电视“飞天奖”优秀音乐奖及“飞天奖”突出贡献奖，中国金唱片“艺术成就奖”，中国音乐金钟奖“声乐作品大奖”，“二十世纪华人经典作品奖”，“中华之光”传播中华文化年度人物大奖等大奖。琵琶协奏曲《祝福》和管子与乐队《丝绸之路幻想曲》已录制唱盘，发行世界。在日本东京、京都相继举行个人音乐会。他与日本 JVC 唱片公司合作推出激光唱片《黄河遥遥》及系列电影激光唱片，为中国电影音乐走向世界开了先河。

2003 年 3 月他应邀在香港成功地举办了《乐坛神笔——赵季平专场音乐会》。2001 年他作曲的舞剧《情天·恨海圆明园》在北京首演。2000 年上半年他为台湾舞剧《大漠孤烟直》创作了音乐，使舞剧在台北首演成功。同年 6 月他创作的交响音画《太阳鸟》、交响叙事诗《霸王别姬》由柏林爱乐交响乐团在一年一度的“森林音乐会”上演出，第一次将中国作品展示在这个著名的世界级音乐舞台上。随后 7 月他的室内乐作品《关山月——丝绸之路印象》被大提琴家马友友选中，并迎来美国成功首演。1998 年作为大陆唯一一位音乐家，他的作品被美国华纳·特得克古典唱片公司签约录制。1997 年，由美、英、法联合制作，美国著名导演阿兰·米勒拍摄的纪录片《中国音乐家赵季平》在全球放映。1995 年作为亚洲唯一代表参加了在瑞士举行的第二届国际电影音乐节。他在中国音乐创作领域独树一帜，被誉为中国乐坛最具中国风格、中华气质和民族文化精神的作曲家，是目前活跃在世界乐坛的中国作曲家之一。

### ZHAO Jiping Composer, Professor, PhD Supervisor

Mr. ZHAO Jiping, Honorary Chairman of the Chinese Musicians Association, Chairman of the Shaanxi Federation of Literary and Art Circles, President of the Music Copyright Society of China and Deputy to the 13th National People's Congress of People's Republic of China, is a National Expert with Outstanding Contribution. He has also served as Deputy Dean of Shaanxi Traditional Opera Research Institute, President of Shaanxi Song and Dance Troupe, President of Xi'an Conservatory of Music, Chairman of the Chinese Musicians Association, deputy to the 11th and 12th National People's Congress and member of the respective Presidium, and representative to the 15th National Congress of the Communist Party of China.

Mr. Zhao is a two-time winner of Best Music of the Golden Rooster Awards, four-time winner of the Best Music Award of the Golden Eagle Awards, and six-time winner of the Best Works Award of the Publicity Department of the CPC Central Committee. Other awards that Mr. Zhao has won include Best Music Award of the Festival of the 3 Continents, Outstanding Music Award and Outstanding Contribution Award of the Flying Apsaras Award, Art Achievement Award of the China Gold Record Award, Best Vocal Works Award of The Chinese Golden Bell Award for Music, Twentieth Century Chinese Classic Awards, and Chinese Culture Communicator of the Year. CD-records have been produced and released worldwide for ZHAO's pipa concerto *Blessing* and guan concerto *Silk Road Fantasia*. The cities of Tokyo and Kyoto in Japan have both welcomed Zhao's works in concerts. Besides, CD-record *Yellow River* and a series of film music CDs were released in association with Japan's JVC company, taking the lead in internationalizing Chinese film music.

In March 2003, Zhao was invited to hold a special concert in Hong Kong, which turned out a great success. In 2001, his dance drama *Great Love and Deep Hatred: The Vicissitude of the Fate of the Old Summer Palace* premiered in Beijing. In the first half of 2000, he composed for the dance drama *In Desert Rises a Lonely*

*Thread of Smoke* that made its applauded premiere in Taipei. In June of the same year, his symphonic sketch Sunbird and symphonic poem Farewell My Concubine were performed by Berliner Philharmoniker at its annual concert held in Waldbühne, marking the first presentation of Chinese works in this world-class music arena. Then in July, his chamber music composition The Moon at the Fortified Pass: Sorrowful Impressions of the Silk Road was selected by cellist Yo-Yo Ma to be performed in the United States for the first time. In 1998, Zhao became the only musician from Chinese mainland who signed to Teldec Classics Label. In 1997, the documentary *Music for the Movies: ZHAO Jiping* directed by the famous American director Allan Miller and coproduced by producers from United States, UK, and France was shown worldwide. In 1995, as the only representative from Asia, he attended the 2nd International Film and Music Festival in Switzerland.

One of a kind among Chinese musicians, Mr. Zhao is praised as a composer with the most sharp-cut Chinese temperament and national cultural spirit in his works, and is currently one of the Chinese composers active on the world stage.

#### 交响乐

第一号交响曲（首屈“金钟”奖优秀作品铜奖）  
第二号交响曲《和平颂》  
交响诗《霸王别姬》  
交响音画《太阳鸟》  
交响组曲《乔家大院》  
第二号琵琶协奏曲  
降 E 大调第一号小提琴协奏曲  
大提琴协奏曲《庄周梦》  
《丝路音乐瞬间》

#### 民族管弦乐

《庆典序曲》  
《古槐寻根》  
大提琴协奏曲《庄周梦》  
管子协奏曲《丝绸之路幻想组曲》  
二胡协奏曲《心香》  
琵琶协奏曲《祝福》

#### 室内乐

《关山月——丝绸之路印象》

#### 电影配乐

《红高粱》（第八届“金鸡”奖最佳作曲奖）  
《五个女子和一根绳子》（法国“南特”国际电影节最佳音乐奖）  
《孔繁森》（第十六届“金鸡”奖最佳作曲奖）  
《大话西游》、《大红灯笼高高挂》、《烈火金刚》、《活着》、《黄土地》、《大阅兵》、《菊豆》、《龙城正月》、《风月》、《心香》、《变脸》  
《桃花满天红》、《飞虎队》、《刺秦》、《秋菊打官司》、《霸王别姬》、《一声叹息》、《美丽的大脚》、《漂亮妈妈》、《葵花劫》、《秦颂》、《梅兰芳》、《孔子》、《白鹿原》、《一九四二》

#### 电视剧配乐

《水浒传》（第十六届“飞天”奖最佳音乐奖）  
《嫂娘》（第十八届“金鹰”奖最佳音乐奖）  
《大秦腔》、《燕子李三》、《笑傲江湖》、《大宅门》、《射雕英雄传》、《乔家大院》、《青衣》、《天下粮仓》、《天龙八部》、《武当 II》、《大秦帝国》、《中国往事》、《康熙微

服私访记》、《曹操与蔡文姬》、《狼毒花》

## 舞剧

《大漠孤烟直》、《情天·恨海圆明园》、  
《花儿》、陕北秧歌剧《米脂婆姨绥德汉》

## Symphonic Works

Symphony No. 1 (Bronze Award in the 1st Chinese Golden Bell Award for Music for Excellent Work)

Symphony No. 2 *Ode to Peace*

Symphonic Poem *Farewell My Concubine*

Symphonic Picture *The Sunbird*

Symphonic Suite *Qiao's Grand Courtyard*

Pipa Concerto No. 2

Violin Concerto No. 1 in E-flat Major

Cello Concerto *Disillusioned Dreams*

*Music Moments of Silk Road*

## Folk Orchestral Music

*The Celebration Overture*

*Follow the Pagoda Tree to Trace the Roots of Our Ancestors*

Cello Concerto *Disillusioned Dreams*

Guan Concerto *The Silk Road Fantasia Suite*

Erhu Concerto *The True Hearted*

Pipa Concerto *Blessing*

## Chamber Music

*Moon over Guan Mountain—Silk Road Journeys*

## Film Scores

*Red Sorghum* (The 8th China Film Golden Rooster Award for Best Music)

*Five Girls and a Rope* (Golden Montgolfiere at Nantes Three Continents Festival of France)

*Kong Fansen* (the 16th China Film Golden Rooster Award for Best Music)

*A Chinese Odyssey, Raise the Red Lantern, Steel Meets Fire, To Live, Yellow Earth, The Big Parade,*

声乐作品

《黄河鼓震》、《西部扬帆》(五个一工程奖入选)、

《祖国强大、国旗增色》(建国五十周年歌曲

征集一等奖)、《好汉歌》(第十六届“飞天”

奖最佳歌曲奖)

*Ju Dou, Dragon Town Story, Temptress Moon, The True Hearted, The King of Masks, Peach Blossom, Flying Tigers, The Emperor and the Assassin, The Story of Qiu Ju, Farewell My Concubine, A Sigh, Pretty Big Feet, Breaking the Silence, Sunflower, The Emperor's Shadow, Forever Enthralled, Confucius, White Deer Plain, Back to 1942*

## TV Soundtracks

*The Outlaws of the Marsh* (The 16th China TV Drama Flying Apsaras Award for Outstanding Music)

*Sister-in-Law* (The 18th China TV Golden Eagle Award for Best Music)

*Crang Crying of Qin People, Chivalrous Robber Li San, State of Divinity, The Grand Mansion Gate, The Legend of the Condor Heroes, Qiao's Grand Courtyard, Qingyi, World Granary, Eightfold Path of the Heavenly Dragon, Wudang II, The Qin Empire, Memories in China, Kangxi's Incognito Travel, CAO Cao and CAI Wenji, Euphorbia Flower*

## Vocal and Choral Works

*Beating of Yellow River, Setting Sail of Western China* (Selected for the Best Works Award)

*Stronger Country, Brighter National Flag* (First Prize for Song Collection for the 50th Anniversary of the Founding of the People's Republic of China)

*Heroes' Song* (The 16th China TV Drama Flying Apsaras Award for Outstanding Song)

## Dance Dramas

*The Desert Smoke*

*Love & Hatred of the Old Summer Palace*

*Flowers*

Northern Shaanxi Yangko Opera *The Women of Mizhi and the Men of Suide*

## 赵季平：数十载笔耕不辍，难舍民族音乐的根

高倩 / 文

2013年的《第二琵琶协奏曲》、2017年的《第一小提琴协奏曲》、2018年的管弦乐队版《大提琴协奏曲“庄周梦”》、2019年的话剧《林则徐》配乐……近年来，著名作曲家赵季平的名字，常常出现在国家大剧院的节目册上。

出生于1945年的赵季平如今年逾古稀，在同辈人早已颐养天年的年纪，他依旧笔耕不辍。2020年，赵季平即将以“焦点作曲家”的新身份与国家大剧院开展更多合作。

### 写出林则徐的时代“风骨”

1839年6月，广东虎门海滩上，上万箱鸦片被倾入海水，掺进石灰焚烧殆尽。“虎门销烟”的壮举震惊世界，“林则徐”的名字撼动了那个沉湎于昔日荣光的封建国度的迷梦。

2019年12月，国家大剧院的舞台上，著名演员濮存昕化身林则徐。被诬陷罢官的悲愤、“苟利国家生死以，岂因祸福避趋之”的爱国热血、探索图强的远大志向，穿越百年的历史风云，“数百年始得一出”的林公又一次走到了人们面前。

在虎门销烟180周年之际，国家大剧院与广州话剧艺术中心联合制作的原创话剧《林则徐》在国家大剧院首轮上演。《林则徐》汇集了极为强大的主创主演阵容：郭启宏任编剧，王筱頔任导演，濮存昕、徐帆、洪涛、郭达、关栋天等著名演员联袂登台，戏骨飙戏，好不过瘾。贯穿全剧的配乐同样是一大亮点，其中，一曲《箜篌引》由饰演林则徐夫人郑淑卿的徐帆现场演唱，相濡以沫三十余载的夫妻深情裹挟在国仇家恨的时代浪潮中，格外凄婉动人，许多观众闻之泪下，这些音乐，全部出自著名作曲家赵季平之手。“从音乐的本质来讲，它需要勾勒出一部作品的内在思想。”话剧《林则徐》中，出场人物众多，性格复杂，故事又设置在那样特殊的时代背景下，因此音乐构成十分丰富。

“林则徐是一个有中华风骨的人物，也是他所处年代的先知先觉者。禁烟是为民族着想的使命，但他同时看到了西方工业文明带来的启示。”为林则徐创作主题动机时，赵季平决定，不能写得太保守，得带着“开放”的态度，而音乐中又不能缺少晚清历史凄凉悲壮的底色。

### 把作品交给国家大剧院，放心

话剧《林则徐》，只是赵季平近年来与国家大剧院合作的众多“高光”时刻中的一瞬。

2017年10月10日晚，“交响中国风”国家大剧院新作品音乐会上，赵季平的《第一小提琴协奏曲》奏毕，音乐厅的气氛被彻底点燃。虽然采用了西方的音乐形式，这首曲目却融汇着无数的中国元素，经由小提琴家宁峰和国家大剧院管弦乐团演绎，博大精深、曲折动人的情愫被表现得淋漓尽致。当酝酿了十几年的主题响起时，已经创作了上千部作品的赵季平还是流下了眼泪。不久后，国家大剧院管弦乐团带着这部作品开启了北美巡演，所到之处，好评如潮。

《第一小提琴协奏曲》是国家大剧院的委约之作。赵季平创作于2013年的《第二琵琶协奏曲》、2018年的管弦乐队版《大提琴协奏曲“庄周梦”》等作品，国家大剧院也都参与了委约。

“每次和国家大剧院的合作都很愉快。”赵季平说，“国家大剧院的艺术水准不仅是国家级的，更是世界级的。”在助推中国作曲家时，国家大剧院提供了足够广阔的展示空间。赵季平记得，《第二琵琶协奏曲》首演后就迅速被各大乐团搬演，《第一小提琴协奏曲》也成为音乐会上的热门曲目，不断有人通过各种方式联系到他，希望能演奏这首作品。管弦乐队版《大提琴协奏曲“庄周梦”》由国家大剧院发行了CD和黑胶唱片，在乐迷中大受欢迎。“有了国家大剧院的平台，才有了传播的力度。这让我充满了创作的欲望和热情。”

新的作品写好了，它的魅力能不能被充分展现出来，是很多作曲家的顾虑所在。陈其钢曾把作曲家比喻成一部作品的“生身父母”，“但作品交出去后，生身父母就无能为力了”。辛辛苦苦孕育的“孩子”也许会被指挥和演奏家们进行理想或不理想的诠释，也许被彻底遗忘，从来不曾出现在观众面前，而作曲家“什么都做不了”。

与国家大剧院管弦乐团合作时，赵季平从来不会有类似的担忧：“如果是大剧院管弦乐团要演奏我的作品，创作时，

我就很放心。我可以尽量地发挥想象力，就像画画可以尽情挥洒，在技术上不受任何限制。乐团的每个声部都会有出色的表现，在演奏时总能带来新的惊喜。”对作曲家来说，二度创作的重要性有时远远超过了旁人的预料。

75岁，古稀之年，是常人眼中早该含饴弄孙、颐养天年的年岁，赵季平依旧笔耕不辍。每天吃过早饭，他都要坐在桌前踏踏实实写上三个小时。年轻人早用起了电脑，赵季平还在坚持亲手把一个个音符写在总谱纸上。“看着屏幕，总是感觉不对。”赵季平还是更喜欢一笔一笔写成一部作品的“过程”，干净整洁的谱面、扎扎实实的笔触带来的是另一种单纯的快乐。作曲五十余载，直到现在，握笔写作时，赵季平的内心仍然充盈着愉悦。他从不“拖稿”，每次都会在指定时间前的一两个月把谱子交给乐团。音乐与创作，早已融入赵季平的血液，成为书写生命的本能。

### 好的中国作品要让观众“爱听”

几十年来，尤其是进入新世纪后，中国的交响乐取得了举世瞩目的成就，一大批交响乐团纷纷成立，现代化的演出场所如雨后春笋拔地而起，音乐学子更是比从前翻了数倍之多，但一个尴尬的事实是，音乐会上，常常演奏的曲目还是那几首，中国作品更是在《梁祝》《黄河》里来回打转——为什么如今我们很难再听到一首深入人心的乐曲？中国作曲家和作品青黄不接，越来越成为一个备受关注的话题。国家大剧院每两年举办一届的“青年作曲家计划”，就是音乐界为此做出的众多努力之一。

究竟怎样的中国作品才能得到观众的肯定？如今，随着审美取向的日益多元，人们很难就此给出统一的答案。赵季平认为，“喜欢，无非就是大家‘爱听’。”提炼民族民间的音乐语音，将之与新的创作技法相结合，是他的一大“秘诀”。

年轻一代可能已经无法想象，这位儒雅温和、双鬓雪白的大师，同样有过热血“叛逆”的时候。为电影《红高粱》录制配乐时，赵季平本想用45支唢呐齐声吹奏，还没进录音棚，就先被老师泼了一盆冷水，批评他“胡闹”，因为在中国电影的配乐史上，从来没有人这么干过。录音师一再提醒，声音压了设备的红线，赵季平才把唢呐减为36支。这36支唢呐，再加上4支笙和1面中国大箭鼓模拟着人声呐喊，形成了如同电影火红基调一般的声块；主题歌《妹妹你大胆地往前走》也是一反常态的作品，陕西的秀歌加上秦腔花脸，一句“妹妹你大胆地往前走，往前走，莫回头”歌唱着高粱地的野性豪情，更喊出了年轻人一往无前的执拗和勇气。

“艺无定规，走别人走过的路，没意思。”在那个年代，与承受了诸多非议与褒奖的第五代导演一样，赵季平被认为是“先锋派”。

但无论如何“先锋”，赵季平的音乐千变万化，依旧有着难以剥离的民族底蕴。电影《黄土地》的配乐运用了大量陕北民歌，《霸王别姬》在交响乐中融入了京胡和京剧打击乐。近年来，赵季平的交响乐作品也始终带着浓郁的中国色彩，或是以琵琶等民族乐器为独奏，或是取材于古代经典，那些都是中国观众骨子里熟悉亲近的情结。

“生活是艺术的源泉。”赵季平的父亲赵望云是“长安画派”的创始人之一，尤其擅长表现陕北山水和各族人民的劳动生活，这句话是他留给赵季平的人生信仰。

1963年，还在读中学的赵季平就开始到陕北地区采风。1970年，从西安音乐学院毕业后，赵季平被分配至陕西戏曲研究院工作，在此工作的21年间，他四处走访，跑遍了延安和榆林地区的每一个区县，苦心钻研地方戏曲等民间音乐。就任西安音乐学院院长时，赵季平成立专门的小组来到田间地头，用录音、影像等方式“抢救”日渐流失的民间艺术。几十年的浸润相处，赵季平太了解百姓们在听什么、爱听什么。那样平易近人却磅礴宏大的音乐，一如我们脚下所踏的土地。许多年轻的作曲家曲高和寡，欠缺的也许正是这一点。

好的中国作品，不仅要能被中国观众喜爱，还应该走向世界，得到更多的承认和欣赏。1980年，赵季平创作了管子与乐队协奏曲《丝绸之路幻想组曲》，四十年过去，这部作品仍然常常上演，一位法国萨克斯演奏家对它情有独钟，甚至用萨克斯吹出了管子的小音和滑音；来自比利时的大提琴手演奏的“庄周梦”让赵季平大吃一惊，乐曲中模仿古琴的部分被她反复揣摩，最终成功地表现出来。

“中国作品能够被他们演奏、研究，这就是走向世界，不是我们强加于人，而是他们主动去了解。”赵季平说，“什么是好作品？能够被中国观众喜爱，也能够被世界观众喜爱；能够为中国演奏家服务，也能够为世界演奏家服务，那就成了。”

### ZHAO Jiping : Decades of unremitting composing career rooted in the tradition of Chinese national music

By GAO Qian

In the last few years, ZHAO Jiping's name has often appeared in the program of the National Centre for the Performing Arts, as the composer of Pipa Concerto No. 2 (2013), Violin Concerto No. 1 (2017), the cello concerto for orchestra *Disillusioned Dreams* (2018), and music for drama play *LIN Zexu* (2019).

Born in 1945, ZHAO Jiping is now over his seventies. Most people at this age are retired, but Zhao is still composing unremittingly. In 2020, Zhao will participate in more collaborative projects with the NCPA as the newly named "Highlighted Composer".

#### Manifesting the heroic spirit OF LIN Zexu's time

In June 1839, on the shore outside Humen Town of Guangdong, tens of thousands of chests of opium were poured into brine mixed with lime and were destroyed. The "Destruction of Opium at Humen" astonished the whole world, and LIN Zexu's name woke the empire out from its dream of long-gone glories.

In December 2019, renowned actor PU Cunxin played the role of LIN Zexu on the stage of the NCPA. The play shows how Lin was dismissed from office because of false charges; how he upheld his country's interest with his life; how he eagerly sought the way to make the country strong and prosperous. In the historical story from over a hundred years ago, the image of LIN Zexu, one of the greatest national heroes in history, was presented before the audience.

In the 180th anniversary of the Destruction of Opium at Humen, the play *LIN Zexu* co-produced by the NCPA and Guangzhou Dramatic Art Center was premiered at the NCPA. The production team of the play was impressive, with the playwright GUO Qihong, director WANG Xiaodi, and prestigious actors including PU Cunxin, XU Fan, HONG Tao, GUO Da and GUAN Dongtian. The performance of these veteran actors was a feast for the eyes. The music was also a highlight of the play. For example, the "Lute Song" sung by LIN Zexu's wife ZHENG Shuqing, played by XU fan, is a sad song about the couple who had been married for over thirty years loving and caring about each other at the historic moment of severe national calamity. It has moved many in the audience to tears. All the scores for the play were composed by renowned composer ZHAO Jiping. "The music essentially needs to bring out the spirit of the play." The play *LIN Zexu* presents multiple characters of complex dispositions in a special historical time. Therefore, its music is rich and varied.

"LIN Zexu is a historical figure that embodies the heroic spirit of the Chinese people. He was a forerunner of his time. While he fought for the nation in the campaign against opium, he also found lessons in Western industrial civilization." When ZHAO Jiping composed the motive of LIN Zexu's theme, he decided that he should not be too conservative. He would keep an open-minded attitude, and he would include in the music a hint of the tragic and heroic history of the late Qing Dynasty.

#### Trust in the production of NCPA

The music for the play *LIN Zexu* was only one of the many highlights of ZHAO Jiping's collaboration with the NCPA in the last few years.

On the evening of October 10, 2017, in "Symphonic China," the concert of NCPA's commissioned works, the concert hall broke out in applause at the last note of ZHAO Jiping's Violin Concerto No. 2. Although in the form of western music, the piece has integrated a myriad of Chinese elements. The interpretation of violinist NING Feng and the China NCPA Orchestra gave full expression of the profound and complicated emotions of the piece. When ZHAO Jiping heard the theme that had fermented in his mind for more than ten years, the musician who had composed over a thousand works could not hold back his tears. Before long, the China NCPA Orchestra embarked on the tour to North America with this piece, which was highly praised at every stop.

The Violin Concerto No. 1 was commissioned by the NCPA, so were some other compositions of ZHAO Jiping

such as the Pipa Concerto No. 2 (2013) and the cello concerto for orchestra *Disillusioned Dreams* (2018).

“Every collaboration with the NCPA was pleasant,” said ZHAO Jiping. “The artistic standard of the NCPA is not just the highest in China; it is among the highest in the world.” The NCPA provides a great space for promoting Chinese composers. ZHAO Jiping remembered how the Pipa Concerto No. 2 was performed by various major orchestras soon after its premiere. The Violin Concerto No. 1 also became a popular piece for concerts. People contacted him by different means to show their interests in performing the pieces. The CD and vinyl record of *Disillusioned Dreams* released by the NCPA were greatly appreciated by fans. “The platform of the NCPA guarantees the dissemination of the works. “This fills me with the desire and passion for creation.”

Many composers’ concern is whether the charm of their new works can be fully exhibited.

Qigang Chen once compared the composer to the parent of his or her composition. “The parent can’t help much once the work is given out.” The child that the composer brought to the world through hard work might be interpreted by the conductor and performers in a perfect or imperfect way. It might be completely forgotten or never be presented to the audience. The composer “can’t help much” about it.

ZHAO Jiping never worries about this when he cooperates with the China NCPA Orchestra. “Knowing that my work will be performed by the NCPA Orchestra, I feel at ease when I compose. I can give full reign to my imagination, like a painter waving his brush freely. I’m not technically restrained. Every part of the orchestra can do an excellent job and can always bring new surprises in the performance.” Composers sometimes take the interpretation far more seriously than many people may think.

In many people’s eyes, seventy-five is the age to play with grandchildren and to enjoy retirement. Yet ZHAO Jiping keeps working at this age. Every day after breakfast, he sits behind the desk and composes honestly for over three hours. While the young people are already used to the computer, Zhao insists on writing every note on paper with his hand. “The feeling is not right when I stare at the screen.” Zhao prefers the process of composing with the tip of the pen moving on paper. The neat staff paper and the solid touch of the pen give him a pure pleasure. After over fifty years, Zhao’s heart is still filled with happiness when he holds the pen to compose. His submission is never delayed. His scores will be given to the orchestra a month or two before the appointed day. Music and composition have been integrated into ZHAO Jiping’s blood, and writing has become his instinct.

#### Composing good Chinese music pleasant to the ears of the audience

For decades, especially from the beginning of the new century on, the development of symphonic music in China has attracted worldwide attention. A significant number of symphonic orchestras have been founded. Modern concert buildings have popped up across the country. The number of students in music has been multiplied. Yet the embarrassing fact is that only the same few pieces are played in concerts while the options for Chinese pieces remain the few works such as the *Butterfly Lovers Concerto* and the *Yellow River Concerto*. Why can’t we hear more music that can deeply move us? The lack of young Chinese musicians and new works of Chinese music has become a concern for many people. The NCPA Young Composer Program held every other year is one of the many efforts to address the concern in the circle of music.

What kind of works of Chinese music will find favor with the audience? It is hard for people to have a unanimous answer to the question at a time when artistic tastes are becoming increasingly diverse.

ZHAO Jiping believes that “music well-received by the audience is music pleasant to their ears.” One of his secrets is integrating elements extracted from national and folk music with new composing techniques.

The younger generation might not be able to imagine that the kind and elegant master whose hair is snowy white at the temples had his rebellious and passionate years. When Zhao composed the music for the film *Red Sorghum*, he wanted to use 45 suona horns in unison. His teacher threw a wet blanket on him before he entered the recording studio, calling his idea reckless because nobody had done anything like that in the history of Chinese film music. The sound engineer had to remind Zhao repeatedly that the volume of the sound was beyond the range of the equipment before he decided to reduce the number of suona to 36. These 36 suona

horns along with four shengs and one large Chinese drum, imitate the shouting of human voices and form a basic musical unit that corresponds to the fervent tone of the film. The theme song “Sister, be bold and walk on” is also an unusual work, which combines the work song of Shaanxi and the style of the painted characters’ arias from the Qinqiang opera. “Sister, be bold and walk on. Walk on, and don’t look back.” The line sings the praise of the wild passion in the sorghum field and manifests the indomitable will and courage of the young people.

“There are no set rules for art. It is dull to repeat what has been done before.” In those years, ZHAO Jiping was seen as an avant-garde like the controversial fifth-generation directors, who received a great amount of comments, both negative and positive.

Yet no matter how avant-garde and how varied his music might be, ZHAO Jiping is deeply rooted in the nation’s tradition. In his music for the film *Yellow Earth*, Zhao employed a great number of folk songs of Shaanxi. In *Farewell My Concubine*, he integrated the jinghu fiddle and the Beijing opera percussion into symphonic music. ZHAO Jiping’s symphonic works of the last few years also feature distinctive characteristics of Chinese national music. He composes for national musical instruments such as pipa and draws materials from Chinese classics. These elements in his music have an intimate bond with the heart of the Chinese audience.

“Life is the source of art.” This is the life-time belief that ZHAO Jiping inherited from his father ZHAO Wangyun, one of the founding members of the Chang’an School of Chinese painting. He was specialized in portraying the landscape as well as the work and life of people from different ethnic groups in Shaanxi.

In 1963, ZHAO Jiping, who was still in high school, started collecting folk music in Northern Shaanxi. After graduation from Xi’an Conservatory of Music in 1970, ZHAO Jiping was assigned to a job at the Shaanxi Institute of Music Drama. During the 21 years when he worked there, he visited every district and every county of Yan’an and Yulin and studied intensively regional music drama and other forms of folk music. When he was in the office of the president of Xi’an Conservatory of Music, ZHAO Jiping organized a special team to rescue the disappearing folk art by recording and filming what they found in the fields and villages. With decades of life among the people, ZHAO Jiping understands very well what music they are listening to and what music they would love. His music, at once amiable and majestic, is like the land under our feet. This might be something lacking in the young composers whose works are too highbrow to be popular.

Good Chinese music should not only find favor with the Chinese audience but also be introduced to the whole world for broader recognition and appreciation. In 1980, ZHAO Jiping composed the *Silk Road Fantasia Suite* for guanzi and orchestra. Forty years later, this piece is still often performed. A French saxophonist has a passion for this piece and can play the staccato and glissando of the guanzi on the saxophone. ZHAO Jiping was once amazed by a Belgian cellist’s performance of *Disillusioned Dreams*. She had spent a long time studying the part imitating the Chinese guqin in the piece and presented it successfully.

“Chinese music is internationally recognized when it is performed and studied by people from other countries,” said ZHAO Jiping. “We are not imposing our music on others. They wish to understand our music because of their interest. What is good music? It is the music loved by the Chinese audience as well as an audience from other countries. It is the music that serves both Chinese musicians and musicians from other countries. It’s as simple as that.”



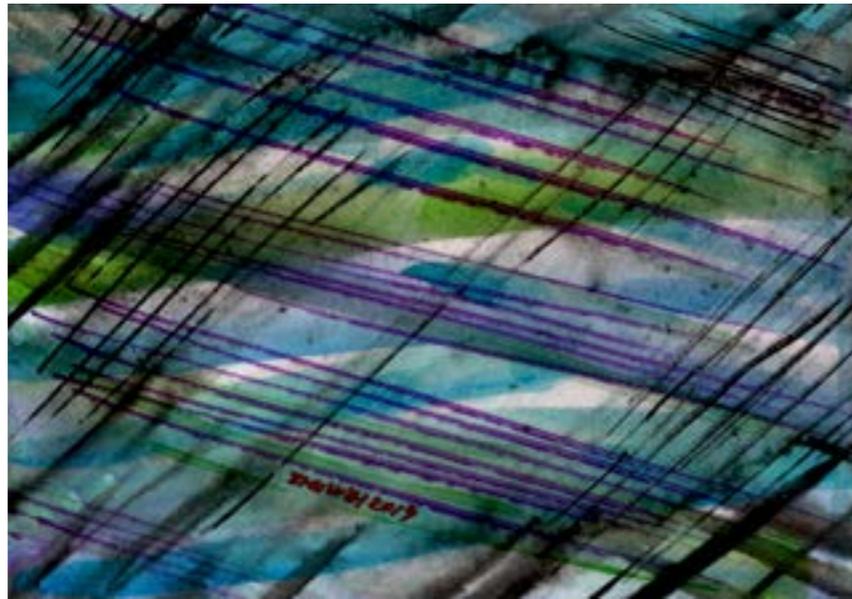
线上音乐会

ONLINE CONCERTS

2020年4月到8月，这是一段特殊的岁月、特殊的音乐旅程。在没有现场观众的四个多月里，我们的线上演出让音乐得以继续。

我们希望，当病毒和沮丧情绪弥漫时，我们的音乐能像穿透乌云的阳光，让大家依然感受到温暖和希望，直到光明重返人间。每场线上音乐会，都有至少2500万观众陪我们度过，不仅让我们收获了同样的温暖和欣慰，更促使我们去重新审视什么是音乐的意义、什么是艺术家的职责。

尽管这些音乐会已成为过去，但我们依然想在此把它们一一列出，以致敬这段难以忘怀的非凡岁月，以及我们由此收获的所有伤怀、感悟和力量！



《秋月黄》  
Abstract  
朱炜  
ZHU Wei



《秋月黄》  
Abstract  
朱炜  
ZHU Wei

For us, the time from April to August this year was a rather special experience. Though the audience could not come to the concert hall in person, our music went on via internet streaming.

While the pandemic and the darkness ensued tried to erode our life, we hope our music can serve as a way of comfort, just like sun-rays penetrating dark clouds, offering warmth and hope until victory acclaimed. We feel extremely privileged that we had at least 25 million viewers joining us at each of these streamed concerts. The comfort and warmth this offered to us, as a way of feedback to our music, were enormous, leaving us in an in-depth contemplation of the meanings of music and the duties of artists.

Though these concerts have passed, we believe that we should still include them in this season, as a way of special tribute to these extraordinary times that we went through together, and the sentiments, inspirations and strength that they brought to us.

2020.04.11

春天在线 Spring Online Series 贝多芬 250 Beethoven250

大师俱乐部  
Maestro's Club迟来的春天  
A BELATED SPRING

尹伊 长笛

YIN Yi Flute

寇艺舰 双簧管

KOU Yijian Oboe

佐米·桑切斯 单簧管

Jaume Sanchis Clarinet

姬晶晶 大管

JI Jingjing Bassoon

刘晓昕 圆号

LIU Xiaoxin Horn

国家大剧院四重奏

NCPA Quartet

李喆 第一小提琴

LI Zhe First Violin

刘弦 第二小提琴

LIU Xian Second Violin

庄然 中提琴

ZHUANG Ran Viola

梁肖 大提琴

LIANG Xiao Cello

白岩松 导赏嘉宾

BAI Yansong Guest Speaker



贝多芬 降E大调管乐六重奏, Op. 71 (木管五重奏版)

贝多芬 C小调第四号弦乐四重奏, Op.18

Beethoven Sextet in E-flat major, Op. 71 (Quintet Version)

Beethoven String Quartet No. 4 in C minor, Op. 18



在这个樱笥之时，春天在万众期盼中到来，在清风的吹拂里，也在万千光纤的传输中。国家大剧院管弦乐团的演奏家们相聚在优雅的大师俱乐部，为大家献上两首贝多芬的室内乐作品，开启首场“春天在线”音乐会。降E大调管乐六重奏 (Op. 71) 创作于贝多芬的青年时代，清雅明媚。1796年，年轻的作曲家受邀沿着当年莫扎特巡回演出的路线先后到访布拉格、柏林、德累斯顿和莱比锡。这首木管六重奏就是旅行期间为准备室内乐音乐会创作的。全曲以标准的四乐章奏鸣套曲结构组成，表现出贝多芬对管乐重奏的早期探索。C小调弦乐四重奏 (Op. 18 No.4) 则充满生命的张力。在莫扎特和海顿缔造的宏阔弦乐四重奏范畴内树立自己的风格是种巨大的挑战。乐章的尾声以华彩式的炫技演奏直达终点。它所显露出的陡然变化，在贝多芬中期以后的弦乐四重奏作品的快板乐章中大行其道。



When cherry blossoms bloom and bamboo shoots sprouted, the long-awaited spring finally came. The feeling of spring was brought to us by gentle breezes and by tens of thousands of optical cables. The artists of the NCPA orchestra gathered at the Maestro's Club and gave the first Spring Online concert with two of Beethoven's chamber music pieces. The Sextet in E-flat major (Op. 71), composed in Beethoven's youth, features an elegant and bright style. In 1796, the young composer followed Mozart's concert tour route and visited Prague, Berlin, Dresden, and Leipzig. The woodwind sextet was composed on this journey for a chamber music concert. In the structure of a typical four-movement sonata suite, the piece shows Beethoven's early exploration of woodwind music. The String Quartet in C minor, Op. 18, No. 4 features a vigorous tension. It was a great challenge for Beethoven to develop his own style in the field of string quartet established by Mozart and Haydn. The piece concludes with a cadenza-like virtuoso performance. The dramatic changes would often be seen in the prestissimo movement of Beethoven's later works for string quartet.

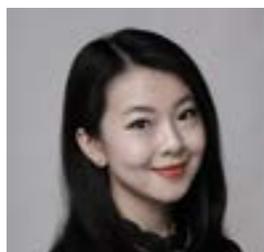
2020.04.18

春天在线 Spring Online Series 马勒的生命狂想 Mahlermania

大师俱乐部  
Maestro's Club命运的回响  
THE RESONANCE OF DESTINY

刘恒 苏姝 打击乐  
马魏家 小提琴  
刘莎 中提琴  
尹龙 大提琴  
隋博睿 钢琴  
桥四重奏  
陈述 第一小提琴  
杨瑞 第二小提琴  
郝学嘉 中提琴  
张晟 大提琴

LIU Heng, SU Shu Percussion  
MA Weijia Violin  
LIU Sha Viola  
YIN Long Cello  
SUI Borui Piano  
Bridge Quartet  
CHEN Shu First Violin  
YANG Rui Second Violin  
HAO Xuejia Viola  
ZHANG Sheng Cello



刘恒 打击乐二重奏《面对面》  
马勒 A小调钢琴四重奏  
柴科夫斯基 D大调第一号弦乐四重奏, Op. 11

LIU Heng Duo for Percussion *Face to Face*  
Mahler Piano Quartet in A minor  
Tchaikovsky String Quartet No. 1 in D major, Op. 11



马勒和柴科夫斯基，都有着跌宕起伏的人生，也面临过各种各样的困境和危机。但他们之所以伟大，就是因为他们都勇于直面自己的命运，并用艺术的力量与之抗争，他们的音乐也正是他们“命运的回响”。

人生最奇妙的地方或许就在于无法预测的结局。1876年，马勒还是一名在维也纳音乐与表演艺术大学就读的16岁钢琴少年。这个敏感傲娇的少年，撕毁了大部分青涩习作，而这首当时创作的A小调钢琴四重奏幸运地保存了下来，在足足近一个世纪之后的1973年终得以出版。

柴科夫斯基被公认最擅创作大型体裁，如芭蕾与交响乐，而非室内乐。然而，他的第一首重奏作品即是难得杰作，哪怕最挑剔的乐评人，也不得不承认，这首D大调第一号弦乐四重奏有着“孤篇冠全唐”的气势。



在马勒与柴科夫斯基的经典作品之外，本场音乐会还带来由国家大剧院管弦乐团打击乐首席刘恒创作的打击乐二重奏《面对面》。

“《面对面》这首作品以二重奏的形式描述两位旗鼓相当对手从相遇、相识、辩论、争吵、战斗到最终惺惺相惜的过程。”



Mahler and Tchaikovsky had both gone through different hardships and crises in their lives full of unpredictable turns. They were great men because they dared to face their fate and fight with the power of art. Their music, one can say, echoes their fate.

Life is magnificent exactly because it is unpredictable. In 1876, Mahler was a sixteen-year-old young pianist studying at the University of Music and Performing Arts Vienna. The sensitive and proud teenager had torn up most of his compositions in the early years, but luckily, the Piano Quartet in A minor composed at the time survived and was published a whole century later in 1973.

Tchaikovsky is remembered as a master of grand works such as ballet music and symphonies, not as a chamber music composer. Yet his first piece of chamber music is an outstanding masterpiece. Even the most strict critic had to admit that the String Quartet No. 1 in D major stands head and shoulders above works of the same type in its time.

Besides the classic works of Mahler and Tchaikovsky, the concert also presented the Duo for Percussion "Face to Face" composed by the NCPA Orchestra's principal percussion LIU Heng.

"In the form of a duo, *Face to Face* tells the story of how two well-matched rivals meet, debate, quarrel, fight and finally become friends who appreciate each other."



2020.04.25

春天在线 Spring Online Series

西餐厅  
Western Cuisine爱的祝福  
HYMNS FOR LOVE

窦聪昶 小提琴  
刘晓昕 圆号  
张悦 钢琴  
国家大剧院管弦乐团八把大提琴  
梁肖 张晟 尹龙 王昊宇  
宋涛 石瑾 王宇 李梦琪

DOU Congchang Violin  
LIU Xiaoxin Horn  
ZHANG Yue Piano  
NCPAO The 8 Cellists  
LIANG Xiao, ZHANG Sheng, YIN Long, WANG Haoyu  
SONG Tao, SHI Jin, WANG Yu, LI Mengqi



勃拉姆斯 降E大调圆号三重奏, Op. 40  
布鲁赫 《科尔尼德莱》, Op. 47  
陈其钢 《我和你》

Brahms Horn Trio in E-flat major, Op. 40  
Bruch *Kol Nidrei*, Op. 47  
Qigang Chen *You and Me*



和世界上大多数父亲一样，勃拉姆斯的爸爸希望子承父业，要求勃拉姆斯练习自己擅长的圆号。1865年，勃拉姆斯失去了母亲，开始创作安魂曲和这首将自己童年所习乐器组合在一起的三重奏。自然圆号温暖而忧郁的音色承载了作曲家的爱与思念。圆号、小提琴、钢琴的形式则从勃拉姆斯的这首降E大调圆号三重奏起，逐渐为更多作曲家所青睐。

布鲁赫的《科尔尼德莱》完成于作曲家前往利物浦爱乐乐团任音乐总监的1881年，题献给约阿希姆四重奏里的大提琴家罗伯特·豪斯曼。布鲁赫在写给友人的信中提及，这首乐曲的D大调第二主题源自一首荡气回肠的歌曲《为巴别塔上泪流成河的人们流泪》，歌词选自拜伦勋爵的诗集《希伯来旋律》。大提琴的吟唱，凝重而情真意切，第二主题则美好而充满希冀，最终在似幻的冥想中飘渺而散。

整场音乐会在曾获法国“交响音乐大奖”的华裔作曲家陈其钢为2008北京奥运会创作的主题曲《我和你》中进入尾声。音乐会演奏的大提琴版本，是2012年悉尼交响乐团与大提琴演奏家王健，特别委约作曲家改编而成。



Like most fathers, the father of Johannes Brahms hoped that his son would follow his path. Old Brahms, told young Johannes to study the French horn, which the father could play very well. In 1865, after the death of his mother, Johannes Brahms started to compose the requiem and this trio for the instrument he studied in his childhood. In this piece, Brahms expresses his love and mourning with the warm and sad tone of the horn. After Brahms' Horn Trio in E-flat major, the combination of French horn, violin and piano found favor with more and more composers.

Bruch's *Kol Nidrei* was composed in 1881, when the composer took the podium of the Liverpool Philharmonic Society. The work was dedicated to Robert Hausmann, the cellist for the Joachim Quartet. In a letter to his friend, Bruch

mentions that the second theme of the piece is quoted from the soul-stirring song "O Weep for Those that Wept on Babel's Stream," whose lyrics come from Lord Byron's collection *Hebrew Melodies*. The humming of the cello is solemn and sincere. The second theme is beautiful and hopeful. In the end, the music fades into dream-like meditation.

The concert concluded with *You and Me* the theme music of the 2008 Beijing Olympic Games composed by Qigang Chen, the musician of Chinese origin, winner of the Grand Prix de la Musique Symphonique. The composer's arrangement of this work for cello performed in the concert was commissioned by the Sydney Symphony Orchestra and cellist WANG Jian in 2012.



2020.05.02

春天在线 Spring Online Series

花瓣厅  
Blossom Hall春天的拥抱  
EMBRACE THE SPRING吕嘉与国家大剧院管弦乐团演绎巴伯与莫扎特  
Barber and Mozart with LÜ Jia and NCPAO

吕嘉 指挥

LÜ Jia Conductor

周涛 导赏嘉宾

ZHOU Tao Guest Speaker

巴伯 弦乐柔版  
莫扎特 降E大调嬉游曲, K. 113  
莫扎特 G大调小夜曲, K. 525

Barber Adagio for Strings  
Mozart Divertimento in E-flat major, K. 113  
Mozart Serenade in G major, K. 525

塞缪尔·巴伯 7岁写出第一首乐曲，十岁担任当地教堂的风琴师，十四岁时凭借超人的音乐创作才能和钢琴演奏技巧顺利考入柯蒂斯音乐学院。这位 20 世纪国际乐坛光彩夺目的作曲家，曾被乐评人多纳·海纳汉感叹：可能再没有美国作曲家能如此年轻就取得如此持久并贯穿始终的赞誉了。

嬉游曲一词源自意大利语“divertire”，是一种具有娱乐趣味的世俗器乐曲，形式灵活多变，在莫扎特时代的上层社会十分流行。1771年，15岁的莫扎特正在父亲的陪伴下进行他的第二次欧洲之旅，前往当时音乐最兴盛的意大利。莫扎特的降E大调嬉游曲，K. 113正是创作于这一年，手稿上有他父亲利奥波德·莫扎特的题词，音乐学者纷纷推测，即使对于莫扎特这样的天才来说，未成年时的大部分初创作品也难免会有父亲的帮助。

1787年，莫扎特在维也纳创作歌剧《唐璜》的同时，写下这首G大调小夜曲，K. 525，时年31岁。对于这世上大多数人而言，这只是事业的开始，而对莫扎特这位8岁就写下第一首交响曲的天才而言，创作晚期即将来临。它在莫扎特离世前一直未曾发表，作曲家称其为“Eine kleine Nacht-Musik”——一首小夜曲，后来成为莫扎特最为人们所喜爱的乐曲之一。每个乐章都有着令人难忘的优美旋律，并与其曲式结构完美结合，在作

曲家的笔记中还发现，原应有额外一支小步舞曲，排在第二乐章，也有学者指出，也许它被挪走用在了其他作品中。

无论是嬉游曲还是小夜曲，奏鸣曲式或回旋曲式，对于莫扎特而言都是自幼相熟的老友，处之泰然，游刃有余。

Samuel Barber composed his first work at the age of 7. When he was ten, he played the organ at a local church. At 14, he was admitted into the Curtis Institute of Music because of his talents for composition and excellent piano skills. Barber was a shining star in the 20th-century world of music. Music critic Donal Henahan stated, "Probably no other American composer has ever enjoyed such early, such persistent and long-lasting acclaim."

Divertimento comes from the Italian word "divertire". This secular orchestral music with an amusing, entertaining mood and a great variety of forms was very popular in the upper class in Mozart's time. In 1771, fifteen-year-old Wolfgang Amadeus Mozart traveled to Italy, the land of music, starting his second tour in Europe in the accompaniment of his father. The divertimento in E-flat major was composed in this year. The dedication in the manuscript was penned Wolfgang's father Leopold Mozart. Scholars guess that even a genius like Mozart needed some help from his father with his composition in the early years.

In 1787, Mozart composed the serenade in G major, K. 525, while he was working on the opera *Don Giovanni* in Vienna. Mozart was 31 at the time. It is the age when most people's careers start, but for the genius who composed his first work at the age of 8, this was the beginning of his later years. The composer called this piece, which was never published in Mozart's lifetime, "Eine kleine Nacht-Musik"—"a little night music." It later became one of the most popular compositions of Mozart. All the movements contain elegant, unforgettable melodies, which were perfectly suitable for the structure and form of the music. An additional minuet, originally for the second movement, was found in the composer's notes. Scholars point out that it might have been moved to another work.

Mozart was familiar with the genres of divertimento and serenade, as well as the forms of sonata and rondo, since his early age. He handles them freely and skillfully in his works.

2020.05.09

音乐厅  
Concert Hall

声如夏花 Sound of Summer Blooms 贝多芬 250 Beethoven250

欣欣田园  
PASTORAL吕嘉与国家大剧院管弦乐团演绎贝多芬  
Beethoven with LÜ Jia and NCPAO

吕嘉 指挥

LÜ Jia Conductor

任鲁豫 导赏嘉宾

REN Luyu Guest Speaker

刘天华 《良宵》

贝多芬 C大调第一号交响曲, Op. 21

贝多芬 F大调第六号交响曲“田园”, Op. 68

LIU Tianhua *The Enchanting Night*

Beethoven Symphony No.1 in C major, Op. 21

Beethoven Symphony No.6 in F major, Op. 68, "Pastorale"

在贝多芬诞辰的 250 周年，疫情笼罩下的世界各国，不能相聚的人们在各个角落演奏着“乐圣”的音乐，它在每一个脆弱又坚强的生命个体中生根发芽，坚不可摧。

在贝多芬的交响乐作品中，最富生机的，要数第一交响曲与第六交响曲。《C 大调第一交响曲》完成于 1800 年。1799 年之前，他还未曾尝试过“交响曲之父”海顿所奠定的这一体裁。海顿和莫扎特的作品糅合了典雅与活力，而贝多芬的这部作品中洋溢着对生活的热爱，和肆意张扬的青春气息。

1800 年左右，贝多芬发现自己的听力在衰退，这对于一个音乐家而言无疑是难以承受的重创。1802 年他在海利根斯泰特写下遗书，几乎想要离开这个世界。但是他后来又写道：“只有艺术能留住我…尽管在生活的某些时刻我将成为上帝造物中最不幸的一个，但我将与我的命运对抗……”在 1808 年完成“命运”交响曲之后，《第六交响曲》同期问世。这部作品描写了贝多芬对乡村生活的回忆，全篇音乐清新而美好，充满了单纯与乐观的情绪，贝多芬似乎从斗争走到了平静，从悲恸走到了释然。

In the 250th anniversary of Beethoven's birth, people all over the world who cannot gather with their friends because of the pandemic play in their own corners the immortal musician's music, which brings inspiration and power in every life that is at once vulnerable and strong.

Among Beethoven's symphonies, the First and the Sixth are the most vigorous. Symphony No. 1 in C Major was completed in 1800. Before 1799, Beethoven had never tried this genre established by "Father of Symphony" Joseph Haydn. Haydn and Mozart's styles are usually elegant and vivid, while Beethoven's symphony glows with passion for life and unbounded energy of youth.

Around 1800, Beethoven found that he was losing his hearing, which was an unbearable blow for a musician. In 1802, he wrote a will in Heiligenstadt, almost ready to leave the world. But later, he wrote, "I will, if possible, defy my fate, although there will be moments when I shall be the most miserable of God's creatures." Symphony No. 6, composed in 1808 after the completion of Symphony No. 5 "Fate", describes Beethoven's memory of rural life. The whole piece is refreshing and beautiful, with an innocent and optimistic mood. It seems that Beethoven found peace in his struggle and was relieved from the grief.

2020.05.16

音乐厅  
Concert Hall

声如夏花 Sound of Summer Blooms

## 繁花初现

## BURGEON AND FLOURISH

李心草与国家大剧院管弦乐团演绎布里顿、  
普罗科菲耶夫与勋伯格

Britten, Prokofiev and Schoenberg with LI Xinciao and NCPAO



李心草 指挥

LI Xinciao Conductor

罗子瑛 导赏嘉宾

LUO Ziying Guest Speaker

布里顿 《简易交响曲》，Op. 4

普罗科菲耶夫 D大调第一号交响曲“古典”，Op. 25

勋伯格 《升华之夜》，Op. 4

Britten *Simple Symphony*, Op. 4Prokofiev *Symphony No.1 in D major*, Op. 25. "Classical"Schoenberg *Verklärte Nacht*, Op. 4 (Transfigured Night)

二次工业革命带来的社会变迁推动着人类文明不断踽踽而行，不安与变革创造了群星闪耀的20世纪古典音乐时代。

1933年圣诞假期，20岁的布里顿写下《简易交响曲》。这位音乐天才，将他9至12岁时创作的8支旋律汇集在四个乐章中，本想是一部可供小型学生弦乐团演奏的作品，却未料有朝一日，夕时牙医之子成为二十世纪英国古典音乐的代表人物。

另一位20世纪乐坛巨擘——普罗科菲耶夫身上融合了民族、古典与现代的元素。1918年4月21日，普罗科菲耶夫指挥彼得格勒宫廷乐团（圣彼得堡爱乐乐团前身）首演了他模仿海顿风格创作的D大调第一交响曲，并将其命名“古典”。

回到1899年，25岁的勋伯格读到诗人理查·戴默尔一首名为《升华之夜》的诗篇，在三周之内完成同名弦乐六重奏，1917年为弦乐团演奏重新配器，1943年再次修订。它讲述了一对情侣在月下林间漫步、交谈，然而他们当晚必经现实残酷的洗礼，或愤然决裂，亦可柳暗花明。这就是可以打动勋伯格的诗作，将生活中个体经受的风雨升华至人类共有的同理心。

Driven by the social changes brought by the Second Industrial Revolution, human civilization made slow but continuous progress, with uncertainty and changes that created classical music stars in the 20th Century.

During the Christmas season of 1933, 20-year-old Britten composed the *Simple Symphony*, putting eight melodies he wrote during the ages of 9 and 12 into four movements. This piece was originally composed for small students' orchestras. People did not know that the son of a dentist would become the representative of 20th-century British classical music.

Prokofiev, another major figure of 20th-century music, has a style that combines national, classical, and modern elements. On April 21, 1918, Prokofiev conducted the Saint Petersburg Imperial Music Choir (now the Saint Petersburg Philharmonic Orchestra) to present the premiere of his *Symphony No.1 in D major*, written in imitation of the style of Haydn. The composer named the work "Classical."

In 1889, 25-year-old Schoenberg read Richard Dehmel's poem *Verklärte Nacht* (Transfigured Night). In three weeks, he finished the string sextet of the same time. In 1917, the piece was orchestrated, and in 1943, it was revised. The poem is about two lovers walking and talking in the woods under the moon. On the night, they are faced with a test of cruel reality. They might break up in anger or find a new start. The poem that touched Schoenberg promotes the individual experience of ups and downs in life to a feeling shared by all human beings.



《秋月黄》

Abstract

朱炜

ZHU Wei

2020.05.18

国家大剧院  
第五空间  
NCPA The Fifth  
Space

声如夏花 Sound of Summer Blooms

# 奇妙的和谐 AMAZING HARMONY

国家大剧院2020国际博物馆日主题音乐会  
NCPA Special Concert to Celebrate 2020 International Museum Day

焦淼 指挥

JIAO Miao Conductor

陈雷激 古琴

CHEN Leiji Qin

马魏家 小提琴

MA Weijia Violin

刘莎 中提琴

LIU Sha Viola

尹龙 大提琴

YIN Long Cello

姚晨 劝君更尽一杯酒（为古琴、小提琴、  
中提琴和大提琴而作）

YAO Chen One More Cup of Wine Before You Go.  
(for Qin, Violin, Viola and Cello)

女声合唱

《葡萄园夜曲》

吴国平词/陆在易曲

Female Chorus

*The Vineyard Serenade*

Lyrics: WU Guoping / Music: LU Zaiyi

男声合唱

《苏丽珂》

格鲁吉亚民歌

Male Chorus

*Suliko*

Georgian Folk Song

混声合唱

《船歌》

选自歌剧《霍夫曼的故事》/奥芬巴赫曲

Mixed Chorus

*Barcarolle*From the opera *Les Contes d'Hoffmann* / Music:

Jacques Offenbach

*One Day When We Were Young*From the film *The Great Waltz* / Composer: Johann

Baptist Strauss

*Farewell Song*

Lyrics: LI Shutong / Music: John Pond Ordway /

Chorus Arr.: MAO Yuan

《送别》

李叔同 填词/奥德威曲/茅沅编合唱

2020年5月18日，是第四十四个国际博物馆日，“致力于平等的博物馆：多元和包容”是本次博物馆日的主题，“多元与包容”恰恰也是艺术各门类之间自古即有的一种相处之道和发展动力。国家大剧院特别推出《奇妙的和谐——国家大剧院2020国际博物馆日主题音乐会》。

本场音乐会上半场以“东西对望，古今交响”为主题，荟萃了羽管键琴、钢琴、古琴、舞蹈等艺术形式；下半场全部交给合唱团，用合唱的形式展现“音画无界，彼岸和声”的主题。国家大剧院合唱团首次打破传统舞台的壁垒和局限，把音乐的表演舞台搬到了小剧场前厅正在进行着的《和声——国家大剧院院藏精品展》之中以及南水下廊道艺术雕塑前，这里展出的二十余件绘画和雕塑，既有具象写实的人物、风景，又有抽象表现的绘画作品，还有众多雕塑艺术家特别为国家大剧院创作的古往今来艺术大师们的人物雕像作品，伴随着国家大剧院合唱团艺术家们的美妙歌声，观众们既能感受到视觉艺术作品中的节奏与律动美，又能欣赏到听觉艺术的画面之美，突破了艺术“物种”的界限，实现了音画无界的共融效果。

在这个空间里，合唱团为观众带来极具抒情性的女声合唱《葡萄园夜曲》，这首作品运用了优美的旋律与流动的节奏形态，采用了二声部合唱的形式，与悠扬的钢琴伴奏相结合，带给听众美轮美奂的感受。男声合唱格鲁吉亚民歌《苏丽珂》也在本次音乐会的甄选曲目之列，格鲁吉亚语言中，“苏丽珂”是灵魂的意思，同时也是一首爱情诗的名字，格鲁吉亚民歌《苏丽珂》的中文意思为“亲爱的”。此曲用男声无伴奏合唱的形式表达了人们对爱情的美好向往，旋律唯美忧郁，极具民族特色。歌剧《霍夫曼的故事》中的知名合唱选段《船歌》，流畅美妙的旋律伴随着荡漾流动的节奏让人仿佛置身于威尼斯的贡多拉船上。经典老电影《翠堤春晓》中的《当我们年轻时》，用圆舞曲节奏的律动，加上美国蓝调音乐的和声编配，充分诠释浪漫的好莱坞电影音乐风格，与展厅中悬挂的欧洲风情壁画情景交融，别有一番风情。最后，合唱团的艺术家们移步至南水下廊道。在波光粼粼的水流下，在雕塑大师吴为山先生创作的李叔同先生的塑像前，伴着曼妙变幻的灯光，为观众演唱重新编排的经典怀旧歌曲《送别》，跨越时空向李叔同先生表达敬畏之感。

不同艺术门类之间的“和声”引发通感，传递共鸣，实现音画无界。彼岸和声所带来的“奇妙的和谐”，使观演变成耳目“忙不过来”的立体化享受。



May 18, 2020 marks the 44th International Museum Day. "Museums for Equality: Diversity and Inclusion" is the theme of this year's Museum Day, "Diversity and Inclusion" presents a way of getting along and provides an impetus for development among all kinds of art since ancient times. The National Centre for the Performing Arts (NCPA) specially launched the "Amazing Harmony: NCPA Special Concert to Celebrate 2020 International Museum Day".

The first half of this concert, with the theme on "The East and West Facing Each Other, Ancient and Modern Symphony", featured the performing arts of harpsichord, piano, guqin, and dance; the second half was all for choral performance which highlighted the theme that the sound and picture have no boundaries to make perfect choruses. The NCPA chorus for the first time broke the barriers and limitations of the traditional stage and staged the music performance in the lobby of the small theatre where the "Harmony: Exhibition of Selected Works from the NCPA Collection" was going on and in front of the sculptures in the South Underwater Corridor, where the over 20 paintings and sculptures on display include not only realistic figure and landscape as well as abstract paintings, but also sculptures of renowned artists since ancient times. In the beautiful singing of the NCPA chorus, the audience could not only feel the beauty of the rhythm and rhythm in visual art works, but also appreciate the beauty of the picture created by the audial art. As thus, the boundary between art forms was broken and the music and the picture were seamlessly connected.

In such a space, the chorus staged a very lyrical female chorus *The Vineyard Nocturne*. The beautiful melody and flowing rhythm in the two-part chorus to the

piano accompaniment gave the audience a marvelous feeling. The male chorus Georgian folk song *Suliko* was also included in the repertoire. In Georgian, "Suliko" means the soul, and it is also the name of a love poem; the Georgian folk song *Suliko* means "Darling". This song expresses people's yearning for sweet love in the form of male a cappella chorus. The melody is beautiful and melancholic, and carries a strong Georgian flavor. As for the well-known chorus excerpt *Barcarolle* from the opera *Les Contes d'Hoffmann*, the smooth and beautiful melody and the flowing rhythm made one feel like sitting aboard a gondola in Venice. The song *One Day When We Were Young* from the classical old movie *The Great Waltz*, blended the rhythm of the waltz and the chorus of American blues music to fully interpret the romantic Hollywood movie music and well fit the European murals in the exhibition hall, creating a unique style of art. Finally, the chorus artists walked to the South Underwater Corridor. By the sparkling water and in front of Mr. Li Shutong's statue created by the master sculptor Wu Weishan, the reproduced classical nostalgic song *Farewell Song* was performed under the graceful changing lights to pay tribute to Mr. Li Shutong by transcending the time and space.

The "harmony" between different art categories triggers synesthesia and conveys the shared message by seamlessly connecting the sound and the picture. The "amazing harmony" brought about by the chorus presents a three-dimensional feast for the audience's eyes and ears.



2020.05.23

声如夏花 Sound of Summer Blooms

花瓣厅  
Blossom Hall时代回响  
ECHOES OF THE TIMES国家大剧院合唱团经典合唱音乐会  
The NCPA Classical Chorus Concert

焦淼 指挥

JIAO Miao Conductor

## 混声合唱

《在那遥远的地方》  
青海民歌/王洛宾整理/金巍编合唱《半个月亮爬上来》  
新疆民歌/佚名译词/王洛宾记谱配  
歌/蔡余文编合唱《南泥湾》  
贺敬之词/马可曲/金巍编合唱《桃花红 杏花白》  
山西民歌/金巍编合唱

## 男声合唱

《弹起我心爱的土琵琶》  
芦芒词/吕其明曲/金巍编配《我为祖国献石油》  
薛桂国词/秦咏诚曲/刘孝扬改编

## 女声合唱

《茉莉花》  
江苏民歌/杨鸿年编曲

《泉水叮咚》

马金星词/吕远曲/刘孝扬编合唱

《我们的生活充满阳光》  
电影《甜蜜的事业》插曲/秦志钰词/  
吕远、唐河曲

## 混声合唱

《军港之夜》  
马金星词/刘诗召曲/金巍编配《同一首歌》  
陈哲词/孟卫东曲《时间都去哪了》  
陈曦词/董冬冬曲/刘思远编配《传奇》  
刘兵词/李健曲/任知超 张晓贞编合唱

## 男声合唱

《同桌的你》  
高晓松词曲/金巍编合唱《南屏晚钟》  
方达词/王福龄曲/刘孝扬编合唱

## 混声合唱

《不忘初心》  
朱海词/舒楠曲/孟卫东编合唱《我们终将得胜利》  
选自歌剧《长征》/印青曲

## Mixed Chorus

*Far Far Place*  
Folk Song of Qinghai / Organized by Luobin Wang /  
Choral Composer: JIN Wei

*A Crescent Moon Rising*  
Folk Song of Xinjiang / Music Score Recorded and  
Collected by WANG Luobin, Choral Composer: CAI  
Yuwen

*Nan Nai Wan*  
Lyrics: HE Jingzhi / Music: Marco / Choral  
Composer: JIN Wei

*Red Peach Flowers & White Apricot Flowers*  
Folk Song of Shanxi / Choral Composer: JIN Wei

## Male Chorus

*Play My Favorite Pipa*  
Lyrics: LU Mang / Composer: LV Qiming / Choral  
Composer: JIN Wei

*I Present My Motherland with Petroleum*  
Lyrics: XUE Guiguo / Music: QIN Yongcheng/ Chorus  
Arr.: LIU Xiaoyang

## Female Chorus

*Jasmine Flower*  
Jiangsu Folk Song / Arr.: YANG Hongnian

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

*Our Lives are Full of Sunshine*  
From the film Sweet Career / Lyrics: QIN Zhiyu /  
Music: LV Yuan , TANG He

《天耀中华》  
何沐阳词曲/刘晓星编合唱《团结就是力量》  
牧虹词/卢肃曲/杨余燕编合唱/陈杭伴奏

## Mixed Chorus

*The Night of the Military Harbour*  
Lyrics: MA Jinxing / Music: LIU Shizhao / Arr.: JIN  
Wei

*The Same Song*  
Lyrics: CHEN Zhe / Music: MENG Weidong

*Where Has the Time Gone*  
Lyrics: CHEN Xi / Music: DONG Dongdong / Arr.: LIU  
Siyuan

*Legend*  
Lyrics: LIU Bing / Music: LI Jian / Choral Composer:  
REN Zhichao, ZHANG Xiaozhen

## Male Chorus

*To My Deskmate*  
Lyrics and Music: GAO Xiaosong / Choral Composer:  
JIN Wei

*Nanping Evening Bell*  
Lyrics: FANG Da / Music: WANG Fuling / Choral  
Composer: LIU Xiaoyang

## Mixed Chorus

*Remain true to our original aspiration*  
Lyrics: ZHU Hai / Music: SHU Nan / Choral Composer:  
MENG Weidong

*Victory Is Upon us*  
From the opera The Long March / Music: YIN Qing

*Blessed China*  
Lyrics and Music: HE Muyang / Choral Composer:  
LIU Xiaoxing

*Unity is strength*  
Lyrics: MU Hong / Music: LU Su / Music  
Accompaniment: CHEN Hang

随着疫情的持续向好，国家大剧院对线上音乐会进行了全面“升级”，“声如夏花”系列音乐会之“时代回响”就是国家大剧院合唱团在此期间推出的首场线上合唱专场音乐会。不同于以往的演出，这场音乐会将演出场地转移至大剧院的花瓣厅，合唱团的艺术家们用 19 首最能展现中国时代精神的歌曲，送出艺术工作者对祖国最真挚的祝福。观众们不仅能透过熟悉的旋律徜徉在美妙的音乐中，还能在混声合唱、男声合唱、女声合唱多种组合中，感受合唱艺术的多元之美。

本场音乐会在曲目选择和策划上，既精心又独到。每一首歌曲都是经得起时间检验的精品之作，囊括了中国民歌、校园民谣、电影插曲、军旅歌曲以及新时代创作完成的经典流行作品。《在那遥远的地方》与《半个月亮爬上来》是伟大的西部歌王王洛宾先生的传世之作，它们都采用了少数民族当地极具特色的音乐风格与形式素材，辅以作曲家独特的个人情怀和创作技法，将异域的风情与真挚的情怀完美结合，展现出了勤劳善良的中国人民对幸福生活的美好向往，“有华人的地方就会有人吟唱这两首歌曲”正是对他作品价值的最好诠释。《同桌的你》带我们回到自己的校园时代，用歌声为我们开启了记忆的闸门，让我们重温 and 同桌一起嬉闹的时光，回忆青葱校园里，懵懂的情感，纯真的爱恋，真挚的相依相伴是写进生命中最难以忘怀的一笔；《我们的生活充满阳光》勾起人们对甜蜜灿烂的青春时光的回忆；合唱版《时间都去哪了》，相较于独唱增添了一份声部交叠的和声之美，抒情而温暖。平实的歌词、动情的旋律，让我们想到了自己的父母，想起了在不知不觉中逝去的时光。《泉水叮咚》是词作家马金星与作曲家吕远合作于上世纪 70 年代创作的一首歌曲。因其旋律委婉动听又有浓厚的抒情寓意而广为流传。该作品通过欢快的旋律、跳动的节奏以及对泉水的人声模拟，刻画了叮咚泉水欢乐流淌的画面，描写了海军战士与少女间纯洁的感情，寄托了作者对美好爱情和生活的向往。在本场音乐会中我们以一曲《天耀中华》唱响神州大地，“真心祈祷，天耀中华”唱出了我们每一个中华儿女对祖国的美好祝愿，此刻美妙的旋律从祖国的心脏流淌出，滋润中华大地的每一方土地。

疫情让每一个人都对生命、爱这些看似抽象的概念有了更为切身和真切地体会。音乐是表达情感与抒发真情的最为直接的方式。这场特别的音乐会用一曲曲经典流传的歌曲带我们重温美好往昔用爱温暖人心，更通过强而有力的中国之声，表达了伟大的中国人民在党的坚强领导下战胜困难，终将得胜利的信心。



As the epidemic is gradually put under control, the National Centre for the Performing Arts (NCPA) has all-roundly upgraded online concerts. The "Echoes of the Times" in the "Sounds Like Summer Flowers" series of concerts is the first online chorus concert launched by the NCPA during this period.

Different from previous performances, this concert was staged at the the Petal Hall of the NCPA. The chorus artists sang 19 songs that best demonstrate the ethos of the Chinese nation in the new era to express their most sincere wishes for the motherland. The audience can not only enjoy the familiar melodies and beautiful music, but also appreciate the diversity of the chorus art, namely, the mixed chorus, male chorus, and female chorus.

This concert is ingeniously designed, as is seen in the selection of the repertoire. Every song is a masterpiece that can stand the test of time. There are not only Chinese folk songs, campus ballads, movie episodes and military songs, but also classical pop works created in the new era. In *Far Far Place* and *A Crescent Moon Rising* are classical works of epoch-making significance by the great singer Wang Luobin from West China. The distinctive local music styles and forms of ethnic minorities coupled with the composer's personal feelings and creative techniques well present the artist's sincere sentiments for the exotic customs and show the kind and diligent Chinese people's yearning for a happy life. "Where there are Chinese, there will be people singing these two songs" is the best interpretation of the value of his works.

*To My Deskmate* takes us back to our campus time, opening for us the floodgate of memory and making us relive the time of having fun with the deskmate and recall our days on campus. At the age of innocence pure love and sincere companionship are the most unforgettable part in our life. *Our Life Is Full of Sunshine* evokes people's memory of the sweet youth; the choral version of *Where Has the Time Gone*, compared with the solo singing, has the beauty of overlapping voices, lyrical and heartwarming. The plain lyrics and touching melody remind us of our parents and the time that passed before we knew it.

*Fountain Jingling* is a song justly created by the lyrics writer Ma Jinxing and the composer Lu Yuan in the 1970s. It is widely circulated with its beautiful melody and rich lyrical meaning. Through the cheerful melody, the beating rhythm, and the human voice simulation of the bubbling sound of the spring, this work depicts the pure feelings between the navy soldier and the girl, and shows the author's yearning for sweet love and a happy life.

In this concert, the lyrics that "... sincerely pray that God would bless China" in the song *Blessed China* express the best wishes of all Chinese people for the motherland. The beautiful melody flows from the heart of the motherland, nourishing every inch of the land in China.

The epidemic has given everyone a more direct and real experience with the seemingly abstract concepts of life and love. Music is the most direct way to express emotions and convey true feelings. With classical songs, this special concert takes us to relive the beautiful past, and warms our hearts with love. More importantly, the strong voice of China manifests the great Chinese people's confidence in overcoming difficulties and winning final victory under the Party's firm leadership.

2020.06.06

声如夏花 Sound of Summer Blooms

音乐厅  
Concert Hall夏之惊雷  
THE DRUMROLL OF SUMMER吕嘉与国家大剧院管弦乐团演绎海顿与莫扎特  
Haydn and Mozart with LÜ Jia and NCPAO

吕嘉 指挥

LÜ Jia Conductor

佐米·桑切斯 单簧管

Jaume Sanchis Clarinet



栗坤 周海宏 导赏嘉宾

LI Kun, ZHOU Haihong Guest Speaker

海顿 降E大调第103号交响曲“擂鼓”

莫扎特 A大调单簧管协奏曲, K. 622

Haydn Symphony No.103 in E-flat major, "Drum Roll"

Mozart Clarinet Concerto in A major, K. 622

在本场音乐会中，国家大剧院管弦乐团将先后上演海顿、莫扎特晚期最具代表性的天才作品。

交响乐之父海顿一生创作了104部带有编号的交响曲，这首降E大调交响曲是其中倒数第二首，为整套“伦敦交响曲”中的第11首，是融合了作曲家毕生功力与感悟的巅峰之作。乐曲在一片肃静中由定音鼓渐起遂消的滚奏拉开序幕，令人耳目一新，因此被称作“擂鼓”。

1791年对于莫扎特来说，是最为重要的一年，是年秋，歌剧《狄托的仁慈》在布拉格首演，歌剧《魔笛》于维也纳首演。同年10月16日，这首最后的器乐绝笔《A大调单簧管协奏曲》于布拉格首演。12月5日，人类历史上这位最伟大的作曲家留下创作中的《安魂曲》，撒手人寰，年仅35岁。乐曲原为单簧管家族中音域的巴塞特管所作，独奏与乐队的应和好似歌剧中角色的对话。第二乐章的旋律似一首质朴而崇高的咏叹调，让人忽略世间烦忧与作曲家创作它时所忍受的病痛折磨。

In this concert, the NCPA Orchestra presented brilliant works of Haydn and Mozart in their later years.

"Father of Symphony" Haydn composed 104 numbered symphonies in his life. This symphony in E-flat major is last but one, and the eleventh of the twelve London Symphonies. The work represents the composer's highest achievement based on the skills and understanding of the music he gained from all his life. At the beginning of the music, a drum roll fades in from the solemn silence then fades out. The symphony is nicknamed the "Drumroll" because of this innovative opening.

1791 was an important year in Mozart's life. In the autumn of the year, his opera *La clemenza di Tito* was premiered in Prague, and his other opera *Die Zauberflöte* was premiered in Vienna. On October 16, his last orchestral work Clarinet Concerto in A major was premiered in Prague. On December 5, the great composer in human history left the world at the age of 35, leaving an unfinished Requiem. In this work originally written for the basset horn, a member of the clarinet family with a middle playing range, the solo communicates with the orchestra like a dialogue in the opera. The second movement's melody is like a simple but sublime aria, which makes the listener forget about the troubles of life and the suffering of the musician when it was composed.

2020.06.13

音乐厅  
Concert Hall

声如夏花 Sound of Summer Blooms

# 四季留声

## THE SOUND OF SEASONS

吕嘉与国家大剧院管弦乐团演绎莫扎特与维瓦尔第  
Mozart and Vivaldi with LÜ Jia and NCPAO



吕嘉 指挥

LÜ Jia Conductor

周阳 双簧管

ZHOU Yang Oboe

陈思军 单簧管

CHEN Sijun Clarinet

刘晓昕 圆号

LIU Xiaoxin Horn

姬晶晶 大管

JI Jingjing Bassoon

窦聪昶 马魏家 陈述 李喆 小提琴

DOU Congchang, MA Weijia, CHEN Shu, LI Zhe Violin

李杨薇 导赏嘉宾

LI Yangwei Guest Speaker



莫扎特 降E大调交响协奏曲, K. 297b

维瓦尔第 《四季》, Op. 8

Mozart Sinfonia Concertante in E-flat major, K. 297b

Vivaldi The Four Seasons, Op. 8

本场“四季留声”音乐会的上半场由国家大剧院音乐艺术总监吕嘉执棒，四位管乐声部首席担纲独奏，在莫扎特降E大调交响协奏曲中，双簧管、单簧管、圆号、大管这四件风格迥异的管乐器将绽放出闪亮的风采。下半场，国家大剧院管弦乐团的四位音乐家分别领奏维瓦尔第《四季》的“春夏秋冬”，用音乐绘制春风、夏雨、秋收、冬雪的图景。

降E大调交响协奏曲创作于1778年的巴黎，应约瑟夫·莱格罗斯之邀，莫扎特为当时在巴黎巡演的三位曼海姆乐团管乐首席：温德林（长笛），蓝姆（双簧管），利特（大管）与著名圆号演奏家潘托而作。双簧管极具穿透力的音色变幻；单簧管从上至下游刃有余的流畅旋律；圆号张力十足的高八度召唤；大管角色多变的不同声部扮演；它们相互融合，平衡呈现。

维瓦尔第的《四季》可谓是最早期的标题音乐，不但配有文字标题，每个季节另附14行诗一首，春风、夏雨、秋收、冬雪，更迭轮回。作品以音乐语汇形象地描述了作曲



家眼中的四季，具有19世纪前艺术作品向外表达的典型特征——写景与抒情。

The first half of this “Sound of Seasons” concert was conducted by LÜ Jia, Artistic Director of Music of NCPA, with the solo played by the four principal woodwind players of the orchestra. In the Sinfonia Concertante in E-flat major, oboe, clarinet, horn and bassoon, four wind instruments with greatly different styles, glow with brilliance and charm. In the second half, the four string musicians led in turn in Vivaldi’s *Four Seasons*, presenting musical scenes of spring wind, summer rain, autumn harvest, and winter snow.

The Sinfonia Concertante in E-flat major was composed in Paris in 1778 upon the request of Joseph Legros, for the three principal woodwind players of the Mannheim Orchestra, Johan Wendling (flute), Friedrich Ramm (oboe), and Georg Ritter (bassoon), who were touring in Paris, and the famous French horn player Giovanni Punto. The oboe fluctuates with its penetrating tone; the clarinet plays a melody with a smooth and free change of pitches; the French horn calls with powerful tension one octave higher; the bassoon plays different roles in different voices. They collaborate together to present a balanced performance.

Vivaldi’s *Four Seasons* might be the earliest program music. Each concerto is not only named with a season but also attached with a sonnet. The four parts tell about the cycle of spring wind, summer rain, autumn harvest, and winter snow. In the language of music, the work describes the four seasons as the composer sees them. It has the typical features of pre-19th-century artistic expression: description of sceneries and expression of emotions.

2020.06.27

音乐厅  
Concert Hall

声如夏花 Sound of Summer Blooms 乐是故乡明 Sounds of China

# 炎黄故事

## IMMORTAL STORIES FROM CHINA

陈琳、李佳与国家大剧院管弦乐团  
CHEN Lin, LI Jia and NCPAO



陈琳 指挥  
李佳 琵琶

CHEN Lin Conductor  
LI Jia Pipa



朱迅 导赏嘉宾

ZHU Xun Guest Speaker

鲍元恺 “江南雨丝”（选自《炎黄风情》）  
陈其钢 《走西口》  
吴祖强 刘德海 王燕樵 琵琶协奏曲《草原小妹妹》  
吕其明 《红旗颂》

BAO Yuankai 'Drizzle in the South' (from *Chinese Sights and Songs*)

Qigang Chen *L'eloignement*

WU Zuqiang, LIU Dehai, WANG Yanqiao Pipa Concerto *Little Sisters of the Grassland*

LÜ Qiming *Ode to the Red Flag*

本场音乐会曲目多取自中国民间音乐，从江南到西北，横跨我国许多省份地区，展示不同地域的民俗风情，讲述永不褪色的“炎黄故事”。

鲍元恺的管弦乐组曲《炎黄风情——中国民歌主题 24 首》于 1991 年首演面世，乐曲选用河北、云南、陕西、四川、江苏、山西这 6 个地区最有代表性的汉族民歌作为素材，用管弦乐向听众描绘了栩栩如生的民间生活画卷。

旅法作曲家陈其钢，以黄土高原民歌为素材创作了《走西口》，作品法文名为：*L'Eloignement*，意为远离的意思。中文名一语双关，一方面表述民间的原创意境，另一方面抒发作曲家长年远离家乡，对于离别，变迁，憧憬与期待的复杂理解。

1972 年，琵琶大师刘德海与吴祖强、王燕樵合作创作了琵琶协奏曲《草原小妹妹》，首开琵琶作为主奏乐器与西洋管弦乐队合作的大型协奏曲之先河。今年 4 月刘德海先生离世，乐团邀请曾师从刘德海的琵琶演奏家李佳合作演奏该曲，献上对国乐大师的致敬与哀思。

《红旗颂》创作于 1965 年，作品生动形象地展现了 1949 年 10 月 1 日开国大典，天安门上空升起第一面五星红旗时，解放了的中国人民热爱祖国，欢庆胜利的自豪之情。

With elements of Chinese folk music from different provinces and regions of China from the northwest to the lower reaches of the Yangtze River, the pieces in the program of this concert tell ever-charming Chinese stories.

BAO Yuankai's suite for orchestra "Chinese Sights and Songs" was premiered in 1991. Based on Han folk songs from six regions, Hebei, Yunnan, Shaanxi, Sichuan, Jiangsu and Shanxi, the orchestral work presents vivid pictures of the common people's lives.

Drawing on elements from the folk song of the Loess Plateau, Chinese French composer Qigang Chen composed *L'eloignement*. The French title means "distance." The Chinese title *Zou Xikou* is a pun, referring to both the mood of the original folk song and the composer's complex feelings about parting, changes, hope, and expectations in the years away from the homeland.

*Little Sisters of the Grassland* composed by pipa master LIU Dehai in collaboration with WU Zuqiang and WANG Yanqiao was the first concerto for the pipa and the orchestra. To honor LIU Dehai, who passed away in April, pipa player LI Jia, who studied with LIU Dehai, was invited to join the orchestra and perform this work in memory of the great Chinese musician.

*Ode to the Red Flag*, composed in 1965, vividly portrays the scene of the first Five-Starred Red Flag rose in the founding ceremony of the People's Republic of China on October 1, 1949. It shows the pride of the liberated Chinese people in the celebration of victory, as well as their love for their motherland.



《跳动的音符》

Bouncing Notes

朱炜

ZHU Wei

布面综合材料

Composite fabric materials

400 克牛皮纸 + 油性马

克笔、水性马克笔混用

2000 x 1200mm

2012-2014

2020.07.01

音乐厅  
Concert Hall

声如夏花 Sound of Summer Blooms 乐是故乡明 Sounds of China

庆祝中国共产党成立99周年音乐会  
CONCERT IN CELEBRATION OF THE 99TH ANNIVERSARY OF  
THE CHINESE COMMUNIST PARTY



李心草 指挥  
王冲 王凯 男高音  
张心 李欣桐 周晓琳 女高音  
张扬 刘嵩虎 男中音  
赵岭 朗诵

LI Xincao Conductor  
WANG Chong, WANG Kai Tenor  
ZHANG Xin, LI Xintong, ZHOU Xiaolin Soprano  
ZHANG Yang, LIU Songhu Baritone  
ZHAO Ling Narrator

吕其明 《红旗颂》  
舒楠 曲/朱海 词/黄凯然 改编 《不忘初心》  
刘虹 曲/杨涌 词 《妈妈教我一支歌》  
印青 曲/李峰 词 《把一切献给党》  
印青 曲/集体 词 《在灿烂阳光下》  
王黎光 曲/王宁 词 《天使告诉我》  
冼星海 曲/光未然 词 《黄河大合唱》

LÜ Qiming *Ode to the Red Flag*  
SHU Nan / Lyr. ZHU Hai / Arr. HUANG Kairan *Remain True to Original Aspiration*  
LIU Hong / Lyr. YANG Yong *A Song My Mother Taught Me*  
YIN Qing / Lyr. LI Feng *Dedicate All His Life*  
YIN Qing / Lyr. Collective Creation *In the Glorious Sunshine*  
WANG Liguang / Lyr. WANG Ning *What Angles Say*  
XIAN Xinghai / Lyr. GUANG Weiran *Yellow River Cantata*

2020.07.04  
音乐厅  
Concert Hall

声如夏花 Sound of Summer Blooms

# 不忘初心 为党颂歌 REMAINING TRUE TO OUR ORIGINAL ASPIRATION

庆祝中国共产党成立99周年合唱音乐会  
A Chorus Concert in Celebration of the 99th Anniversary of the  
Communist Party of China

焦淼 指挥

JIAO Miao Conductor

## 混声合唱

《唱支山歌给党听》  
蕉萍词/践耳曲/金巍编配

《党啊，亲爱的妈妈》  
龚爱书、余致迪词/马殿银、周右曲  
/金巍编配

《乌苏里船歌》  
郭颂词/瞿希贤改编

《延边人民歌唱毛主席》  
韩允浩原词/金凤浩曲/金巍编配

## 女声合唱

《绒花》  
刘国富、田农作词/王酩作曲

《渔家姑娘在海边》  
黎汝浩词/王酩曲

《我爱你中国》  
汪峰词曲/刘晓星编合唱

## 混声合唱

《游击队歌》  
贺绿汀词曲  
《三月桃花心中开》  
选自歌剧《长征》/印青曲

《在太行山上》  
桂涛声词/冼星海曲/陈国权编合唱

## 男声合唱

《神圣的土地谁敢来侵犯》  
选自歌剧《长征》/印青曲

《欢乐的那达慕》  
巴音吉日嘎拉词/恩克巴雅尔曲

《手挽手》  
哈萨克族民歌/潘英锋编词曲/刘孝扬编  
合唱

## 混声合唱

《不忘初心》  
朱海词/舒楠曲/孟卫东编合唱

《祝愿你们翻过神山》  
选自歌剧《长征》/印青曲

## Mixed Chorus

*Sing a Mountain Song for the Party*  
Lyrics: JIAO Ping / Music: JIAN Er/ Arr.: JIN Wei  
*Party, My Dear Mother*  
Lyrics: GONG Aishu YU Zhidi / Music: MA Dianyin  
ZHOU You / Arr.: JIN Wei  
*Chanty of Wusuli River*  
Music: GUO Song / Chorus Arr.: QU Xixian  
*Yanbian People Sing the Praise of Chairman Mao*  
Lyrics: HAN Yunhao / Music: JIN Fenghao / Arr.:  
JIN Wei

## Female Chorus

*The Velvet Flower*  
Lyrics: LIU Guofu , TIAN Nong / Music: WANG Ming  
*Fisher Girls by the Sea*  
Lyrics: LI Ruqing / Music: WANG Ming  
*I Love You China*  
Lyrics and Music: WANG Feng, Choral Composer:  
LIU Xiaoxing

## Mixed Chorus

*Song of the Militia*  
Lyrics and Music: HE Lvting  
*Peach Blossoms Bloom in My Heart in March*  
From Opera The Long March / Composer: YIN Qing  
*On Taihang Mountain*  
Lyrics: GUI Taosheng / Music: XIAN Xinghai / Arr.:  
CHEN Guoquan

## 《天耀中华》

何沐阳词曲/刘晓星编合唱

在灿烂阳光下  
集体词/贺慈航执笔/印青曲

## Male Chorus

*The Sacred Land, Who Dare Invade*  
From the opera Long March / Music: YIN Qing  
*Joyous Naadam*  
Lyrics: Bayinjirigata / Composer: Enkebayaer  
*Hand-in-hand*  
Kazakh Folk Song / Lyrics and Music: PAN Yingfeng /  
Choral Composer: LIU Xiaoyang

## Mixed Chorus

*Remain true to our original aspiration*  
Lyrics: ZHU Hai / Music: SHU Nan / Choral Composer:  
MENG Weidong  
*Wish You Cross over the Sacred Mountain*  
From the opera Long March / Music: YIN Qing  
*Blessed China*  
Lyrics and Music: HE Muyang / Choral Composer: LIU  
Xiaoxing  
*Bathed in Brilliant Sunshine*  
Lyrics: HE Cihang and others, Composer: YIN Qing

为庆祝中国共产党成立 99 周年，国家大剧院合唱团特别策划推出“不忘初心 为党颂歌：庆祝中国共产党成立 99 周年合唱音乐会，”

带大家在歌声中重温中国共产党走过的辉煌历程，祝福伟大的中国共产党成立 99 周年。

“唱支山歌给党听，我把党来比母亲…”这首经典旋律，早已在每个中华儿女的心中生根发芽，每当音乐响起，人们总会不由自主随声哼唱。《党啊，亲爱的妈妈》《延边人民热爱毛主席》《游击队歌》《在太行山上》等众多广为流传，经久不衰的红色经典歌曲在本场音乐会中重新唱响。众多传唱度很高的少数民族红色歌曲被特别策划编排进本场音乐会中：《乌苏里船歌》是一首黑龙江省民歌，在赫哲族传统民歌曲调的基础上进行了改编创作，反映了赫哲族人在党的领导下过上幸福生活，欢快甜美的心情。《欢乐的那达慕》《手挽手》等具有浓郁地方特色和少数民族风情的歌曲，表达着各族人民对党的无限拥护和忠诚。此外，合唱团还精选了国家大剧院原创中国史诗歌剧《长征》选段《三月桃花心中开》《神圣的土地谁敢来侵犯》《祝愿你们翻过神山》等经典唱段，展现出革命的英雄主义与浪漫主义精神。

在建党 99 周年这个特别的日子里，合唱团的艺术家还为观众演绎了全新改编的《我爱你中国》《天耀中华》《不忘初心》等作品，通过一首首最具时代特色而又广为传唱的红色歌曲，诉说中华儿女深深的家国情怀。

在这个炽热的七月，国家大剧院合唱团用歌声表达初心，唱响红色主旋律，举旗帜、聚民心。澎湃的音符，荡漾起人民对党的表情，心手相握、齐声唱响最真挚的礼赞。而这些铭刻时代印记的艺术作品，将生生不息，鼓舞、照亮我们中华民族伟大复兴的征程。

“Remaining True to Our Original Aspiration: A Chorus Concert in Celebration of the 99th Anniversary of the Communist Party of China” has been specially planned and launched by the Choir of the National Center for the Performing Arts to celebrate the 99th Anniversary of the Communist Party of China. The audience will be led by songs to review the brilliant journey taken by the Communist Party of China and bless the 99th Anniversary of our great party.

“Let me sing a mountain song for the Party, which to me is like my mother...” The classic melody has already taken roots in every Chinese. When the music sounds, people always automatically hum with it. Many classic red songs popular among the people, such as *Party, My Dear Mother, Yanbian People Sing the Praise of Chairman Mao, Song of the Militia*, and *On Taihang Mountain*, will be presented again in this concert. Many red songs of ethnic groups with high popularity have also been specially planned for this concert: *Chanty of Wusuli River*, a Heilongjiang folk song, has been adapted on the basis of a traditional folk song melody of the Hezhe Ethnic Group, reflecting the cheerful feelings of the Hezhe people when they started a happy life under the leadership of the Party. Songs with a strong local flavor and ethnic style, such as *Joyous Naadam* and *Hand-in-hand* express the unlimited support and loyalty of people of all ethnic backgrounds for the Party. Additionally, the choir has selected classical arias from the original epic opera “Long March” by the National Center for the Performing Arts, *Peach Blossoms Bloom in My Heart in March*, *The Sacred Land*, *Who Dare Invade* and *Wish You Cross over the Sacred Mountain*, to demonstrate revolutionary heroism and Romanticism.

On this special day of the 99th Anniversary of the Party, the artists of the choir also performed newly adapted works such as *I Love You China, Blesses China and Remain true to our original aspiration* to express Chinese people’s deep love for their country and home through these popular red songs with the most distinctive characteristics of our time.

In this blazing July, the Choir of the National Center for the Performing Arts expressed our initial aspiration through songs to chant the red main melody, hold up our flag and boost people’s consensus. The passionate musical notes present people’s loyalty to the Party, when they sing out aloud the sincerest eulogy in unison. These artistic works impressed with the marks of times will last forever, inspiring and illuminating the journey for the Great Rejuvenation of the Chinese Nation.



2020.07.11

声如夏花 Sound of Summer Blooms

音乐厅  
Concert Hall命运之爱  
AMOR FATI

李飏、吕思清与国家大剧院管弦乐团演绎  
赵季平与柴科夫斯基  
ZHAO Jiping and Tchaikovsky with LI Biao, Siqing Lu and NCPAO



李飏 指挥

LI Biao Conductor

吕思清 小提琴

Siqing Lu Violin

春妮 黄磊 导赏嘉宾

CHUN Ni, HUANG Lei Guest Speaker

赵季平 第一小提琴协奏曲

柴科夫斯基 E小调第五号交响曲, Op. 64

ZHAO Jiping Violin Concerto No.1

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

指挥家李飏将携手小提琴家吕思清，与国家大剧院管弦乐团奏响赵季平《第一小提琴协奏曲》，并与柴科夫斯基《第五号交响曲》跨时空对话。

哲学家尼采曾用“命运之爱”（Amor Fati）来表达他对人生的见解：不管是痛苦和损失还是快乐与收获，怀有命运之爱的人接受人生的一切事件和处境，拒绝去后悔，也拒绝去润饰过去。

在俄国作曲家柴科夫斯基的《第五交响曲》中，我们同样能听到他对命运的拥抱与接纳。从序奏中的怀疑和责问，到充满喜悦与光辉的终章，我们不难听出作曲家最终与命运的和解。

在“柴五”首演后近130年，中国作曲家赵季平先生创作出了同样具有浓厚民族色彩的《第一小提琴协奏曲》，这部作品昭示着跨越国界的人间大爱。赵季平先生曾说：“这部作品中蕴涵着大爱之意，副部主题灵动，展开部富有内心冲突，最终归结到真善美的博爱之中。我希望将内心流淌出来的对人类的的爱寄托于作品之中，使其可以跨越国界，温暖更多的听众。”



Conductor LI Biao will join hands with violinist Siqing Lu and China NCPA Orchestra to present ZHAO Jiping's Violin Concerto No. 1. The program also includes Tchaikovsky's Symphony No. 5 to create a dialogue across time and space. Friedrich Nietzsche once expressed his view of life with the term *amor fati*: a person who has *amor fati* or "love of fate" accepts all the happenings and situations in life, refusing to repent for or cover up the past. In Tchaikovsky's Symphony No. 5, we can hear how the composer embraces and accepts fate. From the doubts and questions at the beginning to the joy and glory in the finale, what we see in this composition is how the Russian composer finally reaches a settlement with fate.

Nearly 130 years after the premiere of Tchaikovsky's symphony, Chinese composer ZHAO Jiping finished his Violin Concerto No. 1, a work that, like Tchaikovsky's, features a distinctive nationalist style. The piece shows love for mankind that transcends national borders. As ZHAO Jiping once said, "This piece is about great love. With a vivid secondary theme and a development full of inner conflicts, the music finds its way into the universal love for the true, the good and the beautiful in the end. I wish to embody the love for humanity that flows from my heart in this piece and touch a greater audience all around the world."

2020.07.25

声如夏花 Sound of Summer Blooms

音乐厅  
Concert Hall

# 生命之舞

## DANCE OF FATE

杨洋、张昊辰与国家大剧院管弦乐团  
演绎拉赫玛尼诺夫

Rachmaninoff with YANG Yang, Haochen Zhang and NCPAO



杨洋 指挥

YANG Yang Conductor

张昊辰 钢琴

Haochen Zhang Piano

刚强 导赏嘉宾

GANG Qiang Guest Speaker



拉赫玛尼诺夫 C小调第二号钢琴协奏曲, Op. 18

拉赫玛尼诺夫 《交响舞曲》, Op. 45

Rachmaninoff Piano Concerto No. 2 in C minor, Op. 18

Rachmaninoff Symphonic Dances, Op. 45

如果要从众多钢琴协奏曲中选出一首必听曲目,相信很多人的答案是一致的,那就是拉赫玛尼诺夫的《第二号钢琴协奏曲》。这部作品问世一百多年来,迸发出了“野蛮生长”的旺盛生命力,不仅在古典乐迷的心目中有着崇高地位,也成功在电影、动漫、流行音乐甚至花样滑冰配乐中“出圈”。

有人说,“拉二”让他体会到被音乐“一击即中”;有人说,“拉二”是意志消沉时的一味良药。这部作品到底有怎样的魔力,每个聆听者可能都有不同的理解。

“声如夏花”系列线上音乐会首次迎来钢琴协奏曲。著名指挥家杨洋将携手钢琴家张昊辰奏响万众期待的拉赫玛尼诺夫《第二号钢琴协奏曲》。此外杨洋还将指挥国家大剧院管弦乐团演绎拉赫玛尼诺夫创作的最后一部大型管弦乐作品《交响舞曲》。



If you can only listen to one piano concerto, which will be your choice? I believe many have the same answer: Sergei Rachmaninoff's Piano Concerto No. 2. Over the past more than a hundred years since its debut, the piece has shown great vigor and growing popularity. Not only is it cherished by lovers of classical music, but it also appears in movies, motion pictures, pop music and as accompaniment for figure skating.

Some say this piece always hits you at the very bottom of your heart. Some say it lifts up the spirit whenever one is downhearted. Everyone perhaps has their own understanding of this fantastic piece of music.

The "Sound of Summer Blooms" online concert series will, for the first time, present a piano concerto, featuring prestigious conductor Yang Yang and pianist Haochen Zhang. Under the baton of YANG Yang, China NCPA Orchestra will also present Rachmaninoff's last orchestral work *Symphonic Dances*.

2020.08.01

声如夏花 Sound of Summer Blooms

音乐厅  
Concert Hall

# 战士与祖国

## WARRIORS AND THE MOTHERLAND

国家大剧院庆祝八一建军节合唱音乐会  
NCPA Chorus Concert to Mark the August 1 Army Day

郑健 指挥

ZHENG Jian Conductor

混声合唱：

《不忘初心》  
朱海词/舒楠曲/孟卫东编合唱

《人民军队忠于党》  
张永权词/肖民曲

《地道战》  
电影《地道战》主题曲/任旭东、  
傅庚辰词/傅庚辰曲

《我为伟大祖国站岗》  
魏宝贵词/钊邦、铁源曲/郑健根据  
孟卫东男声合唱改编

女声合唱：

《大红枣儿甜又香》  
芭蕾舞剧《白毛女》插曲/杨永  
直、孟波词/严金萱曲

《愿亲人早日养好伤》  
芭蕾舞剧《沂蒙颂》插曲/集体词/  
刘廷禹曲

《芦花》  
贺东久词/印青曲/刘晓星编合唱

混声合唱：

《打靶归来》  
牛宝源词/王永泉曲/郑健根据孟卫东男声  
合唱改编

《我爱祖国的蓝天》  
阎肃词/羊鸣曲/羊鸣、冼斌编合唱

《军港之夜》  
马金星词/刘诗召曲/金巍编合唱

《在那桃花盛开的地方》  
邬大为、魏宝贵词/铁源曲

男声合唱：

《弹起我心爱的土琵琶》  
电影《铁道游击队》插曲/芦芒、何彬词/  
吕其明曲/金巍编合唱

《小白杨》  
梁上泉词/士心曲/郑健编合唱

《毛主席的战士最听党的话》  
李之金词曲

混声合唱：

《战士与母亲》  
贺东久词/印青曲/郑健编合唱

《当那一天来临》  
王晓玲词/王路明曲

Mixed Chorus

*Remain True to Our Original Aspiration*  
Lyrics: ZHU Hai / Music: SHU Nan / Choral Composer:  
MENG Weidong  
*The People's Army is Loyal to the Party*  
Lyrics: ZHANG Yongquan / Music: XIAO Min  
*Tunnel War*

Theme music for the film Tunnel War / Lyrics: REN  
Xudong and FU Gengchun / Music: FU Gengchen  
*I Stand Guard for the Great Motherland*  
Lyrics: WEI Baogui / Music: ZHAO Bang and TIE Yuan  
/ Arr.: ZHENG Jian, based on a male chorus by MENG  
Weidong

Female Chorus

*Big Red Dates for the Beloved*  
An interlude of the ballet The White-Haired Girl /  
Lyrics: YANG Yongzhi and MENG Bo / Music: YAN  
Jinxuan  
*May Our Dear Ones Recover Soon from Wounds*  
An interlude of the ballet Ode to the Yimeng  
Mountains / Lyrics: Collective / Music: LIU Tingyu  
*Reed Catkins*  
Lyrics: HE Dongjiu / Music: YIN Qing / Choral  
Composer: LIU Xiaoxing

Mixed Chorus

*Back from Target Practice*  
Lyrics: NIU Baoyuan / Music: WANG Yongquan /  
Arr.: ZHENG Jian, based on a male chorus by MENG  
Weidong  
*I Love the Motherland's Blue Skies*  
Lyrics: YAN Su / Music: YANG Ming / Choral

《万泉河水清又清》  
芭蕾舞剧《红色娘子军》插曲/吴祖强词/  
杜鸣心曲

《我是一个兵》  
陆原词/岳仑曲/丁小里编合唱

Composers: YANG Ming and XIAN Bin  
*Night of the Military Port*  
Lyrics: MA Jinxing / Music: LIU Shizhao / Choral  
Composer: JIN Wei  
*Where the Peach Blossoms are in Full Bloom*  
Lyrics: WU Dawei and WEI Baogui / Music: TIE Yuan

Male Chorus

*Play My Beloved Pipa*  
An interlude of the film The Railroad Guerrillas / Lyrics:  
LU Mang and HE Bin / Music: LÜ Qiming / Choral  
Composer: JIN Wei  
*Small White Poplar*  
Lyrics: LIANG Shangquan / Music: SHI Xin / Choral  
Composer: ZHENG Jian  
*Chairman Mao's Soldiers Are Most Allegiant to the Party*  
Lyrics & Music: LI Zhijin

Mixed Chorus

*Warriors and Mothers*  
Lyrics: HE Dongjiu / Music: YIN Qing / Choral Composer:  
ZHENG Jian  
*When That Day Comes*  
Lyrics: WANG Xiaoling / Music: WANG Luming  
*Wanquan River Is Clean and Clear*  
An interlude of the ballet The Red Detachment of Women  
/ Lyrics: WU Zuqiang / Music: DU Mingxin  
*I Am a Soldier*  
Lyrics: LU Yuan / Music: YUE Lun / Choral Composer:  
DING Xiaoli



7月25日，坐落在北京城市副中心的国家大剧院台湖露天剧场终于迎来了抗疫以来首场线下演出，指挥家郑健携手国家大剧院合唱团激情唱响“台湖星期音乐会”之“军歌嘹亮：军旅合唱歌曲音乐会”。一周后的8月1日，指挥家郑健再次为观众带来“战士与祖国：国家大剧院庆祝八一建军节合唱音乐会”。耳熟能详的军旅歌曲，以沉淀着历史、凝聚着军魂的经典旋律，激起人们在疫情中积极向上克服困难，争取战胜新冠疫情全面胜利的决心，并向“最可爱的人”致敬，向守护着祖国和人民、奋战在抗疫、抗洪一线的中国人民解放军和武警官兵致以节日的问候。

军歌，是军营里永恒的流行歌曲。一首首或铿锵有力、或柔美温情的军歌，记述着军人们平凡又艰苦的军旅生活。慷慨激昂的旋律唤起军人的战斗激情，而优美真挚的曲调又抚慰着战士们内心里最柔软的角落。在国家大剧院台湖露天剧场，“军歌嘹亮：军旅合唱歌曲音乐会”为观众带来了一系列慷慨激昂、振奋人心的合唱歌曲：有《军港之夜》《在那桃花盛开的地方》《我爱祖国的蓝天》等脍炙人口的军旅老歌；有《万泉河水清又清》《大红枣儿甜又香》等经典芭蕾舞剧的插曲；还有《不忘初心》等讴歌新时代的感人之作...来自抗疫一线的工作人员代表以及台湖周边的居民代表作为观众，在现场感受军旅歌曲唱响时的澎湃豪情。演绎一首曲子，需要了解它背后的故事才能诠释出作者想表达的内涵。听一首曲子，也需要了解它的故事，才能唤起情感共鸣。在8月1日的演出中，国家大剧院邀请了10位双拥模范代表和模范退役军人代表，他们在现场聆听合唱经典，和线上的观众一起缅怀光辉岁月，体会铁血军魂。诞生在军营里的军歌，不仅是战士们精神食粮，也深受大众喜爱，本场音乐会有刻画人民军队豪情壮志、抒发战士爱国情怀的《人民军队忠于党》《我为伟大祖国站岗》《战士与母亲》《毛主席的战士最听党的话》；有诉说军民鱼水情的《愿亲人早日养好伤》；有述写战士们乡情、亲情与爱情的《芦花》《小白杨》；还有老电影中广为流传的歌曲《弹起我心爱的土琵琶》《地道战》...每当熟悉的军歌响起，观众们总能情不自禁地跟着哼唱几句。

几乎每首军歌都有一段自己的故事，记录着战士历经的奋斗与沧桑。一首首军歌金曲，不但唤起战士们的军营情怀，也是大众心中永不退色的时代旋律，在“八一”建军节这个特殊的日子，国家大剧院合唱团的艺术家们通过精彩的演唱，抒发对党和国家的无限热爱，对新时代精神的赞颂。

On July 25, the Taihu Amphitheatre of the National Center for the Performing Arts (NCPA) in the sub-center of Beijing finally ushered in the first offline performance since the outbreak of the COVID-19 epidemic. Under the conductor Zheng Jian's direction, the NCPA Chorus passionately sang the "Resonant Military Songs in Military Chorus Concert" in the Taihu Week Concert. One week later, or to be exact, on August 1, Conductor Zheng Jian once again staged the "Warriors and the Motherland: NCPA Chorus Concert to Mark the August 1 Army Day". The familiar military songs condensing history and embracing the soul of the military arouse people's determination to overcome difficulties in the epidemic and strive for all-round victory over the COVID-19 pandemic, pay tribute to the "loveliest people", and extend holiday greetings to the Chinese People's Liberation Army and Armed Police officers and soldiers who fight in the frontline of combating the epidemic and the flood to protect the motherland and people.

Military songs are eternal pop songs in the barracks. A military song may sound sonorous and powerful, or tender and emotional, recording the ordinary and hard military life of the servicemen. The impassioned melody evokes the fighting passion of the soldiers, while the beautiful tender tune soothes the softest parts of the soldiers' hearts. In the Taihu Amphitheatre of the NCPA, the Resonant Military Songs in Military Chorus Concert brought to the audience a series of impassioned and inspiring choral songs including the very popular military songs like Night of the Military Port, Where the Peach Blossoms are in Full Bloom, and I Love the Motherland's Blue Skies; the episodes of classic ballets such as Wanquan River Is Clean and Clear and Big Red Dates for the Beloved; and the moving works of the new era like Remaining True to the Original Aspiration... The representatives of those working in the anti-epidemic frontline and of the residents around the Taihu Lake could feel surging pride on the concert site. To perform a piece of music, you need to understand the story behind it to interpret the connotations intended by the creator. While listening to a piece of music, you also need to understand its story in order to feel empathy. For the performance on August 1, the NCPA invited 10 representatives of double support models and retired serviceman models. They listened to the chorus classics on the spot, recalled the glorious years together with the online audience, and reminisced about the heroism of battle. The military songs born in the barracks not only provide the soldiers with motivation and inspiration, but also enjoy huge popularity among the public. This concert includes songs that portray the lofty ambitions of the people's army and express the soldiers' patriotic feelings, like The People's Army Is Loyal to the Party, I Stand Guard for the Great Motherland, Warriors and Mothers, and Chairman Mao's Soldiers Are Most Allegiant to the Party; the songs showing deep civilian-military bonds like May Our Dear Ones Recover Soon from Wounds; the songs that depict the soldiers' attachment to the hometown and to their families as well as their love, like the Reed Catkins and Small White Poplar; and the widely circulated songs in old movies like Play My Beloved Pipa and Tunnel War... Whenever the singing of a familiar military song started, the audience couldn't help humming along.

Almost every military song has its own story, recording the struggles and hardships of the soldiers. The popular military songs not only evoke in the soldiers special attachment to the barracks, but also represent melodies of the times that will never fade in the hearts of the public. On the special occasion of the August 1 Army Day, the NCPA artists stage marvelous singing performances to express their infinite love for the party and the country, and to extol the ethos of the new era.

2020.08.08

音乐厅  
Concert Hall

华彩秋韵 Bright Autumn Cadenza

## 繁华众声

## SOUNDS ACROSS THE WORLD

张艺、陈悦与国家大剧院管弦乐团

ZHANG Yi, CHEN Yue and NCPAO

全球首次8K+5G直播 The World's First "8K+5G" Live Broadcasted Concert

张艺 指挥  
陈悦 笛子ZHANG Yi Conductor  
CHEN Yue Dizi

白岩松 导赏嘉宾

BAI Yansong Guest Speaker

巴赫/斋藤秀雄 改编 D小调恰空, BWV1004  
 格里格 《抒情组曲》, Op. 54  
 斯美塔那 “沃尔塔瓦河” (选自《我的祖国》)  
 刘炽/于京君 改编 《我的祖国》  
 于京君 竹笛协奏曲《新柳水令》  
 施万春 《人民万岁》 (选自电影原声《开国大典》)

Bach / Arr. Hideo Saito Chaconne in D minor, BWV 1004

Grieg *Lyric Suite*, Op. 54Smetana "Vltava" (from *Má vlast*)LIU Chi / Arr. Julian Yu *My Motherland*Julian Yu *Concerto on Chinese Themes*SHI Wanchun *Long Live the People* (from soundtrack of *The Birth of New China*)

相月初始，华彩秋韵，从巴洛克音乐泰斗到新中国作曲大师，作曲家们将眼里红尘，识中寰宇，化做谱上音律万千，8月8日，中央芭蕾舞团音乐总监张艺将执棒国家大剧院管弦乐团，与竹笛演奏家陈悦，携观众纵聆古今繁华，横揽东西众声。

《D小调恰空》为约翰·塞巴斯蒂安·巴赫最常被后人改编、配器的曲目之一。勃拉姆斯在写给克拉拉·舒曼的信中赞叹：“仅用单行谱表，为一件小型乐器而作，这个人写出了世上最深邃的思想和最强烈的情感。”挪威民族乐派代表人物格里格曾出版了钢琴独奏曲《抒情小品》。1901年，格里格将其中三首去繁为简，重新配器，成为《抒情组曲》。斯美塔那著名的《沃尔塔瓦河》和于京君竹笛协奏曲《新柳水令》都是将自己对祖国的浓

浓情怀融入到作品中，表达了对故土深深的依恋。音乐会在改编自老一辈音乐家刘炽广为传唱作品《我的祖国》的交响乐演绎及电影《开国大典》中前辈作曲家施万春所作《人民万岁》荡气回肠的旋律中，达到高潮。

Early autumn promises great enjoyment as musicians ranging from Baroque masters to contemporary Chinese composers gather. Music brings to us how the composers see this wonderful world. On August 8, ZHANG Yi, music director of the National Ballet of China Orchestra, and bamboo flutist CHEN Yue, together with China NCPA Orchestra, will take the audience on a journey across the East and the West and over time.

Chaconne in D minor is one of Johann Sebastian Bach's works that have been most often rearranged and orchestrated by later generations. In a letter to Clara Schumann, Johannes Brahms praised the piece: "On one staff, for a small instrument, the man writes a whole world of the deepest thoughts and most powerful feelings."

In 1901, Edvard Grieg, a representative of Norwegian nationalist composers, selected three from his earlier published piano pieces. He simplified and orchestrated these three pieces and turned them into the *Lyric Suite*. Both Bedrich Smetana's "Vltava" and Julian Yu's *Concerto on Chinese Themes* are pieces saturated with the composers' deep love for their motherland and great affections for the hometown. The concert will reach its climax with soul-stirring music of a symphonic arrangement of composer LIU Chi's widely known song *My Motherland* and SHI Wanchun's *Long Live the People*, composed for the film *The Birth of New China*.



交响乐

SYMPHONY

2020.08.29  
音乐厅  
Concert Hall

# 歌剧奇妙夜 NIGHT AT THE OPERA HOUSE

袁丁指挥国家大剧院管弦乐团与合唱团  
YUAN Ding Conducts China NCPA Orchestra & Chorus



袁丁 指挥  
周晓琳 女高音  
王冲 男高音  
王海涛 男中音

YUAN Ding Conductor  
ZHOU Xiaolin Soprano  
WANG Chong Tenor  
WANG Haitao Baritone



比才 歌剧《卡门》序曲  
比才“书信二重唱”（选自歌剧《卡门》）  
比才“花之歌”（选自歌剧《卡门》）  
比才“瞧，四对舞”（选自歌剧《卡门》）



马斯卡尼 歌剧《乡村骑士》间奏曲  
威尔第 歌剧《茶花女》第二幕选段  
柴科夫斯基 歌剧《叶甫盖尼·奥涅金》波兰舞曲  
瓦格纳 “我们高兴的向这座高贵的厅堂致敬”（选自歌剧《唐豪瑟》）  
威尔第 “铁砧大合唱”（选自歌剧《游吟诗人》）  
印青 “神圣的土地谁敢来侵犯” “我们终将得胜利”（选自歌剧《长征》）



Bizet Overture to *Carmen*  
Bizet “Parle-Moi de Ma Mère” (from opera *Carmen*)  
Bizet “La fleur que tu m'avais jetée” (from opera *Carmen*)  
Bizet “Les voici, voici la quadrille!” (from opera *Carmen*)  
Mascagni Interrazzo from *Cavalleria Rusticana*  
Verdi Selections from opera *La Traviata*, ACT II.  
Tchaikovsky Polonaise from *Eugene Onegin*  
Wagner “Freudig begrüssen wir die edle Halle” (from opera *Tannhäuser*)  
Verdi “Vedi! Le fosche” (from opera *Il trovatore*)  
YIN Qing “Who Dare to Invade the Holy Land” “We will finally succeed” (from opera *The Long March*)

感人间百态，谱红尘万千。歌剧中最美的旋律，人生里“喜、怒、忧、思、悲、恐、惊”的瞬间，各具千秋的主角配角，中、意、法、德词韵的独特意味，将在八月将已的这个周末傍晚，由指挥家袁丁，携女高音歌唱家周晓琳，男高音歌唱家王冲，男中音歌唱家王海涛，执棒国家大剧院管弦乐团与合唱团，竞现舞台，一夕百年，自镜众生。法国作曲家比才写下带刺的红玫瑰《卡门》；意大利作曲家马斯卡尼描绘西西里岛上《乡村骑士》的苦涩爱情；意大利作曲家威尔第讲述在尘世间凋零的《茶花女》、满心复仇的吉普赛女人和她的养子《游吟诗人》；俄国作曲家柴可夫斯基哀叹追悔莫及的《叶甫盖尼·奥涅金》；德国作曲家瓦格纳创作出因欲获罪，因爱被赦免的《唐豪瑟》；在中国作曲家印青笔下，那一天天颠沛流离的苦难岁月，那一步步黑暗中的砥砺前行，那一张张硝烟里中华儿女不屈的面容，汇成一部黎明前的《长征》。

Operas present all aspects of the human world with music. On the last weekend of August, conductor YUAN Ding, soprano ZHOU Xiaolin, tenor WANG Chong and baritone WANG Haitao will join China NCPA Orchestra and Chorus to present the dramas of human life embodied in opera excerpts over the past one hundred years. The concert brings together beautiful melodies, emotional moments, varied characters, and fantastic libretti in Chinese, Italian, French and German, and the audience will see the thorny red rose in Bizet's *Carmen*, the sad love story in Mascagni's *Cavalleria rusticana*, the tragedy of a young lady in Verdi's *La traviata*, a vengeful gypsy woman and her adopted son in Verdi's *Il trovatore*, the repenting hero in Tchaikovsky's *Eugene Oregon*, the sinner who finds redemption in love in Richard Wagner's *Tannhäuser*, as well as the unyielding Chinese fighting for the dawn in the darkness of a prolonged war in Chinese composer YIN Qing's *Long March*.

2020.09.04/05

贝多芬 250 Beethoven250

音乐厅  
Concert Hall

# 古典精神

## ZEITGEIST OF CLASSICISM

吕嘉与国家大剧院管弦乐团演绎贝多芬  
Beethoven with LÜ Jia and NCPAO



吕嘉 指挥

LÜ Jia Conductor

贝多芬 《雅典的废墟》序曲, Op. 113

贝多芬 F大调第八号交响曲, Op. 93

贝多芬 D大调第二号交响曲, Op. 36

**Beethoven** Overture to *Die Ruinen von Athen*, Op. 113

**Beethoven** Symphony No. 8 in F major, Op. 93

**Beethoven** Symphony No. 2 in D major, Op. 36

十年之于寰宇，转瞬即逝，对大多数人来说也不过生命中数个寒暑、史书中几行文字，而1802至1812年，注定是不可磨灭的，它不仅见证着拿破仑帝国的盛极而衰，工业革命席卷下欧洲的风起云涌，更记录了一位古典音乐史上承前启后，举足轻重先驱之“英雄生涯”，像蓄势经年的乔木，终于枝繁叶茂、挺拔伟岸——贝多芬在而立与不惑的生命旺盛期，以作品成就了自己的辉煌与不朽，那是蓬勃生长与无限豪情激荡在作曲家胸中的单骑扫千军，孤剑指苍穹。

从雅典废墟上的苏醒到匈牙利人在佩斯城重建辉煌的歌唱剧《雅典的废墟》序曲；从带有新古典主义风格、与“致远方的爱人”一信同时写作且未标注题献对象的第八交响曲，回溯贝多芬在32岁写下的《第二交响曲》，当时日益严重的耳疾折磨得他痛苦难耐，在几个月后写下著名的海利根施塔特遗嘱。然而评论家们却异口同声地称这首作品乐观明快、积极向上，甚至带着些许幽默。

亚瑟·布莱恩特在他的《胜利岁月》中写道，因为遗忘，所以重温。在这秋起云飞之日，与吕嘉指挥与国家大剧院管弦乐团一起，共历贝多芬崛起之“黄金十年”。



Ten years is but a short moment in history. For most people, a decade is also no more than a few moments in life or a few lines of historical accounts. Yet the ten years between 1802 and 1812 has always been and will still be remembered in human history. It was a time that witnessed the rise and fall of the Napoleonic empire, the rapid spread of the industrial revolution, and the heroic years of a giant and a pioneer who started a new era classical music history. In his thirties and forties, Ludwig van Beethoven was in his heyday, like a tree that had finally grown into its full size after many years, standing tall with prosperous branches and lush leaves. With vigor and passion surging in the composer's bosom, he completed works that would bring him glory and immortality.

The program includes Overture to *the Ruins of Athens*, a set of incidental music pieces that tells the story of Athens who wakes up on the ruins and guides Hungarians to rebuild their glories in Pest. Symphony No. 8 of the neo-classical style, which, though has no title or dedication, was composed at the same time when he composed *An die ferne Geliebte (To the distant beloved)*. Symphony No. 2 composed at the age of 32 and a time when he was suffering badly from worsening hearing, a few months before he wrote the well-known Heiligenstadt Testament—yet critics agree that the piece is bright, positive and somehow humorous.

Arthur Bryant claims in his *Years of Victory* that we must review the past because we forget. In the beautiful season of autumn, let's join China NCPA Orchestra under the baton of LÜ Jia to experience Beethoven in his golden decade.

2020.09.19

音乐厅  
Concert Hall“人民必胜” 国家大剧院抗击疫情  
主题演出THE PEOPLE SHALL PREVAIL NCPA GALA TO HONOUR THE  
FIGHT AGAINST COVID-19

吕嘉 指挥

李欣桐 张心 女高音

金郑建 扣京 男高音

刘嵩虎 王海涛 王鹤翔 张扬 男中音

关致京 男低音

赵岭 柳文伊 刘筱雯

于梦潮 吴嵩 朗诵

冀婉吟 钢琴

LÜ Jia Conductor

LI Xintong, ZHANG Xin Soprano

JIN Zhengjian, KOU Jing Tenor

LIU Songhu, WANG Haitao, WANG Hexiang

ZHANG Yang Baritone

GUAN Zhijing Bass

ZHAO Ling, LIU Wenyi, LIU Xiaowen,

YU Mengchao, WU Song Narrator

JI Wanyin Piano

贝多芬 C小调第五号交响曲, Op. 67 第一乐章: 辉煌的快板

张千一曲/袁英词 《天使的身影》

张钰 配乐/祝融 余双棠文 《致我的朋友们》

威尔第 “飞吧, 思想, 乘着金色的翅膀” (选自歌剧《纳布科》)

王黎光 曲/王宁词 《天使告诉我》

贝多芬 C小调第五号交响曲, Op. 67 第二乐章: 有活力的行板

蔡东真 曲/韩剑光词 《姐妹兄弟》

卢肃 曲/牧虹词 《团结就是力量》

王子瑜 曲/徐壮丽词 《为武汉加油》

张钰 配乐/关渤文 《严冬必将过去, 春天就在眼前》

岳鹏 配乐/黎星 编舞 《到那时》

印青 曲/王晓岭词 《中国一定强》

吕其明 《红旗颂》(选段)

贝多芬 C小调第五号交响曲, Op. 67 第四乐章: 快板

臧云飞 曲/王晓岭词 《我们在一起》

施万春 《人民万岁》(选自电影原声《开国大典》)

Beethoven Symphony No.5 in C minor, Op. 67 I. Allegro con brio

ZHANG Qianyi / Lyr. YUAN Ying *The Shadows of Angels*ZHANG Yu / Author: ZHU Rong, YU Shuangtang *To Friends*Verdi “Va, pensiero, sull'ali dorate” (from opera *Nabucco*)WANG Liguang / Lyr. WANG Ning *What Angles Say*

Beethoven Symphony No.5 in C minor, op. 67 II. Andante con moto

CAI Dongzhen / Lyr. HAN Jianguang *Sisters and Brothers*LU Su / Lyr. MU Hong *Unity is strength*WANG Ziyu / Lyr. XU Zhuangli *Go! Wu Han*ZHANG Yu / Author: GUAN Bo *Winter will eventually pass, and spring is sure to come*YUE Peng / Choreography: LI Xing *Until Then*YIN Qing / Lyr. WANG Xiaoling *China Must Be Strong*LÜ Qiming *Ode to the Red Flag* (Selection)

Beethoven Symphony No.5 in C minor, Op. 67 IV. Allegro

ZANG Yunfei / Lyr. WANG Xiaoling *We Are Together*SHI Wanchun *Long Live the People* (From soundtrack of *The Birth of New China*)

2020.10.10/11

音乐厅  
Concert Hall培尔·金特  
PEER GYNT张洁敏、王耀庆、李欣桐  
与 国家大剧院管弦乐团、合唱团ZHANG Jiemin, David Wang,  
LI Xintong and China NCPA Orchestra & Chorus张洁敏 指挥  
王耀庆 读剧  
李欣桐 女高音  
焦淼 合唱指挥ZHANG Jiemin Conductor  
David Wang Play-reading  
LI Xintong Soprano  
JIAO Miao Chorus Master

格里格/焦元溥 剧本改编 《培尔·金特》，Op. 23

Grieg / Script-Adaptation Yuan-Pu Chiao *Peer Gynt*, Op. 23

“第一次在伦敦中心区一家剧院看易卜生的诗剧《培尔·金特》，外面还响着警报。纳粹的轰炸机正在头上盘旋——说不准那是一九四几年的事了。”翻译家萧乾在译作《培尔·金特》的前言中写道。

1862年，易卜生在一次徒步旅行中，偶然听到培尔·金特这个名字——一个18世纪末到19世纪初确有其人的古德布兰斯达伦农民。九年之后，诗剧《培尔·金特》创作完成。

1874年，挪威作曲家格里格答应易卜生为《培尔·金特》配乐，然而他很快后悔了：“看来秋天是写不完了，真是个难缠的任务。”一年后，他完成了全曲，整整26个乐章，配合着5幕情节。

伦敦国王学院音乐学博士焦元溥将《培尔·金特》9小时表演时长剧本，浓缩为2小时，请澳门国际电视节最佳男主角奖获得者王耀庆一人分饰22角，由当今国内实力女指挥家张洁敏率国家大剧院管弦乐团及国家大剧院合唱团共同出演。

没有底线的市侩、扑朔迷离的剧情，索尔维格温暖的歌声，《培尔·金特》究竟想

要告诉我们什么？是坚持信念、守住原则还是投机取巧、见风使舵？是坚持自我的“个性主义”还是管他精致与否的“利己主义”？萧乾所说的那个“全剧贯穿始终的主题”——“人妖之分”又指什么？易卜生将答案融于戏中：“我笔下的一切，虽然不一定是我个人经历的，却都与我心灵所感觉到的有着密切关系……每个人对于他所属的社会都负有责任……活着就是要同心灵里的山妖战斗”。

“When I watched Ibsen's poetic play *Peer Gynt* for the first time in a theater in Central London, the alarm was loud outside and Nazi's bombers were hovering above. It was the 1940s, but I can't remember which year exactly.” This is what Chinese translator XIAO Qian wrote in the preface to his translation of *Peer Gynt*.

In 1862, in an excursion Ibsen accidentally heard the name of *Peer Gynt*, a real person who was a farmer of Gudbrandsdalen living at the turn of the 18th and the 19th centuries. Nine years later, the poetic play *Peer Gynt* was completed.

In 1874, Norwegian composer Grieg agreed when Ibsen asked him to compose the scores for his play. He regretted it before long. “There is no possibility of having it finished by autumn. It is a terribly unmanageable subject.” A year later, he finished the whole work, which consists of 26 movements to match the five acts of the play.

Yuan-pu Chiao, who holds a PHD in Musicology from King's College London, abridged the original play for nine hours of performance into a two-hour play. David Wang, winner of Macau International Television Festival Award for Best Actor, alone will play all the 22 characters in the play. The NCPA Orchestra and Chorus will cooperate in presenting the play, conducted by China's top ranked conductor ZHANG Jiemin.

What is *Peer Gynt* trying to tell us with a philistine character having no bottom line on morals, a plot full of twists, and the heartwarming song of Solveigs? To be a man of principles who never gives up faith or to be an opportunist who always go with the flow? To uphold the individualism or to be a self-serving egoist? What does XIAO Qian mean when he says the main theme throughout the play is the difference between man and troll? Ibsen has the answer integrated into the play: “Everything I have written is connected with what I have lived through if not actually experienced... no man stands free of the guilt and responsibilities of his society... to live is to fight against the trolls in the heart.”

2020.10.16/17

音乐厅  
Concert Hall

# 异域传说

## FIRE AND FANTASY

陈琳、杨雪霏与国家大剧院管弦乐团

CHEN Lin, Xuefei Yang and NCPAO

陈琳 指挥  
杨雪霏 吉他CHEN Lin Conductor  
Xuefei Yang Guitar

夏布里埃 《西班牙狂想曲》  
 罗德里格 《阿兰胡埃斯协奏曲》  
 瓦格纳 《齐格弗里德牧歌》，WWV103  
 斯特拉文斯基 《火鸟组曲》（1919版本）

Chabrier *España*Rodrigo *Concierto de Aranjuez*Wagner *Siegfried Idyll*, WWV 103Stravinsky *The Firebird: Suite* (1919 version)

方寸领略各异风，席间已过万里遥，2020年10月16、17日，热力四射的西班牙风情；人境凡间的静谧牧场；俄罗斯神话中的魔幻森林；指挥家陈琳将携国家大剧院管弦乐团与吉他演奏家杨雪霏领观众共赴华彩秋韵。

圣塞瓦斯蒂安，塞维利亚…巴塞罗那，1882年埃马纽埃尔·夏布里埃的西班牙之旅，成就了他一生之重——一个法国人笔下的《西班牙狂想曲》，并成为19世纪后半叶法国管弦乐代表作。在霍塔、马拉圭那及弗拉明戈舞曲的炽艳旋律下，作曲家兴奋不已地在信中写道：创作一首令观众兴致盎然的绝妙幻想曲。下一个世纪风靡全球的西班牙作品于1939年在华金·罗德里戈手中诞生，他3岁失明，依然成长为20世纪西班牙最耀眼的作曲家，这首《阿兰胡埃斯协奏曲》也被称作“吉他协奏曲之基石”。

1870年圣诞节当天，理查德·瓦格纳的妻子科西玛在《齐格弗里德牧歌》缠绵悱恻的现场奏乐声中苏醒，一件意想不到的生日礼物，一份开启《指环》系列第三部歌剧的馈赠，一个令她终身难忘的清晨。

1919年，斯特拉文斯基缩减乐队编制，将源自芭蕾舞剧《火鸟》的交响乐组曲重新配器，以适应更多常规乐团演奏。淳朴动人的俄罗斯民歌旋律在作曲家先锋前卫的和声与布局中蒙太奇般讲述着逆转惊奇，玄幻隽忽的古老传说。

If you can perceive different regional styles of music, you can travel around the world without leaving the room. On October 16 and 17, 2020, the NCPA Orchestra under the baton of CHEN Lin, featuring guitarist Xuefei Yang, will take the audience to a land of enthusiasm in Spain, peaceful pastureland, and a magical forest in Russian mythology, in the Bright Autumn Cadenza.

San Sebastian, Sevilla... Barcelona. The 1882 tour in Spain prepared Emmanuel Chabrier for his greatest achievement—*España*. The Spanish-style piece by a French composer would become a representative of the French orchestral works in the second half of the 19th Century. Imbued with the passion from the jota, the malagueña and the flamenco, the composer wrote in a letter that he would compose an “extraordinary fantasia,” which would incite the audience to a pitch of excitement. The next work of the Spanish style that enjoyed such worldwide popularity would be penned by Joaquín Rodrigo. Despite the complete loss of his sight at the age of three, Rodrigo grew up to become one of the most prestigious composers in the 20th-century Spain. The *Concierto de Aranjuez* was regarded as a cornerstone of the classical guitar repertoire.

On the Christmas of 1879, Richard Wagner’s wife Cosima woke up to the lyrical melody of *Siegfried Idyll*. The birthday surprise, which would turn out to be Wagner’s start to compose the third of the four music dramas of The Ring cycle, gave Cosima an unforgettable morning.

In 1919, Stravinsky re-instrumented The *Firebird*, the symphonic suite based on the ballet, for a smaller orchestra, so that it could be more suitable for regular orchestras. The simple, moving melodies of Russian folk songs, along with the avant-garde harmonies and structure of the composer, tell an ancient legend full of fantastic surprises and twists.

2020.10.30/31

音乐厅  
Concert Hall

# 尘世与英雄

## MORTALS AND GIANTS

俞峰、王威与国家大剧院管弦乐团  
演绎威尔第与瓦格纳

Verdi and Wagner with YU Feng, WANG Wei and NCPAO



俞峰 指挥  
王威 女高音

YU Feng Conductor  
WANG Wei Soprano



威尔第 歌剧《命运之力》序曲  
威尔第 歌剧《茶花女》第一幕前奏曲  
威尔第 歌剧《西西里晚祷》序曲  
威尔第 歌剧《阿依达》前奏曲  
威尔第 歌剧《纳布科》序曲  
瓦格纳 歌剧《漂泊的荷兰人》序曲  
瓦格纳 前奏曲及“爱之死”  
(选自歌剧《特里斯坦与伊索尔德》)  
瓦格纳 歌剧《罗恩格林》第一幕前奏曲  
瓦格纳 歌剧《唐豪瑟》序曲

Verdi Overture to *La forza del Destino*  
Verdi Prelude to Act I (from opera *La Traviata*)  
Verdi Overture to *The Sicilian Vespers*  
Verdi Prelude to *Aida*  
Verdi Overture to *Nabucco*  
Wagner Overture to *Der Fliegende Holländer*,  
WWV 63  
Wagner Prelude & "Liebestod"  
(from *Tristan und Isolde*, WWV 90)  
Wagner Prelude to Act I (from opera *Lohengrin*)  
Wagner Overture to *Tannhäuser*, WWV 70

世间曾有一人，他的歌剧选段至今仍被提及候选意大利国歌；他的葬礼举国悼念，成为意大利史上最大规模公众集会；21世纪已至，他的两百周年诞辰全球同贺。

世间曾有一人，拜罗伊特节日剧院专为他的歌剧所建；浪漫主义之争，他伫立于勃拉姆斯“纯音乐”理念对面，成为新德意志乐派代表人物；他卓然的影响力渗透下一世纪多个文学艺术领域。

意有威尔第，德有瓦格纳，同于1813年降生的两位歌剧王者以迥然相异的创作风格与理念，撑起19世纪歌剧半壁江山。

西班牙悲剧《命运之力》中的阿尔瓦罗、莱奥诺拉和唐卡洛，《茶花女》中的玛格丽特和阿芒，还有《特里斯坦与伊索尔德》，皆被尘世中的爱与恨所纠缠；而《纳布科》中的古巴比伦王，《阿依达》，《漂泊的荷兰人》中的幽灵船长则尽显英雄的荣耀与陨落。他们或是尘世中的一粒，或是传说中的英雄，但不同也同，在历经命运的磨难后，勇敢迎向自己的结局。序曲——歌剧中不吐一语的预言大师，于2020年10月30、31日国家大剧院舞台，在中央音乐学院院长、指挥家俞峰阅尽千帆，沧海明珠的选曲中，在中国首屈一指“瓦格纳女高音”王威的歌声中，“淹没、下沉、失觉，极乐之境”，聆好韵连珠之酣畅，品音乐隐达之意会。

A man once lived in this world. An aria from his opera is still a competitive candidate for the Italian national anthem even today. The whole country mourned when his funeral was held and formed the largest public gathering in Italy's history. In the 21st century, the 200th anniversary of his birth is celebrated by the whole world.

A man once lived in this world. The Bayeruth Festspielhaus was built for his operas. In the "War of the Romantics," he stood as the representative of the "New German" music in opposition to Brahms's idea of "pure music." He had a great influence on many fields of literature and art of the following century.

Italy had Verdi. Germany had Wagner. The two masters of opera were both born in 1813. They had completely different styles and ideas, but their works dominated the stage of opera in the 19th Century.

On October 30 and 31, the stage of NCPA will present to the audience the Spanish tragedy of *La forza del Destino*, the ancient Babylonian prince Nabucco, the ghost captain of *Der Fliegende Holländer*, and the wandering knight *Tannhäuser*. The program includes the gems selected from the large repertoire carefully by conductor YU Feng, president of the Central Conservatory of Music. In operas, overtures are made by the prophets who do not speak a word. In the powerful performance, the audience will perceive the hidden stories the overtures tell. "To drown, to founder –unconscious –utmost bliss!" In the singing of China's top Wagnerian soprano WANG Wei, the love of Tristan and Isolde will bloom at the end of the worldly life, with a hint of the unique Schopenhauerian spirit.

2020.11.12/14

音乐厅  
Concert Hall

贝多芬 250 Beethoven250

胜利的交响  
SYMPHONY OF VICTORY吕嘉、孙强、宋元明与国家大剧院管弦乐团  
演绎《爱格蒙特》

Egmont with LÜ Jia, SUN Qiang, SONG Yuanming and NCPAO



吕嘉 指挥

LÜ Jia Conductor



孙强 读剧

SUN Qiang Play-reading

宋元明 女高音

SONG Yuanming Soprano

贝多芬 《普罗米修斯的生民》序曲

贝多芬 《科里奥兰序曲》，Op. 62

贝多芬 《费德里奥》序曲，Op. 72c

贝多芬/李健鸣 剧本翻译 为歌德的戏剧配乐《爱格蒙特》，Op. 84

Beethoven Overture to *Die Geschöpfe des Prometheus*Beethoven *Coriolan Overture*, Op. 62Beethoven Overture to *Fidelio*, Op. 72cBeethoven / Script-Translation LI Jianming Incidental Music to Goethe's *Egmont*, Op. 84

2020年，是国家大剧院管弦乐团建团10周年，也是贝多芬诞辰250周年。11月12日，国家大剧院委托译制的完整中文版贝多芬戏剧音乐《爱格蒙特》，将在翻译家、剧作家李健鸣，著名演员孙强及旅奥女高音歌唱家宋元明的全明星阵容加持下首次亮相京城，它将东方之古老语言，歌德之撼人悲剧，贝多芬之终极理想与故事主角——因反抗西班牙专制统治者而被害的艾格蒙特伯爵之英勇人生融于一体。

英雄是贝多芬作品中永恒的主题。1801年《普罗米修斯的生民》于奥地利国家剧院上演，这是作曲家一生中唯一一部完整芭蕾舞剧；六年后，贝多芬为海因里希·冯·科林悲剧脚本中桀骜不驯的传奇罗马将军《科里奥兰》谱写序曲；七年后，《费德里奥》终稿出炉。这部几经修改耗时九年的乐圣唯一歌剧同样关乎英雄——主角是化名为费德里奥的一位救出狱的勇敢女子。贝多芬前后为这部歌剧创作了四版序曲，以本场上演的Op. 72c最为著名。

The year 2020 is the 10th anniversary of the founding of the NCPA Orchestra, and the 250th anniversary of Beethoven's birth. On November 12, a production of Beethoven's incidental music piece *Egmont* in Chinese translation commissioned by the NCPA will be premiered in Beijing, with the collaboration of an all-star team including translator and playwright LI Jianming, prestigious actor SUN Qiang, and Austria-based soprano SONG Yuanming. The ancient oriental language, Goethe's moving tragedy and Beethoven's ideal are brought together in the heroic life of the protagonist Count Egmont, who was killed in his fight against the Spanish invaders.

Heroism is a dominant theme in Beethoven's works. In 1801, *Die Geschöpfe des Prometheus* was premiered at the Burgtheater in Vienna. This is the only complete ballet Beethoven composed in his life. Six years later, Beethoven composed the overture for the rebellious legendary Roman general in Heinrich Joseph von Collin's tragedy *Coriolan*. Seven years later, *Fidelio* was finally completed. The immortal composer spent nine years repeatedly revising his only opera, which was also a heroism piece. The leading role is a brave and intelligent woman who, under the alias *Fidelio*, rescued her husband from prison. Beethoven composed four overtures for this opera. The one to be performed in this concert, Op. 72c, is the most well-known.



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2020.11.20/21

音乐厅  
Concert Hall张国勇、杜天奇、王与兵与国家大剧院  
管弦乐团演绎肖斯塔科维奇SHOSTAKOVICH WITH ZHANG GUOYONG, TIANQI DU, WANG  
YUBING AND NCPAO张国勇 指挥  
杜天奇 钢琴  
王与兵 小号ZHANG Guoyong Conductor  
Tianqi Du Piano  
WANG Yubing Trumpet肖斯塔科维奇 浪漫曲（选自《牛虻》组曲，Op. 97a）  
肖斯塔科维奇 C小调第一号钢琴协奏曲，Op. 35  
肖斯塔科维奇 E小调第十号交响曲，Op. 93Shostakovich Romance (from *The Gadfly* Suite, Op. 97a)  
Shostakovich Piano Concerto No.1 in C minor, Op. 35  
Shostakovich Symphony No.10 in E minor, Op. 93

肖斯塔科维奇是二十世纪最重要的作曲家之一，不仅缘于个性的和声旋律，更因其身处特殊时期，夹缝求生的表达，他的音乐直抒胸臆又暗喻隐晦，古典浪漫又现代前卫，独立思辨又迫于现实，这种矛盾裹挟中尽力而为的玄妙平衡，簇就了作曲家不可复制的独特性。

作为继贝多芬之后，又一洋溢“钢”性风格的作曲家，在大剧院管弦乐团首席李喆的独奏中，肖斯塔科维奇这首出自组曲、改编于电影音乐的《浪漫曲》彰显出作曲家柔情一面，也为《牛虻》这部曾打动无数中国热血青年的著作，增添了烟火人情。

在中国青年钢琴家杜天奇指尖，肖斯塔科维奇的狂霸折射出少年耀目的光彩，如作曲家所希冀——“英勇、蓬勃与喜悦。”而钢琴、独奏小号与弦乐团的呼应，令人不禁想到巴洛克时期盛行的“大协奏曲”体裁。

《E小调第十号交响曲》对作曲家来说，是一个全新时代，释放自我的开端，又充满了对压抑过往的痛苦回忆。2020年11月20、21日晚，指挥家张国勇将携国家大剧院管弦乐团诠释小提琴家大卫·奥伊斯特拉赫所评之“强烈的戏剧效果，激烈的冲突，以及迷人、得体的语汇”。

Shostakovich is considered one of the most important composers of the 20th century not only because of his distinctive harmonies and melodies, but also because of his struggle to express himself in an unusual time. His music is straightforward but also obscure, at once classical, romantic and avant-garde. He had an independent critical mind, but he also compromised with reality. The delicate balance in all kinds of conflicts shaped the composer's unique style.

Shostakovich was one of the composers that inherited the vigorous style of Beethoven. Yet concertmaster of the NCPA Orchestra LI Zhe will show the composer's gentle side with the Romance from *The Gadfly* Suite, arranged from the composer's score for the film *The Gadfly*. His performance will display the love and passion in *The Gadfly*, the novel that has inspired millions of hot-blooded Chinese young people.

Young Chinese pianist Tianqi Du plays Shostakovich's bold music brilliantly with the dazzling charm of youth. The performance is heroic, energetic and joyful, as the composer wished it to be. The interaction among the piano, the solo trumpet and the strings reminds us of the style of the concerto grosso of the Baroque era.

For the composer, Symphony No. 10 in E minor means the beginning of a self-releasing new age, as well as bitter memories of the depression in the past. On the evenings of November 20 and 21, 2020, the NCPA Orchestra under the baton of conductor ZHANG Guoyong will demonstrate what violinist David Oistrakh called "the intensive drama, violent conflicts and charming, elegant phrases."

2020.12.18/19

音乐厅  
Concert Hall

国家大剧院建院十三周年 The 13th Anniversary of NCPA | 贝多芬250 Beethoven250

# 交响与合唱

## SYMPHONY AND CHORAL

吕嘉与国家大剧院管弦乐团、合唱团演绎贝多芬  
Beethoven with LÜ Jia and China NCPA Orchestra & Chorus



吕嘉 指挥

LÜ Jia Conductor

孔嘉宁 钢琴

Jianing Kong Piano

周晓琳 女高音

ZHOU Xiaolin Soprano

牛莎莎 次女高音

NIU Shasha Mezzo-Soprano

夏侯金旭 男高音

Jinxu Xiahou Tenor

关致京 男低音

GUAN Zhijing Bass

焦淼 合唱指挥

JIAO Miao Chorus Master



贝多芬 合唱幻想曲, Op. 80

贝多芬 D小调第九号交响曲, Op. 125

Beethoven Choral Fantasy, Op.80

Beethoven Symphony No.9 in D minor, Op. 125



2020年12月18日, 国家大剧院建院十三周年首场庆典音乐会即将拉开帷幕, 国家大剧院管弦乐团首席指挥吕嘉将携手英国皇家音乐学院最年轻中国籍教授、钢琴家傅聪关门弟子孔嘉宁与大剧院管弦乐团及合唱团共贺盛事。

2020年, 也是贝多芬诞辰250周年。他续古典乐派之雅韵, 开浪漫主义之先河, 被“非标题音乐”倡导者勃拉姆斯及与其对立之新德意志乐派齐尊泰斗。

1808年, 史上著名历时4小时之“12月22日”音乐会接近尾声, 贝多芬即兴演奏了演出前才将完成的《合唱幻想曲》之钢琴部分。回溯当时, 维也纳河畔剧院内倍感倦寒的观众也许不曾料想, 15年后的“欢乐颂”及《第九交响曲》从此源起。

1824年5月7日, 《第九交响曲》首演, 空前绝后, 那是被无数爱乐者铭记在心的时刻, 当人声与器乐的盛大交响余音消散, 人群霎时沸腾, 掌声、欢呼声震耳欲聋, 作曲家在他人搀扶下转身看见了这令他动容的一幕, 却再也无法听见。



On December 18-19, 2020, the first concert of the series to celebrate the 13th founding anniversary of the NCPA will be held, with the collaboration of Music Director LÜ Jia of the NCPA Orchestra, Jianing Kong, the youngest Chinese professor at the Royal Academy of Music, pianist FU Cong's last student, and the artists of the NCPA Orchestra and Chorus.

2020 is also the 250th anniversary of Beethoven's birth. Beethoven carried forward the tradition of the Classical era, and his innovation started the Romantic era. He was admired by both Brahms, the advocator of "pure music", and Brahms's opponents who advocated the "New German" music.

In 1808, when the famous concert of December 22, which lasted four hours, was drawing to an end, Beethoven improvised the piano solo of the *Choral Fantasy*, which was just finished before the performance. The audience at the Theater an der Wien, tired and cold, would not be able to imagine that it was the forerunner of Symphony No. 9 to be completed 15 years later.

The success of the premiere of Symphony No. 9 on May 7, 1824, was unprecedented and unrepeatable. When the instrumental and vocal sound of the powerful ending gradually faded, the crowd burst into thundering cheers and applause. The composer turned around with someone's support to see the touching scene, but he could not hear the applause now.



2020.12.20

音乐厅  
Concert Hall

国家大剧院建院十三周年 The 13th Anniversary of NCPA II 乐是故乡明 Sounds of China

英雄交响诗  
A POEM OF HEROES吕嘉、张强与国家大剧院管弦乐团  
LÜ Jia, ZHANG Qiang and China NCPA Orchestra吕嘉 指挥  
张强 琵琶LÜ Jia Conductor  
ZHANG Qiang Pipa于京君 《日新》世界首演  
赵季平 第二琵琶协奏曲  
辛沪光 交响诗《嘎达梅林》  
瞿维 交响诗《人民英雄纪念碑》Julian Yu *Evolution* World Premiere  
ZHAO Jiping Pipa Concerto No.2  
XIN Huguang Symphonic Poem *Gada Meilin*  
QU Wei Symphonic Poem *Monument to People's Heroes*

“苟日新，日日新，又日新”，昔日《礼记·大学》载，今宵曲中赋新意。在2020将逝之际，12月20日，如身在北京，将有幸共历盛事——国家大剧院建院十三周年音乐会II。《日新》将迎来世界首演，它由当今国际最具影响力华裔作曲家之一、执教墨尔本大学的于京君院士应国家大剧院委托创作，以贺剧院管弦乐团十载辉煌。它渲染着节日喜悦，传承着千年五声，灵动得宛如一位舞者，在湖面婆娑起舞，翩然步入音乐殿堂。

赵季平的《第二琵琶协奏曲》受国家大剧院与悉尼交响乐团联合委托，成为史上首部由西方乐团约创的琵琶协奏曲。苏州评弹的声声吴侬软语在交响乐队泼墨渲染下，气韵兼力，浓处盛而不滞，淡处秀而不晦，贯东西而诞新境。

1956年，还是中央音乐学院作曲系学生的辛沪光，有感于保护牧民反抗军阀的蒙古族英雄嘎达梅林，开始创作同名交响诗，次年在京首演，一举成名。那时，这位生于沪的南方姑娘已义无反顾奔赴内蒙古大草原。之后几十年，她抢救整理民间音乐，创作近千首草原风格作品，以一己之勇，续蒙调新韵。

1959年，作曲家瞿维在莫斯科柴可夫斯基音乐学院学习期间创作了交响诗《人民英雄纪念碑》。这位1940年起就任延安鲁迅艺术学院音乐系教员的作曲前辈，历革命之艰辛，睹英雄之壮烈，研作曲之技艺，沁戏曲之悠远，谱写出磅礴之史诗，人民英雄永垂不朽！

“If you can improve yourself in a day, do so each day, forever building on improvement as in evolution.” This line from the chapter of “Great Learning” of the Confucian classic *The Book of Rites* has now found new meaning in the music for this concert. On December 20, when 2020 is drawing to an end, you will have the chance to witness a great event in Beijing—the second concert of the series to celebrate the 13th anniversary of NCPA. This night will present the world premiere of *Evolution*, a work commissioned by the NCPA to honor the NCPA Orchestra’s glorious achievement over a decade. The work, composed by Professor Julian Yu from the University of Melbourne, one of the world’s most influential composers of Chinese origin, is imbued with joy, festivity, and thousand years of history of the Chinese pentatonic scale. The music is vivid, like an agile dancer dancing the way across a lake’s surface towards the palace of music.

ZHAO Jiping’s Pipa Concerto No. 2 was jointly commissioned by the NCPA and the Sydney Symphony Orchestra. It is the first pipa concerto in history commissioned by a western orchestra. The pipa’s melodious imitation of the Suzhou pingtan, a form of ballad singing in the tuneful dialect of Southeast China, is set off by the symphonic orchestra in the background. The music is sometimes powerful without a hint of too much effort, sometimes peaceful with refined beauty, creating a new artistic style that integrates the east and west.

In 1956, XIN Huguang, then still a student in the Department of Composition of the Central Conservatory of Music, was inspired by the story of Gada Meiren, the Mongolian hero who fought against warlords to protect the herders and composed a symphonic poem of the same name. The piece was premiered in the following year in Beijing, which brought Xin a great reputation. By the time, the young woman who was born in Shanghai already left with a determined mind for the great grassland of Inner Mongolia. In the next decades, she devoted herself to the rescue and arrangement of folk music and composed over a thousand pieces in the folk music style on the grassland. With her bravery, she inherited and developed the music of Inner Mongolia.

In 1959, composer QU Wei composed the symphonic poem *Monument to People’s Heroes* while studying at the Moscow State Tchaikovsky Conservatory. QU Wei was a senior Chinese composer who started teaching at the Department of Music of the Yan’an Lu Xun School of Art back in 1940. The composer, who participated in the Chinese revolution himself, witnessed many heroic actions with his own eyes. Based on years of study of composing techniques, and drawing on elements from traditional Chinese music drama, he composed this heroic piece as a salute to the people’s heroes.

2021.01.01

音乐厅  
Concert Hall

# 国家大剧院 2021新年音乐会 NCPA 2021 NEW YEAR'S CONCERT

吕嘉 指挥

LÜ Jia Conductor

2021.02.09

音乐厅  
Concert Hall

# 龙凤呈祥—全球华人 新春音乐盛典 2021 THE SPRING FESTIVAL MUSICAL GALA FOR CHINESE AROUND THE WORLD 2021

吕嘉 指挥

LÜ Jia Conductor

2021.01.15/16

音乐厅  
Concert Hall

乐是故乡明 Sounds of China

# 北京大合唱 BEIJING CHORUS

洪毅全与国家大剧院管弦乐团、合唱团  
Darrell Ang and China NCPA Orchestra & Chorus



洪毅全 指挥

Darrell Ang Conductor

张文沁 孔迪 花腔女高音

ZHANG Wenqin, KONG Di Coloratura Soprano

李欣桐 女高音

LI Xintong Soprano

王冲 男高音

WANG Chong Tenor

杨燕婷 女中音

YANG Yanting Alto

王海涛 男中音

WANG Haitao Baritone

刘明哲 京剧小生

LIU Mingzhe Peking Opera Vocal

赵宁 西河大鼓

ZHAO Ning Xihe Dagu

赵岭 男声朗诵

ZHAO Ling Narrator

梁羽丰 男高音

LIANG Yufeng Tenor

焦淼 合唱指挥

JIAO Miao Chorus Master

孟卫东 唐建平 曲/邹静之 词 交响合唱《北京大合唱》

MENG Weidong, TANG Jianping / Lyr. ZOU Jingzhi Choral Symphony *Beijing Chorus*

2021.03.12/13

音乐厅  
Concert Hall

马勒的生命狂想 Mahlermania

## 破晓

## BREAKING DAWN

吕嘉、王云鹏与国家大剧院管弦乐团  
演绎盛宗亮、马勒与勃拉姆斯Bright Sheng, Mahler, and Brahms with LÜ Jia, WANG Yunpeng  
and NCPAO吕嘉 指挥  
王云鹏 男中音LÜ Jia Conductor  
WANG Yunpeng Baritone盛宗亮 《金鸡破晓》 世界首演  
马勒 《旅行者之歌》  
勃拉姆斯 F大调第三号交响曲, Op. 90Bright Sheng *Roosters of Dawn* World Premiere  
Mahler *Lieder eines fahrenden Gesellen* (Songs of a Wayfarer)  
Brahms Symphony No.3 in F major, Op. 90

日出东方暖，迤然破晓行，2021年3月13日国家大剧院管弦乐团与卡内基音乐厅、加拿大国家艺术中心联合委托美籍华人作曲家盛宗亮所作《金鸡破晓》将迎来全球首演。以音乐之意像，寄人类之情怀，绎东西文化之碰撞与交融。

1884-1885年，青年马勒一字一音写下《旅行者之歌》的词与曲。那时的他还未曾想象12年后维也纳宫廷歌剧院总监的意气风发，只是个对舞台上光鲜女高音爱而不得、在各个剧院间辗转求生的小指挥。“勿歌·勿绽，春已逝…，这永勿为我展颜之美丽世界…，不解生何如，万物仍安好…爱与哀，世界与梦想。”作曲家将心爱的德国民间诗歌《少年魔法号角》投影于字句间，化身为诗中流浪学徒，虽还未长成以音乐论生死的哲学大师，却已开始思量小“我”与其置身的大千世界。

有人还年轻，已因哀明理，比如马勒；有人已知天命，仍以乐入道，比如勃拉姆斯。被赞为“将贝多芬严谨交响理念更进一步”的作曲家勃拉姆斯，于1883年50岁之夏在德国威斯巴登创作了《第三交响曲》，音乐家汉斯·里希特称它为“勃拉姆斯的‘英雄’”。不同于贝多芬的“英雄”，此作以代表“自由而快乐”的勃拉姆斯密码“F-降A-F”和声开启，有着传统掩盖中的超前与创新，以及隐藏在完美交响乐写作技巧下的一颗罗曼蒂克之心。

The rising sun warms up the east when the rooster crows. March 13, 2021, will see the world premiere of Chinese American composer Bright Sheng's *Roosters of Dawn*, co-commissioned by the NCPA Orchestra, Carnegie Hall and the National Arts Center of Canada. With musical images and humanistic feelings, the piece shows the encounter and integration of the eastern and western cultures.

Between 1884 and 1885, young Gustav Mahler wrote the texts and music of *Lieder eines fahrenden Gesellen*, word by word and note by note. At the time, Mahler wouldn't be able to imagine his success as Hofoper's director 12 years later. He was only a little-known conductor trying to make a living, drifting from one theater to another. The soprano in the spotlight he loved was way out of his league. "Do not sing; do not bloom! Spring is over... No, no - the happiness I mean can never bloom!...I did not know how life went on, and all was well again! All! All, love and sorrow and world and dream!" In the lines showing influences from the composer's beloved folk poetry in *Des Knaben Wunderhorn*, the composer became the poems' wandering apprentice. He was not yet the great philosopher who questioned life and death in music, but he was already starting to think about the relationship between the ego and the wide world.

Mahler was one of those who already understood the bitterness of life at a very young age, while Brahms was one of those who were still seeking the meaning of life in happiness in their fifties. In the summer of 1883, the fifty-year-old composer finished his Symphony No. 3 at Wiesbaden, Germany. Musician Hans Richter proclaimed it to be Brahms's *Eroica*. Unlike Beethoven's *Eroica*, this piece starting with three notes F-Ab-F, Brahms's musical motto representing "Frei aber froh (free but happy)," features pioneering innovation hidden in the traditional form and the Romantic passion hidden in the perfect symphonic techniques.



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，他们期待着和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.

2021.01.27

贝多芬 250 Beethoven250

音乐厅  
Concert Hall

致贝多芬：孙一凡与国家大剧院管弦乐团  
BEETHOVEN WITH SUN YIFAN AND NCPAO



孙一凡 指挥

SUN Yifan Conductor

贝多芬 F大调第一号弦乐四重奏, Op. 18

贝多芬 C大调第一号交响曲, Op. 21

Beethoven String Quartet No. 1 in F major, Op. 18

Beethoven Symphony No.1 in C major, Op. 21



2021.02.25/26

小剧场  
Multi-functional  
Theatre

贝多芬 250 Beethoven250

致贝多芬：国家大剧院四重奏

BEETHOVEN WITH THE NCPA QUARTET



国家大剧院四重奏  
李喆 第一小提琴  
刘弦 第二小提琴  
庄然 中提琴  
梁肖 大提琴

NCPA Quartet  
**LI Zhe** First Violin  
**LIU Xian** Second Violin  
**ZHUANG Ran** Viola  
**LIANG Xiao** Cello



于京君 《致贝多芬》  
贝多芬 C小调第四号弦乐四重奏, Op.18  
贝多芬 降B大调第六号弦乐四重奏, Op.18

**Julian Yu** *About Beethoven*  
**Beethoven** String Quartet No. 4 in C minor Op. 18  
**Beethoven** String Quartet No. 6 in B-flat major, Op. 18



贝多芬在 1798 至 1800 年间完成了自己早期的六首四重奏，作品编号 18。这部作品题献给洛布科维茨亲王，并于 1801 年出版。这被认为是他已掌握传承于海顿、莫扎特之手四重奏创作的证明。

贝多芬一向善于在创作中孜孜不倦进行新的尝试，比如这首 C 小调第 4 号四重奏，四个乐章全都围绕着 C 大调或 C 小调展开。在此之上，不息的律动、不安、压抑、冲突，他探索着每一处戏剧化的可能。

在降 B 大调第 6 号四重奏中，典雅、精巧、活力、反差、令人难忘的终乐章引子——“忧郁”及其后德国舞曲欢快的韵律，贝多芬寻找着主题与变奏的关系及各声部间的平衡。

2021 年 2 月 25、26 日，由国家大剧院管弦乐团四位弦乐首席：李喆、刘弦、庄然、梁肖组成的国家大剧院四重奏将与观众相约国家大剧院小剧场，并带来由维也纳现代大师作曲奖、两届保罗·罗因作曲奖得主，澳籍华裔作曲家于京君向贝多芬致敬而作的弦乐四重奏。



Beethoven composed his early string quartets, Op. 18, between 1798 and 1800. These works dedicated to Prince Joseph von Lobkowitz were published in 1801. They are thought to demonstrate his total mastery of the string quartet developed by Haydn and Mozart.

Beethoven tirelessly tried new things in his composition. For example, all the four movements of the String Quartet No. 4 are developed centering on C major or C minor. On this basis, he explored the possibilities of dramatic conflicts in restless rhythms as well as disturbed and oppressed emotions.

The String Quartet No. 6 in B-flat major features elegance, delicacy, vigor and contrasts. In the final movement, the first section "Melancholy" followed by the vivid melody of German country dance music are unforgettable. Beethoven explored the relationship between the themes and variations and sought the balance among different voices. On February 25 and 26, 2021, the NCPA Quartet, consisting of the four string principals of the NCPA Orchestra, LI Zhe, LIU Xian, ZHUANG Ran and LIANG Xiao, will meet the audience at the Multi-functional Theater of the NCPA. They will present the string quartet, a tribute to Beethoven by Chinese Australian composer Julian Yu, winner of the Vienna Modern Masters Composition Award and twice winner of the Paul Lowin Orchestral Prize.



合唱

CHORUS

# 同舟共济战疫情

## COMBATING THE PANDEMIC WITH CONCERTED EFFORT

诞生在疫情期间的五首合唱作品  
Five Choral Works Born amid Pandemic

《天使告诉我》  
王宁词/王黎光曲

*Angels Tell Me*  
Lyrics: WANG Ning / Music: WANG Liguang

《天使的身影》  
袁英词/张千一曲

*Silhouettes of Angels*  
Lyrics: YUAN Ying / Music: ZHANG Qianyi

《姐妹兄弟》  
韩剑光词/蔡东真曲

*Sisters and Brothers*  
Lyrics: HAN Jianguang / Music: CAI Dongzhen

《中国一定强》  
王晓岭词/印青曲

*China Must Be Strong*  
Lyrics: WANG Xiaoling / Music: YIN Qing

《团结就是力量/为武汉加油》  
牧虹词 卢肃曲/徐壮丽词  
王子瑜曲

*Solidarity Means Strength / Work Harder for Wuhan*  
Lyrics: MU Hong, Music: LU Su / Lyrics: XU Zhuangli,  
Music: WANG Ziyu

2020年初，一场突如其来的新冠肺炎疫情在全国迅速蔓延，在疫情防控形势最严峻的阶段，国家大剧院合唱团积极响应剧院“以艺抗疫”的号召，参与完成了5部抗疫合唱作品的创作，用充满正能量的艺术作品为抗疫一线的白衣战士们呐喊鼓劲。

在疫情爆发初期，合唱团的艺术家们在接到歌曲录制任务后，义无反顾地奔向工作岗位，向奋战在一线的白衣天使和所有心系武汉的同胞送去歌曲联唱《团结就是力量/为武汉加油》及合唱作品《天使的身影》。前者铿锵有力的歌词，慷慨激昂的旋律，振奋人心的曲调呼唤至暗时刻中蕴含的光明与希望，传递出抗疫必胜的决心。合唱歌曲《天使的身影》曲调抒情又略带忧愁，由著名作曲家张千一谱曲，曾参加过抗击非典疫情的医生袁英作词，歌词真实动人，道出了千千万万你我的心声，饱含人们对医护人员的真情赞美和殷切关怀。歌曲一经推出便被多家社会单位、群众和艺术家广为传唱，迅速传播到大江南北的每一个角落。

在连续几个月的抗疫大战中，举国同心，命运与共。随着疫情的发展，合唱团又先后录制推出了《姐妹兄弟》《中国一定强》《天使告诉我》三部作品，极大的增强了广大群众抗击疫情的信心和勇气。歌曲《姐妹兄弟》用温馨祥和的曲调展示一方有难、八方支援的团结精神，诉说这种棠棣之花的手足情谊。正如曲作者蔡东真所说，音乐传递的不仅仅是旋律，更是一种能量。在这场没有硝烟的战场上，姐妹兄弟守望相助，合唱团的艺术家们将这份感动用歌声传递出来，

为他们加油鼓劲。在全国疫情防控持续向好、生产生活秩序呈现加快恢复的态势下，歌曲《中国一定强》应运而生，铿锵有力、豪迈豪壮的乐声，赞叹令人钦佩的中国力量、中国精神和中国效率。这首抗疫的战歌，由著名词作家、剧作家王晓岭与著名作曲家印青联袂打造。曲目短小精悍，曲风坚实有力、豪迈雄浑，表达了在共产党领导下，人民必胜的信心与决心，令人闻之备受振奋鼓舞。此外，为致敬每一位用“白衣的温暖，传递着天使光热”的新时代逆行者，国家大剧院与中国音乐学院强强联合，推出抗疫主题交响合唱《天使告诉我》。该曲由国家大剧院院长王宁作词，中国音乐学院院长王黎光作曲，是当前众多抗击疫情作品中，较为鲜有的交响合唱作品。作品以崭新的视角，通过人们向医护人员发问、医护人员进行回答这样一种“对话”的方式展开，歌词在声部间形成了问答对话，人们对“天使”们的发问饱含着关怀与疼爱，而医护战士的回答又满溢了恪守天职的无私与英勇，人声和器乐相得益彰，唱出了全体文艺工作者对战疫英雄的礼赞。

没有过不去的冬天，也没有不会到来的春天。我们终将赢得这场“战疫”的最终胜利，但现在的岁月静好，只因人替我们负重前行。伟大出自平凡，英雄来自人民，医护人员们鏖战于前线，以自己的勇气和担当救死扶伤、护佑健康，合唱团的艺术家们祈愿以音乐撒播光明、抚慰心灵、鼓舞信心，用美好的旋律传递出人们最坚定的信念和最殷切的期盼，用深情的歌喉奉献出最真挚的力量。



The beginning of 2020 saw the outbreak and rapid spread of the COVID-19 pandemic in China. At the grimmest stage of pandemic prevention and control, China NCPA Chorus, in response to the call of the Center for “combating the pandemic with arts”, completed the creation of five choral works combating the pandemic, encouraging “soldiers in white” fighting at the front with artistic works full of positive energy.

At the beginning of the outbreak of the pandemic, the artists of the Choir, upon receiving the task of song recording, rushed to their posts without hesitation, sending a *song medley Solidarity Means Strength/Work Harder for Wuhan* as well as a choral work *Silhouettes of Angels* for all “angels in white” fighting at the front, and all compatriots concerned with Wuhan. The former, with sonorous lyrics, impassioned melody and inspiring tunes, calls for light and hope at the darkest moment, conveying the determination to win the war against the combat. The choral work *Silhouettes of Angels* features a lyrical tune tinted by sorrows. Its music was composed by Zhang Qianyi, a famous composer, and its lyric was authored by Doctor Yuan Ying, who once participated in the combat against the SARS pandemic. With truthful and moving lyrics, the song airs the voices of the people and contains people’s sincere eulogy and concern with medical workers. Once released, the song is widely sung by several social units, the mass and artists, quickly spreading to all corners of the country.

In the campaign against the COVID-19 pandemic lasting several months, the whole country worked in concerted efforts for a destiny we shared. With the development of the pandemic, the Choir recorded and launched three works successively, *Sisters and Brothers*, *China Must Be Strong*, and *Angels Tell Me*, which tremendously enhanced the confidence and courage of the mass combating the pandemic. The song *Sisters and Brothers*, with a cozy and serene tune, presents the spirit of solidarity with which people from all directions pool resources to assist one place in trouble, and delineates the friendship of compatriots. Just as the composer Cai Dongzhen notes, music not just conveys melody but

more importantly a kind of energy. In this battlefield without smoke of gunpowder, sisters and brothers help and encourage each other, a compassion delivered by the artists in the Choir by singing to cheer them up. While the pandemic was brought under control and production and normal life were quickly restored, the song *China Must Be Strong* was created as a result. The vigorous and heroic music celebrates the Chinese power, spirit and efficiency admired by the world. The battle hymn combating the COVID-19 pandemic has been co-produced by Wang Xiaoling, a famous lyrical writer and playwright and Yin Qinglian, a famous composer. Short and concise with a vigorous and grand style, the song expresses the confidence and determination that the people must win under the leadership of the Communist Party of China, providing inspiration to everyone who hears it. Additionally, to pay tribute to novel heroes in the new era who “transmit angelic light and heat with the warmth of white uniforms”, the National Center for the Performing Arts and the Chinese Conservatory of Music worked together to launch *Angels Tell Me*, a symphonic chorus about combating COVID-19. With lyric written by Wang Ning, President of the National Center for the Performing Arts, and music composed by Wang Li, President of the Chinese Conservatory of Music, this song is a rare symphonic choral work among the many works about combating the pandemic. From a brand new perspective, the work starts with a “dialogic” form with people asking medical workers and medical workers answering questions. The lyrics form a Q & A dialogue between different parts. People’s questions to “angels” are full of concern and care, while medical soldiers’ replies are suffused with the selflessness and bravery out of their faithful observation of their duties. Singers’ voice and the music of instruments complement each other to present the eulogy of all literary and art workers for heroes combating the pandemic.

No winter will not go away, nor will spring never come. We will eventually see the final victory over the pandemic. But we live a peaceful life now, only because some people carry the heavy burden for us. Greatness is derived from ordinariness, just as heroes come from common people. Medical

workers fight bravely at the front, healing the sick, saving the dying, and protecting our health with their courage and commitment; while the artists of the Choir wish to spread light, console hearts

and inspire confidence with music, conveying people’s firmest faith and most ardent yearning with their beautiful melody and contributing their sincerest strength with their passionate songs.



2020.08.14

音乐厅  
Concert Hall

# 民族音韵

## CHORAL WORKS FROM AROUND THE WORLD

吴灵芬与国家大剧院合唱团音乐会  
WU Lingfen and China NCPA Chorus

吴灵芬 指挥

WU Lingfen Conductor

**混声合唱：**

《欢迎歌》

菲律宾民歌/本尼·卡斯蒂永曲

《黄昏》

匈牙利民歌/柯达伊曲

《节奏》

Dan Davison 曲

《黑龙江的波涛》

居斯曲/索科洛夫编合唱

《当歌声响起》

谷川俊太郎词/松下耕曲

《可爱的家》

选自歌剧《克拉丽》/亨利·罗利·比肖普曲/斯蒂芬·德塞萨尔(Stephen DeCesare)编合唱

**男声合唱：**

《爱唱歌的人是爱的使者》

赞比亚民歌

**混声合唱：**

《南非祝贺歌》

**Mixed Chorus:***Welcome Song*

Philippine folk song / Composed by Benny Castillon

*Eventide*

Hungarian folk song / Composed by KODÁLY

*Ritmo*

Composed by DAN Davison

*Waves of Heilongjiang*

Composed by Jus / Chorus adaptation by Sokolov

*When the Singing Starts*

Lyric by SHUNTAR Tanikawa / Composed by KO Matsushita

*Lovely Home*

From the opera "Clari" / Composed by HENRY Rowley Bishop / Chorus adaptation by STEPHEN DeCesare

**Male Chorus:***Bonse Aba*

Zambian folk song

**Mixed Chorus :***South African celebration song*

Chorus adaptation by DANIEL Jackson

**Mixed Chorus:**

丹尼尔·杰克逊编合唱

**混声合唱：**

《天下黄河》

陕北民歌/奚其明编合唱

《四季》

内蒙古民歌/郭有明译词/永儒布编合唱

**女声合唱：**

《海岛冰轮初转腾》

选段自京剧《贵妃醉酒》/邹野编合唱

**混声合唱：**

《苍天般的阿拉善》

乌兰巴根、

马希毕力格词/色·恩克巴雅尔曲

《龙船调》

湖北民歌/陈国权编合唱/黄怀朗配伴奏

《绿色的澜沧江》

傣族音乐素材/建丰词/谢功成曲

《川江的故事》

周长征、宋名筑词/宋名筑、周长征曲

*The Yellow River under the Heaven*

Northern Shaanxi folk song / Chorus adaptation by XI Qiming

*Four Seasons*

Inner Mongolian folk song / Lyric translation by GUO Youming / Chorus adaptation by YONG Rubu

**Female Chorus:***The Moon Rises above the Island*

From the Peking Opera "The Drunken Concubine" / Chorus adaptation by ZOU Ye

**Mixed Chorus:***The Sky-like Alashan*

Lyric by Wulanbagen, Maxibilige / Composed by Se Enkebayar

*Dragon Boat Tune*

Hubei folk song/ Chorus adaptation by CHEN Guoquan / Accompaniment by HUANG Huailang

*The Green Lancang River*

Music of the Dai people / Lyric by JIAN Feng / Composed by XIE Gongcheng

*The Story of the Sichuan River*

Lyric by ZHOU Changzheng, SONG Mingzhu / Composed by SONG Mingzhu, ZHOU Changzheng

民歌的世界，没有界限，打破时间和空间，在地球的任何地方，祈福的心愿、祝愿的心情都是如此相似，歌颂的情感都是美好而又真挚。爱与和平，真与善与美，农耕收获的喜悦、婴童降临的泪水、相爱的甜蜜、思念的苦楚、思乡的眷恋、对大地母亲的歌咏、对宇宙万物的崇敬以及对大自然的敬畏……

合唱艺术作为最古老的音乐形式之一，因其丰富的层次、和谐的秩序、多彩的音色、立体的声效雄踞各类声乐形式之首。通过旋律、节奏、和声、力度、表情等因素的结合、发展与变化，诉说着人类心灵的慨叹。“丝不如竹，竹不如肉”，合唱以温暖的人声慰藉着大千世界，并传递出艺术的崇高性。而将歌曲改编成合唱后，由于融合了人声的所有状态，带来了全新的听觉体验和艺术冲击力，极大地深化了原本歌曲的情感内。国家大剧院合唱团，将以多种合唱形式，邀您乘着和声的翅膀，走遍中国、徜徉五洲，感受民歌合唱带来的世界大同，感受民歌合唱传递的音乐形态的融合，体会不同语言、不同文化摩擦出的火花之韵味。

赞比亚传统民歌音调改编的《爱唱歌的人是爱的使者》、南非民间歌曲改编的南非祝贺歌，共同表达着不同民族对大自然的祈福、对真善美的向往；

吸收了匈牙利民歌音调的《黄昏之歌》、美国民歌《可爱的家》，诉说着对祖国、对家、对恋人的思念之情；以川江地区民间小调和船工号子为素材创作的《川江的故事》，跨越时空唱起船工号子，同流汗、共洒泪，齐向前；湖北民歌改编的《龙船调》描述着美好的生活场景、歌颂着欢乐的快活时光。

取材于傣族民间音乐的《绿色的澜沧江》、改编自流传于内蒙古东部民歌的《四季》、取材陕北民歌的《天下黄河》齐声咏叹着养育自己的大自然，感恩着溪流山川、草原江河带来的富饶生活……

在这些相同情感中又有着不同的语言、不同的节奏和不同的调性，在相同的生活场景描述中又有着不同的舞蹈特性和歌唱特点；呐喊或沉吟、唱颂或拟声，都是超越了词语功能的精神文化的表达，是最普世的人类内心的旋律与声音。

通过民歌合唱感受异域音乐文化的融合交流、发扬和继承我们自身的丰富的传统民歌文化遗产是我们这场音乐会的使命与初心。每一句歌颂，每一声号子，每一次赞叹，都集结起我们，以声音、以和声构筑一个中外民歌合唱的舞台，爱我们彼此，爱这片土地，爱这个星球！

The world of folk songs has no borders. It breaks the barriers of time and space. In songs, we see people across the globe have similar aspirations; the emotions are beautiful and sincere, encompassing the feelings of love and peace, honesty, compassions, beauty, the joy of harvest time, the crying of the newborns, the sweetness of love, the bitterness of nostalgia, the longing of the homeland, the praising of the mother earth, the admiration for the universe and all creatures, and the awe for nature...

Choir, as one of the oldest forms of music, is the utmost form of vocal music for its rich layers, harmonious arrangement, colorful textures, and three-dimensional sound effects. Through the combination, development and alternation of melody, rhythm, harmony, density, expression and other elements, it articulates the human soul. Since "woodwind is better than strings, while voice is better than woodwind", the chorus comforts the world with warm voices and conveys the sublime nature of music. The choral music adapted from the folk songs brings about a new listening experience and artistic effect derived from fusing all possibilities of human voices, and greatly deepens the emotional dimension of the original songs. NCPA Chorus invites you to take the wings of harmonious voices to travel across China and all five continents; to experience the global unity under integrated musical forms delivered by the folk songs in chorus; and to savor the charm struck up by the difference among languages and cultures.

*Bonse Aba*, adapted from traditional Zambian folk songs, *South African celebration song* adapted from South African folk songs, all represent the wishes and the longing for truth, goodness, and beauty of different ethnic groups; These songs, such as *Eventide*, adopting the tone of Hungarian folk songs; *Lovely Home*, an American folk song, tell about the nostalgia for the motherland, home and lovers; *The Story of the Sichuan River*, created with the popular folk tunes and boatman's songs in the Chuanjiang River, are universal gondolier's songs,



conveying the hardworking and uplifting spirit; the *Dragon Boat Tune*, adapted from Hubei folk songs, sing for a happy life and joyous times; *The Green Lancang River*, based on the folk music of Dai minority, *Four Seasons*, adapted from folk songs of eastern Inner Mongolia, and *The Yellow River under the Heaven*, based on northern Shaanxi folk songs, are singing in unison to praise nourishing mother nature, and to express the people's gratitude to the streams, mountains, and prairie, for their life of abundance...

These works carry the same emotions but with different vocabulary, different rhythms, and different tones. They also narrate a similar life yet with distinctive dancing and singing elements; yelping or whispering, singing or onomatopoeia, these are spiritual or cultural expressions beyond the function of languages; they are the most

universal melody and sound of the human soul. This concert of folk songs choral music is intended for the audience to experience the integration and exchange of different music from different cultures; the program also aims to carry on and carry forward China's rich folk cultural heritage. In praises, tunes, and admiration, we stand together; with voice and harmonious singing, we build a stage for Chinese and foreign folk songs in chorus, promoting a spirit of caring for each other, this land, and this planet!

2020.10.23/24

音乐厅  
Concert Hall

# 歌唱世间的美好 FOR THE BEAUTY OF THE EARTH

国家大剧院合唱团音乐会  
China NCPA Chorus

焦淼 指挥 JIAO Miao Conductor

**混声合唱**  
《绿袖子》  
英国民歌/博布·契尔考特编合唱

《丹尼男孩》  
爱尔兰民歌

《可爱的家》  
选自歌剧《克拉丽》/杨鸿年编合唱

**女声合唱**  
《乘着歌声的翅膀》  
(德)海涅词/(德)门德尔松曲  
/杨鸿年编合唱

《歌唱世间的美好》

约翰·卢特曲

《想你的365天》  
邬裕康词/李伟崧曲/温展力编曲

**混声合唱**  
《龙船调》  
土家族民歌/刘晓星编合唱

《苍天般的阿拉善》  
乌兰巴根、马希毕力格词  
/色·恩克巴雅尔曲

《嘎哦丽泰》  
杜鸣心改编

**男声合唱**  
《海港之夜》  
阿·丘尔庚词  
/瓦·索洛维约夫谢多伊曲

《美丽的天使》  
墨西哥民歌  
/塞利诺·孟多萨·科尔特兹词曲

《爱唱歌的人是爱的使者》  
非洲赞比亚民歌

**Mixed Chorus**  
*Greensleeves*  
British Folk Song / Choral Composer: Bob Chilcot  
*Danny Boy*  
Irish Folk Song  
*Lovely Home*  
From the opera Clari / Choral arr.: YANG Hongnian

**Female Chorus**  
*On Wings of Song*  
Lyrics: Heine / Music: Mendelssohn / Choral arr.: YANG Hongnian  
*For the Beauty of the Earth*  
Music: John Rutter  
*Missing You for 365 Days*  
Lyrics: WU Yukang / Music: LI Weisong / Arr.: WEN Zhanli

**Mixed Chorus**  
*Dragon Boat Melody*  
Tujia folk song / Choral arr.: LIU Xiaoxing  
*Heavenly Alxa*  
Lyrics: Ulaanbaagen, Mahibilig / Music: Sai Nqbayar  
*Gaerlitai*  
Arr.: DU Mingxin

**混声合唱**  
《教我如何不想他》  
刘半农词/赵元任曲/黄友棣编合唱

《城南送别》  
李叔同词/J.P.奥德威曲/周鑫泉编合唱

《在水一方》  
琼瑶词/林家庆曲/金巍编合唱

《故乡的云》  
小轩词/谭健常曲/高伟春编配

**Male Chorus**  
*Evening at the Roadstead*  
Lyrics: A. Churkin / Music: V. Solovev-Sedoy  
*Beautiful Angel*  
Mexican Folk Song / Music & lyrics: Cellino Mendoza Cortez  
*Bonse Aba*  
Zambian Folk Song

**Mixed Chorus**  
*How Can I Forget Him?*  
Lyrics: LIU Bannong / Music: ZHAO Yuanren / Choral arr.: HUANG Youdi  
*Bidding Farewell*  
Lyrics: LI Shutong / Music: J.P. Ordway / Choral arr.: ZHOU Xinquan  
*Beyond the Water*  
Lyrics: QIONG Yao / Music: LIN Jiaqing / Choral arr.: JIN Wei  
*Clouds of Hometown*  
Lyrics: Xiaoxuan / Music: TAN Jianchang / Orch.: GAO Weichun

“空山新雨后，天气晚来秋”在深秋十月，美妙的歌声犹如清泉，沁润我们每个人的内心，就像歌声中唱到的那样“歌唱世间的美好”。音乐是最能体现人文风情的艺术表达方式，美妙的音乐能够带我们领略不同国家、民族的音乐风情。本场音乐会风格多样，涵盖了中国民歌、近现代艺术歌曲、世界民族音乐、浪漫民谣等多种风格的作品。让我们在这个最美好的季节，感受最浪漫唯美的音乐。

音乐会上半场包含了三首英文民谣，充满浓郁英伦风的《绿袖子》、《丹尼男孩》，温馨甜蜜的《可爱的家》。这些作品既有含义隽永的歌词，又有朗朗上口的曲调，歌曲的艺术性极强，在营造出诗画般意境的同时，传递出细腻而真挚的情感。在犹如天籁的女声合唱中，我们选取了三首来自不同国家的名曲，分别是德国浪漫派作曲家门德尔松的代表作《乘着歌声的翅膀》、英国作曲家约翰·鲁特的颂歌《歌唱世间的美好》，以及中国青年作曲家温展力改编的充满热情活力的《想你的365天》。此外，音乐会中还为大家展示了中国少数民族的音乐风

“After fresh rain in mountains bare,/ Autumn permeates evening air,” as is described in a classical Chinese poem. In the deep autumn of October, melodious songs, like clear spring water, seep through our hearts, “for the beauty of the earth”, as a song goes. Music is the best artistic expression of culture. Beautiful music can lead us to experience the customs of different countries and ethnic groups. This concert, covering a diversified range of works from Chinese ethnic songs, modern artistic songs, world ethnic songs, and romantic folk songs, will bring us the most romantic and aesthetic music in this most wonderful season.

The first half of the concert consists of three English folk songs, *Green Sleeves* and *Danny Boy* with a song England flavor and *Lovely Home*. These works, featuring both meaningful lyrics and catchy melodies, are extremely artistic, presenting meticulous and sincere feelings while creating poetic and picturesque conceptions. In the heavenly

情。风趣而又热情的土家族民歌《龙船调》、意境深远的蒙古族歌曲《苍天般的阿拉善》，以及塔吉克族民歌《嘎俄丽泰》。这些歌曲带着观众朋友们进入蓝天白云与牧场牧歌的田园音画当中，带大家感受北方游牧民族的生活与情感世界。

在下半场的音乐会中，男声合唱为大家展现的是三首地区风格迥异的作品：俄罗斯歌曲《海港之夜》、墨西哥民歌《美丽的天使》、赞比亚民歌《爱唱歌的人是爱的使者》，体味不同国家民族的乡音乡情。在本场音乐会的最后，我们沿着中国合唱的历史发展脉络，为大家展现不同时期的中国艺术歌曲，从《教我如何不想她》、《在水一方》再到作曲家周鑫泉根据学堂乐歌代表之作《送别》所创作的艺术歌曲《城南送别》以及歌曲《故乡的云》，表达海外游子对于祖国的眷恋之情。

万物和谐，感恩常在，深情的歌声带我们一起走入美妙的音乐世界，在这场温情隽永的合唱音乐会中，一同歌唱世间的美好。

female chorus, three famous pieces of music from different countries are presented, respectively *On Wings of Song* by Mendelssohn, a German Romantic composer, *For the Beauty of the Earth*, a hymn by a British composer John Rutter, and *Missing You for 365 Days*, a passionate song adapted by Wen Zhanli, a young composer in China. Besides, the concert will present music of ethnic groups in China, including *Dragon Boat Tune*, a humorous and passionate Tujia folk song, *The Sky-like Alashan*, a Mongolian song with a profound meaning. These songs will take the audience to pastoral musical pictures of blue sky, white clouds and pastures and to experience the life and feelings of nomadic peoples in the north.

In the second half of the concert, the male choir will bring the audience three works with distinctive regional styles: *Evening at the Roadstead*, a Russian song, *Beautiful Angel*, a Mexican folk song, and *Whoever loves to sing is a messenger of love*, a Zambian folk song. Native music and customs of

different countries will be shown. Towards the end of the concert, we will present Chinese artistic songs in different periods along the historical development of chorus in China, from *How Can I Forget Him?*, *Beyond the Water to Bidding Farewell*, an artistic song created by Composer Zhou Xinquan according to *Farewell*, a school song, as well as *Clouds of Hometown*, which expresses overseas Chinese's nostalgia for their motherland.

Celebrating the harmony of all things and the gratitude for peace, the passionate songs will take us into the fantastic world of music. Let us sing for the beauty of the earth together in this warm chorus concert.



2020.11.06/07

音乐厅  
Concert Hall梨花又开放  
PEAR FLOWERS IN BLOSSOM AGAIN国家大剧院合唱团经典作品合唱音乐会  
Classical Choral Works with China NCPA Chorus

孟幻 指挥

MENG Huan Conductor

## 混声合唱:

《乡间小路》  
叶佳修词曲/王金峰编合唱/李遇秋伴奏《闪亮的日子》  
罗大佑曲/金巍编配《草原夜色美》  
王和声曲《桃花红 杏花白》  
山西民歌/金巍编配

## 女声合唱:

《踏雪寻梅》  
刘雪庵词/黄自曲/杨鸿年编曲《泉水叮咚响》  
马金星词/吕远曲/刘孝扬编合唱《小杜鹃》  
波兰民歌/汪晴译配

## 男声合唱:

《在那遥远的地方》  
青海民歌/王洛宾整理/金巍编合唱《同桌的你》  
高晓松词曲/金巍编合唱

## 《雪球花》

斯拉维扬斯基编合唱/阿·阿列克桑德罗夫伴奏/薛译配

## 混声合唱:

《梨花又开放》  
丁小齐词/因幡晃曲《风吹麦浪》  
李健词曲/赵兆编曲

## Mixed Chorus:

Country Roads  
Lyrics and music: YE Jiaxiu/Choral Composer: WANG Jinfeng/Music  
Accompaniment: LI Yuqiu  
Shiny Days  
Music: LUO Dayou/Choral Composer: JIN Wei  
A Beautiful Night on the Grassland  
Music: WANG Hesheng  
Red Peach Flower & White Apricot Flower  
A Shanxi folk song/Orchestration: JIN Wei

## Female Chorus:

Plum Blossoms in the Snow  
Lyrics: LIU Xue'an/Music: Huang Zi/Arr.: YANG Hongnian  
Spring Water Tinkles  
Lyrics: MA Jinxing / Music: LV Yuan / Arr.: LIU Xiaoyang  
The Little Cuckoo  
A Polish folk song/Trans. and Arr.: WANG Qing《乌兰巴托的夜》  
蒙古民歌/桑得扎布词/普日布道尔吉词《鸿雁》  
内蒙民歌/孟卫东编合唱

## Male Chorus

In that Faraway Place  
Folk Song of Qinghai/Organized by WANG Luobin/Choral Composer: JIN Wei  
To My Deskmate  
Lyrics and music: GAO Xiaosong/Arr.: JIN Wei  
Snowball Flower  
Choral Composer: Slavyansk/Music Accompaniment:  
Alexsandrov/Trans. and Arr.: XUE Fan

## Mixed Chorus:

Pear Flowers in Blossom Again  
Lyrics: DING Xiaoqi/Music: Akira Inaba  
The Wind That Shakes the Barley  
Lyrics and music: LI Jian/Arr.: ZHAO Zhao  
Night of Ulan Bator  
A Mongolian folk song/Lyrics: Sangdezhabu /Lyrics: Purevdorj  
Swan Goose  
An Inner Mongolian folk song/Arr.: MENG Weidong

临近 2020 年岁尾，我们又走过了一年的绝大部分时光，在被疫情反复影响下的一年里，疲惫的你是否希望再次进入剧场在悠扬的旋律中放松心情，感受和平与美好。本场音乐会特别选取一系列现代民谣作品《闪亮的日子》《乡间小路》《泉水叮咚响》... 我们将用美好的歌声迎接重回剧场的你。

音乐的多元发展使现代民谣逐渐走入我们的生活，它能够清晰地表达出人们对爱情、故乡等事物的感情，使听众产生情感共鸣后自发传唱。《雪球花》就是这样一首作品，它根据俄罗斯民歌改编而成，用热情奔放的旋律和浓郁的俄罗斯民歌的样式，唱出了俄罗斯小伙子对于美丽姑娘爱的直接追求和对美好爱情的憧憬。这首乐曲既有舒缓平和的旋律，也有跳跃欢快的律动，节奏从中庸转到越来越快的热烈的舞曲节奏，富有浓郁的哥萨克风格。歌曲用男声领唱加合唱来烘托热烈、欢欣与明朗的氛围，充分表现了俄罗斯青年人对幸福爱情的渴望。同样歌唱爱情的还有歌曲《风吹麦浪》，与其不同的是，此首歌曲在演唱中更加重视随意、自由的感觉，表现了对曾经单纯美好的爱情的向往，这种轻松又平和的状态，并无一丝忧伤，反倒增添了几分唯美。

歌曲《梨花又开放》深情地歌颂了对故乡的思念，忘不了的是那片片梨花、被染白了的村庄，还有梨树下纺织的妈妈。惆怅的是，当再回故乡，妈妈却已不在。像童谣一般的旋律融化了我们的内心，也燃起了一颗颗思乡的心。

除民谣歌曲外，音乐会还选取了地方民歌，以合唱的演唱形式来演唱民歌是一种成功的尝试，既彰显了民族文化底蕴，又能够用最立体、最具表现力的方式诠释民歌内涵，使观众沉醉其中，并深入了解到一个民族的风土人情。

《在那遥远的地方》是王洛宾为一位藏族姑娘萨耶·卓玛而谱写的歌曲。他当时正在参加著名导演郑君里大型纪录片《祖国万岁》的拍摄，美丽善良的卓玛和草原的美好生活，给王洛宾留下了难以忘怀的印象，于是他大胆地借鉴俄罗斯音乐的曲式和音乐元素，一气呵成地完成了这首名扬世界的情歌创作。

每一首歌都有一段情，我们会有思念，会有期盼。待到梨花又开放，望你依旧拥有属于你的幸福。我们也愿像那儿的梨花，开放在你熟悉的路口，走过时为你带来淡淡清香，与你一点点找寻不变的情怀。”梨花又开放：国家大剧院合唱团音乐会”欢迎您的到来！

The year of 2020 is ending, as we have gone through most of the year. In the year affected by the COVID-19 pandemic, do you want to re-enter the center for performing arts to relax in the nice melodies and enjoy peace and beauty? For this concert we have specially selected a series of modern folk songs, such as *Shiny Days*, *Country Roads* and *Spring Water Tinkles*, to welcome you back to the theater with beautiful songs.

With the diversified development of music, modern folk songs have been gradually introduced into our life, which can clearly express people's feelings about love, hometown and other things, and strike a chord in the hearts of the audience, who will spontaneously sing them. *Snowball Flower* is such a work, which is adapted from a Russian folk song. With a passionate melody and a strong style of Russian folk songs, the song expresses a Russian young man's pursuit of a beautiful girl and his longing for love. This piece of music not only features a soothing and peaceful melody, but also has a jumping and cheerful rhythm, which changes from the moderate to the faster and faster warm dance rhythm, characterized by a Cossack style. With a male lead singer and a chorus, the song set off a warm, joyful and bright atmosphere, fully presenting Russian young people's yearning for happiness and love. The song *The Wind That Shakes the Barley* also celebrates love. Different from the previous one, this song draws more attention to the feeling of being carefree in singing, which shows the yearning for the once pure and beautiful love. With relaxed and peaceful singing, some aestheticism is added in place of sorrows.

The song *Pear Flowers in Blossom Again* deeply eulogizes the nostalgia for hometown. What we cannot forget are the pear blossoms, the village dyed white by the blossoms, and the mother weaving cloth under the pear trees. Sadly, when we revisited hometown, Mother was gone. The melody like a nursery rhyme will melt our hearts and trigger homesickness.

In addition to popular folk songs, local folk songs have also been selected for the concert. Singing folk songs in the form of chorus is a successful attempt, not only highlighting ethnic cultural heritages, but also interpreting the connotation of folk songs in the most stereoscopic and expressive way, so that the audience can fully enjoy and deeply understand the local customs of an ethnic minority.

*In that Faraway Place* is a song written by Wang Luobin for Saye Zhuoma, a Tibetan girl, when he was taking part in the filming of the large-scale documentary "Long Live the Motherland" directed by Zheng Junli, a famous director. The beautiful and kind girl Zhuoma and the wonderful life on the grassland

left such an indelible impression on Wang Luobin that he boldly borrowed the forms and elements of Russian music to complete the creation of this world-famous love song in one go.

Every song expresses a special feeling, and we have reminiscence and expectations. We hope you still have your own happiness when pear blossoms come out again. We would also like to be like the pear flowers in our childhood, blooming at the familiar road entrance, bringing you a faint fragrance as you pass by, and seeking constant love with you little by little. Welcome to "Pear Flowers in Blossom Again: Chorus Concert of Classic Works By China NCPA Chorus"!



2020.12.10/11

音乐厅  
Concert Hall闪亮的日子  
SHINY DAYS国家大剧院合唱团成立11周年特别音乐会  
The 11th Anniversary Concert of China NCPA Chorus

焦淼 指挥

JIAO Miao Conductor

## 混声合唱：

《我们是巴黎美少女》  
选自歌剧《风流寡妇》/雷哈尔曲

## 《女人之歌》

选自歌剧《风流寡妇》/雷哈尔曲

## 《柑橘散发着芬芳》

选自歌剧《乡村骑士》/皮埃特罗·马斯卡尼曲

## 《火焰之歌》

选自歌剧《奥赛罗》/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

## 女声合唱：

《海岛冰轮初转腾》  
选段自京剧《贵妃醉酒》/邹野编合唱《雪花的快乐》  
徐志摩诗/周鑫泉曲

## 男声合唱：

《手挽手》  
哈萨克族民歌/潘英锋编词曲/刘孝扬编合唱《欢乐的那达慕》  
巴音吉日嘎拉词/恩克巴雅尔曲

## 混声合唱：

《天使的身影》  
袁英词/张干一曲《姐妹兄弟》  
韩剑光词/蔡东真曲《中国一定强》  
王晓岭词/印青曲

## 混声合唱：

《桃花红 杏花白》  
山西民歌/金巍编配

## 《垄上行》

庄奴词/吴志强曲/茅沅编合唱

## 《我爱祖国的蓝天》

阎肃词/羊鸣曲/羊鸣、宓斌编合唱

## 女声合唱：

《芦花》  
贺东久词/印青曲/刘晓星编合唱

## 《想你的365天》

邬裕康词/李伟菘曲/温展力编曲

## 男声合唱：

## Mixed Chorus

《We're Beautiful Girls from Paris》  
From the opera The Merry Widow/ Music: Franz Lehár  
Song of WomenFrom the opera The Merry Widow/ Music: Franz Lehár  
Oranges Give out FragranceFrom the opera Cavalleria Rusticana/ Music: Pietro Mascagni  
Song of FlamesFrom the opera Othello/ Music: Giuseppe Verdi  
Marcia Trionfale

From the opera Aida/ Music: Giuseppe Verdi

## Female Chorus

《Icy Wheels on the Sea Island Turn for the First Time》

From the Peking opera The Drunken Beauty /Choral composer: ZOU Ye  
Joy of Snow Flakes

Lyrics: XU Zhimo/ Music: ZHOU Xinquan

## Male Chorus

《Hand-in-hand》

Kazakh Folk Song / Lyrics and Music: PAN Yingfeng / Choral Composer:  
LIU Xiaoyang

《Joyous Naadam》

Lyrics: Bayinjirigala / Composer: Enkebayaer

## Mixed Chorus

《Silhouettes of Angels》

Lyrics: YUAN Ying / Music: ZHANG Qianyi  
Sisters and BrothersLyrics: HAN Jianguang / Music: CAI Dongzhen  
China Must Be Strong

Lyrics: WANG Xiaoling/ Music: YIN Qing

## 《南屏晚钟》

方达词/王福龄曲/刘孝扬编合唱

## 《弯弯的月亮》

李海鹰词曲

## 混声合唱：

《闪亮的日子》  
罗大佑词曲/金巍编合唱

## 《不忘初心》

朱海词/舒楠曲/孟卫东编合唱

## 《可爱的中国》

选自歌剧《方志敏》/孟卫东曲

## 《无词歌》

电影《西部往事》主题曲/埃尼奥·茉莉康纳曲

## Mixed Chorus

《Red Peach Blossoms, White Apricot Blossoms》

Folk song of Shanxi/ Choral composer: JIN Wei  
Travel on RidgesLyrics: ZHUANG Nu/ Music: WU Zhiqiang/ Choral composer: Mao Yuan  
I Love the Blue Sky of My Motherland

Lyrics: YAN Su/ Music: YANG Ming/ Choral composer: YANG Ming and XIAN Bin

## Female Chorus

《Reed Catkins》

Lyrics: HE Dongjiu/ Music: YIN Qing/ Choral composer: LIU Xiaoxing  
365 Days Missing You

Lyrics: WU Yukang/ Music: LI Weisong/ Composer: WEN Zhanli

## Male Chorus

《Evening Bell Ringing at the Nanping Hill》

Lyrics: FANG Da/ Music: WANG Fuling/ Choral composer: LIU Xiaoyang  
Crescent Moon

Lyrics and Music: LI Haiying

## Mixed Chorus

《Shiny Days》

Lyrics and Music: LUO Dayou/ Choral composer: JIN Wei  
Remain true to our original aspirationLyrics: ZHU Hai / Music: SHU Nan / Choral Composer: MENG Weidong  
Lovely ChinaFrom the opera Fang Zhimin/ Music: MENG Weidong  
A Song Without Words

Theme Song of the film C'era una volta il West/ Music: Ennio Morricone

2020年12月8日，恰逢国家大剧院合唱团成立11周年。11年来，合唱团年轻的艺术家用青春、汗水和对艺术的执着追求，在国家大剧院这个国家级表演平台上，用近千场歌剧及音乐会的演出打造出国内最好的两栖合唱团。而突如其来的疫情，让2020年变得非同寻常，合唱团艺术家们满怀艺术责任感，积极参与抗疫作品的创排，开启线上线下音乐会演出、拓展艺术传播渠道，为成千上万的观众奉献美妙的歌声，鼓舞了人心，温润了心灵。在11岁生日之际，合唱团以一场“闪亮的日子：国家大剧院合唱团成立11周年特别音乐会”，用歌声记录2020年不平凡的一年，回顾11年来的成长之路。

本场音乐会将呈现我们创排的抗疫作品及线上热播且反响热烈的歌曲，并特别选取了伴随我们成长的中外歌剧选段及经典合唱作品。三首优秀的国家大剧院原创抗疫合唱作品：《天使的身影》《姐妹兄弟》《中国一定强》，用柔美又充满力量的旋律，慷慨而激情的歌声，振奋人心的歌词传递最真挚的情感和最温暖的力量。疫情期间合唱团线上音乐会引发社会广泛关注和强烈反响，每场点击量超3000万次。女声合唱《桃花红杏花白》，风格明朗抒情，旋律柔和圆润，歌曲极富表现力，具有浓郁的地方风格；歌曲《芦花》含蓄而细腻，饱满而真挚，借用芦花表达思念之意；混声合唱《不忘初心》，歌词“万水千山不忘来时路，鲜血浇灌出花开的国度”朗朗上口，在白话中体现诗意，在诗意中表达情怀；混声合唱《我爱祖国的蓝天》表达了对祖国的无限热爱之情，整首歌曲豪情万丈，气势如虹，激励着无数热血青年投身祖国的建设。

11年来高水准、大体量的歌剧和音乐会演出，将国家大剧院合唱团塑造成为中国最优秀的两栖合唱团，会歌唱，音色美，善表演是我们在舞台上长期磨炼的成果。因此在整场音乐会中，我们将展现在不同音乐风格上的演绎能力：在世界经典歌剧唱段中，选自歌剧《阿依达》的《凯旋进行曲》，音乐雄壮果敢，旋律热情奔放；歌剧《风流寡妇》中《我们是巴黎的美少女》，节奏欢快明朗，音乐浪漫幽默；歌剧《乡村骑士》中《柑橘散发着芬芳》，乐句抒情流畅，旋律优美动人。我们还精选了今年广受欢迎的合唱艺术精品，如作曲家邹野根据戏曲《贵妃醉酒》改编的女生合唱《海岛冰轮初转腾》，男生合唱《弯弯的月亮》等。此外，根据电影《西部往事》主题歌改编的《无词歌》将首次在本场音乐会中呈现。

2020年调慢了世界的节奏，在困难面前，艺术家们用歌声凝聚力量，温暖人心，我们希望用“闪亮的日子”这样一场特别音乐会，来铭记“那充满希望，灿烂的岁月”，让美好的音乐永远相伴。

December 8, 2020 marked the 11th anniversary of the China NCPA Chorus. Over 11 years, the young artists of the chorus have developed the best chorus both in the orchestra pit and concert hall with nearly one thousand performances of operas and concerts with their youth, sweat and pursuit of art on the national performing platform of the National Center for the Performing Arts (NCPA). The outbreak of the COVID-19 pandemic has made 2020 a special year. The artists of the chorus, with a strong sense of artistic responsibility, have been taking an active part in the creation of works combating the pandemic, launching online and offline concert performances, and expanding the channels of artistic communication, thus contributing their beautiful songs for millions of people to inspire and warm their hearts. On the occasion of its 11th anniversary, the chorus will launch “Shiny Days: The 11th Anniversary Concert of China NCPA Chorus” to record the extraordinary year of 2020 with their songs and review its journey of growth over 11 years of time.

This concert will present the works combating the COVID-19 pandemic that we have created and songs widely broadcast online with a strong influence, especially some songs from Chinese and overseas operas as well as classical choral works that have witnessed our development. Three excellent choral works created by the NCPA: *Silhouettes of Angels*, *Sisters and Brothers*, and *China Must Be Strong*, convey the sincerest feelings and warmest strength with their gentle and powerful melodies, vehement and passionate songs, and inspiring lyrics. The online concerts of the chorus during the pandemic have drawn wide concern and strong response from the society, with each concert viewed over 30 million times. The female chorus *Red Peach Blossoms*, *White Apricot Blossoms* features a strong local style with a clear and lyrical form, gentle and mellow melody and expressive song and music. The song *Reed Catkins*, subtle and delicate, rich and sincere, expresses fond remembrance with reed catkins. The mixed chorus *Remain true to our original aspiration* features catchy lines like “Don't forget the path you've travelled no matter how much land you've covered,/It is blood that

has produced the country blooming with flowers” reflect poetic conception with common words and express heroic aspirations in poetic meaning. The mixed chorus *I Love the Blue Sky of My Motherland* presents the endless love of our motherland, full of heroic feelings and powerful like a rainbow, inspires numerous young people to contribute their effort's to the construction of our countryside.

The high-standard and large-scale opera and concert performances over 11 years have made the NCPA Chorus the best of its kind in China. Being good at singing, beautiful voices, and virtuoso in performance have resulted from our long-term exercise on stage. Therefore, in this concert, we will present our performing ability with different musical styles: of world classical opera arias, *Marcia Trionfale* from the opera *Aida* features magnificent and resolute music and passionate melody; *We're Beautiful Girls from Paris* from *The Merry Widow* features a cheerful and bright tempo and romantic and humorous music; *Oranges Give out Fragrance* from the opera *Cavalleria Rusticana* has lyrical

and fluent phrasing and touching melody. Besides, we have selected choral art works with a wide influence this year, such as the female chorus *Icy Wheels on the Sea Island Turn for the First Time* adapted from *The Drunken Beauty* by the composer ZOU Ye, and the male chorus *Crescent Moon*. Additionally, *A Song Without Words* adapted from the theme song of *C'era una volta il West* will be performed for the first time in this concert.

The year of 2020 has slowed down the world's pace. Before challenges, the artists attempt to gather strength and warm people's hearts with their songs. We wish to present the special concert “Shiny Days” to record “those shiny days full of hope” and let beautiful music always be our friends.



2021.01.08/09

小剧场  
Multifunctional  
Theatre

# 星光灿烂 STARRY NIGHT

国家大剧院合唱团中外歌剧经典合唱音乐会  
Opera Classics with China NCPA Chorus

焦淼 指挥

JIAO Miao Conductor

混声合唱：俄罗斯我的家乡  
歌剧《这里的黎明静悄悄》/ 万方编剧 / 作曲 唐建平曲

女声合唱：我们是运河的流水  
歌剧《运河谣》/ 黄维若 董妮编剧 / 印青曲

女声合唱：绸缪  
歌剧《西施》/ 邹静之编剧 / 雷蕾曲

混声合唱：我们终将得胜利  
歌剧《长征》/ 邹静之编剧 / 印青曲

女声合唱：十送红军  
歌剧《方志敏》/ 冯柏铭 冯必烈编剧 / 孟卫东曲

独唱：今夜星光灿烂  
歌剧《托斯卡》/ 普契尼曲

混声合唱：希伯来奴隶合唱  
歌剧《纳布科》/ 威尔第曲

混声合唱：铁砧之歌  
歌剧《游吟诗人》/ 威尔第曲

女声合唱：我们是巴黎的美少女  
歌剧《风流寡妇》/ 雷哈尔曲

女声合唱：这是真的吗  
歌剧《爱之甘醇》/ 多尼采蒂曲

男声合唱：教士合唱  
歌剧《魔笛》/ 莫扎特曲

混声合唱：柑橘散发芬芳

**Mixed Chorus:** *Russia, My Hometown*  
From the opera *The Dawns Here Are Quiet* / Libretto: WAN Fang / Music: TANG Jianping

**Female Chorus:** *We Are the Canal Water*  
From the opera *The Ballad of Canal* / Libretto: HUANG Weiruo, DONG Ni / Music: YIN Qing

**Female Chorus:** *Choumou*  
From the opera *Xi Shi* / Libretto: ZOU Jingzhi / Music: LEI Lei

**Mixed Chorus:** *We'll Gain the Eventual Victory*  
From the opera *The Long March* / Libretto: ZOU Jingzhi / Music: YIN Qing

**Female Chorus:** *Say Goodbye to the Red Army*  
From the opera *FANG Zhimin* / Libretto: FENG Baiming and FENG Bitie / Music: MENG Weidon

**Solo:** *E Lucevan Le Stelle*  
From the opera *Tosca* / Music: PUCCINI

歌剧《乡村骑士》/ 马斯卡尼曲

混声合唱：婚礼合唱  
歌剧《罗恩格林》/ 瓦格纳曲

**Mixed Chorus:** *Chorus of Hebrew Slaves*  
From the opera *Nabucco* / Music: Verdi

**Mixed Chorus:** *Anvil Chorus*  
From the opera *Il Trovatore* / Music: Verdi

**Female Chorus:** *Ja, wir sind es, die Grisetten*  
From the opera *Die Lustige Witwe* / Music: Lehár

**Female Chorus:** *Saria possible?*  
From the opera *L'Elisir d'Amore* / Music: Donizetti

**Male Chorus:** *O Isis und Osiris*  
From the opera *Die Zauberflöte* / Music: Mozart

**Mixed Chorus:** *Scented Oranges*  
From the opera *Cavalliera Rusticana* / Music: Mascagni

**Mixed Chorus:** *Wedding Chorus*  
From the opera *Lohengrin* / Music: WAGNER



歌剧合唱是歌剧音乐的重要组成部分，其不同于一般的艺术合唱，它要为剧情服务，或讲述故事、或渲染气氛、或展现冲突。本场音乐会精选了国家大剧院自制中外歌剧中的经典合唱段落，以钢琴代替管弦乐队，更加突出了人声的表现力，带给观众有别于歌剧舞台的另一种合唱艺术之美。

威尔第是 19 世纪意大利最具代表性的歌剧作曲家，《纳布科》是他的成名作。他原本并不喜欢这个剧本，迫于生计才答应创作。但当他翻到剧本中“Va, pensiero”一段歌词时就呆住了，旋律随即从他的脑海中喷涌而出。这便是后来被誉为“意大利第二国歌”的《飞吧，思想，乘着金色的翅膀》，是剧中被囚禁的希伯来奴隶们的一首合唱。当时的意大利正处在四分五裂、被不同的外族统治之下，这首作品正是唱出了当时意大利人民的心境，从而广受喜爱，成为永恒的经典。

歌剧虽是西方舶来品，但国家大剧院十余年来致力

于中国原创歌剧创作，佳作频出，许多作曲家都为中国的歌剧谱写出了动人的旋律。《运河谣》《赵氏孤儿》从传统戏曲中汲取营养，讲述着独具民族意蕴的历史故事；《长征》《方志敏》选取不同地域的民歌素材，展现出悲壮磅礴的革命历史画卷，更让红色经典传唱不息。《俄罗斯，我的故乡》选自唐建平谱曲的歌剧《这里的黎明静悄悄》，这段苏联卫国战争时期五个女兵的故事在我国可谓家喻户晓。作曲家采用俄罗斯民族音乐调式，创作出极具俄罗斯味道的合唱作品，体现了中西合璧的艺术魅力。

除合唱外，您还将在音乐会中欣赏到几段咏叹调，例如普契尼的歌剧《托斯卡》中男高音的著名唱段《今夜星光灿烂》。这一首首感人至深的作品就如同点点星光，闪耀在歌剧四百年的历史天空中。希望通过国家大剧院合唱团高水准的演绎，能够让观众感受到歌剧合唱及歌剧艺术的独特魅力。



Chorus is an important part in opera. Different from ordinary chorus, the chorus in opera is to underscore the plot by telling stories, enhancing atmosphere, or presenting conflicts. This concert selects the classic chorus passage from the operas commissioned by the National Centre for the Performing Arts (NCPA). Accompanied by a piano instead of the orchestra, these pieces further emphasize the expressions of voices and present audiences another musical performance different from the opera singing.

Giuseppe Verdi was the most celebrated Italian opera composer in the 19th century, best known for his work *Nabucco*. At first, he didn't like the libretto, and he agreed to write the music just to make ends meet. But he was struck by a special line "Va, pensiero" in the script, and the melody immediately burst into his mind. This is *Go, Thought, on Wings of Gold*, later known as "The Second National Anthem of Italy", a chorus of imprisoned Hebrew slaves in the opera. At the time, Italy was in a divided state ruled by different foreign regimes. This song resonated the collective mentality of the Italian people at that time, thus becoming a timeless popular classic.

Although the opera is imported from the West, the NCPA has been promoting Chinese original operas for more than a decade, producing lots of quality works and engaging many composers who have written beautiful melodies for Chinese operas. *The Canal Ballad* and *The Chinese Orphan* draw inspiration from traditional operas, recounting historical stories with unique significance of the nation; and with the elements of folk songs from different regions, *Long March*, *Fang Zhimin* depict the heroic events from the period of Revolution and become the classics that celebrate the revolutionary spirit. *Russia, My Hometown* is selected from the opera *The Dawns Here Are Quiet* composed by Tang Jianping. The story of five female soldiers during the Soviet Patriotic War is well known in China. The

composer stylistically adapts Russian music and presents a fascinating chorus through the prism of Chinese musical esthetics.

In addition to the chorus, the program also includes several arias, such as *E Lucevan Le Stelle* for the tenor in Giacomo Puccini's opera *Tosca*. This touching melody is like little starlight, shining in the 400-year history of opera. We hope that through the superb interpretation of the NCPA Choir, you'll experience the unique charm of chorus in operas.

2021.02.04/05

小剧场  
Multifunctional  
Theatre

# 乡音 乡情

## SOUNDS OF HOME WITH LOVE

国家大剧院合唱团经典民歌音乐会  
Folk-Song Classics with China NCPA Chorus

孟幻 指挥 MENG Huan Conductor

混声合唱：  
《瑶山夜歌》  
根据管弦乐《瑶族舞曲》改编/刘铁山、茅沅原曲

《桃花红 杏花白》  
山西民歌/金巍编配

《梦里都是桂花香》  
陈步春词/老三曲

《乡音乡情》  
晓光词/徐沛东曲

女声合唱：  
《茉莉花》

江苏民歌/杨鸿年改编

《你送我一枝玫瑰花》  
新疆民歌/葛顺中改编

男声合唱：  
《都达尔与玛丽亚》  
哈萨克族民歌/王洛宾编曲

《手挽手》  
哈萨克族民歌/潘英锋编词曲/刘孝扬编合唱

《欢乐的那达慕》  
巴音吉日嘎拉词/恩克巴雅尔曲

混声合唱：  
《龙船调》  
湖北民歌

《凤阳花鼓》  
安徽民歌/江文也编曲

**Mixed Chorus**  
*The Night-Song of Yao Mountain*  
Adapted from *Dancing Music of Yao Nationality*/Original song: LIU Tieshan & MAO Yuan  
*Red Peach Flower & White Apricot Flower*  
A folk song of Shanxi/Orchestration: JIN Wei  
*Sweet Osmanthus in My Dream*  
Lyrics: Chen Buchun/Music: Laosan  
*Sounds of Home with Love*  
Lyrics: Xiaoguang/Music: XU Peidong

**Female Chorus:**  
*Jasmine Flower*  
A Jiangsu folk song/Arr.: YANG Hongnian  
*You Give Me a Rose*  
A Xinjiang folk song/Arr.: GE Shunzhong

**Male Chorus:**

《赶牲灵》  
山西民歌/徐锡宜改编

《掀起你的盖头来》  
乌孜别克族民歌/王洛宾记谱填词/孟卫东编配

*Dudaer and Maria*  
A Kazak folk song/Arr.: WANG Luobin  
*Hand in Hand*  
A Kazak folk song/Lyrics and Arr.: PAN Yingfeng/Arr.: LIU Xiaoyang  
*The Happy Nadam*  
Lyrics: Bayan Jirigela/Music: Enkhbayar

**Mixed Chorus:**  
*Dragon Boat Tune*  
A Hubei folk song  
*Fengyang Flower Drum*  
An Anhui folk song/Arr.: JIANG Wenyue  
*Driving a Mule*  
A Shanxi folk song/Arr.: XU Xiyi  
*Lift Your Veil*  
A Uzbek folk song/Lyrics and score: WANG Luobin/Orchestration: MENG Weidong



思怀故乡，一直是合唱歌曲创作中一个重要且有特殊意义的主题。山一程，水一程，走过缠绵的雨季，走过粼粼的水乡，走过无垠的荒漠，就是走不出故里乡音深情的呼唤。暖风扶摇绿，细雨思乡愁。沉沉残暑坠，戚戚冷月隐。滴点雾窗影，何时印归人。

“两处春光同日尽，居人思客客思家”，本场音乐会用乡音抒发乡情，选取那些世代相传、口授心传，凝聚着人们的智慧结晶，记录沧海桑田的历史变迁的民歌，而这些民歌无不歌唱、抒发对故乡、对中华大地的赞美与眷恋。

我们从《瑶山夜歌》中听见细腻婉转的瑶族民间音调，从《梦里都是桂花香》中品出无尽的相思之情，从《龙船调》体会到了湖北人民的劳动生活，从《凤阳花鼓》感受淮河流域的生活情趣，而一首陕北民歌《赶牲灵》，带有“信天游”的高亢悠扬与奔放，更是展现了流淌在黄河儿女血液中的激情，昂扬着黄河母亲的气势。同时这场音乐

会里，不仅有新疆民歌《送我一朵玫瑰花》、《都达尔与玛丽亚》、蒙古民歌《欢乐的那达慕》体现少数民族的热情奔放和开朗豁达，也有香气淡雅，含蓄内敛的《茉莉花》。

在即将到来的新的一年，我们通过一场具有深刻而细腻情感的《乡音乡情》，来赞扬祖国的不同地域风情，把游子乡愁唱到思念深处，将热爱大自然和热爱祖国的情感融为一体，抒发中华儿女对祖国的深情热爱。

神州大地的沃土孕育了无数悠扬的旋律，古朴明快，令人感动和神往。人声合唱作为艺术的表现工具，有其独特的优越性，不同音色的融合交错能够最直接的表达音乐作品的思想感情，激发听众的情感共鸣，让经典作品永久传唱！

“乡音 乡情”国家大剧院合唱团音乐会欢迎您的到来！

Nostalgia has always been a major motif with special significance in choral music. A journey through the mountains, over the waters, withstanding the rainy season, skidding through water town, or defying the boundless desert, can never exhaust the longings for home. As the greens thrive in warm breeze, the nostalgia grows in the misty weather. Against the downcast sunset and the evasive moonlight, when can the fragmented shadow cast on the misty window make a complete image of home-coming?

“Spring ends at the same time at two different locations. As some are thinking of traveling, some are longing for home.” This concert is to voice nostalgia with selected folk songs which are time-honored, memorable, wisdom-embedded works passing down from generation to generation. These Chinese folk songs all express people’s compliment and nostalgia for their hometown and the motherland.

We can hear the delicate and tonal folk tunes of Yao nationality in *The Night-Song of Yao Mountain*; feel the endless longing for the loved ones in *Sweet Osmanthus in My Dream*; understand what a labor’s life is like in Hubei from *Dragon Boat Tune*; experience the delight of life in the region of Huaihe River Basin in *Feng Yang Flower Drum*; and feel the

Chinese descents’ passionate patriotism like the surging Yellow River in *Driving a Mule*, a northern Shaanxi folk song of the unrestrained “Xintianyou” style. This concert also features Xinjiang folk songs *Give Me A Rose* and *Dudaer and Maria*, and Mongolian folk song *The Happy Nadam* which reflects the bold and free spirit of ethnic minorities, as well as the song *Jasmine Flower* which has a more subtle and reserved expression.

In the coming year, we will stage a profound and sensitive concert “*Local Accent and Nostalgia*” to sing the praise of the different local customs of China, bring out the profound nostalgia of travellers, fuse our love for nature and motherland, and articulate any Chinese descendant’s deep love for the nation.

The fertile soil of China nurtures numerous melodious tunes which are simple and lively, and reach deep into our souls. Choral music, as a tool of artistic expression, has its unique advantages. The overlaying of different tones can effectively express the thoughts and feelings of the music works, stimulate the emotional resonances, and make the songs lasting classics.

The NCPA Chorus Concert “Sounds of Home with Love” waiting for you!





歌剧

OPERA

DA VINCI

COURBET

## 音乐会版歌剧 Concert Opera

2020.05.30  
小剧场  
Multi-functional  
Theatre

# 费加罗的婚礼

## LE NOZZE DI FIGARO

莫扎特 作曲  
彭特 脚本  
吕嘉 指挥

Mozart Composer  
Ponte Librettist  
LÜ Jia Conductor

2020.08.21/22  
音乐厅  
Concert Hall

# 冰山上的来客

## VISITORS ON THE SNOW MOUNTAIN

雷蕾 作曲  
易茗 编剧  
张国勇 指挥

LEI Lei Composer  
YI Ming Librettist  
ZHANG Guoyong Conductor

2020.09.11/12  
音乐厅  
Concert Hall

# 艺术家生涯

## LA BOHÈME

普契尼 作曲  
贾科萨 伊利卡 脚本  
吕嘉 指挥

Puccini Composer  
Giacosa, Illica Librettist  
LÜ Jia Conductor

## 歌剧 Opera

2020.09.30-10.03  
歌剧院  
Opera House

# 方志敏

## FANG ZHIMIN

孟卫东 作曲  
冯柏铭 冯必烈 编剧  
廖向红 导演  
吕嘉 指挥

MENG Weidong Composer  
FENG Baiming, FENG Bilie Librettist  
LIAO Xianghong Director  
LÜ Jia Conductor

2020.12.03-06  
歌剧院  
Opera House

# 冰山上的来客

## VISITORS ON THE SNOW MOUNTAIN

雷蕾 作曲  
易茗 编剧  
陈薪伊 导演  
张国勇 指挥

LEI Lei Composer  
YI Ming Librettist  
CHEN Xinyi Director  
ZHANG Guoyong Conductor

2021.01.27-31  
戏剧场  
Theatre

# 贾尼·斯基基 首演

## GIANNI SCHICCHI PREMIERE

普契尼 作曲  
佛昌诺 脚本  
吕嘉 指挥

Puccini Composer  
Forzano Librettist  
LÜ Jia Conductor

2021.03.04-07  
歌剧院  
Opera House

# 兰花花

## LAN HUA HUA

张千一 作曲  
赵大明 编剧

ZHANG Qianyi Composer  
ZHAO Daming Librettist



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。

自 2019/20 乐季起，画家朱炜先生应邀出任国家大剧院管弦乐团及合唱团的特邀画家，与乐团及我们的音乐家携手，探索音乐和美术的奇妙关联，并在二者间架起对话的桥梁。您从我们的乐季册中看到的不少画作，都是朱炜先生上述探索和创作的结晶。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。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。

2020 年适逢贝多芬诞辰 250 年，贝多芬也自然成为朱炜先生今年在画作中关注的重要话题。正如我们在音乐中所了解的那样，历史大潮中的贝多芬从来都不是孑然一身的独居者，他既是早前时代社会与文艺思潮的集大成者，更对后世乃至更远的将来有着无可估量的影响。在朱炜为纪念贝多芬而作的画作中，包括贝多芬在内的众多从未谋面的巨擘神会一堂，也构建起了朱炜笔下这座灿烂而馥郁的精神花园。如此的群贤毕至、少长咸集，既让人念起王羲之兰亭妙篇里的流觞曲水、列坐其次，又让人仿似暮然来到拉斐尔笔下宏大的“雅典学院”面前！细看之下，既有贝多芬、威尔第、巴赫、马勒等音乐家的音符，也有毕加索、库尔贝、达芬奇、巴尔蒂斯、弗朗切斯卡的画笔，还有布鲁内列斯基妙手打造的佛罗伦萨城、安德鲁奇思所成的国家大剧院。其实，无论是通过音乐、美术，还是通过建筑、诗歌，这些艺术家和他们不朽杰作，正是人世间各自迥异而又共存的思想及生活方式的塑造者和反映者。由此，面对他们的时候，我们也总能就“我们从哪儿来，又要到哪里去”的问题找到些许线索。

无论这幅画里的贝多芬及众多先贤大师，还是那几位似乎在用生命忘我舞蹈的舞者、静静环绕四重奏音乐家那些无名无姓的观众，以及那上百幅简洁却充满深意的演奏者速写，都将艺术生活中某个本或许会转瞬即逝的时刻定格。从那定格的瞬间里，我们仿佛看到：音乐响起时，大幕拉开时，哪里还有什么作者、听众和表演者的区分，乐里乐外，不分时空，所有边界早已溶化，一切都已融为一体，流淌在其中的只有所有人默默的共情，以及因此而生的彼此间的相互懂得、胸怀里的海阔天空！或许，在描述艺术生活带给人世的美妙感悟方面，这样的语句并不新鲜，但能将它定格成令人信服和感动的画面的，却并不多见。其实，这也正是我们发起这个为期多年的特邀艺术家计划的初衷之一：通过这些画作，朱炜先生把艺术生活和剧场世界中那些最感人的时刻，定格成了永恒的视觉记忆和回味！在感谢之余，我们将继续期待朱炜先生未来创作出更多佳作，用视觉艺术带我们去探索艺术生活和剧场世界中那深远宏大的天地。

Music and painting are all forms of art, both embodying thoughts and spirits, which are the essence of art. That is why we usually see intriguing connections, strong emotional ties, or shared perceptions between different art forms.

Since the 2019/20 season, Mr. ZHU Wei, as guest visual artist of the NCPA Orchestra and Chorus, has been exploring the fantastic common ground between music and fine arts and trying to build a bridge between the two art forms. As you can see in our season brochure, such efforts have enabled Mr. Zhu to produce quite a number of excellent pieces. He works on all possible topics: the passionate images of musicians on the stage, the strong feelings that a piece of music may trigger in one's heart, the joy, excitement, and enthusiasm that fill the space of this grand theater, and more. He presents all these with masterful lines and colors and we have incorporated these music-inspired works into our season brochure, program, souvenirs, promotional videos, and new albums. There may also be salons where you can meet Mr. Zhu face to face to see how a painter understands music and theme exhibitions for you to carefully examine more of his music-themed paintings and get a glimpse at how he has been trying to fuse music and fine arts.

The year 2020 marks the 250th anniversary of Ludwig Van Beethoven and this maestro has naturally become a major theme of Mr. Zhu's works in the year. As his music presents to us, Beethoven is by no means a composer who stood alone in history, separated from those before and after him. He is a master of all that his predecessors had achieved, and a trailblazer for all who followed his firm steps, leaving immeasurable influence for the present and future. In memory of Beethoven, Mr. Zhu created a piece in which Beethoven is put together, across time, with a number of maestros that he could never have met in reality in a place that may as well be seen as a spiritual paradise for humankind. Everyone here is among the greatest artists in human history: Besides Beethoven, there are also composers like Giuseppe Verdi, Johann Sebastian Bach, and Gustav Mahler; and painters like Pablo Picasso, Gustave Courbet, Leonardo Da Vinci, Balthus, and Piero della Francesca, all situated in scenes depicting the fantastic city of Florence by Filippo Brunelleschi and the charming building of the National Centre for the Performing Arts by Paul Andreu. This reminds me of both the poem gatherings described by ancient Chinese calligrapher WANG Xizhi and the grand scene in Raphael's The School of Athens. Actually, music, paintings, architecture, or poetry, all forms of art and all the master pieces that mankind has ever seen in history are creative representations of our minds and lifestyles, giving us come from and where we are heading.

Just like the images of Beethoven and those by his side, the dancers who seem to be making their movements with every bit of energy and creativity they can possibly muster, all the quiet listeners around the quartet, and all that is depicted in the hundreds of simple but meaningful sketches by Mr. Zhu, are snapshots of fleeting moments in our art life. Immersed in these captured moments, one may feel as if he heard music flowing out from the stage. Whenever the curtain is drawn back, there is no need to distinguish between the composers, performers and listeners. Music knows no boundary. It brings the same emotions to everyone who hears it and builds in every heart understanding and inclusiveness. My words may have betrayed me when it comes to how much enlightenment arts may bring to us. But here is Mr. Zhu with his rare talent to capture all these moving moments with his painting brush, convincing us all of what arts hold out to this world. This is one of the reasons why we proposed this long-term "guest visual artist" program in the first place: Mr. ZHU Wei's paintings turn touching moments on the stage into eternal memories that we can share. For this, we are truly indebted to him, but still, we hope we could say this: Let's look forward to more excellent works from him in the future so that we can all continue this meaningful visual journey with him into the marvelous world of arts.

#### 朱炜 特邀画家



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

#### ZHU Wei Guest Visual Artist

Born in Beijing in 1962

Participated in 1985 Art Movement Activity

Planned and participated in "1986 The Last Art Exhibition"

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 in Beijing and Seattle



纪念贝多芬诞辰 250 周年  
In Erinnerung an Beethovens 250 Geburtstag  
朱炜 ZHU Wei 500 x 320cm 2020



《四重奏》

Quartet

朱炜

ZHU Wei

混合技法

MIX

400 克牛皮纸 + 油性马

克笔、水性马克笔混用

Mixed use of oil-based and water-based markers on 400g brown paper

1590 x 2550mm

2020



《天鹅湖》

Swan Lake

朱炜

ZHU Wei

混合技法

MIX

400 克牛皮纸 + 油性马

克笔、水性马克笔混用

Mixed use of oil-based and water-based markers on 400g brown paper

1590 x 2550mm

2020



国家大剧院合唱团

CHINA NGPA CHORUS

## 国家大剧院合唱团

国家大剧院合唱团是中国国家表演艺术中心的驻院合唱团。

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。

伴随着国家大剧院合唱团的成长，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、廖向红、王晓鹰、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、严良堃、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·欧伦排练后兴奋地说“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》《参孙与达利拉》《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》《梦游女》《唐璜》《西部女郎》《采珠人》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》威尔第《安魂曲》《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》，庆祝中华人民共和国成立70周年文艺晚会《奋斗吧 中华儿女》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》第三届中国歌剧节南京巡演。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.

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 professional chorus with infinite potential.

During the process of its growth, 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, LIAO Xianghong, WANG Xiaoying, YI Liming, LI Liuyi, TIAN Qinxin and 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 XiaoLiang 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*, *La sonnambula*, *Don Giovanni*, *La fanciulla del West*, *Les Pecheurs de Perles*. 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, the gala "Millennial Road" for the Belt and Road Forum for International Cooperation and Evening Gala for congratulated on the 70th anniversary of the founding of the People's Republic of China. 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, military 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合唱教学提供了有益经验。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 Lingfen Conductor**

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.

**郑健 指挥**

国家一级指挥，毕业于中央音乐学院指挥系，曾任中国人民解放军总政治部歌舞团指挥和中国人民武装警察部队政治部文工团团长。中国音乐家协会主席团成员、理事，中国交响乐基金会理事，中国交响乐联盟副主席，中国合唱协会常务理事，中国合唱联盟副主席，北京合唱协会副理事长，中国文联全国代表大会代表，解放军艺术学院客座教授，享受国务院政府特殊津贴。曾荣获全军第六、七、八届文艺会演优秀指挥奖，第九、十届全军文艺会演特别贡献奖；多次荣立二等功、三等功，自1990年以来担任国家、军队双拥晚会、八一晚会及全军重大演出活动的组织、策划、指挥工作，曾多次受到党和国家领导人的接见。曾任军队文艺奖、声乐大赛及中央电视台 CCTV 青年歌手电视大奖赛、中国音乐金钟奖、国家艺术基金等国家级各类赛事评委。2004年随团参加第20届国际友谊艺术节，荣获指挥金奖。倡导和组建了“中国武警男声合唱团”。

多年来，与中央歌剧院、中国广播交响乐团、北京交响乐团、上海交响乐团等国内著名乐团以及诸多省级交响乐团合作。同时还作为客席指挥与原中央乐团合唱团、中央广播合唱团等，举办多场合唱音乐会。

组织、创作、编配了大量合唱歌曲。录制发行《辉煌之声》系列男声合唱专辑，荣获中国音乐金唱片奖。曾参与策划、指挥了国家大剧院大型歌舞《红军哥哥回来了》，指挥国家大剧院歌剧《冰山上来客》在南方多个城市巡演，及与国家大剧院合唱团的合作。他的指挥风格具有鲜明的音乐性，力度充沛的音乐中兼备锐利感和柔软性，对交响乐团和合唱团有着极强的控制力。

**ZHENG Jian Conductor**

ZHENG, a national first-class conductor, is a graduate of the Conducting Department of the Central Conservatory of Music. He used to work as director of the PLA General Political Department Art Group, president of the Art Troupe of Political Department of the Chinese Armed Police Force, Presidium member and member of Chinese Musicians' Association, member of China Symphony

Development Foundation, vice chairman of China Symphony Alliance, executive member of China Chorus Association, vice chairman of Chorus-China, deputy director of Beijing Chorus Association, deputy of the National Congress of China Federation of Literary and Art Circles, visiting professor of the People's Liberation Army Academy of Art, and a recipient of the special allowance of the State Council. He is winner of the excellent conductor award at the 6th, 7th, and 8th PLA Art Show and the outstanding contribution award at the 9th and 10th PLA Art Show. He has also been cited for Class-II and Class-III merits for many times, served as the organizer, planner, and conductor at many

national-level galas and parties celebrating military-related events since 1990, and been met by state and Party leaders on a variety of occasions. He also worked in the judge panels of military art awards, vocal music contests, CCTV National Young Singers TV Contest, the Chinese Golden Bell Award for Music, and the China National Arts Fund. He led an art group to the 20th International Friendship Art Festival in 2004 and won the gold award for conductors. He also took the lead in establishing the men's chorus of the Chinese Armed Police Force.

Over the past years, he has cooperated with many famous Chinese symphony orchestras and provincial orchestras including China National Opera House, China Radio & Broadcasting Symphony Orchestra, Beijing Symphony Orchestra, and Shanghai Symphony Orchestra, and staged a number of chorus concerts in cooperation with the former Central Orchestra Chorus and Central Radio & Broadcasting Chorus.

He composed and arranged many chorus works, recorded and published the "Glorious Voice" series of male chorus albums, and won the China Gold Record Award. He was one of the organizers and the conductor of the NCPA's grand art show The Red Army came back, conducted the NCPA's opera "Visitors on the Snow Mountain" during its tour in South China, and cooperated with the NCPA Chorus. He conducts in a highly melodic style, presents music in a way that combines strength and tenderness, and shows very strong power to control both the orchestra and the chorus.

**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。

**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 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《日出》《方志敏》《长征》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》。

**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 Zuohuang 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 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 *Diao Chan* 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.

## 合唱团团员名录

### 女高音声部

赵瑾◆△ 马敏● 张乐 赵南 孔迪  
周与倩 崔茜 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 张玉龙 耿子津 林佳  
林婧雯\* 陈瑾\* 张曦\* 周鑫\*

### 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  
刘海月 樊荣 查璐璐 李仕婷 蔡欣颖  
李丹\* 娄玥\* 闫美伊\* 谭金慧\* 郑博文\*  
李丹妮\*

### 男高音声部

梁羽丰▲△ 曹瑞东● 毛伟钊 杨广萌 蔡俊  
唐明岩 侯永盛 李廷雷 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 魏惠民 刘广琨  
高东方\* 李铮铮\* 席仕伟\*

### 男中音声部

柴进△ 佟子杨● 徐达 孙伟博 陈雷  
张蕴哲 刘梦 景新峰 刘莹 张洋  
于昊彤 霍图南 刘兴晔 张乾 胡九阳  
王希 刘栋 施树潮\* 刘海莹\* 张恩铭\*  
李孟涛\* 席伟浩\*

注：\* 为项目演员。

钢琴伴奏：隋博睿 张悦 刘晓星 郑杰

### Sopranos

ZHAO Jin ◆△ , MA Min ● , ZHANG Yue, ZHAO Nan,  
KONG Di, ZHOU Yuqian, CUI Qian, WANG Qing,  
WANG Xuejiao, LI Yaxuan, GAO Na, LIU Chaoqun,  
LIU Shanwen, GUO Xin, HAN Xue, DONG Jinglan,  
HAN Bing, ZHANG Yulong, GENG Zijin, LIN Jia, LIN  
Jingwen\*, CHEN Jin\* ZHANG Xi\* ZHOU Xin\* .

### Altos

WANG Shuting △ , ZHAI Fengchao ● , YANG Liu, LI Yinxia,  
WANG Zhihua, ZHAO Xueting, GAO Xingwen, QI Rui,  
WANG Rongrong, ZHAO Songting, LIU Haiyue, FAN Rong,  
ZHA Lulu, LI Shiting, CAI Xinying , LI Dan\*, LOU Yue\*,  
YAN Meiyi\*, TAN Jinhui\*, ZHENG Bowen\*, LI Danni\*.

### Tenors

LIANG Yufeng ▲△ , CAO Ruidong ● , MAO Weizhao,  
YANG Guangmeng, CAI Jun, TANG Mingyan, HOU  
Yongsheng, LI Tinglei, LIU Zhanlin, WANG

Rui, WANG Miao, WANG Huan, LIU  
Yang, ZHANG Bo'ao, YU Gongze,

ZHANG Shibo, LU Chuan, XIAO Yuxing, WEI Huimin, LIU  
Guangkun, GAO Dongfang\*, LI Zhengzheng\*, XI Shiwei\*.

### Baritones

CHAI Jin △ , TONG Ziyang ● , XU Da, SUN Weibo, CHEN  
Lei, ZHANG Yunzhe, LIU Meng, JING Xinfeng, LIU Ying,  
ZHANG Yang, YU Haotong, HUO Tunan, LIU Xingye, ZHANG  
Qian, HU Jiuyang, WANG Xi, LIU Dong\*, SHI Shuchao\*,  
LIU Haiying\*, ZHANG Enming\*, LI Mengtao\*, XI Weihao\*.

\*Extra Choristers

Rehearsal Pianist: SUI Borui, ZHANG  
Yue, LIU Xiaoxing, CHENG Chieh

▲ 演员队队长 Head Chorister

◆ 演员副队长 Deputy Head Chorister

△ 声部长 Vocal Part Leader

● 副声部长 Assistant Vocal Part Leader

| 时间<br>Date | 音乐会<br>Concert  | 指挥<br>Conductor   |
|------------|---|-------------------|
| 2020.5     | 18<br>奇妙的和谐：国家大剧院国际博物馆日主题音乐会<br>Amazing Harmony: NCPA Special Concert to Celebrate 2020 International Museum Day  | 焦淼<br>JIAO Miao   |
|            | 23<br>时代回响：国家大剧院合唱团经典合唱音乐会<br>Echoes of the Times: The NCPA Classical Chorus Concert  | 焦淼<br>JIAO Miao   |
| 2020.7     | 4<br>不忘初心、为党颂歌：庆祝中国共产党成立 99 周年合唱音乐会<br>Remaining True to Our Original Aspiration: A Chorus Concert in Celebration of the 99th Anniversary of the Communist Party of China | 焦淼<br>JIAO Miao   |
| 2020.8     | 1<br>战士与祖国：国家大剧院庆祝八一建军节合唱音乐会<br>Warriors and the Motherland: Zheng Jian and the NCPA Chorus Concert   | 郑健<br>ZHENG Jian  |
|            | 14<br>民族音韵：吴灵芬与国家大剧院合唱团音乐会<br>Choral Works from Around The World: WU Lingfen and China NCPA Chorus  | 吴灵芬<br>WU Lingfen |
| 2020.10    | 23/24<br>歌唱世间的美好：国家大剧院合唱团音乐会<br>For the Beauty of the Earth: China NCPA Chorus Concert  | 焦淼<br>JIAO Miao   |
| 2020.11    | 6/7<br>梨花又开放：国家大剧院合唱团经典作品合唱音乐会<br>Pear Flowers in Blossom Again: Classical Choral Works with China NCPA Chorus  | 孟幻<br>MENG Huan   |
| 2020.12    | 10/11<br>闪亮的日子：国家大剧院合唱团成立 11 周年特别音乐会<br>Shiny Days: The 11th Anniversary Concert of China NCPA Chorus   | 焦淼<br>JIAO Miao   |
| 2021.1     | 8/9<br>星光灿烂：国家大剧院合唱团中外歌剧经典合唱音乐会<br>Starry Night: Opera Classics with China NCPA Chorus  | 焦淼<br>JIAO Miao   |
| 2021.2     | 4/5<br>乡音·乡情：国家大剧院合唱团经典民歌音乐会<br>Sounds of Home with Love: Folk-Song Classics with China NCPA Chorus   | 孟幻<br>MENG Huan   |



国家大剧院管弦乐团  
CHINA NGPA ORCHESTRA

## 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成立于 2010 年 3 月，是国家表演艺术中心的常驻乐团。

诞生于新时代的北京，他们的音乐与这座城市独有的历史气度和当代活力交相共鸣。自成立以来，他们凭其独特的热情气质和创新精神，稳居中国最优秀的交响劲旅行列，并迅速得到国际乐界的热切关注。

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、吕绍嘉、张弦，钢琴家布赫宾德、科瓦塞维奇、布尼亚季什维莉、郎朗、王羽佳、张昊辰，小提琴家郑京和、列宾、吕思清、宁峰，大提琴家王健、卡普松，小号演奏家巴尔松，单簧管演奏家萨宾·梅耶，歌唱家多明戈、努奇、弗莱明等。

在歌剧领域，他们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 60 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》、《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，他们以跨越整年的乐季策划呈现了精彩的节目编排，并以特有的活力为观众留下深刻的印象。他们在马泽尔指挥下演绎的瓦格纳名作《无词指环》被马泽尔称为“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。心怀对当代音乐的热情，他们相继在中国首演约翰·亚当斯、武满彻等作曲家的作品，委约和全球首演了十余位作曲家的新作，包括陈其钢、盛宗亮、赵季平、迈克尔·戈登、卡列维·阿霍、鲁多维科·艾奥迪等，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。

他们通过周末音乐会、艺术沙龙和在学校、社区、博物馆等开设的室内乐活动，将音乐带到无数观众身边，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等美国、加拿大主流表演艺术场馆，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）。

在这个难以预料的 2020 年，乐团与吕嘉和李心草、陈琳、李飏、杨洋、张艺、吕思清、张昊辰等艺术家合作上演了 5 个月的线上音乐会，发布了历经几轮调整的 2020/21 乐季：在歌剧方面，乐团将上演《方志敏》、《冰山上的来客》、《兰花花》等经典剧目，并首演《贾尼·斯基基》等新制作剧目。在音乐会方面，恰逢贝多芬诞辰 250 周年及马勒诞辰 160 周年，乐团将在吕嘉总监的带领下，将与戏剧演员孙强合作的《爱格蒙特》及一系列经典交响乐和室内乐作品向他们致敬，并将开启与俞峰、张洁敏、夏侯金旭、孔嘉宁、杜天奇、陈悦等多位华人艺术家的首次合作，迎来与张国勇、袁丁、宋元明、杨雪霏、张强、李佳、王耀庆等老朋友的再度回归。同时，赵季平作为 2020/21 乐季焦点作曲家，将与乐团展开更多合作并进行新的创作。

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。

## 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. Since its founding in 2010, the orchestra has fast established itself as one of the most adventurous and dynamic orchestras in the country and earned an international reputation through extensive performances abroad.

Numerous world-renowned artists have collaborated with the orchestra, including Lorin Maazel, Zubin Mehta, Valery Gergiev, Myung-Whun Chung, Christoph Eschenbach, Fabio Luisi, Vladimir Ashkenazy, Leif Segerstam, Gunter Herbig, Shao-Chia Lu, Xian Zhang, Rudolf Buchbinder, Stephen Kovacevich, Khatia Buniatishvili, LANG Lang, Yuja Wang, Haochen Zhang, Kyung-Wha Chung, Vadim Repin, Siqing Lu, NING Feng, Jian Wang, Gautier Capuçon, Alison Balsom, Sabine Meyer, Plácido Domingo, Leo Nucci, Renee Fleming 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”. Christoph Eschenbach also declared it as “one of the finest orchestras in Asia”.

Over the years, the orchestra has gained critical acclaim for its artistic excellence in both concerts and operas. To date they have played in over 60 NCPA opera productions, including classical repertoires such as *Tristan and Isolde*, *Die Meistersinger von Nürnberg*, *Aida*, *Otello*, *Nabucco*, *Tosca*, *Turandot*, *The Marriage of Figaro*, *Don Giovanni*, *Eugene Onegin*, and newly commissioned works *Rickshaw Boy*, *The Long March*, *Fang Zhimin*, *The Jinsha River*, *Visitors on the Snow Mountain* and *The Dawns Here Are Quiet*. Their live recording 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 an orchestra from China.

The orchestra has consistently offered creative and diverse programmes through its concert season. As part of its continuous efforts to promote contemporary music, the orchestra presented the China Premieres of major works by John Adams, Toru Takemitsu et al. and gave the World Premieres of dozens of substantial new orchestral works commissioned from composers across the globe, including Qigang Chen, Bright Sheng, ZHAO Jiping, Michael Gordon and Kalevi Aho. It has also played a significant role in the NCPA's Young Composers Programme, providing a unique platform nurturing the next generation of composers in China.

Alongside its concert series, the orchestra has received widespread praise for its international appearances 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. In 2014, the orchestra undertook its first North American tour and returned 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, providing local audience specially selected programmes and accessible ticket prices. The orchestra also frequently initiates wide-reaching educational projects in association with educational institutions across the city.

In this unpredictable 2020, the NCPAO led by the Music Director LÜ Jia has collaborated with LI Xincan, CHEN Lin, LI Biao, YANG Yang, ZHANG Yi, Siqing Lu, Haochen Zhang and many other artists in presenting online concert series over 5 months period. In November, the NCPAO announced its 2020-21 season after several rounds of adjustments. The new season sees the orchestra's performances in operas including *FANG Zhimin*, *Visitor on the Snow Mountain*, *LAN Huahua*, and the premiere of the NCPA's new production of *Gianni Schicchi*. In celebration of the 250th anniversary of Beethoven's birth and the 160th anniversary of Mahler's, Music Director LÜ Jia conducts the NCPAO in *Egmont* with actor SUN Qiang and a series of classic symphonies and chamber works of the two great composers. The 2020-2021 season features several Chinese artists' debuts, among them YU Feng, ZHANG Jiemin, Jinxu Xiahou, Jianing Kong, Tianqi Du, and CHEN Yue. Highlights of the season also include the returns of ZHANG Guoyong, YUAN Ding, SONG Yuanming, Xuefei Yang, ZHANG Qiang, LI Jia, and David Wang. As the Composer-in-Focus, ZHAO Jiping's music will be performed by the NCPAO throughout the season.

In February 2012, LÜ Jia took up the post of Chief Conductor, succeeding Zuohuang Chen, NCPA's then Artistic Director of Music as well as a founder of the orchestra. In January 2017, LÜ Jia started serving as NCPA's Artistic Director of Music and the NCPA Orchestra's Music Director.

## 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·马丁·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评委。

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 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 ZHENG Xiaoying. 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 Bayersche 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伍德音乐中心及密西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”，

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年始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2012年起兼任贵阳交响乐团音乐总监。

**Zuohuang Chen  
Conductor Laureate**

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 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

LI Zhe

Concertmaster



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. LI Zhe 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 the Central 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

WANG Xiaoming

Guest Concertmaster



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席首席，瑞士伯尔尼交响乐团客席首席，波尔多国家交响乐团客席首席，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. WANG Xiaoming has performed over 30 countries, concert halls and music festivals. New York Times praised him "distinguished by impressively refined sound"



《无序之光》

Disorderly Light

朱炜

ZHU Wei

布面综合材料

Composite fabric materials

2000 x 1200mm

2012-2014

乐团首席  
Concertmaster



李喆  
LI Zhe

乐团客座首席  
Guest  
Concertmaster



王晓明  
WANG Xiaoming

代理乐团副首席  
Acting  
Associate  
Concertmaster



陈述  
CHEN Shu

代理乐团助理  
首席  
Acting  
Assistant  
Concertmaster



马巍家  
MA Weijia



窦聪昶  
DOU Congchang

第一小提琴  
First Violin



赵兢兢  
ZHAO Jingjing



李乐  
LI Le



赵洁盈  
ZHAO Jieying



蒋君  
JIANG Jun



刘嵩  
LIU Song



猪子奈美  
Nami Inoko



亚历山德拉·邓加  
Aleksandra Denga



孙茜  
SUN Qian



刘晓旭  
LIU Xiaoxu



毛雪阳  
MAO Xueyang



张炎琰  
ZHANG Yanyan



李佳颖  
LEE Chia-Ying



李瑶  
LI Yao

第二小提琴  
Second Violin



刘弦▲  
LIU Xian



杨瑞△  
YANG Rui



樊悦△  
FAN Yue



纪雯瑜  
JI Wenyu



袁芳芳  
YUAN Fangfang



武萌  
WU Meng



蔡琼华  
TSAI Chiung-Hua



李文丹  
LI Wendan



纪东丹  
JI Dongdan



李兴雅  
LI Xingya



朱秀软  
Sooyeon Joo



徐子然  
XU Ziran



郭颖心  
GUO Yingxin



林伯宇  
LIN Boyu



高佳瑶  
GAO Jiayao



张硕  
ZHANG Shuo

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



尚轶宇  
SHANG Yiyu

大提琴  
Cello



梁肖●  
LIANG Xiao



张晟△  
ZHANG Sheng



金窈利  
Kyuri Kim



尹龙  
YIN Long



王昊宇  
WANG Haoyu



宋涛  
SONG Tao



石瑾  
SHI Jin



王宇  
WANG Yu



李梦琪  
LI Mengqi

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

**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▲  
Jaime Sanchis

陈思军△  
CHEN Sijun

张天宇  
ZHANG Tianyu

施然文  
SHI Ranwen

**大管**  
Bassoon





姬晶晶▲  
JI Jingjing

谢圣娴△  
HSIEH Sheng-Hsien

石光远  
SHI Guangyuan

**圆号**  
Horn









刘晓昕▲  
LIU Xiaoxin

何冠峰◆  
HE Guanfeng

曾韵◆  
ZENG Yun

陈彩双  
Chai Suang Tan

朴垠贞  
Eunjung Park

王梓  
WANG Zi

杨佐  
YANG Zuo



曾鹏斐  
ZENG Pengfei

**小号**  
Trumpet





王与兵▲  
WANG Yubing

李锐  
LI Rui

何凯  
HE Kai

**长号**  
Trombone






刘爽▲  
LIU Shuang

于骏飞△  
YU Junfei

卫稚英  
WEI Zhiying

袁博轩  
YUAN Boxuan

**大号**  
Tuba



王海宇△  
WANG Haiyu

**定音鼓**  
Timpani



刘刚◆  
LIU Gang

**打击乐**  
Percussion





刘恒▲  
LIU Heng

苏殊○  
SU Shu

王璇宇  
WANG Xuanyu

**竖琴**  
Harp



张小音◆  
ZHANG Xiaoyin

**国家大剧院管弦乐团**  
**CHINA NCPA ORCHESTRA**  
**2020/21 日新 EVOLUTION**  
2020.04-2021.03

| 时间<br>Date | 音乐会<br>Concert   | 指挥<br>Conductor   | 独奏 / 独唱<br>Soloist  |
|------------|--|---|---|
| 2020.4     | 11 迟来的春天<br>A Belated Spring   | 尹伊 寇艺舰 佐米·桑切斯 姬晶晶 刘晓昕 国家大剧院四重奏: 李喆 刘弦 庄然 梁肖<br>YIN Yi, KOU Yijian, Jaume Sanchis, Ji Jingjing, LIU Xiaoxin, NCPA Quartet: LI Zhe, LIU Xian, ZHUANG Ran, LIANG Xiao  |   |
|            | 18 命运的回响<br>The Resonance of Destiny   | 刘恒 苏殊 马魏家 刘莎 尹龙 隋博睿 桥四重奏:<br>陈述 杨瑞 郝学嘉 张晟<br>LIU Heng, SU Shu, MA Weijia, LIU Sha, YIN Long, SU Boru, Bridge Quartet: CHEN Shu, YANG Rui, HAO Xuejia, ZHANG Sheng   |   |
|            | 25 爱的祝福<br>Hymns for Love  | 窦聪昶 刘晓昕 张悦 国家大剧院管弦乐团八把大提琴: 梁肖 张晟 尹龙 王昊宇 宋涛 石瑾 王宇 李梦琪<br>DOU Congchang, LIU Xiaoxin, ZHANG Yue, NCPAO The 8 Cellists: LIANG Xiao, ZHANG Sheng, YIN Long, WANG Haoyu, SONG Tao, SHI Jin, WANG Yu, LI Mengqi |   |
| 2020.5     | 2 春天的拥抱<br>Embrace the Spring  | 吕嘉<br>LÜ Jia  |   |
|            | 9 欣欣田园: 吕嘉与国家大剧院管弦乐团演绎贝多芬<br>Pastoral: Beethoven with LÜ Jia and NCPAO   | 吕嘉<br>LÜ Jia  |   |
|            | 16 繁花初现: 李心草与国家大剧院管弦乐团演绎布里顿、普罗科菲耶夫与勋伯格<br>Burgeon and Flourish: Britten, Prokofiev and Schoenberg with LI Xincao and NCPAO | 李心草<br>LI Xincao  |   |
| 2020.6     | 6 夏之惊雷: 吕嘉与国家大剧院管弦乐团演绎海顿与莫扎特<br>The Drumroll of Summer: Haydn and Mozart with LÜ Jia and NCPAO                             | 吕嘉<br>LÜ Jia  | 佐米·桑切斯<br>Jaume Sanchis   |
|            | 13 四季留声: 吕嘉与国家大剧院管弦乐团演绎莫扎特与维瓦尔第<br>The Sound of Seasons: Mozart and Vivaldi with LÜ Jia and NCPAO                          | 吕嘉<br>LÜ Jia  | 周阳 陈思军 刘晓昕 姬晶晶 窦聪昶 马魏家 陈述 李喆<br>ZHOU Yang, CHEN Sijun, LIU Xiaoxin, Ji Jingjing, DOU Congchang, MA Weijia, CHEN Shu, LI Zhe |
|            | 27 炎黄故事: 陈琳、李佳与国家大剧院管弦乐团<br>Immortal Stories from China: CHEN Lin, LI Jia and NCPAO  | 陈琳<br>CHEN Lin  | 李佳<br>LI Jia  |
| 2020.7     | 1 庆祝中国共产党成立 99 周年音乐会<br>Concert in Celebration of the 99th Anniversary of the Chinese Communist Party                      | 李心草<br>LI Xincao  | 王冲 王凯 张心 李欣桐 周晓琳 张扬 刘嵩虎 赵岭<br>WANG Chong, WANG Kai, ZHANG Xin, LI Xintong, ZHOU Xiaolin, ZHANG Yang, LIU Songhu, ZHAO Ling  |
|            | 11 命运之爱: 李飏、吕思清与国家大剧院管弦乐团演绎赵季平与柴科夫斯基<br>Amor Fati: ZHAO Jiping and Tchaikovsky with LI Biao, Siqing Lu and NCPAO           | 李飏<br>LI Biao   | 吕思清<br>Siqing Lu  |
|            | 25 生命之舞: 杨洋、张昊辰与国家大剧院管弦乐团演绎拉赫玛尼诺夫<br>Dance of Fate: Rachmaninoff with YANG Yang, Haochen Zhang and NCPAO                   | 杨洋<br>YANG Yang   | 张昊辰<br>Haochen Zhang  |
| 2020.8     | 8 繁华众声: 张艺、陈悦与国家大剧院管弦乐团<br>Sounds Across the World: ZHANG Yi, CHEN Yue and NCPAO   | 张艺<br>ZHANG Yi  | 陈悦<br>CHEN Yue  |
|            | 29 歌剧奇妙夜: 袁丁指挥国家大剧院管弦乐团与合唱团<br>Night at the Opera House: YUAN Ding Conducts China NCPA Orchestra & Chorus                  | 袁丁<br>YUAN Ding   | 周晓琳 王冲 王海涛<br>ZHOU Xiaolin, WANG Chong, WANG Haitao   |

| 时间<br>Date | 音乐会<br>Concert  | 指挥<br>Conductor   | 独奏 / 独唱<br>Soloist   |
|------------|---|---|--|
| 2020.9     | 4/5 古典精神: 吕嘉与国家大剧院管弦乐团演绎贝多芬<br>Zeitgeist of Classicism: Beethoven with LÜ Jia and NCPAO                                       | 吕嘉<br>LÜ Jia  |  |
|            | 19 “人民必胜” 国家大剧院抗击疫情主题演出<br>The People Shall Prevail NCPA Gala to Honour the Fight Against COVID-19                            | 吕嘉<br>LÜ Jia  | 李欣桐 张心 金郑建 扣京 刘嵩虎 王海涛 王鹤翔 张扬 关致京 赵岭 柳文伊 刘筱雯 于梦潮 吴嵩 朗诵 冀婉吟<br>LI Xintong, ZHANG Xin, JIN Zhengjian, KOU Jing, LIU Songhu, WANG Haitao, WANG Hexiang, ZHANG Yang, GUAN Zhijing, ZHAO Ling, LIU Wenyi, LIU Xiaowen, YU Mengchao, WU Song, Ji Wanyin |
| 2020.10    | 10/11 培尔·金特: 张洁敏、王耀庆、李欣桐与国家大剧院管弦乐团、合唱团<br>Peer Gynt: ZHANG Jiemin, David Wang, Li Xintong and China NCPA Orchestra & Chorus   | 张洁敏<br>ZHANG Jiemin   | 王耀庆 李欣桐<br>David Wang, Li Xintong  |
|            | 16/17 异域传说: 陈琳、杨雪霏与国家大剧院管弦乐团<br>Fire and Fantasy: CHEN Lin, Xuefei Yang and NCPAO   | 陈琳<br>CHEN Lin  | 杨雪霏<br>Xuefei Yang   |
|            | 30/31 尘世与英雄: 俞峰、王威与国家大剧院管弦乐团演绎威尔第与瓦格纳<br>Mortals and Giants: Verdi and Wagner with YU Feng, WANG Wei and NCPAO                | 俞峰<br>YU Feng   | 王威<br>WANG Wei   |
| 2020.11    | 12/14 胜利的交响: 吕嘉、孙强、宋元明与国家大剧院管弦乐团演绎《爱格蒙特》<br>Symphony of Victory: Egmont with LÜ Jia, SUN Qiang, SONG Yuanming and NCPAO       | 吕嘉<br>LÜ Jia  | 孙强 宋元明<br>SUN Qiang, SONG Yuanming   |
|            | 20/21 张国勇、杜天奇、王与兵与国家大剧院管弦乐团演绎肖斯塔科维奇<br>Shostakovich with ZHANG Guoyong, Tianqi Du, WANG Yubing and NCPAO                      | 张国勇<br>ZHANG Guoyong  | 杜天奇 王与兵<br>Tianqi Du, WANG Yubing  |
| 2020.12    | 18/19 交响与合唱: 吕嘉与国家大剧院管弦乐团、合唱团演绎贝多芬<br>Symphony and Choral: Beethoven with LÜ Jia and China NCPA Orchestra & Chorus            | 吕嘉<br>LÜ Jia  | 孔嘉宁 周晓琳 牛莎莎 夏侯金旭 关致京<br>Jianing Kong, ZHOU Xiaolin, NIU Shasha, Jinxu Xiahou, GUAN Zhijing   |
|            | 20 英雄交响诗: 吕嘉、张强与国家大剧院管弦乐团<br>A Poem of Heroes: LÜ Jia, ZHANG Qiang and China NCPA Orchestra                                   | 吕嘉<br>LÜ Jia  | 张强<br>ZHANG Qiang  |
| 2021.1     | 1 国家大剧院 2021 新年音乐会<br>NCPA 2021 New Year's Concert  | 吕嘉<br>LÜ Jia  |  |
|            | 15/16 北京大合唱: 洪毅全与国家大剧院管弦乐团、合唱团<br>Beijing Chorus: Darrell Ang and China NCPA Orchestra & Chorus                               | 洪毅全<br>Darrell Ang  | 张文沁 孔迪 李欣桐 王冲 杨燕婷 王海涛 刘明哲 赵宁 赵岭<br>ZHANG Wenqin, KONG Di, LI Xintong, WANG Chong, YANG Yanting, WANG Haitao, LIU Mingzhe, ZHAO Ning, ZHAO Ling   |
| 2021.2     | 27 致贝多芬: 孙一凡与国家大剧院管弦乐团<br>Beethoven with SUN Yifan and NCPAO  | 孙一凡<br>SUN Yifan  | 弦乐四重奏<br>String Quartet  |
|            | 9 龙凤呈祥—全球华人新春音乐盛典 2021<br>The Spring Festival Musical Gala for Chinese Around the World 2021                                  | 吕嘉<br>LÜ Jia  |  |
| 2021.3     | 25/26 致贝多芬: 国家大剧院四重奏<br>Beethoven with The NCPA Quartet   | 国家大剧院四重奏: 李喆 刘弦 庄然 梁肖<br>NCPA Quartet: LI Zhe, LIU Xian, ZHUANG Ran, LIANG Xiao |  |
|            | 12/13 破晓: 吕嘉、王云鹏与国家大剧院管弦乐团演绎盛宗亮、马勒与勃拉姆斯<br>Breaking Dawn: Bright Sheng, Mahler and Brahms with LÜ Jia, WANG Yunpeng and NCPAO | 吕嘉<br>LÜ Jia  | 王云鹏<br>WANG Yunpeng  |

**国家大剧院管弦乐团 | 合唱团 China NCPA Orchestra | Chorus****书记 Party Branch Secretary**

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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。本册所选取之画作，由朱炜先生友情为国家大剧院管弦乐团及合唱团创作。

Here at the China NCPA Orchestra and Chorus, we would like to extend our sincere gratitude to Mr. ZHU Wei, who has generously created for us all these paintings collected in this brochure.

**摄影 Photography (按姓氏笔画排序)**

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**特约撰稿 Guest Writer**

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**平面设计 Stage management**

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DESIGN

国家大剧院管弦乐团为国家大剧院全资附属机构

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